



## Chapter - 6

### Folk Classical Continuum of Indian Music

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**Folk classical continuum in Indian music**  
**Chapter- 6**

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## **6: Folk, classical continuum in Indian music**

### **6:1: Introduction:**

Only human have the desire to express his internal expression to others. Therefore, he used verbal and signs and other deeds, for that reason simultaneously. His activities are very natural from his birth. No one can disagree with that. Before thousands years the human races were none elite and barbarous, but he has been always attracts by the nature. There was no verb but he has the expression of his heart. His eyes always search something; his curiosity was on an extreme. His curiosity was attracts him to the natural music, the sound of rivulet, slow and fine drops of rainfall, thundering storms, sound of lightning, chattering and sonorous sound of birds, he was born and cultivated in these environment. Therefore, the natural music is the terminology of the folk music.

He was frightened by the lightning, thundering, storm, sound of ocean waves, sun, and moon, fear is the mother of admiration, so he tried to pleased them, he believed in that those are as the gods, and creators of him, and they can destroys everything, so he started to pay homage and adorned them. He had been sacrificed animal to venerable gods, by his verb hymns but it was not clear and ambiguous. Defiantly he might know that the life is perishable. So he was believes in rebirth, good deeds, sin, morality, salvation, religious asset, so he started to pay homage. He was frighten by the natural sources and decided to live to gather, so there frightened makes them to closer and thus the concept of society were starts or arise.

They were used sign language, but it was not enough for the express their feelings. Now they were badly need the language, for the conversation between each other.

There was no evidence found that when the language and music was started. Slowly it was develops with the development of society. Folk music started with in the groups, folk music was not individual arts it was the art of

group expressions or the mirror of the society. Might be the primitive or aboriginal human were heard the first musical sound was the crying of baby.

Later on they were developed group dances, group music, sacrificial ceremony, and group homage, as the result of that, they developed individual gesture and posture, love, constructive sentiments or disposition, inclination, so music and literature entirely convert them in super human.

Then they had started different social activities in future developed as rites --de-passage. Now they had been the solid medium for expression of their basic sentiments like, joy, sorrow, pain, and enthusiasm. They were starting to celebrate festivals, new birth, marriage, some religion festivals, they were creating ballads for their warriors, riddles for the children, songs of peasant, working songs for laborers, even though songs for the death also, They have now richest tradition of music.

Cultivated music is far developed and it was change day by day but non-cultivated music means folk music. Folk music has rather rare changes since long era. Therefore, we can easily found the roots of primitive music from the folk music or aboriginal music. Defiantly folk music is the mother of all kind of music, though we can found the scenario of modern music in the base of folk music.<sup>1</sup>

Folk song is the lingua-tuno expression of the people organically developed and having homogeneous entity. It may broadly be define as the expression of collective folk soul possessing creative imagination. Folk song expresses some idea of common to a community. In a classless society, it bears the idea of a community, which is obviously of greater extent. Nevertheless, in a class society it sides with depressed and struggling majority. All the times, irrespective space, the folk song may safely be considers as the main stream of the creative activity of the folk in action. That is why it always presents the idea and emotion of the collective mass.

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<sup>1</sup> Mishra lal mani- Nibandha sangit, p-1 sangit karyalaya Hathras [up.



Folk songs naturally are producing earlier by the peasantry because of the fact that men depended entirely on land for livelihood at the early stage of history. It is, therefore, erroneous to think that folk song is bound to perish with the breakdown of primitive pastoral and agricultural system. It is true all most all the folk songs of early period are absolutely unwritten and oral. If we enquire into the matter and try to account for such oral characteristic, we find that the folk songs are spontaneous first hand reaction of creative but illiterate folk at work. The case is same with almost all the old literature. There was no scope for them to be express in written form. <sup>2</sup>

#### **6:2: Critical evaluation of folk music in north Gujarat: -**

The folk music is not individualistic or expression of the personal feelings. It is more or less an expression of the feeling of the community. Some folk songs are traditional, some are of season, and some are of popular heroes and wars. The theme of folksongs comes from everyday life of the common people their joy and sorrow, hope and despair, feelings and imagination, love and sufferings. This is the general pattern everywhere. However, in Indian folk music have the special development –the songs that sing about the quest of ‘inner personalities’. The devotional songs of ‘Sourastra’ and the ‘north Gujarat’ and other songs of mystical strains tell us their philosophical and mystical background. This is due to climate and other factors governing the life in India. However, here we notice the unbecoming attitude of city folksingers and the political folk singers. It is well know that some folk singers sing folk song with ulterior motive. The Govt. agencies and radios broadcast bogus and faked folk music in the name of genuine folk music.

There is no doubt commercialism must distort, corrupt and transform folk music and may well destroy it by sheer over-stimulation, as has recently happened to the traditional folk songs of India. This unholy affair even in the

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<sup>2</sup> Chakroborty Sunil, folk song main stream- p-

field of arts and culture must be checked. In addition, to do so the cultured people should come in the field of the art and culture. The people who knowingly propagate indecent and faked folk music, as genuine are uncultured and they should be turned down by the effort of the honest workers, here the necessity of an association like 'IFS' is felt. Shri Tagore said; it is the duty of every citizen to check this. Most of the folk songs sung by the city folk singers may be termed as a popular music. They are not folk music. Popular songs and folk songs must be judged by the different criteria. The city folk singer sings it with the motive of earning money as this 'magic level' fetches a good deal of money. They term their songs as folk songs, which are absolutely bogus and baseless. The role of 'All India Radio' and other government organizations are hopelessly deplorable as they, instead of catering real folk song, are programming bogus and popular music in the name of the folk music. Shri Tagore said; "If the AIR is unable to treat folk music and classical in different criteria, it may form of a Board of Advisers with the people who really know the folk music is and what is not". The Indian folklore society may be of some use there.

In the true folk music, there is earnestness of belief, which is lacking in the classical music. The theme of classical music has not got the highly developed literary aspect of the classical songs but it is rich with the human feelings<sup>33</sup> Shri Tagore said that Rabindranath tired of formalism and sophistication of Indian music turned towards folk songs and immersed his being into the living stream of folk melodies that welled out of the very soil. The rusticity of the melody forms of folk songs, however, laid bare their innate insufficiency to Rabindranath.

Shri Tagore said again that the range of folk songs is as wide as rainbow, which touches the two far ends of horizon. Multicolored pictures of life lie under the bosom of folk songs in which the real life depicted.

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<sup>3</sup> Tagore Saymyendranath- [folklore, magazine] p-260, Calcutta. July 1964

Let the Indian Folklore Society uphold the ideals of the ardent advocate of folk music like Rabindranath Tagore and other great personages. Moreover, the cause of international friendship is further by such an attempt, remarked. Shri Tagore with his deep regard to the Indian Folklore Society for its courage and the work, it has already done in course of these years of its expectances. He hoped that the unity between all human beings irrespective of caste, creed and color could be achieving through the cultivation of folklore and its entertainment sides, which is folk music and dance. Nevertheless, it should be base on truth, as Rabindranath declared in unequivocal words, "Truth has neither west, nor east nor south, nor north. Truth is one and for all." IFS should be guided by this truth in its research and other activities and even while catering folk music it should not fear or surrender to the whims of the wealthy persons or commercial exploiters in so far as the presentation, guiding or teaching of folk music and dance in its true perspective are concerned,<sup>4</sup>

It is common belief in India that the sage's have created classical Indian music of the Vedic period. However, it seems improbable that a set of sages or intellectuals could deliberately plan to build up such a complex and diversified musical system like Indian "Raga" music without any initial basic materials in popular form. When we look around to day, we found that the common people sing in groups in different ways on diverse occasions like leveling a housetop, carrying a load, marriage and many other festivals.

It appears that the different human groups tend instinctively to set their work for livelihood and social activities in some rhythmic pattern and some melody set in rhythm becomes spontaneously associated with the common people of ancient India did not have any songs to express their moods and sentiments and to enliven their daily and seasonal activities.

It is reasonable to speculate that when ancient Indian society reached a phase of urbanization it provided scope for gifted individual specialists to

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<sup>4</sup> Tagore Saymyendranath, [folklore, magazine. ] p-261calcutta, July 1964

create complicated musical forms by synthesizing and universalizing the diverse folk tradition that flowed into these centers. It appears that such creative systematization of musical forms also stimulated the scholar with musical taste to build up a theoretical base of grammar also contributed to the development of the theory of Indian Classical music. The universal appeal of Indian Classical music perhaps lies in the fact that the principles underlying the building up of Classical music are deriving from diverse sources of spontaneous popular creation of a variety of ethnic groups in India.

The evolution of music from folk forms seems to have followed a course parallel to that of language, e.g. from Prakrit to Sanskrit. It known that grammarians like Panini came to the scene only after the Sanskrit language had already come into being. It may safely be assume that the theoreticians of Indian Classical music like Bharatmuni, Matang and others operated on the empirical base of existing classical forms created by practicing musicians. The theoreticians in their turn contributed to a conscious systematic expansion of the classical musical forms.

It is difficult to trace the historic stages of evolution of Indian music from textual records alone. The ancient texts, as also the names of some of the Ragas indicate that many of the Ragas might have been derive from regional [Deshi] motifs.<sup>5</sup>

There are, however, no descriptive records of these Deshi motifs other than Matang's {Matanga-59} suggestion that in contrast to the Margi sangit. Deshi may have less than five notes. Some scholar believed that it is not possible to create a Raga with less then five notes.

The limitations of the textual approach in drawing up a plausible scheme of evolution of Indian music may partly be countervails through comparative study of contemporary forms of tribal, folk and classical music, which persist in different regions retaining distinctive character. This has been



possible due to the slow rate of industrialization and development of modern means of communication in rural India.

