CHAPTER I

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Folk

The modern English word ‘Folk’ is derived from old English ‘Folc’ meaning ‘common People’ i.e. ‘Men’, ‘Tribe’ or ‘multitude’. The old English noun itself came from Proto-German ‘fulka’, which originally referred to a host of warriors. Lithuanian word ‘Pulka’ means ‘crowd’. The word Folk was considered inelegant by the beginning of 19th century. It re-entered academic English through the invention of the word ‘Folk Lore’ in 1846 by the antiquarian William J. Thoms (1803-1885)\(^1\) meaning ‘of the people’ whose culture is handed down orally; and opened up a flood of compound formations e.g. ‘Folk song’ (1847), ‘Folk Music’ (1889), ‘Folk Tale’ (1891), ‘Folk Dance’ (1912) and ‘Folk Arts’ (1921). In German, ‘Volk’ has several different meanings such as ‘simple people’, ‘people in the ethnic sense’ and ‘nation’. In Latin ‘Vulgus’ meaning ‘the common people’ has been suggested as a possible cognate.

The word ‘folk’ as used in connection with dance, song, lore, custom etc. indicates characteristics that are distinctive from those associated with the word ‘popular’\(^2\), but the English word ‘popular’ does not convey the concept of ‘folk’ as used here.

Folk Lore

“Folk Lore” is the generic name used to denote those traditional beliefs, superstitions, manners, customs and observances of ordinary people, which have

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1. ‘Encyclopedia Britannica’ P. 518
2. Ibid, P. 516
persisted from earlier into later periods and which, in fragmentary, modified or comparatively unchanged form, have continued to exist outside the accepted pattern of contemporary knowledge and religion, in some cases, down to modern times.¹

According to "International Encyclopedia of the Social Science"². Folk lore means folk learning; it comprehends all knowledge that is transmitted by word of mouth and all crafts and techniques that are learned by imitation. Objects, which are mass-produced and knowledge which is acquired through books or formal education are a part of culture, but they are not folk lore.

Folk lore includes myths, legends, folk tales, folk music etc. and all these are the forms of Verbal art i.e. learnt verbally and passed on from generation to generation.

The functions of Verbal Folk art are (1) amusement (2) social control (it helps to maintain conformity to cultural values and accept patterns of behaviour) (3) education (4) social authority (serves to validate social institutions and religious rituals) (5) socio psychological function (provides a psychological release from the restrictions imposed on the individuals by society) and (6) cultural continuity (maintains the continuity and stability of culture)³.

The word ‘Folk Lore’ was introduced by W. J. Thoms in a letter written under the pseudonym of Ambrosemerton, which appeared in the ‘Athonaeum’ in Aug. 1846. ‘Folk Lore’ was an Anglo Saxon compound, of ‘Folk’ and ‘Lore’. Folk represented the whole community of people, away from the civilization, however, in broader sense people of any civilized nation can also be named (called) ‘folk’ but actually with reference to ‘Folk Lore’, folk meant uncivilized people and ‘Lore’ meant ‘whatever is learnt’ i.e. the ‘knowledge’, hence folk lore meant ‘the knowledge or learning of uncivilized people.’ Sir E.B. Tylor used the

¹ ‘Encyclopedia Britannica; P. 518
³ ‘Encyclopedia Britannica’
term folk lore in his book ‘Primitive Culture’.1

According to E.S. Hartland, ‘Folk Lore is an ‘anthropology’ dealing with the psychological phenomena of uncivilized man.’

In Funk and Wagnall’s Standard Dictionary of Folk Lore; Mythology and legend edited by Maria Leach, the term has been defined as ‘the anthropology of peasants’.3

R.R. Marett said: (in ‘Psychology and Folk Lore’ 1920) ‘Such things have more their antiquarian value and old fashioned stuff’.4

W.J. Thoms suggested in his letter that ‘a good Saxon compound Folk-Lore’ could be more aptly used to describe ‘what we in England designate as Popular Antiquities or Popular Literature.’5

This suggestion was made only in passing, the main object of this letter being to arrange for the publication in Athenaeum of notes concerning superstitions, customs, ballads, sayings and other traditional survivals ‘of the olden times’ still existing in Britain. The word thus incidentally coined was quickly adopted and has since been absorbed into the languages of almost all the European and transatlantic countries where the science of folk lore is seriously studied.

In the early 19th century a more serious approach to the striking customs, ideas and popular tales was made carefully by the English and German recorders of folk lore.6 By the middle of the 19th century, folk lore societies were also formed. Folklorists believed culture contacts to be the main explanation of beliefs and customs of peasants, the survivalists, who attributed them to the process of folk memory and to oral tradition handed down through the ages. For

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1 ‘Encyclopedia Britannica’, P. 519
2 Ibid.
3 Funk and Wagnall’s Standard Dictionary of Folk Lore: Mythology and legend, edited by Maria Leach (1949-50).
4 ‘Encyclopedia Britannica’ P. 520
5 Ibid. P. 518-519
6 ‘Encyclopedia Britannica’
folklorists the culture of primitive or barbaric societies represented first steps in the evolution of human institutions and civilizations. Existing Folk beliefs, tales and customs were regarded as relics, still surviving among backward races or in the less advanced sections of modern civilized communities, of the life and thought prevailing in these lower levels of culture and all races had passed through the same stages of development and that human reactions to similar circumstances and environment tend, in similar states of evolution, to be the same everywhere. J.L. Mish is of the view that the sum of all ancient beliefs, customs and traditions, which are popular till present amongst cultured society to less educated people, is folk lore.

The scope of folk lore was widened in many ways such as from the folk that meant unlettered ‘peasantry’ to the recording of rural customs and beliefs as an urgent necessity before they vanished forever and hence customs, beliefs were not confined to simple countrymen but to the educated also in town as well as in isolated villages.1

The word ‘Folk’ was broadened to indicate a certain level of thought and practice, wherever found and that the different classes in a society do not so much imitate each other, consciously or unconsciously, as share, in greater or lesser degree, many beliefs and traditions common to their history and national way of life.

Lord Raglan and A.H. Krappe who wrote ‘The Science of Folk Lore’ were of the view that folk lore far from originating with the ordinary people (who, according to Krappe cannot create anything, but can only re-create), represents forms of culture originally existing in the aristocratic and scholarly classics and later brought down to the level of the peasant.2

From the above definitions of 'folk' and 'folk lore' by western philosophers the following can be concluded:

1 ‘Encyclopedia Britannica’ P. 520
2 Ibid.
a. that the folk according to them are simple people, uncivilized, unlettered peasants and folk lore is a generic name used to denote traditional beliefs and customs of backward races, less advanced sections and lower level stuff;

b. that 'popular' does not convey the concept of folk;

c. that the words of mouth and all crafts learnt by imitation passed on generation to generation come under 'folk lore';

d. that the objects mass produced are not folk lore;

e. that the scholarly classics are later brought down to the level of peasants and lower classes;

f. that the need to record, before these vanish away, was felt;

g. that the functions of folk-lore are amusement, education, social control, authority, socio- psychological functions and cultural continuity.

1.2 USE OF THE WORD 'FOLK'/ 'LOKA' IN INDIAN AND WESTERN THEORIES

In Indian context, the word Folk has its synonym ‘Loka’ (in Hindi/ Sanskrit languages), which is a very ancient word, having its roots in Vedas, Upanishadas, Ashtādhhyāyī of Pāṇini and Nāṭya Shastra of Bharat.

In Purusha Sukta of Rigveda, the word ‘Loka’ has been used for ‘Jeeva’ and ‘Sthāna’ both.1 In Rigveda according to ‘Dehi Lokam’, ‘Loka’ has been used for place and at many places; ‘Loka’ has been referred to the common people. ‘Loka vede cha’2 is prestigious symbol of Indian life.

The word ‘Loka’ derived from the Sanskrit Dhātu ‘Loka Darshnein’ with
‘Dhan Pratyaya’ meaning to see and the word ‘Loka’ means ‘perceiver’ (who sees). Therefore, the entire ‘Jan Samudaya’ i.e. the common folk, that perceives, is ‘Loka’.

According to Rigveda ‘The Brahmā (Mantra) of Vishvāmitra protects the Bhārata Jan.’

In the Jaiminiya Upnishada Brāhma, the word ‘Loka’ refers to this world.

The synonym ‘Jan’ also has been used for ‘Loka’ but ‘Jan Sāhitya’ is not oral and traditional like ‘Loka’, moreover, the word ‘Jan’ was related to Industrial Revolution and hence it could not express ‘Loka’ in its real sense. Shakuntalā Verma gives a different opinion.

Pāṇini affirmed the existence of ‘Loka’ independently from ‘Vedas’ ‘Loka’ soon rose above all narrow meanings of ‘Ved Virodhi’ or ‘Vedettar.’

In Geeta the importance of ‘Loka’ and ‘Veda’ has been clearly accepted. Lord Krishna stressed on ‘Loka Sangrah’, which includes the manners, behaviour and ideals of the people.

Pāṇini in his ‘Ashtādhhyāyi’ has mentioned the words ‘Loka’ ‘Sarvaloka’ and with ‘Than pratyaya ‘Laukik’ and ‘Sarvlaukik’ words were executed.

Āchārya Bharat Muni in his literary work ‘Nātya Shāstra’ Chapter

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1 'सहस्रा श्रीनाथ पुष्प: सहस्राञ्ज: सहस्रालाकः’ यजुवेद
2 "यद इने वेदार्थी उभे अहिन्नवासुक्तवेदः। विनयानित्य रूढिता ब्राह्माण्ड: भारतजनम्। ज्ञामेद॥
3 'यह लोक अनेक प्रकार द्वारा प्रभुत या ध्यान है। इसे प्रभुत करने पर भी कोई पूरी तरह से जाना सकता है।’ – जैनमूनि उपनिषद का भाषण।
4 'जन शब्दा जानि' धातु से निकलता है, इसका अर्थ है – उपन्यास होना। अगर चलकर इसका अर्थ संक्षिप्त हो गया और यह भक्त के अर्थ में रुप हो गया।’ – जानकार्यनारायण दिवकर जी जी के लोक साहित्य का आधारपन’ पु. 82
5 आयों के आरम्भ पर आयों आयों ने उनकी मूठभेड़ में भिन्न संस्कृतियों के संयोग के रूप में हुई। फलत: वेद और वेदेत्स्त स्थिति प्रथम हुई – जिसके अनुसार ‘लोक’ का दृश्य अर्थ वेद विशेष (वेदेत्स्त) हुआ। पाणिनि ने वेदसे पृथक ‘लोक’ की बताई स्त्रीलिंग किया है। – श्रीश्री ‘लोक’ वेदेत्स्त संस्कृति के संक्षिप्त अर्थ से उपर उठा गया और उसकी भावना वैधिक और अवैधिक दोनों वर्गों को सहज रूप से हुने लगी।’ – श्याम परमार ‘भारतीय लोक साहित्य’ पु. 1
6 'अलोकित लोक वेदें च प्रमित्यो गुरुत्वम्.'
fourteen has described many ‘Natyā-Dharma’ and ‘Loka-Dharma’- Pravritties (tendencies/ propensities). Mahārishi Vyās in ‘Shatsthri Samhita’ refers to his literary work Mahābhārata, that opens up the eyes of distressed ‘Loka’ (common folk) with wisdom.¹

With the popularization of Baudha Dharma (the Baudha Religion) the word ‘Loka’ was also propagated. Lord Buddha’s preachings were in the ‘Loka Bhāshā’.² Hence, ‘Loka’ was considered to be the common folk and the entire people living on the earth are included in it.

There has been a great difference of opinion about synonyms of folk and folk lore amongst Indian linguistics.

Linguistic Dr. Bholanath Tiwari has suggested several words for Folk lore such as ‘Loka Pratibhā’, ‘Lok Shāstra’, Lok Vigyān’, ‘Lok Paramparā’, ‘Loka Pravāh’, ‘Loka Vidhān’, ‘Loka’ Āyan’ etc. Pt. Ram Naresh Tripāthi’s insistence has always been to use the word ‘Grām’ for ‘Folk’ and on the basis of this, he has used the word ‘Grām Geet’ for ‘folk song’. Dr. Hazari Prasad Dwivedi has suggested the word ‘Loka Sanskriti’ for folk lore.³

Similarly other Indian Philosophers have given different words for folk lore such as ‘Loka’ Vidyā (M.V. Fotdar) ‘Laukik Dantkathā’ (Kalelkar), ‘Loka’ Adhhyān’ (Bholanath Tiwari) ‘Lokāyan’ (Suniti Kumar Chaturjee) ‘Loka Vārtā’ (Devendra Satyarthi), ‘Loka Path’ and several other synonyms, but ‘Loka Sanskriti’ (by Dr. Hazari Prasad Dwivedi and Krishna Dev Upadhyaya) is the most appropriate word which gives a glimpse of the complete folk culture. Dr. Sayendra, Krishnanand Gupta, Dr. Shyam Parmar and Dr. Vasudeva Sharan Aggarwal have accepted the word ‘Loka Vārtā’ for folk lore but Dr. Bholanath Tiwari opposes it.⁴

¹ Hindi Sahitya ka Brihad Itihas’, Dr. Krishna Upadhyaya, Prastavana, P. 2.
² ‘हरियाणा का जनता लिपी’ द्वारा ब्रह्मजीवन भारतीय इतिहास, हिंदी वांछित, नई दिल्ली 1984 पृ. 29
³ ‘Hindi Sahitya Ka Brihat Itihas’, Shodash Bhash, Prastavana.
⁴ ‘वैष्णव का जनता लिपी’ द्वारा ब्रह्मजीवन भारतीय इतिहास, हिंदी वांछित, नई दिल्ली 2010
In Mahābhārata, the word ‘Loka’ has been used at many places. ‘Lok Yātṛā has been mentioned. The common people have been referred to as ‘Loka’ in the sense, he who sees the ‘Loka’ can only know it thoroughly. The native and degenerated words like ‘Lokjattā’ or ‘Lokoppāvāya’ etc. throw light on the importance of the word ‘Loka’. ‘Loka’ pervades in many forms. The inscriptions of Ashoka the Great also have referred ‘Loka’ for the common people. Dr. Krishna Upadhyaha includes both rural and urban cultures in ‘Loka’.