It should however be stressed that even in pre-industrial India. Tribal and peasant villages were not completely isolated from the urban centers of civilization. There was slow but perennial contact between the rural and urban centers through traveling pilgrims, Mendicants, Sadhus and varieties of cultural performers. Thus, there was a situation, which promotes the stabilization of narrow regional styles, but at the same time classical tradition have the specialists who were exposing to the rural areas. On the other hand, the classical forms must also have percolated into the rural areas and formed local variants through process of dilution. Such processes must have brought about many changes in the original folk forms, some new dimensions might have been evolved, but still it seems that some characteristic core pattern have been retained, as it happens in the case of the growth of child to adulthood, when in spite of many developments the person can be identified.

There is great wealth of varieties of characteristic regional folk music distributed over different parts of India. Compared to the available materials of music very little work has so far been do in analyzing the samples in a systematic way and preserving them in the form of records and notations.<sup>6</sup> Notations of some tribal and folksongs have published by S.M. Tagore [Tagore: 1957]. The Folklore and Folk Music Research Institute has started collecting tape records of folk music of different regions have been collects by the Anthropological Survey of India. S. Bhattacharya has dealt with some aspects of folk music of “Belapahari” area [Bhattacharya: 1968: 66-79]. Researcher assumed that institutions like All India Radio, Sangit Natak Academy, and the various Tribal Research Institute in the different state have a wealth of tapes on tribal and folk music from different regions of India. No classified inventories of these are available for interested scholar.

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<sup>6</sup> Singh Purnima [An approach to the study of Indian music] p-60

[1] To trace the connection, if any, between classical and folk music

[2] To locate the special characteristic of folk music as distinct from-  
-classical music.

[3] Researcher mainly deals with the first part of this problem.

#### **6:2:1: Folk-Classical continuum:**

If we assume that folk music of different areas have contributed to the development of Indian classical music. It is not enough just to keep records of the notations of the music of different areas. However, we have to work out a method of finding out the principles underlying the selection of characteristic modes of combination of musical notes in the songs of the north Gujarat region and the various forms of classical music.

Not enough theoretical work has been doing in modern India to provide a tool for analyzing music. However, researcher collected some tribal and folk songs in order to find the classical base and melodic motif. Researcher shall not be concerned with covering the total rang of tribal and folk songs of the Gujarat sub-continent, or deal even with all the varieties of folk music of north Gujarat. Researcher have selected few folk and tribal songs for detail analysis the melodic movements of these songs. These songs are simplest although convey their massage strongly. They are expects to show the rudiment of basic structural principles of musical forms more clearly compared to those of the elaborate forms.<sup>7</sup>

Researcher has only the interest to find out the classical base of that selected songs, and variations of rhythms in indicated songs. But he also consider the Social influence on the compositions, lyrics, melodic patterns, theme of the songs, historical background of the region, environment of the region and surroundings states. These all have the powerful influence on the culture and music.

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<sup>7</sup> Singh Purnima [An approach to the study of Indian music] p-61

In the most of the contemporary folk songs of the north Gujarat are corresponding to some classical “Ragas” are used, but not as the way of the classical “Ragas” formations. The classical form is well developed and it is strictly abounding by the principles of classical music. In classical music, “Ragas” are developing systematically, while folk songs and tribal songs have the abstract of the “Ragas”. Both, tribal and folk music are accentual music.

The most important folk songs of north Gujarat are the social songs and the songs of the peasants, the songs of the marriage, and the most important devotional songs of goddesses “Durga”, “Kali”, and “Amba”, known as “Garaba” songs, and the “Bhaktigeet” or Bhajan {devotional songs} are also very popular in this region.

The most frequently used tunes in north Gujarati folk music approaches the raga “Dhani” and raga “Sarang” and Raga “Pahadi”. Raga Dhani is as: C—Eb—G—Bb—C, and Raga Sarang is as: ascending: - C-D-F-G-B-C, descending: - C-Bb--G-F-D-C. Raga “Pahadi” is as: A-C-D-E-Eb, G-A-C-D-C-A-G-F#, G-E-Eb-E-D-C, This is the basic movement of raga “Pahadi. This all Ragas may have derives from the folk music to the Indian classical music form. For example the following “Dohas” are reproduce to supplement the above stated finding [f.r.w.]

“Doha” is derived from the Sanskrit’s “Ánustup Chhand” which has came in to practice through the “prakrut” and regional language, there are two types of “Duhas” one is “Antysmale” and other one is “Madhyamale” the other third form of “Duha” is in practice is known as “Sorathiya Duha” or “Soratha” “Duhas” are also known as “Sakhis”-

### **Raga Sameri**

*Sameri sajan valavio, tati vel manhya;*

*Hun nav sarji vadali, piyu ne pal pal karati chany.*

### **Raga- kedar**

*Kedar jab kigiye, mukha par japiye ram;*

*Avar raga sahu devata, kedar bhagavan.*

### **Raga- Sorath**

*Sorathi ubhi mahel ma, tapasi ubha duar;  
Bhiksha do rani sorathi, maro sagha chalyo kedar.*

### **Raga- Maru**

*Maru dada mara dadala maru desh na daishe;  
Hath ma ghado shir undhoni, raj! Pani bharata marish.*

### **Raga- kalyan**

*Godi vakhat thai gayi, ne ast ja pamyo bhan  
Te upper ghatika be thai tyare pragtyo rag Kalyan  
Kalyan raga so mahabali, sub raganko man;  
Singhaldwip ki padamani, so japati rag kalyan.<sup>8</sup>*

All songs researcher has found the basic notes of raga “Madmadsaranga” also. Researcher has been adding the CD of the several songs of different moods and melodies at the end of this thesis. Therefore, other researchers and students have some idea about the melodic pattern of the folk songs of north Gujarat. The way of presentation and the nature of the accompanying instruments used by the “rural” folk musicians are unique from those of the urban musicians. So the full flavor of the genuine folk songs is presenting in this CD.

### **6:3: Folk and tribal music of north Gujarat:**

Gandhinagar, Mahesana, Patan, Banaskantha and Sabarkantha these are the five districts in the north Gujarat region. Only Sabarkantha is known for tribal community, they are much more different in there language, social customs, music and dances, they have their own culture and customs from the different regions of the north Gujarat. Therefore, they need special attention and research for their music and customs. Researcher did not specially attend the music of sabarkantha, researcher just mention the music in

the reference of whole north Gujarat territory. Therefore, there is the extensive scope for the research of “The tribal music of north Gujarat”.

Researcher has been attracted by the folk music of north Gujarat, it is quite different from other territory of Gujarat specially Sourashtra and south Gujarat region. The music of north Gujarat has the strong side of rhythm and melody of the songs, and then it has the special flavor of the folk language. They have the special theka of rhythm Hinchha in three beats, which is not finding in the other region of Gujarat even all over India. Hinchha tala is the unique contribution of Gujarat in the world of music. Now a day's folk music of north Gujarat is highly demandable and anterior in the recitation of “Dayaro”, and getting the high popularity in the comparison of the rest of Gujarati folk music. Alap, muraki, and presentation of the folk song of north Gujarat has its personal peculiarity, and high quality of folk touch, so common singer could not justify the quality of the folk songs of north Gujarat. So many years' people ignore the high quality of music in performance or recitation, but now-a- days the folk music of north Gujarat is popular then the other Gujarati folk music and all credits has been goes to eminent singer late Shri Maniraj Barot. He has the highly qualified natural voice; he has the voice of folk music, but the commercialization of folk music defiantly harsh the quality of poetry of folk music and music too, they are adding the repulsive words in poetry, which has the double meaning, and using unauthentic poetry, written by no poetic person. They changed the words of traditional poetry, as their convenience or requirement.<sup>9</sup>

Folk music is the heritage of people and common property of people; it is the root of our society and culture building. Government should interfere and give the shelter to the folk music, so no one could change the lyric of folk music as his or her wish. It is difficult to utilize but it is possible.<sup>10</sup> [f.r.w] Folk literature and poetry is meaning the traditional literature of the unlettered mass

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<sup>9</sup> Field Research Work

<sup>10</sup> Field Research Work

living in one integrated social group. It is orally transmitting and can be claims to be of the people, by the people and for the people.<sup>11</sup> Folk songs of north Gujarat, in folk songs proper, the poetic theme is neither very serious, nor the language is very high. A simple domestic or worldly topic –often the celebration of a marriage or love between young men and women, or an adventure or some such incident supplies the theme. The narrative also is never very serious or straight. An opportunity frequently sought for a touch of drollery or odd hummer, which is often the result of meaningless alliteration or thumping of the syllables of words and of fantastic rhyming.<sup>12</sup> Some times, we found the symbolic words in songs.

That word and meaning is not easy to understand by any literate person, but rustic people can easily understand and follow it, e.g. the song is as below:

*Chel daravaje Vage gajararo dhol dholaki vage*

*Nachaniyun nachatu nathiMan Marun monatun nathi*

Every word has its special and different meaning, which is very familiar by the village people.<sup>13</sup>

#### Accompanying instruments

In Indian music, the accompanying instruments are intending to discharge one or more of the following functions: --

[1] To supply the keynote or the tonic, in the form of a. drone etc.

[2] To accompanying or intimate the vocal or other, principal parts  
-of Music in a point-to-point symphonic manner

[3] To supply the rhythm:

The drone supplies the keynote, maintains the level or the pitch of the song, and thus ensures the accuracy of the intervals used. It thus provides an easy means of judging the degree of consonance of the several notes forming

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<sup>11</sup> Field Research Work

<sup>12</sup> Ranade G.H. Hindustani sangit- p-72

<sup>13</sup> Field Research Work



the melody, by throwing them in to direct contrast with the constituents of the harmony, built up by the several upper partials of its primes.

For a rich musical effect of such a nature, stringed instruments alone can be using: for, it is well known that instruments of the drum – type and the like are comparatively poor in effect and without recurring excitement, are unable to supply any background as that of drone. Such instruments produce higher partials, which are inharmonic and are therefore jarring. In short, for supplying a drone or the Tonic-Key as a background, instruments and the like, alone, serve the purpose well.

For the discharge of the second function viz. appoint to point accompaniment or symphony, the stringed<sup>14</sup>, instruments and those of the reed-type alone are useful for the reason given above for the third function viz. supplying the rhythm, instruments of the drum-type, though poor in point of richness of tone or musical quality, offer a special advantage. The recurring excitement of such instruments and the rapid variations in the intensity of their sound confer on music the element of motion and power. Thus, skilful drumming can produce almost every shade of motion straight or zigzag and delicacy or power. The drum - types of instruments are therefore useful in making music as much powerful, emotional, smooth or zigzag as is desired. Now, folk music and particularly folk dances employ a variety of instruments like drum, bells, cymbals, horns, and trumpets and employ if at all a very weak and poor type of a drone, supplied either by a reed pipe or by the “Tuntune” or the “Ektari” the latter two being coarse instruments with one string only. The rhythmic element is therefore very powerful in such songs and dances, and as for the melodic effect, it is totally drowned by the tangled mass of sound produced by the drums and such other instruments. The consonant or dissonant character of the notes used, as by the theme of the songs, supplies the emotion

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<sup>14</sup> Field Research Work

not so much .The gesticulation, bodily movements of the performers and its rise further strengthen it, and fall is regulating by appropriate variations in the drumming. In such music, 'all are that keeps everyone dancing and howling in emulation.' Thus, one or two give the song and others follow them, by repeating the same lines once again joins, when the lines lead to the burden of the song. As the voices are usually untrained and shrill, the effect is not much musical but is only manly or powerful. It is further heightens by the quaint dresses of the performers and by the outdoor environments, in which such songs and dances are usually performed.

In the more vigorous types such as the war dances, the music is accompanied by the waving of flags and firebrands and by the brandishing of daggers and swords and consequently, becomes very powerful and awe-inspiring. The songs accompanying such dances do not employ any fixed or regular scale but freely employ discords and effect sudden changes, in both the loudness and pitch of the sound. Thus, at one time a song may be very rough, shrill and powerful; at another, it may suddenly become soft and tender, with corresponding changes in the manner of the drumming also.<sup>15</sup>

There is yet another type of folksongs that are known as the devotional songs [Bhajan]. In this type, the accompaniment is richer and the drums like 'Tabala', 'Dholak', and 'Chatari' [folk 'Tanpura' or 'Tambura' or Tamburo of 6 strings. Before performing, the artists tune their instruments in certain note, they can tune their instruments without any standing notes, which is comfortable for singing, this 'Chatari' only used in north Gujarat region specially in Banaskantha district.

They have little classical touch in devotional songs in comparison of other folk songs, but not singing in classical style, "Haveli" music is the one type of pure classical devotional songs [Pada], only singing in temples [pushti margiya Haveli] of lord Krishna, essentially accompanying by the 'Pakhavaj',

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<sup>15</sup> Ranade G.H. Hindustani sangit- pp-76&77

'Zanz' and 'Tanpura'. They have the classical way of performing, 'Pada'. Now- a -days Gujarati folk artist used violin in the folk music, they can tune their instruments without any standing notes. Violin is now familiar in folk 'Dayaro'; it is very busy instrument in folk music, violin is usurping the place of 'Ravanhattho'.<sup>16</sup> In short, the music of folksongs and Dances, though poor in point of harmonic effect, is powerful and virile and the seat of the power is in the large mass of sound and in the enchanting rhythm of the accompanying instruments of the drum type.

On the account of Indian music system have always restricted its attention to the consideration of the melodic and harmonic relationship between notes and the interpretation of their aesthetic value. Hence, in India the science of classical music have really no science of its own. Ignorance or imperfect knowledge of the acoustic laws, poor and faulty accompaniment and want of fineness of performance are usually responsible for the poor musical effect of the early forms of music.

With growing understanding and knowledge of the acoustic laws, music has always evolved higher forms recitation and verse, the folk songs, songs of the classical type. It is then apparent that study of the science of classical music. May provided rational basis for explaining and understanding the development of the entire structure of music, both classical and non-classical. Consequently, there is no further necessity of extending our investigation beyond considering the essential features and processes of classical Indian music alone<sup>17</sup>

Classical music picks up the thread where folk music leaves it. In folk music, there is no conscious aim of understanding the musical meaning of tone, or of extending in further for artistic effect. The evolution of folk music is inherently a process of an unconscious synthesis of musical material both good and bad. Classical music, on the other hand, leaves nothing to chance, makes a

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<sup>16</sup>

F.R.W

<sup>17</sup>

Ranade G.H. Hindustani sangit- pp-79&80

conscious effort of isolating the good materials from the bad and always aims at an intellectual understanding and interpretation of such material for further artistic effect. When such artistic material is subjects to a conscious analytical process, it becomes evident that the various musical elements an operations hinge upon certain physical laws of broad and universal nature. These laws therefore play an important part in building up the United governing the different music systems.

Further, even under the same unity, numerous ways of musical expression are possible e.g. by creating different orders in the use of the musical materials and form. This is how the different kind of musical forms and expression have come into being.<sup>18</sup>

So there are the mainly different between the classical Indian music and the folk music, in short folk music is for the only amusement Folk tradition is the powerful medium for the folk people to express their every emotion. They have the science of happiness and sorrow. Every researcher or scholar should accept the row materials as it is, they should not try to transform it as they wishing, it would be damage the purport of folk music. They need not any critical evaluations of their music; it makes no difference on their music. Music critics should follow the rule of folk music by only studying the folk music; folk music is the mother of all kind of music and every critic remember the truth and should not compare the any kind of music with the folk music.<sup>19</sup>

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<sup>18</sup>

Ranade G.H. Hindustani sangit- p-81

<sup>19</sup>

Field Research work

## SONG: 1 Hal Katori hal

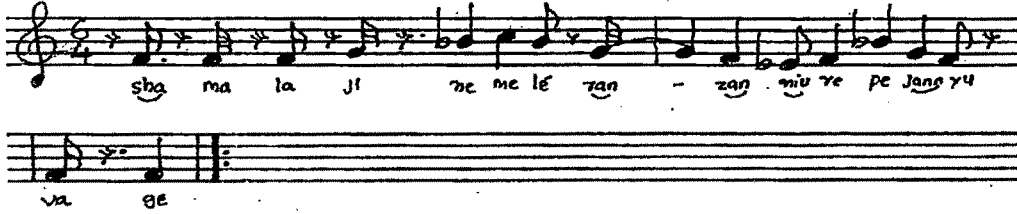
Hal Katori hal re, ranzaniyun re pejaniyun vage.

Shamalaji ne mele ranzaniyun re pejaniyun vage.

Dosa doto kadha ranzaniyun re pejaniyun vage.

Motiyaar muchho marade, ranzanniyun re ...

Dosio dant kadhe, ranzanniyun re...



Above song is singing in *Sabarkantha* region, during the fair of Shamalaji. This song is very popular all over the Gujarat region. Shamalaji fair is holds on month of *Kartik* [Hindu calendar], the day known as '*Dev Diwali*' festival and festival of lord *Krishna*. This festival is popular in all over the Gujarat and especially in tribal areas of *Sabarkantha* region. It is starts from the *Kartaki Purnima* for 21 days. The night session of fair is for *Bhuva*, they are practicing hymns and ghost buster training during the fair,

*Bhajan* mandali are visited *Shamalaji* from various villages, and they performs their devotional songs during the fair.

This song is most favorable in tribal group of dance. Composed in raga '*Madmadsaranga*' such raga is popular in Rajasthan state; due to border of Rajasthan, tribal music of Sabarkantha district is affecting by the Rajasthani folk music.

Notes are C- D- F- G- Bb- C, as ascending and descending is C- Bb-G- F-D-C. Gujarati folk rhythm '*Hincha*' is used in this song, *Hincha* is have 6 beats Like -Din -na -Kitaka, -Tin- na -Kitaka. This *Tal* [rhythm] has phenomenon in north Gujarat's folk music; they used only three matras [beats] during accompaniment.

## Song: 2

### Maniyaro

Maniyaro re ayo ghar na angane ne kanyi

Ayo ahadhi valo meha, Mun to tane varun

Lya ji ho Maniyara

Maniyaro na hathe bhammar bhaludo ne kanyi

So he liludi talavar...ke hov... hov... [2]

Mun to tane varun

Lya ji ho Maniyara

Maniyara vina mane ghadie na hale

Maro jivalado halavala thae...ke hov.. hov...[2]

Mun to tane varun

Lya ji ho Maniyara



'Maniyaro' is a Popular Gujarati folk song of north Gujarat region, and popular character 'Maniyaro' too. 'Maniyaro' is a lovable personality or character in folk women; he sold women's imitative ornaments door to door. The Maniyara communities are famous for carving the bangles from ivory known as 'chudo'



The song has the story of woman who loved Maniyaro. She is eagerly waiting for her beloved '*Maniyaro*', she feels happy when he comes, just like rain in desert.

This song has powerful impacts long last and mesmerized people with its sweet composition in raga '*Dhani*'. Raga '*Dhani*' is derived from the folk culture, most popular in folk music, light music and film music.

Ascending: D#- F- G- A- C- D# -.

Descending: D#- C- A- G- F- D#.

This song is playing in six beat rhythms named '*Hincha*' and '*Khemato*'.

1	2	3	4	5	6
Din	Na	Kitaka	tin	Na	Kitaka

*Dhol*, *Dholak*, *Ravanhattho*, *violin*, and *Kanshijoda*, is using in this song. This song is singing in festivals and fairs by different communities.

### Song: 3

#### Chel datardun...

*Chel datardun, datardun alo to chaar vdhiye*

*Peli nadiad vali lai gai chhe.*

*Peli anand vali lai gai dhhe,*

*A...he.... Peli halol vali lai gai chhe*

*Chel datardun.*



This song known as farmer song, peasants are always enjoying their hard working in field with singing folk songs with their special style and enthusiasm,

They are always relaxing from tiredness by singing song while working in farm. Husband hides her wife's sickle during working and wife wants back sickle from her husband because she knows that her husband is joking with her and he pretext that the woman of *Nadiad*, *Anand* and *Halol* takes sickle away, thus he tries to unaccountably timid to his wife. In addition, try to awaken her envy, and proved that he has many women who love him too.