Dr. Vasudev Sharan-Aggarwal describes ‘Loka’ as a vast ocean, in which our past and present is accumulated.

Dr. Hazari Prasad Dwivedi accepted the word ‘Loka’ for the common folk of urban and rural areas.

In Indian context, from the times immemorial, the word ‘Loka’ was used in terms of the common folk, the ordinary people living in rural or urban areas, leading a simple and inartificial life; and this ‘Loka’ through oral traditions have been expressing feelings; emotions and experiences through various mediums of folk art, literature and music.
Acharya Bharat stressed upon the importance of ‘Loka’ in Natya Shastra. The word 'Lok' has been used in ‘Vajasaneyi Sanhitā’, Vrihadaranyaka’ and ‘Lokāyat Ēarshan’, Matanga in ‘Brihaddeshi’ described ‘Lokānām Narendrānām’. ‘Lokappāvāya of ‘Prakrit’ and ‘Lok Jattā’ of Adbhramsha’ describe the importance of the word ‘Loka’. Similarly ‘Bahujanhitāya’ and Bahujan Sukhāya’ of Buddha has ‘Loka’ imbibed in these. ‘Jan’ is also a synonym of Loka. ‘Loka’ has also been used in Hindi poetry.

Dr. Krishnananda Gupta in his ‘Nivedan’ to ‘Lok Vārtā Patra’ (Bundelkhand) has insisted on giving the word ‘Lokavārtā’ for ‘Folk- Lore’, ‘Lokavārtā’ is the literature of the folk or the story of the villagers or ‘Jāntā ki Vārtā’ i.e. whatever the common folk say and hear, that is ‘Lokvārtā’, Dr. Vasudev Sharan Aggarwal on the basis of ‘Chaurāsi Vaishnvon ki Vārtā’, ‘Gharu Vārtā’, ‘Do Sau Bāvan Vaishnvon Ki Vārtā’ (of the Vaishnav Sampradāya) has accepted ‘Lokvārtā’ as synonym for western ‘folk lore’. Dr. Shri Ram Sharma is of the opinion that the relation of ‘Folk’ or ‘Loka’ is not limited to villages only, but with the whole uneducated people; who play an important role in composing the folk songs.

‘Jan’ has many meanings and one of these is ‘Loka’. ‘Jan Sahitya’ is the creation of a particular person and ‘Loka Sahitya’ is of the people, for the people and by the people.

1 Dr. Shree Ram Sharma 'Lok Sahitya Ka Samajik, Sanskritik Addhyan' 2000, P.33
2 IB-41
3 Dr. Shree Ram Sharma 'Lok Sahitya Ka Samajik, Sanskritik Addhyan' 2000, P.33
4 Dr. Shree Ram Sharma 'Lok Sahitya Ka Samajik, Sanskritik Addhyan' 2000, P.33
5 Dr. Shree Ram Sharma 'Lok Sahitya Ka Samajik, Sanskritik Addhyan' 2000, P.33
Dr. Krishna Dev Upadhyaya is of the opinion that the word ‘Lokavārtā’ is not appropriate synonym for folk lore as it can represent ‘Lok Gāthā’ only.¹

Besides this, the word lokvārtā has been used in Sanskrit Literature for Pravāḥ, Afvāḥ (rumour) or Kimvadanti (hearsay). In Kautilya’s ‘Arthashastra’, the word ‘Vārtā’ has been used for Economics and Political Science and in Mahābhārata, the word ‘Vārtā’ during ‘Yaksha-Yudhishthir Samvāda’ has been used for a new thing or news.² Sophia Burne is of the opinion that ‘Lokvārtā’ has come to be considered as a word pertaining to caste.³

‘Loka Sanskriti’ i.e. folk culture, as suggested by Dr. Hazari Prasad Dwivedi, is used in broader sense than the ‘folk Lore’.⁴

Loka Sanskriti covers everything related to earth and sky human beings, all living beings, all things, arts, places, customs, fairs- festivals, entertainment, literature, social and religious ceremonies.

From this vast study of old Indian scriptures, views of Indian Philosophers and writers and the western thinkers the following conclusion has been drawn:

a. For western word ‘Folk’, Indian word is ‘Loka.’

b. The term ‘folk’ was used and popularized by W.J.Thoms in 1846 whereas the term ‘Loka’ is an ancient one and exists from the time of ‘Vedas.’

`Loka’ and ‘Veda’ both were considered to be equally important in India;

c. The term folk is used in a narrower meaning, however, ‘Loka’ includes everything, our past, present, future, earth, human beings, our culture,

¹ लोक संस्कृति शब्द ‘पोकलोकर’ के व्यापक अर्थ को प्रकाशित करते रहे गये सब उपयुक्त हैं और इसका प्रयोग अन्य तथा अन्यांशत्व प्रमाणित रूप से मुक्त है।
² लोक vārtā को संस्कृत आर्थिक और राजनीतिक सांस्कृतिक विद्वानों द्वारा उपयोगिता प्राप्त किया गया।
³ लोक vārtā द्वारा संस्कृत में प्रयोगिता विद्वानों के सामने आया।
⁴ ‘हिंदी साहित्य का व्रिहाद इतिहास’ शोधडाथा भाग, प्रस्तावना.
philosophy religion, customs, manners, arts, hence used in a broader sense;

d. The term ‘Lokavārta’ has been suggested for western ‘folk Lore’ by Indian writers, but Loka Vārtā is closer to Lokakathā (folk- tale) or ‘Lokacharchā’, hence, the word Lokavārta is not an appropriate word for folk lore hence ‘Loka sanskriti’ is the most appropriate word for western folk lore;

e. All customs, manners, beliefs, rituals, ceremonies, traditions, arts, and religious-performances, related to human life are included in the Loka-Sanskriti (folk culture) as in the Western folk lore;

f. The ‘Loka Sanskriti’, which presents a vivid picture of the typical folk culture, is more extensive term than the folk lore;

g. The western folklorists use the term folk lore for the culture of barbaric, uncivilized, wild, savages, where as Indian philosophers and writers include simple and inartificial and innocent common folk from rural and urban areas, who express their emotions to their fellow beings and next generations through oral tradition. Hence, Loka Sanskriti or Folk Culture is used in broader sense as a synonym of Folk- lore;

**Folk Culture**

Culture is a way of life. Folk- culture comprises of folk literature, folk arts, and folk music. It also includes customs and manners, fairs and festivals.

Customs are the truthful picture of the moral consciousness of a community as are an individual’s habits and expression of his character. Custom is that norm of voluntary action which has developed in a national or tribal community. Festival and fairs form an important part of the cultural life of the people of their respective regions. The happiness and well being of a community lie in the preservation of its indigenous Folk culture and group entertainments as traditional arts. Festivals have educational, social as well as religious character.
These serve the need of social cooperation not only for economic subsistence, but also for cultural survival. The seasons have also played a major role in giving shape to the festivals. Traditional arts and music are the excellent expressions of communities. ‘Samyak- Kriti’ or ‘Sambhurya Kriti’ of an individual or group is ‘Sanskriti’ i.e. Culture. Folk culture is the tradition of the land, the people and their ideals.  

Folk culture nurtures in itself manifold cultural histories and is brought up in the lap of mother- nature.

According to Maclver and Page ‘Culture is the expression in the nature in our modes of living and of the thinking in our every day intercourse in Art, in literature, in religion, in recreation and enjoyment.’

According to E.B. Tyler ‘Culture is that complex whole which includes knowledge beliefs, Art, morals, law, custom and other capabilities acquired by man as a member of society.’

The researcher is of the view that the Folk culture cannot be learnt from books, but is learnt with due reverence in heart for traditions and culture. There is no place for argument or disbelief. The logic given by some- that the culture is an old thing and the ancient- folk- culture is not time- relative and hence, is not relevant today; is not true. Folk culture plays a pivotal role in keeping the society alive. Since ages, folk culture is flowing continuously in the lives of the people. Our spiritualism, our civilization, history, traditions, beliefs, customs, rituals, ceremonies, folk arts, music, literature, folk instruments, dances, folk tales, dramas, fairs festivals, together form our folk culture. Culture plays an important role in human evaluation. For deep understanding of our folk culture, affinity (connection) with oral traditions and ethnology is required, knowledge of various branches such as sociology, psychology, music, geography and

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1 संस्कृति : – ‘सम’ उपसर्ग ‘कृ’ धातु से निर्मित अर्थवृत्त संस्कार, परिष्कार, सम्भवत, संस्कृति, समाज का परिव्रूप रूप, सुरचित, अलकृत, सबसीमन’।
2 “Society” – Maclver and Page, Page. 499
3 “Primitive Culture” Ed. 1889, E.B. Tyler, Page. 1
philology (linguistics) is essential; the necessity to be one with folk religion and culture, to deal practically with the common folk for understanding their minds, emotions, patterns of behaviour, attitudes and values is very important. Everything has to be closely visualized. Works of art, music and literature have to be studied minutely.

The variations in culture are due to ecological, socio-economic, political, religious other fundamental factors and changes, affecting a society.

Folk culture is the precious treasure house for all folk arts, literature and music. It is a mirror in which reflects the region, the whole country. Folk culture is the source, the origin, the essence of Indian Culture. It is a symbol of social development of the country. India lives in villages and if the study of folk culture has to be carried out, going to villages, meeting the village-folk is very essential.

The study of Folk culture and the compilation work in India was carried out due to two tendencies. The rulers and colonial officers studied Indian Culture for finding ways to establish their business in India and Indian Nationalist poets and writers also attempted to study Indian Culture with Nationalistic approach. Later on some eminent writers also analyzed Folk Culture for literary, historical and anthropological purposes.

The history of Folk culture can be traced through folk literature, because a clear reflection of folk culture can be seen-in the folk literature Dr. Satyendra quotes Dr. Vasudev Aggarwal who gives a vivid picture of the culture heritage,\(^1\) which indicates the importance of auspicious ceremonies and rituals of annual calendar in the folk life.

Folk Culture is like a Banyan Tree and Folk literature, Folk Music and Folk arts are the three important branches, which root and proceed towards the

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\(^1\) भारतीय शासन की व्यवस्था का स्वर्णक्षेत्र यहां का लोक जीवन है। आज भी लोकों के जीवन का वार्षिक सत्र अनेक संगठनों में होता है और आज के समय में भी लोकों के जीवन का वार्षिक सत्र अनेक संगठनों में होता है। लोकों के जीवन का वार्षिक सत्र अनेक संगठनों में होता है। जन्मदिन लोकों की जन्मदिन का साहित्य लोक संस्कृति का अंग है। कल्पना लोक संस्कृति का अंग है। -भारतीय साहित्य का लोकतत्त्विक अध्ययन'- श्री सत्येन्द्र भूमिका पृ ५ - ६
Mother earth again.

Summing up it a can be said that:-

a. the experiences of human life are protected in the from of folk culture;

b. folk culture is a regulatory power of the common folk;

c. folk culture includes everything in it viz. religious beliefs, traditions, arts, social customs and manners, fairs festivals, language, literature and music;

d. it liberates human beings;

e. ancient knowledge and experiments have made it rich;

f. it is an expression of the folk, it proves that the man does not except the life as such, but adds to it and refines it according to his ability;

g. it cannot be learnt forcibly, but comes from within;

h. reverence for it is must;

i. for its understanding living in the village, interacting with the common folk, visualizing their customs and rituals is must;

j. the requirement of a liberal attitude is essential;

k. the study of Folk culture is of great importance for historians, researchers, archeologists, linguists, anthropologists sociologists and psychologists;

l. it is diversified and differs from region to region;

m. folk culture is a symbol of our unity in diversity;

n. pleasure in the form of folk culture flows through ages;

o. it is a source of identification of the people of their respective regions;

p. in the folk culture a feeling of welfare of mankind is predominant;

q. folk culture is the greatest link between the past and the present; and

r. folk culture is the soul of India;
The richness of the language of any folk culture can be found in its folk literature. Folk literature is the natural and oral expression of the common folk; the word translated from 'Folk Literatyx', which means 'the literature of the folk'. It is the work of the untutored folk, but it preserves cultural conscience. It reflects natural and original from of folk culture. It assimilates in itself pure elements of traditions and life styles. It has its own manifold distinctions. It is spoken, sung and voiced form of traditional utterances.

Folk literature is the patron of culture. The folk tales of villagers disclose the civilization and culture of their respective areas. These narrative and descriptive forms hold the history and progress of the society. It is directly related to the dialects of the folk and reflects the natural and humane surroundings, in which these tales, ballades were composed, the authors may have been unknown because of traditionally handed down to the next generations orally; but the culture, Philosophy, nature, customs, politics, history, psychology and religious beliefs; to be precise, the entire society and culture can be traced while listening to these.

These essentially underwent numerous alterations on account of slip of memory, personal tastes, local adaptations, additions, omissions and patches.

The folk literature also includes proverbs and riddles, which are highly structured set forms of oral literature, inseparable from folk literature. These devices helped in imparting knowledge in few words, like instructions given to younger ones by those who are experienced and have passed through the realities of life’.

The tradition of folk literature is as old as the mankind. All those oral expressions, which are outside the sphere of an individual and are able to express and represent the society as a whole, can be categorized under folk literature viz.
a. Folk Tales

Folk tales have reached us from the time of Vedas, Upnishadas, Panchtantra, Hitopadesha, Bauddh and Jain tales.

There are folk tales with heroes and sages of divine origin, there are stories which are imaginary, there are legends and myths, which have been passed from generation to generation through oral tradition. In many stories there is interplay between life and soul, or love and romance or tantric implications of worship. India is rich in folklore, legends and myths. Through these folk tales, Indian Philosophy unfolds itself in various patterns. The encounters with the demons and the victory of the good over the evil are depicted.

The prevalent beliefs, reverences and the thought of the regional folk are reflected in these tales. Happy-endings, society-welfare, super-naturality; mystery, are seen in these folk tales, whatsoever be the subjects of their content, these are psychological expressions of the common folk. The elements of nature are also characters of the tales. There are tales that are very lengthy and brief folk tales are also found. These have been very popular amongst the common folk, which have also been a source of entertainment and learning.

The great classical writers have picked the story-elements of ancient times and have re-created and represented those to enable those as one of the ingredients of folk life.

b. Folk Dramas

The tradition of folk dramas or lok Nātyas are age old. It has been found that the elites or classes of today are appreciating the plays based on the ancient folk dramas. After day’s hardwork and fatigue, the common folk amused themselves through the medium of these ‘Lok Nātyas’ such as ‘Raas’, ‘Swāng’, ‘Nautanki’, ‘Naql’, Dance-Dramas, Prahasans etc. The natural surrounding, open unostentatious stage, simple plot, men enacting female roles, crude dialogues and group acting etc. are the striking features of Lok Nātyas’. These
are enacted in local dialects along with song, dance and music. These folk entertainments relieve the common folk from their worries, sorrows and fatigue. Villagers feel extremely delighted while watching these folk-plays for hours together each for the whole night. Raasleelā and Raamleelā are traditional plays which are extremely popular even today and have held the flame of tradition high. The sacraments of human folk life are the sources of their dramas. Religious ceremonies, fairs and festivals, harvesting activities are the occasions, when these are organized. This form originates from life, depicts life of the common folk and hence, developed through ages, protects the ancient cultural heritage.

These folk dramas are the creation of a group of village folk. These collective creations are musical; there is a humour in ample quantity, the role of 'jesters' and 'introducers' (the Nata) is also very important. These folk dramas are also organized on the happy social occasions, Hero worshipping tendencies and religious faiths take the form of folk dramas.

Folk Operas are another kind of folk plays, which are totally musical. Music is an essential part of these dramas and hence, it is distinguished from other forms of drama. However, music and dance are used in the folk dramas; but folk opera is totally lyrical. The whole performance is principally directed towards the expression of some strong feelings and passions, but all dialogues are sung instead of speaking. The roles of female characters are performed by male actors.

c. Folk Ballads

Folk Ballads differ from folk songs in the way that folk songs are generally brief (however, exceptions are always there) and folk Ballads have a lengthy plot. There is a whole story in these folk ballads, which is sung along with folk instruments. Mostly these folk ballads describe the heroic qualities of the heroes, about their valour and bravery; or religious ballads, traditional ballads, love-ballads, supernatural ballads, ballads related to frontiers on border
areas and seasonal ballads. The history, regional influence, nature, life style, customs, rituals and ceremonies are depicted in these ballads. The effect of particular region is found. The extensive plot and musical content are equally important; even dance is also performed. The two lines of the beginning (Tek Pads) are repeated. People enjoy listening to these ballads. Every detail of the incident is given musically. These folk ballads have been traditionally handed down to us. These ballads do not preach. The natural flow of feeling of the composer is found in them. These are the collective treasures of the society and are of historical, social, cultural, geographical and religious importance.

Summing up it can be said that a story in the form of a song or a song having story is known as folk ballad. For the centuries this tradition of singing folk ballads is continued, there have been changes in the original text by the subsequent singers.

d. Miscellaneous (Proverbs, Idioms and Riddles)

Proverbs, Idioms and Riddles have an important place in Folk Literature. Village folk use numerous proverbs and Idioms in their daily communication. These are full of knowledge. The truth of life is very clearly depicted through these. The study of these proverbs and Idiom reflects our social and religious customs. These serve as ethics for the village-folk.

1. **Proverb**: Every type of saying comes under this category proverbs are not individualistic but related to the whole community collectively. The tradition of proverbs has passed all through the ages to the modern period. Important information about place, caste, natural, agriculture, animal husbandry or various subjects can be found in the proverbs.

2. **Idioms**: Idioms are phrases, particular to any region. Idioms have to be used in the original words; if synonymous are given in place of words, these lose their charm. The object of Idioms is to express some special or specific meaning different from the meaning of the word. It has no independent importance but comes as an ingredient of any other sentence.
3. **Riddles:** Riddles or puzzles are used when the secrecy is required. This tradition is also very old. In Sanskrit, it is known as 'prahelika'. These are used for entertainment as for mind exercise also. The subjects are diversified.

Hence, Folk Literature includes folk tales, folk drama, folk ballads, proverbs, idioms, riddles and folk songs.

**Folk Arts**

Folk arts, craft, sculpture and architecture are folk art forms that give pleasure and have ritualistic and religious functions as well. These have a vast range in terms of forms, diversities and usages. Ancient paintings, stone and wood carvings, stone and metal structures and temple architecture etc. all are forms of folk arts. These are very interesting to watch and have aesthetic significance also. The delicacies of lines, brilliance of colours, minuteness of decorative detail, rhythm, grace, lyrical style and beauty are the features of folk art. These reveal folk psychology as well as their minds, emotions, mental-procedure and experiences,

In Folk arts, folk religion, beliefs, idol worshipping and ancestral worshipping are the typical characteristics.

Folk art does not involve any formal training in contrast to the sophisticated art. Folk art is the spontaneous expression of the people, shaped by thems to suit their own needs.

Folk art, typical of the tribal and rural life all over the world is untouched by the high classical culture.

**Folk Music**

**Definitions of folk music by various philosophers: Indian and Western**

The definition of Folk Music, which was accepted in 1954 by the International Folk Music council states- “Folk Music is the product of a musical tradition that has evolved through the process of (i) continuity which links the
present with the past; (ii) variation which springs from the creative impulse of the individual or the form/ forms in which the music survives. The term can be applied to music that has been evolved from rudimentary beginnings by a community uninfluenced by popular and art music, and it can likewise be applied to music which has originated with an individual composer and has subsequently been absorbed into the unwritten living tradition of a community. The term does not cover composed popular music that has been taken over readymade by a community and remains unchanged, for it is the refashioning and re-creation of the music by the community that gives it its folk character.¹

According to L. Lajtha, ‘Folk Music is par-excellence an art of variation. The feeling for variation assures the strength, the capacity for evolution, the life of folk song and it manifests itself as long as the folk song keeps it malleable and ductile qualities.’²

Some German scholars, notably Hans Naumann have offered the theory that song, like every form of art, evolves among the sophisticated classes and filters downward through the layers of society till it comes to rest among the lower classes, where it dwindled as folk song, which is but the vague and sometimes distant echo of a once fashionable musical and poetic culture.³

Like folk arts and folk literature, folk music is a very important part of the cultural heritage. It’s the music of a layman. It has been transmitted among the people from one generation to the next in the form of oral tradition.

According to Sunil Bose, “Song is the first expression of the human mind, its joys and sorrows, hopes and despairs and all human sentiments. Folk song is the product of unsophisticated people living far away from urban civilization and artificiality. In folk songs words are important and not the melodic structure, which is simple and repetitive. It is rhythmic though there is hardly any variation

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1 'Encyclopaedia Britannica' P. 522-523
2 Ibid.
3 Ibid.
in melody, particularly so in the tribal music."¹ In folk songs the mind and emotions of the common folk are reflected. The meaning of folk song has been given in Chambers Dictionary as follows “Any song or ballad originating among the people and traditionally handed down by them.”²

Similar thoughts have been expressed by Pt. Ram Naresh Tripathi.³ These are bearers of culture and are free and unrestrained melodies.⁴

Mahatma Gandhi defined these songs as the song and dance of the whole world (movable and immovable).⁵

According to G.H. Ranade, “Folk music is the music of the masses when a layman sings a song; he knows nothing about the intervals used in it or about its rhythmic structure. To him the intervals and the rhythm occur naturally, but then folk music is not the music of savage. On the other hand, it is a living and integral part of any musical culture, worth the name. Through the force of habit and the tendency towards imitation and unconscious adaptation to the spirit of the particular times, folk music could preserve its old treasures in tact and further enrich them by inventing new forms side by side with the great developments in Classical music.”⁶

Every emotion of mankind is depicted in these folk songs. Folk songs flow in the currents and across currents of music. Folk songs are the mirror in which the folk culture is reflected.

According to O. Goswami, “As for the accusation that the folk songs belong to the distant past, nothing could be more misconceived. As a matter of

¹ 'Indian Classical Music' Sunil Bose (Vikas Pub House N.Delhi) 1995 P. 3
² Chambers Dictionary
³ #=r HAbfrl # 'Rr? 11
⁴ '#cfr frkr ht % fepr ti ' -#0
⁵ 'Hindustani Music' G.H. Ranade (S. Lai & Co. India 1951- 1989) P. 52.6
fact the most significant characteristic of folk art is its contemporaneity. Its appeal lies in its being rooted in reality and emotional unity of the artist and audience. Folk songs are as much expression of the people’s hopes and struggles for a fuller life as of their joys and sorrows.\footnote{1}

It’s amazing as to how these songs must have been produced and generated.\footnote{2}

Folk songs express extensive emotions in a natural way.

According to O. Goswami 'Regional music has been defined by the ancient texts as music sung differently in various regions following the local styles, which did not observe any rules of intervals, scales and melody mould.\footnote{3}

Folk music is closer to the hearts of the masses than any other form of music.

According to Columbia Encyclopedia "folk song is related to oral tradition, it is unwritten and its composer is unknown.\footnote{4}

The natural inheritance of folk songs is the most significant feature of folk music. These are the rhythmic expressions of individual and collective joys and sorrows.\footnote{5}

According to G.H. Ranade, ‘Folk music has its own charm and even among the illiterate masses, a large number of people are found to possess a fine ear for such music and a rare faculty of performance too. Simple in form but rich in meaning its appeal is instantaneous and almost infectious.’\footnote{6}

Lakshmi Narayan Garg in his editorial to ‘Lok Sangeet Ank, 1966’ P. 07

\begin{footnotes}
\item[2] \textit{‘ये मतलब से नहीं, परिस्थितियों में उपजते हैं’} - खेदी प्रसाद खेदीवेदी ‘सीता, दामयती, लीला, धुत्तुरा पलिशिंग हाउस, दिल्ली 1964 पृ. 3
\item[4] Columbia Encyclopaedia, P. 737
\item[5] \textit{लोक गीत लोक मानव के व्यक्तित्व और समूहिक सुख - पुष्प की लघुत्वक अभिव्यक्ति होते हैं। लोककला की भावना ये भी लोककला की मौलिक परम्परा की धारा है और लोक मानस की विच्छेदित विनम्रताओं के बीच माने जाएंगे।}’ - रविंद्र भ्रमर ‘हिन्दी म्युजिक साहित्य में लोकल्य’ पृ. 6 – 7.
\item[6] ‘Hindustani Music’ G.H.Ranade (S. Lal & Co. Delhi) P. 53
\end{footnotes}
defines Folk songs as 'Hypnotizing Chants'.

The true form of history and culture is reflected in these folk songs. The traditions are carried on to the next generations through this musical medium of folk songs.

Folk song is living poetry which does not fade away.

Time definitely has its effect on them, but the emotions of the people do not change.