No doubt, we can say that folk music is the mother of all kind of music. Folk songs are always singing in four or five notes only. Therefore, folk songs have fewer notes and more emotions. This song is base on '*Sarang*' raga of north Indian classical music. Ascending is *C-D- F- G*, and descending is *G- F- D- C*. Many classical ragas are deriving from the folk music. We can say that folk music is mother of all kind of music.

This song is composed in 'Hincha' 'Tal' [rhythm] of 6 beat, this 'Tal' is only found in Gujarat region even not used in Indian classical music or folk music of rest of India.

Three beat 'Hincha' is only found in folk music of north Gujarat and that is its peculiarity. Fewer notes are the identity of folk songs. Folk music has fewer notes and more feelings. This song based on classical Indian ragas "Sarang"

Ascending C-- D—F—G—B [b] - C  
 Descending C-- B [d] - G -F-- D-- C,

Original 'Hincha' Tal is as:

1 *Hincha rhythm of north Gujarat*

1	2	3	4	5	6
X			o		
Dhin	Na	Kitaka	tin	Na	Kitaka

***Hincha:***

1	2	3
X		
Dhin	Na	Kitaka

## Song: 4

### Jatwada ni jabali

Jatwada ni jabali tare chavun chhe ke nay.

Chavun chhe mare chavun utavalo thato nay

Kunvara kohonia tu akalo jato nay.

Chavun chhe mare chavun, main dobu dohvun chhe

Kunvara kohonia tu akalo jato nay.

Chavun chhe mare chavun, mare faliun boravun nay

Kunvara kohonia tu akalo jato nay.

Chavun chhe mare chavun main rotala khadha nay

Kunvara kohonia tu akalo jato nay.



This is the song about village lovers of *Jatwada* region. They promised each other to live to gather, May their family would opposed them so they decide to run away from their home. *Kahanji* [the lover boy] is waiting for *Jabali* [the girl] at the out secret of village. Nevertheless, girl is to dread from her parents and family. However, she wishing to run away with her boyfriend, after all *Kanji* warn her that if she could not join him he will run alone. In addition, *Jabali* find excused that she has to finish her house rutting when I finish my work I will join with you, so do not go alone.

Still I have to milk from my buffalo. Still I have to sweep my courtyard.

Still I did not eat my bread, when I finish my work I will join with you as soon as possible. Therefore, this is the story behind the song.

Folk song is the mirror of the society because it is born from the experience of the people themselves, they just put in simple way to share their experience with others.

This song has the same rhythmic pattern as the previous song, the rhythm of six beats, known as "*Khemato*".

Tal: Khemato, six beat.

1	2	3	4	5	6
Dhak	Din Na	GiNa	TaKa	TiNa	Kin

Song has only five notes *C- D - E- F- G* has a shadow of raga "*Tilang*"

---

## Song: 5

### Madharo Darudo

Mare noto pivo ne mane payo re

Madharo Darudo maheke chhe

Main thodo pidho ne ghano chadio re....Madharo.....

Avaa bandhani ne shid paranavi re. ... Madharo...

Main to kheter khorada melya re. Madhar



This song is about one of the anti social aliments liquor. It is the wicked part of society and accused destroy the balance of his family's social status and economical condition. Drunken are forget the different between good and bad, hero of this song described that he was not addict and never drink wine before but his friend were forced him to drink, and he was lost his control, now he is addicted of wine and consistently intoxicated. He forget the duty for his family, he lost his concentration and lost his work for fulfill his bad habit he sold out his wife's ornaments and vessels, he also mortgage

His farms and house, his repentance is now regardless. He lost every thing even the faith of his beloved wife. This type of situation is finds in every villages and cities too. Therefore, this song has the massage of social awareness and this is the main participation of folk songs in society. As usual, this song composed in only four notes.

Ascending: F- G- A - Bb -

Descending: Bb-A-G-F

Tala: Hinch, six beats

1 2 3 4 5 6

Dhin Na Kitaka Tin Na Kitaka



## Song: 6

### Jar Na Jude Ghodiyun Bandhyun

Alya he...Rabaran Rudaki tare shind man Javun kem...

A...maro thai ne mane mena mare pan halaye na jaye

Rabari Rupala tare marge halyo ja...

A...barbaapa no beto janmyo ave mena na mar

Rabari Rupala tare marge halyo ja...

Alya... he...sangh javun hoyato malave jaje, jaje indrasan vaat

Rabari Rupala tara sang man javun kem...

A...paranya pahela ni pritadi bandhi, have chudo paherava aav

Rabari Rupala.

Alya...he...nana hata tedi bhela ramata, prem na vagya ban

*Rabaran Rudaki tara sang maan javun kem...*



*Rabari* cast shepherd, they sold milk and products of milk.

Mostly they are lived near the farm or green open places. *Rabari* cast is very orthodox in their customs and traditions, child marriage still found. They are depends on animal husbandry.

In that cast, this song is base on the love of *Rupala* and *Rudaki* of rabari cast, and getting unsuccessful in their love. After sap ration they accusation each other. Rupali loves much Rupala from her childhood but her parents' married she else's where. She has one child, now she is alone, what happened to her husband, it is not depicted in this song. Rupalo suddenly come back in her life when Rupali already decided to join religious sect "sangh" [group of pilgrims].

She wish that her former lover Rupalo will take care of her child, but Rupalo do not agree with her, now he do not want to lose her again from his life. He tried to terminate her decision or determination.

Touchy and melodic composition, coordinate with medium-fast rhythm of six beats "Hincha". This song composed in raga "Pahadi".

Pahadi raga is very romantic and melodious raga.

Ascending: C – D – E – G – A – C

Descending: - C – A – G – E – D - C

**. Tala: Hincha, six beats**

**Tala: Hincha, six beats**

1	2	3	4	5	6
Dhin	Na	Kitaka	Tin	Na	Kitaka

## Song: 7

### Char Pavatha Ni Vav

Char Pavatha ni vav re chhori, char Pavatha ni vav

Pavathe zhoka khati pani bhar zalavadi zumali...

Latak matak thai tari ked lachake kamakha na

zoke pani bhar, Zalavadi zumali ...

Bhamariyaro ghagharo taro, pani maa bhinjaya,

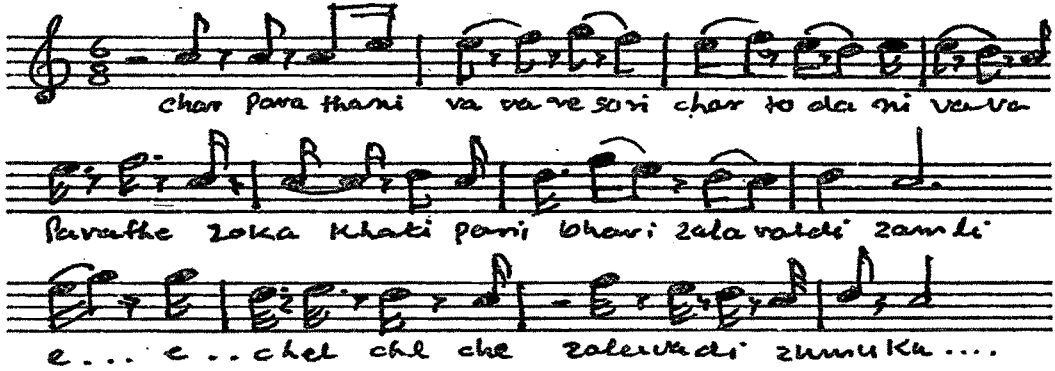
Hel ghada na zhoke pani bhar zalavadi zumali...

Bhari bhari Kadala paheri pavathe chadin joy,

Kambiyun na zhoke pani bhar zalavadi zumali...

Sohe matha ma damadi tara dok ma hem no haar,

Kanthiyun ne zhoke pani bhar zalavadi zumali...



An old age the cast of “vanazara” just like gipsy community they were journey through their camel, horse, they were sold their products and clothes, ornaments, etc. during their journey they built up many “vav” out skirt of village. {Vav= A big well with steps leading to its level} According to they are designing of vav it does recognize with different name. “Char pavathe” is one of them.

This song is the keen observation of a boy who observed zumali a girl of village. Everyday she fills up water in her vessel from the vav. Young boy always singing when she step down for fill up water, that how she looks when she step down the vav. He praised what makes her different then others, how she looks in her ornaments and about her beauty.

This song has carrying the notes of raga “Pahadi” with six beats of “Hincha” rhythm. It is nice and beautiful composition.