According to Atiya Begum Fyzee Rehamin “There are other ways of singing songs at different occasions. The varied parts of the country have their own individual characteristic singing like Lachhi of Punjab, Maand of Rajputana. There are evening tunes sung by a maiden who goes to fetch water from a well or by a mother rocking a baby to sleep.”

These folk songs may be simple, sung by simple people; but simplicity does not mean that these folk songs lack in literary and musical content in them. Similar views have been expressed by Babu Bhagwan Das.

Folk songs move from one generation to another through oral tradition. The origin of these songs is natural as well as by unknown creators. The history
of the creators of folk songs can not be traced, their names are not available
today; oral tradition may be one of the characteristics, but it is an obstacle also in
the way of finding out the origin the source. Folk poet represents the whole
community. After the folk song travels more than one or two generations, the
name of its creators fades away. Hence, it is very difficult to write the history of
folk songs.

Amrita Pritam compared the folk songs with a precious pearl.

Primitive man living in the caves expressed his feelings in the form of
folk songs. Folk songs will remain in the world till the existence of human life.
These songs are like free air pervading in the atmosphere.

There are folk songs for every occasion, every religious performance and
social ritual.

The definitions of Folk music have been given by various eminent writers
and philosophers.

According to Rabindranath Tagore “Literature attempts to weave an
everlasting pattern out of the stray, disconnected things and events of everyday
life ... It is for this reason that if we mean to regard the words of the popular
rhymes that stir our feelings as literature, we must read these rhymes by
associating them, in our imagination, with the countryside and its people, for
they, in spite of their broken rhythms and imperfect rhyme patterns, are infused

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1 'कौन गीत कब और किसके द्वारा रचा गया, इनका अनुमान नहीं लगता।' - डॉ. गोविन्द चांदक,
'गायनीली लोकगीत - सांस्कृतिक आधार' राधाकृष्ण प्रकाशन दिल्ली, जून 1967 पृ - 289
2 'लोक गीतों का इतिहास लिखना पथिग्रंथ अन्वेषण नहीं अर्थस्तु कठिन अवसर है।' - डॉ. केसरी नारायण
बुधकुल 'स्वी लोक साहित्य' हिन्दी साहित्य पुस्तका विभाग, लखनऊ, जून 1967 पृ - 18
3 'लोक गीतों का पत्रिका गीती प्रकाश संस्था की अनुसूचि गानभेड़ी में पुरा रहे; जिन्हें जब भी उसे निकालो,
वह पुरातत्व के समान ही पत्रिका तथा आभारी होता है... जनता एक पक्षी पर भी गीत लच
देती है। तथा भाषी समाजों ने पुरातत्व पीढ़ी की धरोहर को अपने हृदय में संरक्षित रखती है। अल्लाह स्वभाव
लोकगीत 'पितामपर आशीर्वाद नहीं होता। उसके नैसर्गिक सौंदर्य की अलंकरण तथा भूमिकाओं
की आवश्यकता नहीं होती, उनके अती न्याय और उद्देश्य योग्य को माना को संस्कार में नहीं
वांछा जा सकता। उसे तो उसका आत्मवांछनीय भाव भाषा विद्वान है और उसकी उत्तम भाषा संगीत
का रूप धारण कर लेती है।' - डॉ. गोविन्द व्यंग्य 'कांगड़ा के लोकगीत', पृ - 3
4 'लोक गीत ने हमें उल्लभ मिलता है और विद्वान मिलते हैं कि जीवन का आनन्द कोर्त भौतिक
पदार्थों की उपलब्धि में ही है नहीं हैं।' - पं. जब्रह्मचन्द्र नेहरू 'लोक संगीत अंक 1966' पृ - 2
with life and meaning both coming from the countryside they depict and the people, whose thoughts, ideas and feelings they express the messenger of culture is folk music.¹

The songs of various regions may differ from one another but the emotional content is the same everywhere.²

**According to Western Philosophers Folk music is:-**

(a) the product of a musical tradition that has been evolved through the process of oral tradition:

(b) a link between present and past;

(c) the term, which does not cover composed music;

(d) given different shapes and formations during different times by the communities performing it and transmitting further to future generation;

(e) the traditional music related to ear and performed by memory rather that by the written or printed musical score;

(f) the form of music, song or dance, comparatively recent expressions, being extensions of the term folk lore;

(g) the process of handing on to successive generations, operated within a frame work of natural selection and an unconscious choice of the more acceptable traits;

(h) the music and dance, which reflects National character;

(i) associated with lower classes of society;

(j) the form evolved by communal practices;

(k) changed and debased by oral transmission or by the artists to reflect the character of the race that produced it;

(l) systematized in different groups;

(i) Primitive or Tribal (ii) Elite or artistic (3) Folk or Popular

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2. ‘एक लोक गीत में दूसरे लोकगीत की मुहर का दीप न जाने कब से जलाया जाता रहा है। एक जनपद की आलम दूसरे जनपद की आलम से उसकी स्थानन कहीं कहीं नहीं है, जिसने कई बार भाषा की रैली के कारण नज़र आती है।’ – श्री मोहन चतुर्वेदी ‘मदनलाल लोक गीत: एक सांस्कृतिक अध्ययन’ राधाकृष्ण प्रकाशन दिल्ली 1967 पृ 22
far away from civilization and education;
the music of the primitive class, all members of which are folk;
full of variation which springs from the creativity of the individual;
an easily remembered melody, simple in form;
the song composed in the form of traditional folk music;
produced by an individual and altered in transmission into a group fashioned expression;
topical song of work, war or popular opinion;
that song which covers a vast array of musical styles used to refer to a narrative song;
varied in the process of learning, changing the version reproducing it; in course of time sometime many variants differ to such a degree that they may be considered as quite separate song;
influenced by urban music;
it evolves among the sophisticated classes and filters downward through the layers of society, till it comes to rest among the lower classes.

According to Indian Theory

Folk music is a very significant and integral part of Indian cultural heritage;
The transmission of folk songs is in the form of oral tradition from generation to generation; the written form does not exist (is not available);
Folk songs are simple and repetitive;
Folk music may be the music of a layman but it protects and preserves old treasure and simultaneously invents new forms;
Folk music is not a thing of past but is contemporary, living poetry, ever fresh and full of melody;
Creators are unknown; hence, the origin and history cannot be traced;

Despite of its simplicity, folk music is infused with life and is a precious treasure;

Folk music is free flowing and unrestrained rhythmic expressions of individual and collective joys and sorrows

Folk songs are rich in musical content;

Songs of various regions may vary but emotional content is the same everywhere and every human emotion is depicted in the folk songs;

Folk music is without any rules of intervals, scales and melodic mould;

Folk songs are instant and hypnotizing in appeal;

Folk music is close to the hearts of masses.

Thus, according to the Western theory Folk music is associated with the lower and barbaric classes of society and that it evolves among the sophisticated classes and filters downward through the layers of society, till it comes to rest amongst the lower class, is somewhat contradictory.

Whereas, in Indian context, folk music is considered as an integral part of our cultural heritage and tradition.

1.3 HISTORICAL DEVELOPMENT: ORIGIN AND EVOLUTION OF FOLK MUSIC

In the beginning the human needs and emotions were expressed through gestures ambiguous utterances, shoutings, vague words and sentences by the primitive man uttered to his fellow beings, which could hardly convey the desired sense through them, but were means of expression for him.

Besides the physical requirements of food and shelter, the urge of human being was to communicate with the fellow beings. It was a necessity for survival also. The continuous struggle to express himself, the desire to share ideas, the strongly felt need to transfer information kept on growing with the growth of
civilization, he hummed some tune, jumped like animals and danced; he clapped or struck, something to give beats; he imitated the sounds from nature and found out an outlet to all his deep-rooted urges in Music.

So, the primitive man listened to various sounds of rain drops, streams, rivers, breeze, leaves, birds and beasts, imitated those, and developed his senses of hearing and reproducing sounds. Hence the primitive man was the first musician on earth, who sang, danced, clapped and gave birth to rhythm. He realized the power of 'word' and music in exciting, subduing, hence, expressing every emotion. As the grammar was a later invention, the origin of vague words spoken words, sentences and language came into existence first, in the same way 'sounds', simple tunes and songs originated first of all, subsequently the beat, the laya, the dance, the instruments came in and musicology came into existence much later.

The language of sound, especially the musical sound proved to be a deeper and effective medium than the ordinary spoken word. By using ordinary objects he created musical rhythm. Holding hands, foot-stamping, body-thumping and clapping were used for musical activities. Every action had some motion and sound.

According to Dr. B.V. Keskar, “Before Industrialization a spontaneous over flow of life of the people, more or less in primitive conditions outside the sphere of sophisticated influence found its way in folk music. Thus our ancient music is folk music, which traveled from generation to generation traditionally handed down by the people and with the development of human society; the human mind became more complicated, higher in structure and more abstract. This evolution of human society affected the development of music also. It evolved gradually a complex language of its own with its own symbols in sound.”

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1 ‘Indian Music: Problems and Prospects’, Dr. B.V. Keskar, P.1
Hence the history, origin and development of folk songs, instruments and dances, actually, is the history of human culture and civilization.

Anthropologists believe that the bow and arrow must have been the first instruments, which they must have used (the weapons useful in hunting) as Sir Edward B.Tylor writes in ‘Anthropology’ (From Arts of Pleasure) “this is the reason that ancients Stringed- Instruments are found in the form of Bow”.

The hunters might have used the wire of bow to produce notes by varying the pressure on the wire.

Prehistoric man must have blown a horn or a conch, to produce sound, must have listened to the sounds produced by air crossing through the bamboo holes, which must have been the inspiration behind the making of flute. Dhol must have been the oldest percussion instrument with a wooden or metal barrel covered with animal hide, struck with sticks. Earliest way of making a drum was to fell a tree, scoop out the inside thus obtaining the hollow cylinder to be covered with skin of an animal, hunted by him. These Drums were also used for communication with the people far away, for transmitting messages and information.

The Dance of the primitive man was rhythm dominated. Drums were used for accompaniment with Dances. Even today the Tribal people use music, dance and Dhol while worshipping.

As many children make a pipe sort of thing out of a leaf and blow that, the primitive man must have done so, these must have been the predecessors of Shehnai and other such instruments.

The early experiments of the prehistoric man may not be what we call music today, but were certainly musical. The beginning of Folk- music is really rooted in the struggles of our ancestors, the common folk, who took all the troubles, suffered all through ages to keep the flame of tradition lighted.

1 ‘Anthropology’ (From Arts of Pleasure) Published by the Uni. of Michigan Press USA 1950) P. 166, Sir Edward B.Tylor.
The prominent features of ancient music were (a) the verbal elements (b) the ordinary and simple tunes (c) simple rhythms (d) dances (e) feeling of festivity and feasting (f) simple feelings and (g) simple themes.

Thus folk music developed due to the inherent desire to express himself, his feelings of fear, joy, anger, love and disgust, the common instincts, which could be expressed by exclamatory sounds, which furnished the basic material for self expression in sound. The alterations in pitch and tone in conversation, the lengthening effect at the closing of a sentence, the metrical compositions, poetry and music i.e. from vague utterances to literature and music, our ancestors had to pass through many spiral courses and by passing on to the next generations through oral traditions, kept the cultural heritage of folk songs alive. It would be easy to understand the historical development, origin and evolution of folk music, if we watch a child growing, crawling, toddling, expressing, screaming, making vague utterances, dancing, clapping, getting new experiences, doing experiments; we would realize as if the history is repeating itself.

Soothed by listening to the mother's lullabies, the child naturally starts dancing. Rhythm and music put effect on the mind of even a child; in the same way the primitive man recognized sounds and rhythm, which proves that he had an ear for music.

1.4 GENERAL FEATURES OF FOLK MUSIC

1. Oral Tradition

Folk music flows in the form of oral tradition. Folk songs have been transmitted among the people right from the beginning, all through the ages from one generation to the next through the oral transmission. There may be a few reasons for that

a. it was a natural and unconscious creation;

b. the creators of folk music were from the rural masses and were mostly illiterate;
c. In olden times the tradition of Vedas was also oral hence *vedas* were known as *shruti* also. The Gurus taught their disciples orally and the disciples, holding that flame firmly, taught their disciples orally;

d. From time to time, however, after the advent of Printing or for Research purposes, these songs have been written in the form the script and got printed, but the oral form of these folk songs remains alive in the throats and memories of the regional folk singers;

e. Oral tradition is the touchstone and test of the folk music;

f. The tempo and progress of these folk melodies is obstructed, if and when written in the form of script, hence folk songs do not generally take a written form.

2. **Unknown Authorship**

Folk music can be ascribed to no particular composer i.e. folk song is the term implying song of no known authorship the reasons being:

a. Folk music is an age old tradition that has traveled through many generations up till now and its authorship cannot be easily determined;

b. It is very difficult to determine whether the folk song was composed individually or collectively;

c. The authors/composers of these folk songs remained separate after composing it through oral tradition, the common folk adopted those and the product became the possession of the folk;

d. According to the regional circumstances, new ingredients were added to those and the old ones changed from time to time;

e. The reflection of individuality of the composers/authors is not found in the folk songs, nor is required;

f. The absence of individuality of the author/composer is the symptomatic characteristic of the folk music;
Hence the personality of the composer flows away in the currents of melodious folk songs.

3. **Spontaneous Overflow of Emotions**

Folk music is the spontaneous and instant overflow of emotions, generated right from the heart. Every emotion and sentiment of the human life, joys and sorrows, pleasure and pain, anger and peace, vigour and fear, hilarity and pathos, thrills of love, pangs of separation, hopes and aspirations has been figured in the folk songs, that is why, these touch the heart and captivate the mind. The country folk, in their various moods, have been depicted in these songs. Folk songs are the frank and natural expressions of simple hearts, God fearing; believers in fate and destiny. The emotions, endowed with the quality of truth and righteousness have an intense impact on minds and emotions. In these reflects the nature, the rural life and the elemental passions, impulses and thoughts; therefore as nature assumes different aspects in different seasons, these songs vary in manifestations and expressions. Man is an emotional living being, hence his deeply felt emotions make a direct appeal. The outpourings of the common folk have thus resulted in making the storehouse of folk-songs prosperous. The expression of human mind is very important rather compulsory element of Folk music, because it marks one of the main characteristics of folk music. Folk songs are not created but these emerge from within the heart of the layman.

4. **Non Availability of Original Text**

The original text of the Folk songs is not available, the reason being that Folk music is very ancient and has crossed numerous winding roads before reaching us. On the way, because of being song of the mouth, the singers of melodies leaving aside some part, by adding some of their own; as a result the length of the song also expanded and the text as well as language might be changed, that is why the original, true and authentic text is not available / is difficult to determine.
5. **Simple and Natural melodies**

Folk songs are simple, catchy and natural. These lack in any adornment, artificiality, rules and regulations and, this simplicity and freedom from complexity are the main features and characteristics. Songs written by poets, composed by musicians, are adorned with various artistic metres, verses adornments and intricacies, whereas the songs of unsophisticated people are simple.

When a layman sings a song, he knows nothing about the notes and intervals used in it or about rhythmic structure. To him these patterns occur naturally, the words originate spontaneously, on the tune combined with words occupy a specific position, listening to which even trained musicians feel that nothing could be better than that.

6. **Local Influence**

Local influence is seen in abundance in the folk melodies; local historical events are also mentioned and referred to in the folk songs. This is the reason that we find the characteristics of that particular region in its folk music and by listening to the songs of any particular region; the life style, customs, rituals, ceremonies and ever history can be traced out. There is a clear reflection of that age in the folk song but besides the local and regional colours; these are Indian in spirit and symbol of cultural unity in diversity.

7. **Use of Limited Notes**

Folk songs generally adhere to four or five notes. The usage of full scale or flat and sharp notes is very rare; because the melodies are simple. Pure (shuddha) notes are used. The maximum number of notes used in folk music is nine with seven shuddha and Gandhāra Nishād Komal at the most. Komal swaras (Minor ones) do not however, occur as frequently as the shuddha (major) ones.
Rarely both forms of a note are used, if used; it is done so by taking higher one in ascent and the lower one in descent.

However, rarely of course, the use of minute embellishments is seen and the mastery of folk musicians over notes and embellishments is surprising.

8. Importance of Rhythm

Folk tunes are always accompanied with the rhythm instruments, for keeping time. Even the illiterate folk artist is so well versed in rhythm and all this naturally come to him. The words of the songs may be in regional dialects but the songs because of their tune and rhythm, have Universal appeal, which rises above all the narrow boundaries. There is importance of medium and fast rhythm whereas slow rhythm is not in vogue or used very rarely. ‘Dhol’ or ‘Dholak’ has the closest association with folk songs. Innumerable rhythm-patterns and forms are found in folk songs. The rhythms using beats of equal divisions such as ‘Dādrā’ and ‘Kehervā’ are very popular; however, beats of unequal divisions such as ‘Deepchandi’ and ‘Roopak’ are also used. The spontaneity and rhythmic flow of these songs is unique feature that spell bounds, at times the lyrics of the songs is the same but the rhythmic patterns change.

9. Shaft of one note or a group of notes on which the melody turns

The folk songs move freely, however swing around a central point or shaft of a particular note or group of notes. The entire song circles around such a note or notes. These simple and unostentatious melodies leave a deep impact on mind hypnotizing the listeners. Repetition of tunes in ‘Sthāi’ and ‘Antara’ is also common. Few folk songs which vary in lyrics are sung on the same tune.

10. Use of One or One and a half Scale

Most of the folk songs use one tetra-chord at a stretch. Two or three neighboring notes of the next tetra chord may be used, however, at times same notes of a higher tetra chord may be used, but that practice is merely repetition of the previous scale. At times the folk song starts with the highest note coming
down in a descending order.

Folk songs are often sung with the scale raised, which makes the melodies more melodious to hear.

11. **Negligence of Single Notes**

In folk music, if a note is sustained that is just to keep the meter of the syllables otherwise no single note receives prominence by way of stress or stay on the note for long duration. The group of notes in combination gives the effect of folk song.

12. **Rule of Drone**

During folk singing at places, ‘Ektārā’ or similar instruments (Botārā etc.) are used for giving basic note i.e. drone, however, it is not always done; but a level, or a scale is maintained and that tonic is neither lost nor weakened.

13. **Notes of Folk Songs used according to time**

There is a natural similitude of (Swaras) notes of folk songs to the time and season. The Classical Rāgas too are sung as per the prescribed time and have association with seasons.

14. **Musical Content of the Lyrics**

The lyrics of the folk songs are musical ‘Geyatā’ is their essential merit. The best symptomatic characteristic of these simple melodies is the musical content of the lyrics. Lyrics without inner rhythm, meter or music were understood to be the inconsistencies, hence the poetry always contain an even number of line or divisions.

15. **No Formal Training**

Folk music does not involve any formal training in contrast to Classical music, which requires regular learning and vigorous riyāz to master the art, for its appreciation and performance. Folk art on the contrary is a natural and spontaneous expression of the common folk, shaped by themselves to suit their
own needs. These are easy to learn.

16. Different Versions of Folk Songs

Folk music, because of its transmission through oral tradition, is likely to exist in several differing versions. The difference may or may not be much.

17. Group Character and Democratic Music

Folk music is democratic in the sense that it is of the people, by the people and for the people. These songs are of group character and unite people together.

18. Popularity in Masses

Folk music takes shape in real sense after getting popular in masses, and when it becomes the expression of the whole community, instead of its creator, then it is hard to determine the place or time of its origin or its original creator, the popularity of the song in masses and by their acceptance and adoption, the song becomes popular, however, folk song must be or have been popular, but not every popular song is folk song.

19. Influence of adjoining geographical areas

Folk songs of one region are influenced by the music of adjoining areas; hence the influence of adjoining geographical area on Cultural life is natural.

20. Compositions of Folk Songs

The compositions match the lyrics, the theme and the meaning of the song. Often the compositions are easy to learn, yet some compositions of some regions are really tough and resemble semi-classical style, folk songs are perfectly composed i.e. the tunes and lyrics are created simultaneously.

21. Length of Compositions

Some folk songs are brief; the content or the plot too is brief where as others are lengthy and the story too is very lengthy.

22. Features of Lyrics

Folk songs are composed in the local and regional dialects. There are numerous songs in every dialect of the regions, on various subjects; according to
the regional features. There are songs related to each and every ceremony of
society. The musical content and the theme both are equally important. Main
features of lyrics of the songs are as follows:

a. the description and content reflect the life and mind of the people;
b. the culture and nature of the particular region is depicted;
c. the feeling of welfare of all is interwoven in the songs;
d. the words used are simple and understandable;
e. the meaning of the songs is clear and signifies the inner feel of the song
and touch the most sensitive chords of human heart;
f. folk songs in the form of question-answers are found;
g. the words that address someone are also used in folk songs;
h. counting of numbers one, three, five and seven is commonly used;
i. meaningless words are also used sometimes;
j. two word having same meaning are also used;
k. counting of articles, ornaments etc is also common;
l. the typical characteristic of these songs is their stanzic form.

23. International Similarities

Folk songs, although ‘national’ in character, have tended to show wide
international similarities;

24. Use of Instruments

Instruments are used mostly to accompany the singers and are rarely used
as solo instruments. The percussion instruments have pivotal role in folk music.
A folk percussionist may not even know the proper ‘bols’ of a particular ‘Tāla’
but he may take such odd and difficult permutations, which amaze the listeners.
Other instruments used are Tāshā, Manjirā, Jhānjh, Matkā, Thāli, Chimbā,
Khartāl, Flute, Shehnāi, Nāgarās etc.

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25. **Role of women**

Folk songs are mostly sung and popularized by the women folk. The role of women in all functions and ceremonies is vital. It is through these folk songs that the woman has come forward openly and boldly. It may be the question of her pain and distress, complaint or joys, whatever she could not express, has told boldly in the society, frankly and straight forwardly through these melodies. She has sought blessings from deities in her songs, has mourned and cried in her songs.

1.5 **SIGNIFICANCE OF FOLK MUSIC AND ITS IMPACT AND INFLUENCE ON SOCIAL LIFE**

The utility and significance of Folk music is exorbitant. Vedas and folk music are the most important and reflect in themselves the traditions, culture, rituals and customs of society, joys and sorrows, hopes and aspirations of the people, the simplicity and unsophisticated nature of folk life, intensity of thoughts and power of their experiences. The whole cultural heritage is reflected in the Folk music. There’s a great scope to understand folk psychology, their beliefs and conventions.

These present the real picture and clear reflection of the social life and culture; these are among the most reliable and authentic sources to trace history, to know and understand the traditional values of society; as these Folk songs have traveled through ages and from numerous generations as an oral tradition, these include every aspect of socio-religious-cultural life; these can be definitely termed as ‘folk scriptures’, because even before our ancient scriptures were written; folk literature in the form of folk tales and folk music, existed. The Hindi and Sanskrit scriptures are inspired from the folk literature. Whenever the links of authentic historical background were missing, historical references and evidences were not available, folk literature in the form of folk tales, ballads and music remained helpful in providing strong evidences for analytical study of society. A particular social event takes a poetic and aesthetic from and portrays
the incident in melodic and rhythmic form.

Folk art, literature and music break all barriers and become the expression of the whole community. These preserve, unconsciously in them, the characteristic form of civilization in the form of customs and beliefs, legends and traditions, superstitions, religious ceremonies and social rituals form generation to generation.

Folk music covers everything which forms a part of socio-cultural life of a particular region.

The roots of Folk music are in the past but it has its relevance even today. The Folk music of different regions is different, typical and variable; the similarities may also be seen but not in identical form. It reflects the natural and original form of folk culture. It assimilates in itself the pure elements of the traditions, life style and philosophy. It helps us understand the civilization in different eras; through major form of oral narrative genre. The sacrament songs are connected with each occasion and festival and socio-religious ceremonies. These are the sources of preservation of cultural conscience.

Folk songs also throw light on the rich cultural heritage of India. The extreme diversity creates an endless variety of folk styles and multiplies the various forms of folk songs which are indispensable components of every ceremony of life and make every occasion so colourful and enchanting. Hence the true rhythm of India lies in its folk music.

**Historical Importance**

Folk songs emerge from the real incidents of the particular period; hence, these incorporate in themselves socio-cultural- historical and religious consciousness of their respective age/ era, and at the same time history of the instantaneous/ prevalent circumstances. The historical element is unconsciously inter-woven in them; the songs, however, may be the product of composer’s imagination. The political trends and social traditions, the religious beliefs and ceremonies are effectively described in those songs, as referred to in ‘Dhool
Dhoosarit Mañiān¹ Forgetting these would be forgetting our past, our history, our ideals. The references to the time period of the respective ‘Yuga’ era and places are often found in the Folk songs; which helps us in tracing the history of that particular period. Lālā Lājpatrāi also expounded the importance of folk songs.²

Social Importance

Literature is always period / time relative and the mirror of the thought and philosophy of the people and society. Folk song composer makes it collective expression of the society instead of it being an individual expression; hence straight forward and sincere depiction of social process is found in these folk songs. Social customs, practices in vogue as well as social evils are also reflected naturally in these songs; and if we want to analyze the accurate and virtual position of society we have to go through the folk songs of that region.

Folk music must not be considered as an object of past but on the contrary it supplies an important and vital material to learn and understand the social order and social system; because these songs emerge from the society and are inspired by the society, as all customs, rituals, ceremonies, beliefs, superstitions, joys and sorrows, psychology, thoughts, philosophy, and traditions, have their reflection in the Folk songs. The glimpses of emotions and notions are found while studying the folk songs minutely, which verifies the social importance of Folk music.