**Ascending: C – D – E – G – A – C**

**Descending: - C – A – G – E – D - C**

**Authorize motion of Raga ‘Pahadi’**

**A- C- D- Eb -E -E -E -G -A -G -E -D -C-E -A -G -Eb -Eb -D-C**

**. Tala: Hinchā, six beats**

**Tala: Hinchā, six beats**

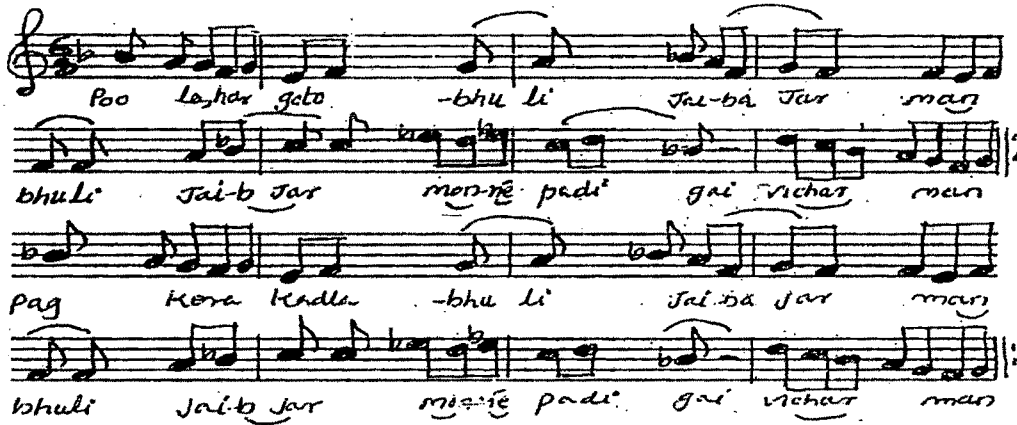
**1    2    3    4    5    6**

**Dhin Na   Kitaka   Tin   Na   Kitaka**

## Song: 8

### Ful-haar goto

Ful haar goto bhuli gai bazaar ma  
Bhuli gai bazaar ma ne padi gai vichar ma  
Pag kera Kadala bhuli gai bazaar ma  
Bhuli gai bazaar ma ne padi gai vichar ma  
Haath kero chudalo bhuli gai bazaar ma  
Bhuli gai bazaar ma ne padi gai vichar ma  
Nak keru Nathni bhuli gai bazaar ma  
Bhuli gai bazaar ma ne padi gai vichar  
Pag kera panzer bhuli gai bazaar ma  
Bhuli gai bazaar ma ne padi gai vichar



This is a romantic song, sung by young teen girls when she went to the market or bazaar every time she forgot her ornaments and things in bazaar as flowers, Kadala [bangles], zanzar [a jingling anklet for girls], why it is happen to her, why she is so absentminded. Young girl may have the love at first sight with some one good looking and handsome person, who was came from out side of her village, and indicated girl suddenly face him in the bazaar of village. Therefore, this is the story of young girl who is fall in love with foreigner.

The above song is very sweet and heart touching tunes with melodious composition in Indian classical raga "Tilang", rare compositions is founds in such a raga in folk music of India.

Folk songs has a powerful feelings to create a certain moods of human nature, with very little or few notes.

**Ascending: F – G - A – Bb -- C – D – E b -- F**

**Descending: F– G -- A– Bb-- C-- D – E b-- F**

The rhythm of this song is “Khemato” of six beats.

**Tala: Hinchā, six beats**

**1    2    3    4    5    6**

**Dhin Na   Kitaka   Tin   Na   Kitak**



## Song: 9

### Popat Janine mento

Popat jani ne mento ponjarun ghadaunlya [2]

Lya. hudala...hudala tari boli mane methi methi lage

Hudala tari boli mane bahu pyari lage

hudala tari boli mane methi methi lage

kapada paherun to olya aadi najarun nakhe

royo dodhi najarun nakhe...hudala....

hudala tari boli mane methi methi lage

nathani paherun to pityo unchi najarun nakhe,

royo dodhi najarun nakhe...hudala....

hudala tari boli mane methi methi lage



From very primitive age human, recognize for his love of animals and birds. We can found several songs about love of animals and birds in folk music. In folk society human, learn to live with animals. Some times, it is his profession of shepherd or some time it is hobby. He rear got, cows, buffalo, horse, dog, parrot, camel etc. Folklore has massive stories of animal lovers in folk history.

Above song is the story of a girl and parrot; she loved that parrot very much. There are two kinds of parrot find, one has black mark on neck, and other has no mark. Parrot recognizing by black mark on his neck, and without mark known as "Sudalo." [Hudalo] Many peoples do not recognize the difference between parrot and Sudalo. The girl of above song also made a

mistake but she loves much that Sudalo. She fulfills her hidden desires of love through the Sudalo.

Well-known and famous song of north Gujarat, we can classify this song in categories of romantic songs. This song is composing in only four notes with the deeper feelings of music.

**Ascending: E – G – A – B**

**Descending: B – A – G – E**

Rhythm as usual “**Hincha**” with six beats and three beats of north Gujarat’s well-known “**theka**” [rhythm].

**Tala: Hincha, six beats**

1	2	3	4	5	6
Dhin	Na	Kitaka	Tin	Na	Kitaka

## Song: 10

### Hokalia chiya gom gyoto

Hokalia chiya gom gyoto  
Kona kona raj ma hoko re bolyo  
Bittu bhai na raj ma hook re bolyo  
Hokalia chiya gom gyoto  
Kona kona raj ma hoko re bolyo  
Pradip bhai na raj ma hook re bolyo  
Hokalia chiya gom gyoto  
Kona kona raj ma hoko re bolyo  
Bhuvan bhai na raj ma hook re bolyo  
Hokalia chiya gom gyoto  
Kona kona raj ma hoko re bolyo  
Vtthal bhai na raj ma hook re bolyo  
Hokalia chiya gom gyoto



Hoko is the famous smoking pipe in Gujarat. Many varieties have been found in Gujarat. Hoko smoking is the state symbol for ancient people in Gujarat. Every “*Rajawadas*” [Kingdom] had also proud to keep hoko in their court. Their hoko had been making from precious things like gold, gems and silvers. “*Barot*” one of the singers cast

[Person belonging to *Barot* cast]. That cast is also known as “*Bhat*” or Bard who are keeping the record of genealogical tree, horse and hoko is the only companion during his journey.

In the “*Dayaro*” so called meeting of the peoples in the court in the presents of *Darbar*, [king] in the evening at *darbar’s ghadha* [*Darbar ghadha*] or home. *Barot* [bard] tells a folk stories and singing folk songs, during this programmed, all invited people have shared the *hoko* [smoking pipe] and it is prestigious thing to be the member of *Dayaro*. They have also taking “*Kahumbapani*” [drinking of opium] and *Dayaro* at its extreme point with smoking pipe and drinking opium, and style of bard’s storytelling is getting firm grip to all listeners, they are fully intoxication by the atmosphere of *Dayaro*.

This song praised for the *hoko* and shows that how the prestigious thing of having *hoko* in family. This song has only four notes.

**Ascending: F - G - Bb - C**

**Descending: C-Bb – G - C**

This song has the shade of Indian classical raga *Bhimpalashi*, and rhythm of six beats “*Hincha*” similar with the famous and unique three beats of north Gujarat’s folk music.

**Tala: Hincha, six beats**

**1     2     3     4     5     6**

**Dhin Na Kitaka Tin Na Kitaka**

## Song: 11

### Chel darwaje dholachi vage

Chel darwaje dholachi vage, vage gajararo dhol

Nachaniyun nachatu nathi

Marun man monatun nathi

Peri odhi ne hahre chali Mathe andhari raat

Chaderma ugato nathi Nachaniyun nachatu nathi

Marun man monatun nathi.

Parneter ni paheli ratadiye Vinchude marya dankha

Piyu maro jagato nathi Nachaniyun nachatu nathi

Marun man monatun nathi

Nano devario ladako maro Lakhena karto lad

Derani risati nathi Nachaniyun nachatu nathi

Marun man monatun nathi

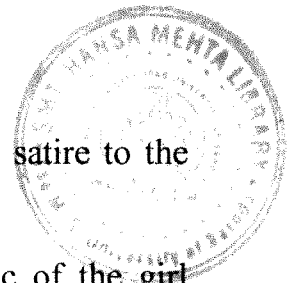
Chel jani ne chedalo zalyo nikalyo hago jeth

Marun man monatun nathi

— Nachaniyun nachatu nathi



This song mostly sung in the *Vadhiyar* region of north Gujarat, in *Banjara* cast [so called gipsy]. They have not any permanent shelter or village to stay. Therefore, they are moving village to village with their furniture and animals. Professionally they are repairer of the stone of grinding hand-mill [village ghanti], and wondering street o street with their only musical instrument named "*Ravanhattho*" and performed folk song while wondering, they are also good singer and performer.



This is the unexpressed truth of newly married girl to the satire to the social custom

The whole song is in the symbolic form, the enthusiastic of the girl during marriage is not depicting, and it is only express by the drumming of the “*Gajararo Dhol*”. She have the golden dreams in her eyes, about feature, love and she is dreaming about the first night of her marriage known as “*Suhagraat*” [honeymoon], but her marriage is socially arranged may be her parents are poor, so in the village custom girl and boy couldn’t meet before their marriage. Dark night is symbol of her frustration when

She came to know that her husband is impotent, she feels thousands of stings in her body, her dreams are scattered. Nevertheless, the hunger of sex has no limit and it is also forget the discrimination of self-respect and social responsibility. It is the reaction of girl to her husband’s family for the social injustice and for her woeful condition. She has to pass her rest of the life with the certain afflictions, only death can remove her pain. Social and Family, religious and traditions, ancestral and reputation and social restriction are sway her until her death. She would have to sacrifice herself for all above illusory and fruitless convention. Therefore, this song is not for repulsion and modesty. This song is the warning for the society. This is not the story of stigma or immodesty woman but the story of rebellious woman against all convention. No one can depicts the pain of girl, which is she suffered.

Above song is appealing as its meaning and composition very sweet and touching. Only four notes are there but as usual as folk music’s nature. This song composed in “*Pahadi*’ raga, and slow rhythm of “*Hincha*”

**Ascending; D -- E -- G – A – C -- D**

**Descending: D-- C – A - G - E - D –**

**Tala: Hincha, six beats**

**1      2      3      4      5      6**

Dhin Na Kitaka Tin Na Kitaka

## Song: 12

### Fakira na Nathia

Chali chali ne hun a thachi mua

Chali chali ne hun a thachi....

Chale lun majare na ayu re ho

Fakira na nathia.

Tamba pittal na bedala mara

Tamba pittal na bedala mara

Panida bharava hali re ho

Tarase maro jiva jaye mui

Tarase maro jiva jaye

Panida bhari zat avaje re ho

Dhulaki tari mane maya lagi.



This is the folk love story of village, but it is different in the manner of religion. Dhulaki is a girl from Hindu community and Fakira is belongs from Muslim community. Nevertheless, love is blind so they do not care about their casts. They were opposing by both communities. In addition, one day they ran away from their home. After that they were face many problems and they came to know that only love is not enough for life. "*Kharachi khuti ne maya tuti*". When all the money has been spend, love has been gone with the wind.