Dr. Radhakrishnan firmly believes that the treasure of the social life has been enriched by Folk music.³

1 Dhoool Dhoosarit Mañiyan’ by Seeta, Damyanti, Leela, National Publising House, Delhi (1964) P. 17. ‘भारतीय प्राचीनों में प्रचलित युगादेशीय परंपराओं के सन्दर्भ में लिखे गए गीतों के अध्ययन से तत्कालीन इतिहास के संकेत मिलते हैं।’
2 Ibid. P. 18. ‘ये धार्मिक गीत हमारे जीवन और संघर्ष हैं। ये धार्मिक गीत शास्त्र एवं सनातन संवेदन देंते हैं। इनमें मानव विकास का क्रिमिक्ष इतिहास मिलता है।’
3 ‘लोक संगीत द्वारा समाजजित्त जीवन का कोष संचित हुआ है। जनसाधारण के स्वयं और आदर्श, उद्देश्य और रत्नाम - सब कुछ लोक संगीत में ही मूल्यित होता है।’ – इंद्र राधाकृष्णन ‘लोक संगीत अंक’ जनवरी 1966 सं. ल. नौ. गांग हाफरस सं. प. व. २।
There are sixteen sacraments of social life in India and the folk songs related to these ceremonies, give a vivid picture of the social system of the respective region.

Entire social life is reflected in these folk songs as:

a. the folk composers are inseparable part of the society;

b. the inspiration for composing these folk songs is received from various situations and incidents within the society;

c. the individual composition becomes the voice of society;

d. the thought and the traditions of the society find place in the folk songs;

e. the true picture of the ideals of family relations as well as the bitter relations, is depicted in the folk songs;

f. the caste system, religious beliefs and the sources of entertainment of the society find references in the folk songs;

g. folk tales, ballads and folk lores are rich in folk contents and social realities;

h. folk life of the contemporary society, the annual sessions of the social life, the customs and rituals of society are accurately depicted in the folk songs unconsciously and naturally;

i. folk poet describes the human society in the form he sees it;

j. there can be no society without folk and no folk without society because folk and society are inter-dependant;

Hence, the creation of folk songs is a result of the reaction of reflection and impact of society on the mind of the folk poet.

Cultural Importance

The Cultural identity of a particular region or community, its various sacraments, religious performances and ceremonies, fairs and festivals, values, attitudes, behaviour experiences, knowledge, struggles and strives of the people
are intricately knitted in these folk songs, which colours the public life with their folk tinges; the ethnic and earthly texture and threads of which reflect our traditional culture. Folk songs, dances, folk dramas and ballads, folk tales, proverbs, riddles, lullabies and folk literature are included in folk culture.

Folk culture is a vast ocean from which the collection of pearls from oysters (shells) is an important work. In the Folk songs, the resonance of our past glory and dignity as well as of our contemporary society can be heard. Folk songs related to various sacraments of our culture are of great importance and would remain important forever.

**Literary Importance**

Folk songs of oral tradition are not devoid of literary content in those. Folk songs add to the linguistic prosperity, add many new words to the language and give new meanings to the words. Folk songs have an unending treasure-house of suave and sweet words and emotions, which make any literature fascinating and prosperous. These folk songs have natural lyrical beauty and melody. Every emotion has been expressed, the sentiments of women folk, of separation and unison, of affection and love, of sorrow and joy, the beauty of the nature and hardships of life, the whole life, life-style and memories, are depicted in these folk songs. The importance of relations, importance of nature, animals, birds, trees, water, the importance of our deities, religious performances have been aptly described in these songs. The various folk styles have added to the literary treasure.

It can be conclusively said that in absence of these folk melodies, literature could never become one of the symbols of culture.

**Moral Importance**

Folk songs, unconsciously, disclose ethical and moral laws through them. These folk songs help in maintaining bounds and limits of propriety of conduct of the people so that the decorum is maintained in the society. They stop the common folk from becoming unrestrained and lowering down. By illustrating
examples these folk songs make the people morally strong.

The indecency of film songs is not found in these songs, even if these folk songs are related to love and passion; these act as preachers of human moral values.

As Pt. Ram Naresh Tripathi puts it in ‘Kavitā Kaumudī’¹

Religious Importance

The religious life of any region can be traced out from the Folk songs of that particular region. Folk songs related to Maa ḍurgā, Rāma Krishana, Shiv Pārwati, Rādhā Krishna and local deities are excessively found. Similarly, folk songs related to religious festivals like janamāśṭmi, Rāmānavami, Shivrātri as well as folk songs related to Jātrā, Jāgraṇ, Navrātrā-Poojan etc. are found; in folk songs of devotion perishable nature of human life, worldly comforts and the world have been depicted, the various ways to salvation such as remembering the name of Almighty, pilgrimage and taking bath in sacred rivers as well as devotional folk songs in respect of local deities add to the treasure of folk songs; which reflect the faith of the simple people.

Folk songs are of national importance also. The songs of various dialects & languages may vary in various regions but the fundamental root is one. These folk songs confer tempo to the national life and national progress. Our glorious past resounds in these folk songs and these also set an example of unity in diversity.

Geographical value: Geographical value attached to these is not less important. The description of places, rivers, etc. is found in the folk songs. The references to many such places are also given which are becoming extinct today.

The folk songs also relate, unconsciously however, the economic position

of the people, about their occupation, agriculture etc. Few songs refer to poverty also.

Folk songs are also important due to their Archeological importance. The temples, deities, architecture, sculpture and various art forms and ornaments referred to in these folk songs inspire archeologists for research.

The Psychology of the people is reflected in the songs, as the mental tendencies of the composers and the people. The perceptions, experiences and sentiments can be studied by the psychologists.

**Significance for Philologists and Linguistics:** for philologists and linguists also, the study of words, sounds, sentences their meanings and proverbs, is useful in finding the missing links of literature from the folk dialects and folk literature.

The Ethnologists are able to study through folk melodies & folk literature, the caste and sub caste systems.

The folk music is a lighthouse for future, a guide for present and glory of the past.

Hence the exorbitant importance of these folk songs is multilateral.

1.6 (A) ORIGIN OF CLASSICAL MUSIC FROM FOLK MUSIC

The oral tradition of the folk music is the ancient one and is a valuable asset of our culture. The simple common folk, through their inborn instinct, expressed themselves naturally and inherently, without knowing about the intervals and rhythmic structure used in those.

The reason for the great impact of these melodies on mind, emotions and soul is that the folk singer completely absorbed in his music, forgets himself and his whereabouts and the innate intensity of mood, complete identification and oneness with the melody becomes one of the main characteristics of folk music.

Folk music is not the music of the savage and hostile races, as defined by Western- Philosophers; on the other hand, this age old musical tradition is the
ancestor and forerunner of all music. The thought and philosophy of the people are reflected in the folk tales of various regions. The laureates get inspiration from these or pick sometimes the plots and content of these and create Classics.

Goethe rightly puts it "Folk tale is the father of all fiction and folk song is the mother of all poetry."1

The tradition, inheritance and association have always played pivotal role in the development of all known systems of music and literature.

The content of the story of Shiva Puran was the basis of Kalidas’s Kumara Sambhava’, there are innumerable such instances. The source, the origin of Classics can be traced in folk tales.

Prithu Ram Shastri also expresses the similar views.2

The aesthetics of music, the Rasas in melodies, the theories were expounded later, but these were imbibed in the folk songs.3

Gradually folk tales, folk arts and folk music developed into Classical literature, Classical arts and Classical music.4

Folk music does not employ any musical device as a result of conscious knowledge or the study of the science of music. It does not seek its theme or content; it remains unaware of musical alphabets, microtones, notes and the

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1 'Music and its Study', Mobarak Hussain Khan (Sterling Publishers Pvt. Ltd. New Delhi 1988) P.68
2 'लेख साहित्य अथवा कथा साहित्य ही जब सुसंस्कृत कवि प्रतिभा ने परिवर्तित तथा सरस हो उठान है तब वह शिष्ट साहित्य बन जाता है।' – पुपुराम शास्त्री द्वारा लिखित निबंध 'लेख साहित्य और शिष्ट साहित्य का समान द' हिमाचल प्रदेश: लेख जीवन और पारंपरिक हिन्दू कला संस्कृति व भाषा अकादमी जिम्मला 1987 पृ. 73
3 'क्यों, रस एवं शृंगार रस की अनुभूतियों के अतिरिक्त भक्ति, करणा और अद्भुत रस की उत्तान तथा लोक-गीतों में उठाती देखी जा सकती है’ – स्रों राम ग्रंथि ‘लेख साहित्य: शिक्षा और प्रयोग’ पृ. 294
4 'शिष्ट साहित्य की प्रगति संबंध और परिपक्व की प्रगति है। जैसे कोल्हो सदनों के देर को तेज और वस्त्रों में अलम – अलम कर देता है तैसे ही शिष्ट साहित्य लेख वातां अथवा लेख साहित्य के देर में ज्ञान और सामाजिक को अलम – अलम कर देता है।' ज्ञानसाहित्य हरियाणा लोकमान्य विजयवंक अलकुन नव 1965 परियाला पृ. 115

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grammar part of it, its rules and regulations; but picks any content of its own choice, the music and poetic content serve as a medium for the overflow of emotions, but there has definitely been development of the folk forms of musical expression so as to have a consistent and connected view of the evolution of Indian Music as a whole.

It is very natural for the classic arts getting inspired from folk arts. Folk music is the music of masses, hence it is far away from artificiality, and is very popular. In many of the Classical Ragas, one is often reminded of some popular tune or a folk song.1

According to G.H. Ranade: ‘Incidentally, the Ragas, the melodies and the various methods of progression of Indian music are the outcome of the efforts of many generations and what we call classical music to day is the very cream of such an age long music activity.’2

Classical music has obtained much from the folk music. The ancient Vedic-Hymns are the living and authentic examples of the world’s most ancient and sacred literature and music. ‘Archika’ way of chanting employed only one note and ‘Gāthika’ employed a second note in addition to the base note and ‘Sāmika’ employed the three notes in all i.e. the minute study of Ragas and notes is not found, the later texts and scriptures on music like ‘Nātyashāstra’, ‘Brihaddeshi’ and so on presented minute and complex studies on music, which also indicates towards the process of development from the source Folk music towards the complex music.

According to G.H. Ranade ‘The truth probably is that art music drew upon the older traditions and recreated out of them, its own scales and forms in

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1 ‘विषयों में लोक-स्वर-रचनाओं का विकलेन्ण किया। अनेक गीतों के परिक्षण से उन्हें स्वभाविक स्वर रचनाओं के ऐसे अनेक सार्थक चयन का पता लगा, जो विविध भावास्पद विधियों में भन्नें की विविध सांस्कृतिक पूर्त्त भूमि के आधार पर जुड़ते मिलते हैं। उन्हें विविध स्वरों की संख्या दी गई और यह विविधता किया गया कि अनुभूत अपने स्वरों के चयन से एक विविध प्रकार की धुन का जन्म होता है। इन्हीं धुनों का नामकरण किया गया और उनका एक विविध शास्त्र धीरे-धीरे विकसित हुआ।’- टेजीसाल सम्ब, लोक संगीत तथा शास्त्रीय संगीत का परस्परिक सम्बन्ध ‘निजिन्द्र संगीत’, पृ. 68 व. स. न. म. गया, संगीत कार्यकलाप हाफ्ड, 1978

its own way and according to its special needs and exigencies".

The same is true with reference to Indian Literature. In an article ‘Braj Kā Lok Sangeet’, Krishna Dutt Bajpayee refers to the ‘Ḍhrupad’ of Classical music having its origin from folk styles.

According to O. Goswami: ‘Thus we arrive at a period when new forms of Popular music were being evolved and folk music was making its inroad into the body of Sāman music and leading it towards a goal which was pregnant with new aspirations and moods.’

Rabindranath Tagore firmly believed and admitted that he picked up many folk melodies from villages, especially the Bāul style of singing.

The gradual progress and development of music, musical styles, musical instruments and dances testify that from speech and recitation to folk music and from folk music to the Classical stage there have been different stages. From sāma Gāna, Vṛtta, Chhanda, Geeta and Prabandha, Ḍhrūva, Ābhog, Kritis and Bhajans and classical styles finally, the process of development was sure however, it might have been slow.

Dr. Rakesh Bala Saxena and Dr. Madhu Bala Saxena express similar views in 'Sangeet Madhuban' P. 44.

According to O.C. Ganguly, “……in all periods of its development Indian music has grown and progressed by assimilating new ideas from non-
Aryan and aboriginal musical practices - and that the Classical Rāga System is firmly based on and is heavily indebted to Primitive Folk music, having never disdained from borrowing and assimilating new data from alien or foreign sources.”

According to Goethe, “The holiness of sacred music and the jocund humour of folk tunes are the pivots, round which all the true music revolves.....worship or dance.

The development of human culture has always been divided into two main streams, Folk culture of common people and aristocratic culture of the classes. Although both are related to human culture, yet due to its development in natural environment folk culture is closer to human nature; that is why in the beginning of life of human race, there was only folk culture, afterwards some part of this folk culture was refined and became a part of aristocratic culture and Classes.

Dr. Shatrughan Shukla also writes in his book ‘Thumari ki Utpatti, Vikās Aur Shaelian’

Folk music is simple, spontaneous, unassuming and candid where as classical music is refined and systematic having strict rules and regulations, hence it is not natural or innate emergent of heart and that is why folk music has been accepted as origin or source for classical music. The palace of Classical music has been built on the foundation of Folk music. Folk tunes (Dhuns) were shaped into classical melodies (Ragas). It was a sort of transformation and adaptation of Folk Dhuns into Rāgas by scholarly musicians. Folk music is original, natural and unrefined. Folk music does not require any formal education, practice or riyāz whereas classical music is refined, it requires formal training and vigorous practice before being able to perform; therefore minute

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1 ‘Ragas and Ragnis’, O.C. Ganguly, Preface (P. vii)
3 ‘लोक संगीत की धुनों का माध्यम समय - समय पर उत्पन्न होकर उन्हें प्रतिनिधि नरसंगीतों को भी अपनी और आकर्षित कर उन्हें अभिभूत करता रहा है। फलतः इन धुनों को उन संगीतों ने स्वकल्पना से संबंध, स्वभाव और निखार का सात्कार रूप दिया।’ - ब्र. शात्रुग्न मुकेश 'नृत्य की उत्पत्ति, विकास और शैलिया पृ - 196.
study of folk music resulted in the advent of classical music. The study of the development of Indian music clearly shows that the classical music of the country is the result of a long process of collection and assimilation of folk music.

Various provincial (regional) airs and tribal tunes, in their long winding course were picked up and were refined and reshaped and were cast in Classical mould to incorporate those in the form of Rāgas and Rāginis.

Kumar Gandharva expressed similar views in an article ‘Bhartiya Sangeet Kā Moolādhār-Loka Sangeet’ published in ‘Sangeet- Loka Sangeet Ank’¹

According to G.H. Ranade "Folk music tends to maintain a two-way relationship with the art music of the land of the same period, for many reasons. Some features of art music percolate to folk music or folk musicians try to borrow change or assimilate them. On the other hand, history is full of instances where art music has seized select aspects of folk music and polished or refined them for an easy accommodation in its own existing codified systems. These musical exchanges are a part of an ongoing process of musical circulation in any living culture. …That is why features of art and folk music are detected in one another. Thus Rāgas are 'found' in folk music while folk kind of flourished or rhythms are often espied in the repertoires of art musicians."²

**1.6(B) DEVELOPMENT OF VARIOUS CLASSICAL AND SEMI-CLASSICAL FORMS OF SINGING FROM THE FOLK MUSIC**

The history of music of almost all countries bears testimony to the fact that no system of music can retain its vitality for long, unless it is frequently enriched from other sources. Even as a river cannot course for long if it does not...

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¹ ‘राग बनाए नहीं जाते, बन जाते हैं। हम लोक धुनों में रागों को लुप्त हुआ पाते हैं। उन्हें पकड़कर जब हम पकट कर देते हैं तो शास्त्रीय पथ समझने आ जाता है। लोक धुनें निर्माण – निर्मित हैं इसलिए निर्माण की तदने पूर्ण होती हैं। उनमें कोई न कोई राग अपवाह होता है, उसके लिए दृष्टि की आवश्यकता है, …….खोज करने समय सुधे अनेक प्रवचित कई छोटे-बड़े रागों की लोक धुनें प्राप्त हुई हैं। उनमें शास्त्रीयता का अंत होता है। कुछ नहीं धुनें भी ऐसी मिली हैं, जिनके धरा नवीन रागों का निर्माण किया जा सकता है।- कुमार गानाथर, ‘संगीत, लोक संगीत अंक’ जनवरी 1966 संगीत कार्यकल्प हास्यपत्र – पृ 29.

draw sufficiently from its tributaries, music cannot survive if it does not draw copiously both in tune and style from folk music.

Dr. Shatrughan Shukla in ‘Thumari Ki Utpatti, Vikās Aur Shailīn’ expresses his opinion about Thumari Style of singing which is related to both-folk and classical music.¹

Pt. Onkarnath Thakur was of this firm opinion that if the research work is carried on; then folk music would prove to be the producer of popular Rāgas.²

Āchārya Bharat, (while describing ‘Jātis’) stated that whatever is sung in ‘Loka’ is vested (implied) in Jātis.³

According to O.Goswami ‘These types prevailed in Bengal and other provinces under various names and styles, Vishnupada, Dhrupada etc. which were generally sung by the beggar-minstrels. Raja Man Singh Tomar and his companions were not the inventors of the Dhrupada. What they did was to bring an older and cruder form of heterogeneous tradition into a homogenous art form’.⁴

Kanahya Lāl Madhukar, in an article entitled Ajmer Ki Paramparāgat Lok Dhanon Se Quawālli Geet Shailī Kā Jann aur Vikās’ mentions about the role of folk tunes of Ajmer (Rajasthan) in development of Quawālli style of singing. The prevalent Keertan Parampara in ‘Harjas’ style of songs and ‘Vāni Geet Shailī’, sung collectively; ‘Loor’ style of songs and ‘Hansā’ style of singing, the former having lesser notes, and miraculous rhythmic patterns and the later

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¹ The story of Indian music' O.C. Goswami, P.124
² The story of Indian music' O.C. Goswami, P.124
³ The story of Indian music' O.C. Goswami, P.124
⁴ The story of Indian music' O.C. Goswami, P.124
one a spiritual form of singing were chosen by Hazrat Khwaja Moin-ud-din Chishti as a medium of expression, which is the reason of the influence of regional folk tunes on Chishti tradition of song styles.¹

In Thumari style of singing the characteristics of folk music such as emotional content, the shades of many Ragas, singing in medium fast rhythms set to Chānchar and Jatta Tāls and singing ‘Tek’ verses of Thumaris after completing Antarā in fast ‘Keharvā’ along with Laggi, as played on Nagārās by folk artists, all these and many more indicate and prove that the Thumari style of singing and that the Rāgas of Thumari have been developed on the basis of folk tunes.

Dr. Shatughana Shukla in ‘Thumari Ki Utpatti, Vikās aur Shailian’ expounded it strongly.²

According to O. Goswami “The origin of Kheyāl can be traced to Quawālī singing……on the basis of an older form called ‘Pachda’ a type of women’s song prevalent in north India and was essential of the folk type….”³

Haqim Mohammad Karam Imam, the writer of ‘Maadunul Mousiqui’ was well aware of the effect of folk tunes on music of the songs of washer men

¹ ‘यह कहना कराई उपयुक्त नहीं है कि कल्याणक गायन इस देश में प्राधिक क्षेत्र है। यहाँ की लोक सरस्या में समस्त सत्तात्मिक तत्त्व पूर्ण होने के कारण विकसित थे, जिनके अनुसार शास्त्रीय से काफी गीत जैसे का जन्म हुआ और लोक गीतों के सम्पर्क में यह गीत जैसे चित्रीयों होतीं गईं।……अत: यह निर्विवाद सिद्ध है कि अजमेर का यह लोक धुनों के अनुकरण से परिवर्तित और परिवर्तित होती गईं।……प्रत्येक लोक धुनों को प्रति वक्ता वाली प्रक्रिया, प्रयास प्रदान एवं विशेष आदर नहीं प्रदान नहीं की गई लोक धुनों की पूरी श्रद्धा से सम्बन्धित अपने प्रवाह का माध्यम बनाया।’—कन्हेया लाल मुश्कर’ संगीत कवाली अंक, 1979, सं. बा. गृ. गया हायरस, पृ.12-14.

² बनारस की चैती, बुलबल्स की लेट, पतिथियों उत्तर के लोकगीतों की धुनों का स्वर प्रवाह अनेक ठुमरियों में विकसित होता है। इसी से पता चलता है कि ठुमरी के रागों के विकास में विभिन्न क्षेत्रों लोकघुनों का पूर्वार्द्ध संगरध करता है।—आलोचक दृष्टि से लोकघुनें साधारणतय: दिनों, गात्र, रूप, वर्ण, धार, पाहती, आदा, जान, विद्यमान जंतु, जमल, चराही, बैठकी, झूकी, जोकथा आदि रागों में होतीं हैं। इन रागों में से कुछ ही ही चोड़कर अधिकांश का उल्लेख पायी तथा माध्यमकलावी संगीत ध्वनियों में नहीं मिलता। अत: इनमें औपेक्षिक नियम और लोकघुनों से विकसित सम्बन्ध जाता है।’—जो. मशहूर शुक्ल ‘ठुमरी की उत्सत्ति विकास और संगीत’ पृ.190

³ ‘The story of Indian Music’ 1957, 1961 O.Goswami, P. 128-129
shepherd etc., who sing their regional songs in their own particular style.\(^1\)

Hence the various folk regions and villages have contributed immensely towards Classical and Semi-Classical music.

The music of the various regions, sung for the pleasure of the people following the local styles, was defined as regional music.\(^2\)

Whenever Classical music took inspiration from folk music, the emotional aspect or the ‘\(\text{Bhāva Paksha}\)’ of Classical music enriched.

Classical style of singing ‘\(\text{Dhamār}\)’ has been evolving from folk music style of \(\text{Dhamār}\) also related to the festival of colours, \(\text{Holi}\). In folk music, \(\text{Dhamār}\) is sung in a group\(^3\) and is accompanied by a rhythm instrument ‘\(\text{Dhol}\)’. The theme of the \(\text{Dhamār}\) is \(\text{Holi}\) of \(\text{Rādhā Krishna}\). Mughal Emperor Aurangzeb also took part in \(\text{Holi}\).\(^4\) In \(\text{Vaishnav}\) temples also, this tradition is maintained, where hereditary keertankārs sing \(\text{Dhamār}\) in \(\text{Tāla Dhamār}\) with Pakhāwaj as accompaniment. According to Najma Parveen Ahmed, ‘\(\text{Dhamāl}\) or \(\text{Dhamāli}\) is sung in \(\text{Dhamār}\) \(\text{Taal}\). It is also called Hori Geet (songs) in folk music. It is a group song which is sung in small teams.’\(^5\)

In Thumaris, folk dialects like Braj, Avadhi, Bhojpuri, etc are used. The theme of Thumaris too is related to village life, the bandish of Thumaris is also very brief like a folksong and the Taals used in these, such as \(\text{Chanchar (Deepchandi)}, \text{Jatta}, \text{Rupak}, \text{Addhā}, \text{Keherwā} \) and \(\text{Dādrā}\) are mostly used in folk songs. Dr. Shatrughana Shukla in his book ‘Thumari ki Utpatti Vikas aur

\(^1\) Where to go, how to get, special mention, which is a unique
\(^2\) ‘Samvadikya Sangeet’ Acharya Brihaspati ‘Nibandha Sangeet’
\(^3\) ‘Hindustani Music’ A Study of its development in 17th & 18th Centuries, Najma Parveen Ahmed, P. 144
Shailian (on P.190-191) expresses his views.\(^1\)

According to G.H. Ranade - “The classical Rāgas of yesterday are often found reflected in some folk tunes of today. It should, however, be remembered that in spite of the similarity of some tunes, arising from an unconscious process of ‘give and take’ between the two types of music, folk music never gives the impression of any Rāga or classical mode as such, but bears its own stamp which eludes all the established criteria of the Rāga system of classical music.”\(^2\)

Lakshami Narayan Garg in his editorial writes that the content of Khayals was the same as in folk songs.\(^3\)

According to Shatrughna Shukla the ‘Khayāls’ are found in both Classical and folk music.

In Arabian and Persian Language there is no pronunciation of ‘Kha’ ‘Kha’ is pronounced in its place; and there seems to be every possibility that the enlightened musicians developed Khayāl Gāyiki from Gāyiki Pradhāna Khayāls of Folk music.\(^4\)

\(^1\) ‘ZRRl ^ 3RWRT: ^ cRTW tl ^ t % cfTgr
\(^3\) 'Hindustani Music: An outline of its Physics land Aesthetics' G.H. Ranade P. 53.
Prof. S.H. Askari concludes after a vast study that no reference to such ‘Geya Vidhā’ Khayāl has been found in Compositions and articles by Amir Khusro hence the concept of invention of Khayāl by Amir Khusro is doubtful. The meaning of Khayāl (thought or imagination) is not only essential for Khayāl Gāyan, but is equally important in all Gāyan Shellies.¹

O. Goswami aptly puts it: “Deshi (folk) music elbowed its way with strong and steady steps into the arena of Indian Music and carved out a permanent place for itself in the hearts of the people. The history of Indian music from the earliest times to our own days has been the history of the evolution of an indigenous musical tradition and musical lore.”²

RĀGAS DERIVED FROM FOLK MUSIC

Whatever Classical music has gained from folk music is beyond imagination.

According to O.Goswami:- ‘Before borrowing melodies from the rich store house of folk music of the land of their conquest; the early Āryans depended entirely on their primitive recitals.’³

Before the advent of Rāga, Jāti-Gāyan was in vogue. Āchārya Bharat, while describing eleven Sansargaj Jātis, has named a jāti ‘Āndhri’, which has its roots in a particular region.