Above song is very famous in entire region of north Gujarat. In addition, the folk composer very effectively composes it. Folk songs are always sings in high pitch notes. It is folksong's character.

This song is composing in raga ‘**Deshi**’ although it is not popular in folk music or in classical music.

**Ascending: c - d – f – g – a –f –g –c**

**Descending: c- g - a –f – g- d –e [b] – c- d- b [b]**

This song is singing in 14 beats known, as “Deepchandi” but classical and folk styles both are different in performance.

**Deepchandi: 14: Beats**

<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>
<b>Dha</b>	<b>Dhin</b>	<b>---</b>	<b>Dha</b>	<b>Dha</b>	<b>Dhin</b>	<b>---</b>
<b>8</b>	<b>9</b>	<b>10</b>	<b>11</b>	<b>12</b>	<b>13</b>	<b>14</b>
<b>Ta</b>	<b>tin</b>	<b>---</b>	<b>Dha</b>	<b>Dha</b>	<b>Dhin</b>	<b>---</b>



### Song: 13

#### Danko vagyo ne laskar

Danko vagyo ne laskar upadi Zarmaria zala.

Chiya bhai ni laskar upadi Zarmaria zala.

Jalaji bhai ni laskar upadi Zarmaria zala.

Banduk shuti ne laskar upadi Zarmaria zala.

Shantaben ni laskar upadi Zarmaria zala.



This song has been sing in tribal region of sabarkantha district, and in Rabari cast of mahesana District. They also used this song when bridegroom started to leave for the marriage, to the bride's village. Women are singing this song very loudly and powerfully. They have the peculiar type of voice, especially when they are singing

This song is composing in Raga "Dhani" in eight beats of rhythm, known as Kahevara, most probably in Rajasthani theka.

Ascending C – bE– F– G – bB– C

Descending: C – bB – G – F – bE – C

Tala: Kahevara, 8 Beats {Rajasthani style of rhythm, known as Rajasthani "theka"}

1	2	3	4	5	6	7	8
Dhi	dhin	tinak	dhin	ti	tin	tinak	dhin

## Song: 14

### Ma Mari umar ochhi

Ma mari umar ochhi ne aya ana,  
Nay javun ma nay javun, Sasarie vada hud.....ma mari umar...  
Ma hunto kamakha paherun to bik lage,  
Kamakha zale kahu tane, Ladako lal lal .....ma mari umar...  
Ma hunto ghar ma pehun to bik lage,  
Agho ave pacho jaye, Ladako lal lal.....ma mari umar...  
Ma hunto navan navunne agho ave,  
Agho ave pacho jaye, Ladako lal lal.....ma mari umar...



Folk song always depicted the social custom and traditions of folk people, whether it is problems of married or unmarried women. Folk poets always opposed loudly and deeply against the harmful social customs. Vernacular language is the effective medium for the common people, or folks.

Many parts or regions of India have the custom or tradition of child marriage, e.g. Rajasthan, Madhya Pradesh, this custom have been seen in some castes of Gujarat also, e.g. Rabari [cowherds], Vaghari, Bhil, and some of the tribes are known for their pupil's child marriage. Some time parents fix the marriage of their unborn child, some times in cradle. They are married their daughter or son in early childhood, and the children nothing know about the marriage. They does not know the meaning of marriage, they enjoyed because that ceremony looks like festival and they have chance to wear new cloths, that is the limits of their understanding. It creates more problems for the girls then the boys. As soon as girl comes in her monthly, cycle her

Parents prepared her to send her husband's house and she is nearly age of 13<sup>th</sup>. Or, 14<sup>th</sup>. This custom knows as Aana [Gauna, in Hindi]. Aana is the

ceremonious sending of a daughter to her husband's house for the first time. Still she is young and not prepared as physically and mentally for the marriage life. She strongly feared of her new relatives, like her father-in-law, mother-in-law, sister-in-law, brother-in-law and her husband too. She does not know how to behaves in unknown family, she is not so mature, and her age is to plays with her friends and she have to learn more things of household and duty of housewife. Her age, body and mantel is under transformation, she feels very shy and fears of her transformation. Still she does not know what would be happen at her husband's house.

Above song is the depicted of the teenage girl the village. She says her mother that oh! My mother does not send me at my husband's home, still my age is not mature and I feared of my husband and his family too.

Composition of this song is very charming, composed in raga "Pahadi "

**Ascending: C- D- E- G- A- C,**

**Descending: C- A- G- E- D- C**

This song has the rhythm of six beat, named "Hincha". This rhythm is always playing in three beats in north Gujarat region.

**Tala: Hincha, six beats:**

1	2	3	4	5	6
Dhin	Na	Kitaka	Tin	Na	Kitaka

**Tal: Khemato:**

1	2	3	4	5	6
Dhaka	Dhina	Gina	Taka	Tina	Kina

Both rhythms are simultaneously using in this song

## Song: 15

### Kuvama kareli pana

Kuva ma kareli pana havada ma vel pana Nagarvel pana nagarvel  
Ek karelun tod pana zinu, zinu moye pana Nagarvel pana nagarvel  
Ek karelun tod pana ghee ma vaghar pana Nagarvel pana nagarvel  
Ghee ma vaghar pana jamashe maro veer pana Nagarvel pana nagarvel  
Ek karelun tod pana tel ma vaghar pana Nagarvel pana nagarvel  
Tel ma vaghar pana jamashe maro jeth pana Nagarvel pana nagarvel  
Ek karelun tod pana tel ma vaghar pana Nagarvel pana nagarvel  
Tel ma vaghar pana jamashe maro de'or pana Nagarvel pana nagarvel



This is famous song in North Gujarat region; possibly singing during 'Bhavai' [Folk Drama]. 'Karela' [bitter gourd] is one of the vegetables; it is very much bitter in test. Household wife found the bitter gourd in her well. Moreover, she wishes to cook it with ghee and invite her brother to test it, and cooks in oil for her husband's parents.

It shows that the love and affection of woman. She is so possessive for her paternal relatives, after marriage she is always in favor with her paternal relatives. This song may derive from the "Bhavai" [the folk drama of Gujarat], so the composition of this song has found the elite touch of music in singing and performance of this song.

This folk song is base in Raga "Jayjaivanti", composed in Tala 'Khemato'. Tune is very beautiful and attractive.

**Ascending: B - C - E - F - G - B - C**

**Descending: C - B - A - G - F - G - bE - F - E - D - C - A - bB - D**

**Tala: Hinchā, six beats**

1    2    3    4    5    6  
Dhin Na Kitaka Tin Na Kitaka  
Tal: Khemato

1            2            3            4            5            6  
Dhaka      Dhina      Gina      Taka      Tina      Kina

Both rhythms are simultaneously using in this song.

## Song: 16

### Mehana ma morali vagi

Mehana ma morali vagi o rasia, Mane methi, methi lage.

ano sur gagan ma gaje o rasia Mane methi, methi lage.

Ek var rasia tame patan sher jajo,

Patan na patoda lavajo o rasia, Mane methi, methi lage

Ek var rasia tame malava desh jajo

Malava thi mahendi lavajo o rasia, Mane methi, methi lage.

Ek var rasia tame Bhavnagar jajo,

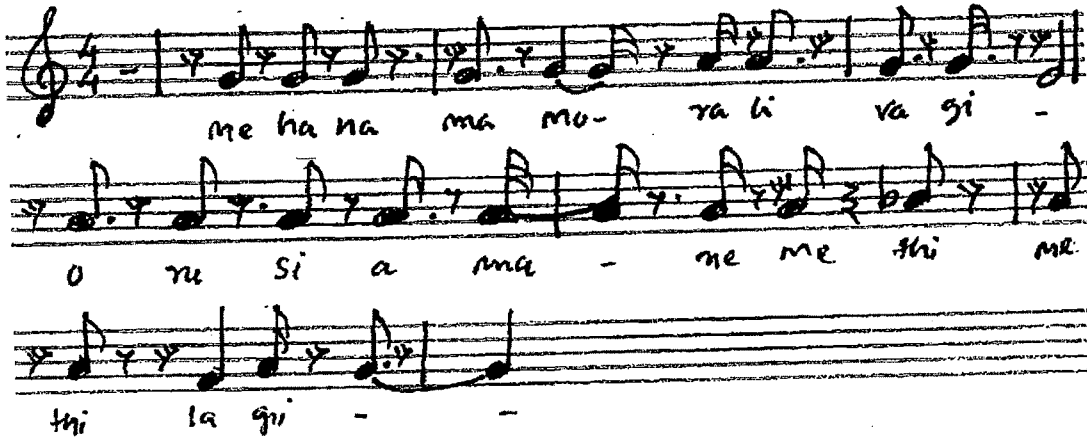
Bhavnagari laheriu lavajo orasia, Mane methi, methi lage.

Ek var rasia tame Kadi saher jajo,

Kadi na kadala lavajo orasia, Mane methi, methi lage.

Ek var rasia tame pradesh jajo,

Amane te bhuli mat jajo orasia, Mane methi, methi lage.



“Mahesana” is the main city of north Gujarat, and it is main center of Mahesana district. This folk song has also described the importance of other regional cities

for there well known things and famous for their specialties, as like Patan for its “Patoda”, Patan city has the ancient important Bhavnagar for its “Laheriu” [one type of “Sari”], Kadi for its “Kadala”, Malava region is famous for “Mahendi” powder [one kind of plant the leaves of which are used by women for coloring their hands and feet]. This is romantic song and sung by woman. Women are very fond of ornaments and she is described her desire in above song, but more important for her is her beloved husband. “Rasia” means beloved person or husband, he is always visiting different regions for his work

or job, so his wife told him to bring that things which are precious and famous of that region and from different cities during his visit.

The “*Nayika*” [heroin] needs all this things but lastly she says to her husband that ‘where ever you go but don’t forget me’.

This song is composed in “*Misra Pilu*” Raga, in Kaherava Tal with the fast rhythm.

**Ascending: G - B - C - E - F- G -B - C**

**Descending: C -B -A - G - F -E -G -bE -D - C** [some times ‘bA’ flat is applying ]

**Tal: Kaherava**

1	2	3	4	5	6	7	8
Dha	Ge	Na	Ti	Na	Ka	Dhi	Na
X				0			

**Tala: Kaherava, 8 Beats {Rajasthani style of rhythm, known as Rajasthani “theka”}**

1	2	3	4	5	6	7	8
Dhi	dhin	tinak	dhin	ti	tin	tinak	dhin

## Song: 17

### Daterda ma doradu, ghali.

Daterda ma doradu ghali holo tova jaiti,

Rajudi ne Shontadi be char leva jaiti.

Dagoda na vid ma chodi char leva jaiti,

Navsher ni dhoni padi antiya ma ghali.

Garuda-maruda dodhi chali holada udade,

Pe le shedhe jai ne pityo gagu-gagu bole.

Gagu-gagu bole mane gater gal bhonde,

Lili re gofan ma pili re chabukyo.

Niche re khanchi ne roye kamar bhongi nakhi,

Mare ro re kubaja mari kamar bhanji nakhi,

Kubaja kidhi ne chodi avalu fari bethi.

Chodi kare padhara ne holu veri nankhe,

Mole re udado pelun holun rado nankhe.

Khabhe re Pancha man no chharo bhuri bhens khati,

Ulade Pancha man no-bharo harayun dhor khatun.



This is the routine of every peasant of Gujarat, singing songs while working, this song from their daily activity. They are removing their burden of their hard work in farm, they just sing enthusiastically; they enjoy their hard work as occasion or festival.

Pat animals are essential life style of farmers [as like cow, buffalo, goat, sheep etc.]. This song about the farm girls named “Rajudi” and “Shontadi” of Dagoda village of north Gujarat. Both are good friends, every day they have



been gone to the farm for collecting the grass for their animals, for cutting grass, they used sickle, and for tide grass, they used rope. During their rest time they flyover the birds from the corps field by the sling [gofan]. They thrown the stone by the sling and birds are flying away from the field.

This song is in repeat stanza with same musical notation. There are no variations in music or mood, but although it has the typical mood and enthusiasm of north Gujarat's flavors found. Singing with fast rhythm is creates excellence mood of song.

**Ascending: C – bE– F– G – bB- C**

**Descending: C – bB – G - F – bE - C**

This song is composing in Raga “**Dhani**” and good slow rhythm of “*Hincha*”, and as usual north Gujarat’s peculiar three beats of Hincha rhythm.

**Tala: Hincha, six beats**

**1      2      3           4      5      6           –**

**Dhin Na Kitaka Tin Na Kitaka**

## Song: 18

### Rom Lilu Pilu Ponjarun

Rom lilu pilu ponjarun ghadaunlya, ponjarama Popat bole.

Gori aava aava kadala lay alun ke, Ponjarama Popat bole.

Ane paheri ne tame haharia ma aavo Ponjarama Popat bole.

Gori aav aav chudala lay alun ke Ponjarama Popat bole.

Ane paheri ne tame haharia ma aavo Ponjarama Popat bole.

Gori aav aav harala laid alun ke, Ponjarama Popat bole.

Ane paheri ne tame haharia ma aavo Ponjarama Popat bole.



Above song is one of the famous songs of north- Gujarat. Girl is married but still she is at her father's home [called "*Piyar*"] yet, her "*Anna*" ceremony is due. After marriage he did not see her satisfactory and did not get chance to talk with her due to the customs of villages, and the tradition of their family.

*Popat* [Parrot] is the symbol of love, and the male himself compare with the *Popat* [parrot] and cage is the symbol of traditions of society, so in the cage, *Popat* [Parrot] cannot fly in the sky thus the hero of our song is also unable to express his feelings to her beloved wife, she is living far from him. He is massaging his wife through the song that, when she will come to his home, she must wear all the ornaments and fully adorn herself. So the hero of our song is expressing his feelings with the medium of song, folksong is the strong medium of presentation of inner feelings of human beings. Therefore, this is the strong reason for the existence of folk music in the folk-life of India.

This song is the arbor of the folk music. Strong feelings and love is arraying by the simple musical notes and rhythm. This song is articulate without any artifice, and this is the strong side of folk music.

**Ascending: c-d-e-g-a-c**

**Descending: c-a-g-e-d-c**

This song is composing in raga "*misra Pahadi*" and six beats of "*Hincha*" rhythm, which is always playing in three beats.

**Tala: Hincha, six beats**

**1    2    3       4    5    6**

**Dhin Na Kitaka Tin Na Kitaka**

## Song: 19

### Chora Chyon Chyon Jyoto...

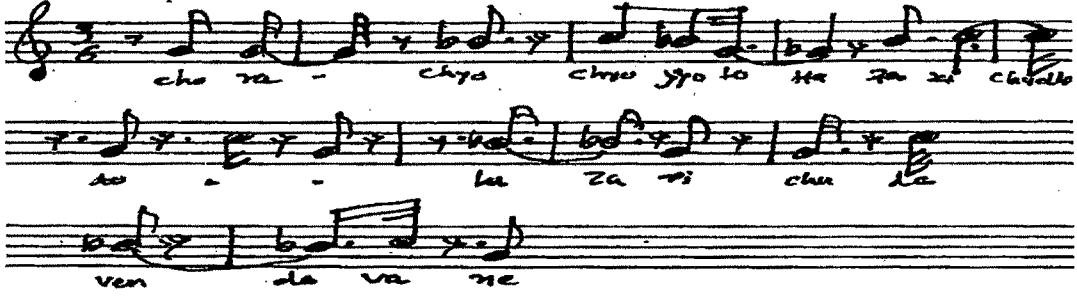
Chora chyon chyon jyoto Hazari chudalo vendhavane

Chora chiya gom jyoto Hazari chudalo vendhavane

Chori Patan gom jyoto Hazari chudalo vendhavane

Chora Patan thi hu hu layo Hazari chudalo vendhavane

Chori Patan thi patoda layo Hazari chudalo vendhavane



This is the most popular folk song of north Gujarat, also famous in elite and none elite people. In this song Girl ask to her boyfriend that, where were you go? He answered that he went to the nearest city for purchase the precious bangles and patoda for her, and that city known as Patan, the capital city of “Anarata” state during the period of King *Siddharaj Jaisingh*. Patan is famous for cotton sari known as “Patoda”.

Maniyaro, who makes the bangles [chudalo] from the ivory and bangles of ivory are most precious ornaments for the women. Some areas of north Gujarat like Banaskantha, Sabarkantha, and the women of this region almost wear the ivory bangles, from shoulder to the elbow; this tradition may derive from the Rajasthan region. Obviously, it is prestigious wearing in the folk society.

Composition of this song is zest the mind and body of listeners. It is composing in eight beats, theka of Kaheerava and that is very famous in north Gujarat known as “*Uladio*” rhythm. It is miracle that this rhythm is not founds anywhere else except Gujarat. So the three rhythms, “three beats of *Hincha*,” “six beats of *Hincha*,” and “*Uladio*” rhythm is the precious gift of Gujarat to the music world and folk music.

This song is composing in raga “*Dhani*”. Only four notes are using in this song, and that is the peculiarity of folk song.

**Ascending: C-Eb-F-Ab-Bb-C**

**Descending: C-Bb-Ab-F-Eb-C**

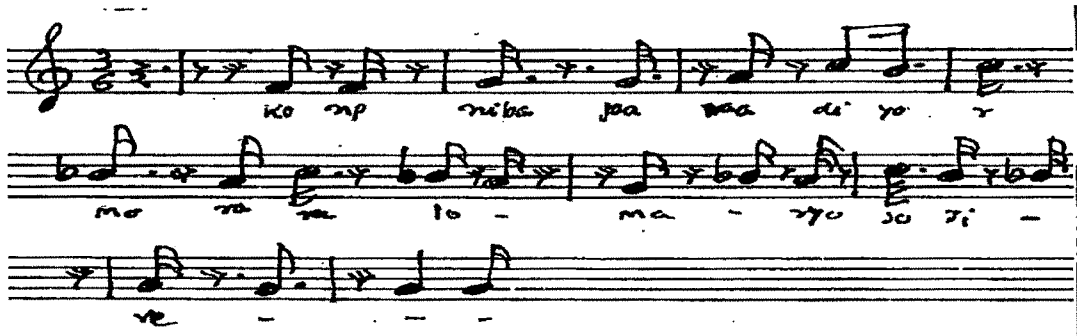
**Rhythm Uladio: eight beats.**

1	2	3	4	5	6	7	8
Dhi	Nana	Dhin	Ta	Ti	Nana	Tin	Ta

## Song: 20

### Konp Ni Bazaar Ma

Konp ni bazaare diyor moralo maryo ji re  
Moralo ne mari ne diyor jail ma padya ji re  
Moralo ni tarakari bhojan methi lage ji re...Konp ni...  
Pag parmane kadala chodi, dul karavun,  
Jail chodavun ji re...Konp ni...  
Nak parmane nathani chodi, dul karavun,  
Jail chodavun ji re...Konp ni..  
Hath parmane chudala chodi, dul karavun,  
Jail chodavun ji re...Konp ni...  
Dok parmane haralo chodi, dul karavun,  
Jail chodavun ji re...Konp ni...



Between *Bhabhi* [elder brother's wife] and *Diyor* [husband's younger brother], generally there have the joking relationships. *Bhabhi* is always loves very much to her *Diyor* or *Dever*, and *Diyor* obey her *Bhabhi*'s every order happily. Both are caring each other in every needs and deeds.

Above song is the best example of their pure love, once her *Diyor* killed the peacock in the bazaar of '*Konp*' and eat the mutton of peacock. Police came and arrested him for his crime. Peacock is also protected bird since the kingdom. Now a days peacock is a national bird.