According to Lakshmi Narayan Garg ‘All the eighteen Jātis, were popular in the ‘Loka’. These were the traditional forms of Jātis’⁴

Matang Muni has quoted the example of Āchārya Bharat.⁵ Out of five

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⁵ ‘लोक में जो कुछ गाया जाता है, वह सब जातियों में स्थित है।’ वह सब कुछ जातियों में स्थित है।’ – गानें Ibid.
distinctions of Geeti, Rāga Gaur has regional characteristics.¹

In four Pravrittis of Gāyan- Vādan, Avanti, Dakshinātya, Panchāli and Auḍa Māgdhi, named according to regions, the influence of ‘Loka’ is clearly found.²

Matanga Muni in his literary work ‘Brihaddeshi’ clearly mentions about the sounds and rhythms collected in the form of Deshi Rāgas from regions (Loka)³

The Gaurī Geeti, out of seven Geetis referred to by Matang, has regional influence; Rāgas Gaurā Kaishik Madhyam, Gaur Panchalī and Gaur Kaishik have been originated from Gaur geeti. Out of Vesar rāgas, Takka, Sauvir votta, MālavKaishik, Mālavpancham and Takka Kaishik- Takka, Sauvir and Mālav are suggestive of regional characteristics. 'Shakka’ Saindhava, Gandhār of Sādhāran Rāgas have regional influences on them. Kāmboji, Saurāshtri, Mālvi, Dakshinātya, Bangālī, Dravīrī, Kaushalī, Kalingi of Bhāshā Rāgas, Mālava of Vibhāshā Rāgas and ‘Kalingā’ of Antarbhāshā Rāgas and their names have been adopted due to regional influences.⁴

Haqim Mohammad Karam Imam has mentioned Rāgas such as Pahārī, Jhinjhoti, Pahārī-Jhinjhoti, Bihārī, Sindhu, Sindhurā, appropriate for Thumari-singing and all these are related to Folk tunes (Lok Dhuns).⁵

Dr. Shatrughana Shuklā refers to Rāgas like Jangala, Jhinjhoti, Mand, Sindhu, Bihārī, Khambhāvati, Pahārī, Sindhurā, Jaunpuri, Multānī etc. developed from folk tunes of various regions in which Thumaris or Semi Classical forms are found but because of being adopted by Dhru pad and Khayāl

¹ Ibid.
² Ibid, p. 9-10
³ रेखे रेखे पृथुते सी ध्वनिनेत्रैलति समिलत।
   आकाष्ठ ध्वनियं सर्वं जगन्मत्सारामम।।
   अर्थत लोक में भिन्न भिन्न स्थानों की जो ध्वनिय या लय थीं, उन्हें ही रेखे रेखे के रूप में संकलित किया गया। तुल्य संस्कृत मात्र गुरू कर (1-2)
⁵ ‘Maadunul Musiqui’ Haqim Mohammad Karam Imam, P. 154-156.
singers, these are accepted as traditional Ragas of classical musicians.\(^1\)

According to O. Goswami: “Bangāla, a melody referred to by Matanga, is derived from the region of Bengāl, Sorath a vulgarization of Saurāshtri, Varāti (Varā) came from that part of country known as Virāt Des, the modern Berār.

These Rāgas were known in ancient times as Deshākhya Rāgas, meaning ‘named after regions’.\(^2\)

Many regions and villages have contributed to embroider the fabric of Indian music.

Pt. Ravi Shankar the great Sitar Maestro divides the Folk tunes in three parts (a) those tunes, which are based on Classical Ragas and whose content is religious; mostly these folk songs are based on Durgā, Peelu, Kāfi, Bhairavi, Gauri, Kalingadā, Rāgas, (b) songs sung in the villages on various occasions, folk songs of Himachal and Garhwal are included in this category; Durgā, Bhopālī, Pahārī, Sārang, Peelu, Gauri, and Jhinjhoti Rāgas are found in these (c) the folk songs of tribes like Gond, Bheel, Santhāl, Nāga and Bhariā etc., mixture of Rāgas is found.\(^3\)

According to O. Goswami: “The Pahārī and Mānd melodies are later additions from the hill people of Kullu and Kangra valley and desert people of Rajputānā respectively in which regions they are still sung in all their purity.”\(^4\)

Rāgas were Rāga Dhuns in the beginning. Jagdish Narayan Pathak expresses the similar views.\(^5\)

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1. ‘फूर भी धुनें और स्वाल गायकों द्वारा अपना लिए जाने के कारण ये सब शास्त्रीय संगीत जो की परम्परा के रूप में समझे जाते हैं।’ डॉ० श्रवण शक्तान ‘धुनों की उत्पत्ति विकास और जीवनयान’ पृ० १९०
4. The story of Indian music’ O.Goswami (P.72) Chapter 8 ‘Down to the Source’. (Asia Publishing House 1957,-1961)
5. ‘बहुत लोक धुनें को शास्त्रीय संगीत में श्रेय कर रागों का निर्माण भी किया गया है जैसे पहाड़ी, मांड, बिहरी, गाट, मूदी, सीर, सोरट, टक, गानधी, भोपाली, जीतनंदी, जीतनंदी आदि राग समृद्ध। पहले लोक धुनें भी - जगदीश नाथायण पाठक ‘संगीत निविन्ध माला’ पृ० १६३ पाठक पश्चिमकोशन इलाहाबाद
O. Goswami puts it—“So, it is quite clear that the Āryans borrowed the tunes from these tribes and adding a note or two here and there in such a way as not to disturb the original tune, usurped them. This process of assimilation becomes easy to understand when we study the scale—structure of the two types—classical and Folk music. We find that folk type is generally based on a simple rational scale, but the advanced type of folk music suddenly takes a semi classical appearance when accompanied by drone.”¹

1.6(C) DEVELOPMENT OF CLASSICAL INSTRUMENTS FROM FOLK INSTRUMENTS

All the three branches of Classical Music i.e. Vocal, Instrumental and Dance have been developed from Folk Music.

According to B. Chaitanya Ďevā “It has become an unfortunate habit to think of the history of only ‘Classical’ sophisticated musical instrument such as the Sitār, the Tablā and the Veenā: that too a textual history. We tend to forget the very vast area of tribal and folk instruments which are the far and near forerunners of these concert instruments. No society is isolated for ever. Depending on the nature and use of media of communication, every culture has given to as well as taken from others, thus being in a state of perpetual flux.”²

In various civilizations many myths and tales have been attached regarding inspirations the prehistoric man had from the sounds of rain drops clouds, birds and so on for developing various musical instruments. The bow and arrow of the prehistoric man served as forerunner of stringed musical instruments.

Dhol, the oldest Avanaddha (Percussion) Vādyā (Instrument) of primitive and folk music; with a wooden or metal barrel covered with animal hide struck with sticks gave way to Dholak, Pakhāwaj, Nagārāś, Tablā. The variations in forms were due to their experimental nature. Percussion Instruments were used to accompany the folk Dances and folk songs as well as in Classical recitals.

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¹ ‘The story of Indian Music’ O. Goswami P. 73.
² ‘Musical Instruments’, B.C. Deva (Preface).
These percussion instruments as the stringed and the wind instruments came up to the equal levels.

However, Ghana Vadyas could not attain that status; because the sur (sound) of the percussion instruments can be made definite i.e. these can be tuned and due to the longer duration of their sounds, these were more melodic.

Another instrument ‘Pushkar’ was made of clay. Subsequently, on the basis of this instrument by replacing clay with wood or metal, instruments like Mridanga, Dardur were made.¹

Shehnāi which is used for accompaniment and solo in Folk and Classical music was created by improving upon Horn and Been² Shehnāi and Flute are used as Classical musical instruments for solo performance and accompaniment both, have been developed from Folk music. Shehnāi is also played on auspicious occasions.

On the basis of Iktārā and Dotārā of folk music instruments, numerous stringed instruments such as Tānpurā, Sitār have been developed.

Vāni style of folk music of Rājasthān is sung with Chautārā and Sārangī, which are Classical music instruments and also folk music instrument used by folk singers of Jaisalmer (Rājasthān) known as ‘Singhi Sārangī’ and ‘Gujrāt Sārangī’.³ There is a Jogi Sārangī also. Adhi Tāla used with dance turned into Kehrwa with time.⁴

The art of playing ‘Laggi’ also came into vogue in Classical music from folk music. ‘Laggi Vādan’ in Nagārās and Dholak (of folk music) is excellent. Classical musicians also get fascinated by the folk tunes and rhythms.

³ ‘Vādyā Vādan Ank’ (Sangeet Kāryālaya Hāthras) article’ Sangeet Vaadyon Ki Utpattī Tathā Vikās,’ Satya Nārāyan Sharmā P.17-18.
⁴ ‘लघुलक्ष्य तालों लोककी रास ’- ‘संगीत रत्नकर ’, पृ. १० शारमेदेव, पंपण्डतालाड्याच आदि ताल एक तलुः ।
   कहें ताल । = १ २ ३ ४ ५
इलाक्ष्य ताल = १ २ ३ ४ ५
धुमरी की उपस्थिति, विकास और मैलिन्य’ भृं। मल्लम शुक्लाः पृ. ६६ – ६६
The ‘Layas’ of folk music is the mother of all ‘rhythms’ used in Classical music.

Arun Kumar Sen in his essay ‘Shāstriya Tālān Aur Lōk Sāṅgeetik Layon Kā Tuṅnātmak Adhyān’ concludes in his article.¹

Classical music was in practice together with folk music from ancient times. As a result, both folk and classical music have a deep affinity and each has influenced the other.

Music and musical instruments have become sophisticated, complicated and specialized today and we take them for granted, whereas they have their roots in simple acts of life, from utensils to music instruments, mostly instruments are indigenous.

A variety of rhythms also have been developed in Classical music from Folk music. Kehrwā Dādrā, Khemtā, Chānchar (Deepchandi) used in semi-classical styles, came from folk.

“Allaah Bande Khān and Achhan Mahārāj, used to find the seeds of Rāgas and Taalas in folk music” write Dr. L.N. Garg in his editorial.²

1.6(D) RELATIONSHIP OF FOLK DANCE FORMS WITH CLASSICAL DANCE FORMS

The civilized life has developed on the foundation of folk life. From prehistoric time, man danced with percussion instrument Dhol singing songs. This is the reason that dance-songs are found in abundance. Other folk songs are sung in sitting position during marriages and other social ceremonies. Dancers of tribal areas are very colourful. Folk group dances of various regions have variety and peculiar characteristics of that region. The happiness and well being of a community lies in the preservation of its indigenous cultural traditions.

Various Classical dances, various Mudrās of classical dances owe their

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¹ ‘मैंने विभिन्न देशीय लोक संगीत में प्रयुक्त लयाल्मकता के प्रयोजक पक्ष का भी उपलब्धता ध्वनि-चित्रों के आधार पर यथार्थ सत्यता आधारण किया है। उन्हों और दक्षिण भारत के जातीय तत्त्व जो, हमारी लोक संगीतक लयाल्मकता के विकसित रूप हैं विश्व संगीत के लक्ष-गमन पर सवा देवीप्रणाली रोगते’

existence to folk dances. ‘Kathāvāchaks’ of olden times performed ‘Keertans’ after telling Paurāṇik tales in the temples. ‘Bharatas’ and ‘Natas’, Brahmins by caste, performed dance, these were called ‘Kathak’.

In the villages of Avadh-region, Kathak and ‘Brajvāsis’, who earned their living by dancing, are found in large numbers. Manipuri Dance, too has developed from folk dance of Manipur. Similarly, Mohiniattam, BharatNaatyam and Kathakali, all are the developed Classical Dance styles of folk dances.

Shanti Awasthi in an article on ‘Loka Nritya Aur Loka Vadyon Mein Lok Jeevan Ki Vyākhya’ writes about the two important parts of folk music i.e. folk dances and folk instruments.

Folk Dancers do not know the theoretical aspects. There are more than five hundred folk dances in India; out of which, very few have reached up to the status of Classical Dances.

In Kuchipudi (a village in Āndhra) Kuchipudi folk Dance was popular and was performed in Temples, which is now a very important form of Classical dance.

Folk Dances are very ancient, therefore there is no doubt about it that folk Dances gave way to Classical dances.

The great Classical Dancer Pt. Uday Shankar collected all Folk Dances of India which also proves the importance of folk dances.

Our ancestors have been enriching their repertoire of Classical music from folk music and so is the duty of the new generation carrying research work, to grasp the essence out of folk music.

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1 ‘Kathak Nritya’, Ed. L.N. Garg (Hathras) P. 26-27
2 ‘आसाम की आदिवासी जातियों से नृत्य का गणिपुरी नृत्य से काफी साम्य है। गणिपुरी लोक जीवन से विकसित नृत्य प्रणाली है।’..... गणिति अवधि (लोक नृत्य और लोक वाणी में लोक जीवन की व्याख्या -लेख) ‘लोक संगीत अंक 1966’ पृ. - 43
‘दक्षिणप्रदेश में कुछ भागों में भरतनाट्यम् और कथक तथा कुछ में भरतनाट्यम् और कथकलि का मिला जुला रूप मिलता है।’