*Bhabhi* [sister-in-law] is worried too much about the custody of her *Diyor* [brother-in-law] in police station. She decided to bail her diyor from the jail. In addition, for that purpose she wants to sacrifice all her ornaments, which are very precious and gifted by her parents. when she were come to her husband's house, she has no cash to release her *Diyor* from jail, so she is tried

to sold all the ornaments one by one, only for her Diyor, whom she loves much. Therefore, this song shows the innocent loves between *Bhabhi* and *Diyor*. This is the spontaneous behavior of Bhabhi. Her unselfishness deed is give contentment of innocent love to her.

As usual, monotonous composition but it is always been with the folksongs. This song have the melodic tune which is attracts all the listener this song have the especial aroma of the north Gujarati folk music, which are not been found else where

Composed in six beats of “*Khemato*” rhythm, in north Gujarat played in three beats.

This song is composing in “*Misra Pahadi*” raga. Only four notes is used in this song

**Ascending:** G - A - C—D—E- E# -E - G — A --C

**Descending:** C—A—G—E—D—C—A—C

**Tala:** Hinchā, six beats

1      2      3      4      5      6

Dhin Na Kitak Tin Na Kitak

## Song: 21

### Vahan Hanko Mevasi Vanzara

Vahan hanko Mevasi vanzara

Ji ho [2] Mevasi vanzara

Khamma, khamma Mevasi vanzara

Vanzara...re ... taro bhammarialo bhalo ke...ho. .ve..[2]

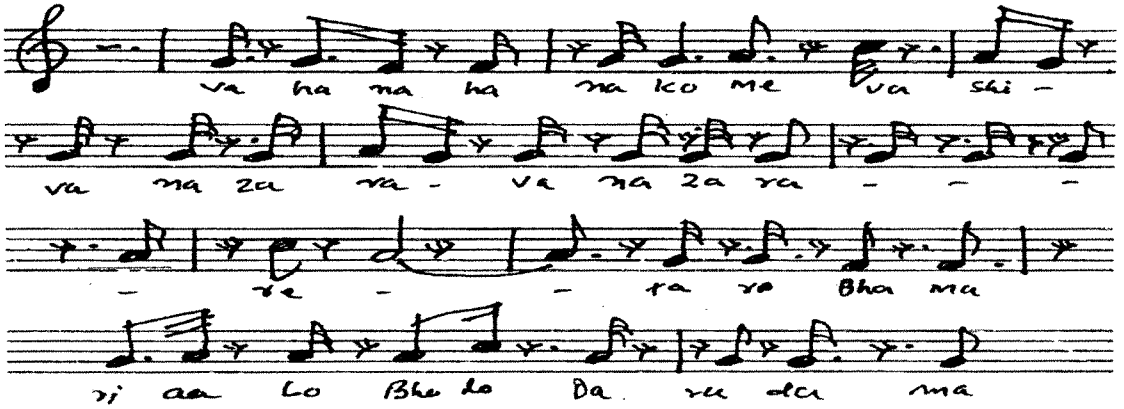
Daruda ma dulyo... re.....

Vanzara... re... tari lakhani te potho...ho. .ve..[2]

Daruda ma dulyo... re...

Vanzara ...re.tari kedyo no kandoro ...ho. .ve..[2]

Daruda ma dulyo...re...



In the north Gujarat territory previously known as “Anarata” state “Khambhat”, “Bhrugukatcha” [Bharucha] and “Prabhas Patan” were the main ports of Anarata state in “Solanki” period.

Vanzara are the gypsy type of merchants, they were sold their materials village-to-village and door-to-door on camels and bullock carts. Where they visited they were build up step-wells, some were knows as ‘Vanzari vav’. Their trading was spreads all over the India and abroad. Ocean was the only way to connect with the foreign countries at that period, so they were depended on the shipping.

This song tells us the story of “Mevasi vanzara” [Mevas region is situated in Rajasthan region]. Due to continuous and tedious journey, he was habituating with liquor and in the intoxicant and at last, he lost his whole properties and ships in the habit of drinking liquor. Therefore, this song has the



message that intoxication is the bad habit. Folksongs have the lead role as pathfinder in the society, and it guides the society always in the right direction

The song composed in “*Madmaad Sarang*” *Raga*, in six beats of rhythm *Hincha*. Women are using to sing this song in the “*Garaba*” festival and “*Raas*”. This song has the Sweet and melodious composition with the Rajasthani folk flavors.

**Ascending: C –D –F#–G – bB - C**

**Descending: C – D – F# - G – bB – C**

**Tala: Hincha, six beats**

<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>
<b>Dhin</b>	<b>Na</b>	<b>Kitak</b>	<b>Tin</b>	<b>Na</b>	<b>Kitak</b>

## Song: 22

### Nanad Bhojai

Nanad Bhojai panida ni haar raj, Panida ni haar raj.

Bhojai bhare ne mor dholi dholi nakhe.

Juve nanadi moralia na roop raj, Moralia na roop raj.

Tamara veera thi mor radhialo raj.... nanad...

Utho veera tanine bandho teer raj, Tani ne bandho teer raj.

Jai ne maro re van no moralo ho raj.... nanad...

Veera e jai moralia ne marya raj, Moralia ne marya raj.

Morala ne mari ne gher avia ho raj.... nanad.



The *Nanad* [husband's sister] is frequently shows leveling false charge against her *Bhabhi* she often makes her brother suspicious about the chastity of his wife. Perhaps it is most striking example is furnished by the above Gujarati balled "*Nanad-Bhojai*" which tells the tragic story of "*Bhabhi*". This song is known as "*Katha Geet*" [ballad], which including the story in song.

The story is as; *Nanad* and *Bhabhi* have the rut in to go every day at the village well. For draw the drinking water and washing the family clothes, one peacock is to be attracted with *Bhabhi*, she filled the water in to the pot and peacock mischievously spilled out the water from the pot, this the rut in scene between *Bhabhi* and peacock

*Nanad* watched this scene with skepticism. *Nanad* is afflicted by envy, one day she is inclined to slander her brother about the love story of her *Bhabhi* in exaggerated way, and obviously, the character of her love story is her *Bhabhi* and innocuous peacock. Next day brother killed the peacock and brought its dead body to home and ordered her wife to cook peacock's mutton. She is refusing to cook it. She blamed herself for the killing of her pet bird peacock. She is languishing in the absence of peacock, because peacock is murder without any motive or intention. After that incident she lost her interest from life, she is abandoning food and water. She feels guilty, that innocuous bird had been loose his life due to her innocent affection to him. Now her husband has realized the truth, he feels sorry for his crime, and tries to persuade her that he would be draw the picture of peacock on the wall of their house. She has refuse and argues him that there is no melodious sound of animate peacock from the picture of wall there is any importance of lifeless portrait. Sacrifice for her grief is out of endurance so lastly she is committed suicide by drinking poison. Innocent bird is always existent in the heart of folk people.

This song based on rhythm "*Hincha*" of six beats, in slow motion, composed in raga "*Misra Gara*". Notes are as below,

**Ascending:** C — E — F — G — Ab — G — A — C

**Descending:** C — A — G — Ab — G — F — E — Fb — D — C

**Tala:** *Hincha*, six beats

1	2	3	4	5	6
Dhin	Na	Kitak	Tin	Na	Kitak

**Conclusion:**

This chapter is the abstract of the entire thesis, researcher collected the several songs during his field work, and try to proves that folk music of north Gujarat has also the varieties of songs based on the classical ragas, and rhythm, and described the meaning of those songs in details, which have been collected by the researcher. Folk songs has a limitation that it has no systematical notation by any previous researchers or scholars, and it is very difficult to write in correct notation, so researcher recorded that songs in cassette and then make the notations afterward, this work needs passions and time. In addition, entire thesis in English, so researcher made these notations in staff notation system and attested the original recording C.D. with this thesis, so usurers can use it easily and it will be convenient for the student and researchers of the folk music.

— This chapter has no aim to comparative study of the classical music and folk music, both have the common factors and that is music. The different is only that classical music is cultivated music and folk music is non- cultivated music. Classical music have a hard learning process and needs 'guru' but folk music is god gifted music even some 'khataka' and 'muraki' and the 'lay kari of north Gujarat's folk music is even more difficult for the classical singer.

Pahadi, Madmaad Sarang, Jayjaivanti, Gara, pilu, Sarang; Dhani, Bhairvi are the main Ragas which are often used in folk music of north Gujarat.

**Feature of folk music:**

There is the abundance contribution of folk people in the popularity of folk music of Gujarat. Mass media and transportations in the previous age were comparatively none although the folk people have the extreme enthusiastic to know that what happening in the society. Folk songs have been popular one corner to other successfully without any electronics media e.g. Bhajan of Meerabai, and Narsingh Mehta, Kabir and Tulasidas and other folk songs.

Lyrics without name of poets have been reaching at the every corner of villages. Music and songs has an intact relation during human beings. By one

or the other way, the traditions are the root of human societies. We are living in the huge materialistic world with Hippocratic mass media generations, which are always misguides, us from our culture and heritage. We have the songs of our completely sentimental aspects and people express themselves in batter way with the folk music.

We the educated people always delighted our so-called knowledge and contempting the knowledge of illiterate rustic people. Nevertheless, we have the same crocodile skin of the orthodox social animal. We are ignoring the truth of our heritage because we have been absolute dazzling from the lighting of western culture. We have been proudly accepting the western customs in our 16 rites also e.g. engagement, marriage, crimination, birth, folk festivals like Garaba, etc. Therefore, we do not know where we have we to go and what our goal is.

We believe that our music is safe in the hands of our singers and players but we know that what they are performing on the stage, folk songs in film songs tune, with rubbish and lying below standards words, accompanying with noisy and unbearable musical instruments. Where were the voice of Hamu Gadhavi, and Zaverchand Meghani? We lost the magic touch of melodious tune and poetry. Liquor is now essential vice for the some of renowned folk singer. Therefore, this field of folk music has to be diverting in the right path, because it is our heritage and we have to look after genuinely.

Gujarati films and television both media have been done the immoral job for folk music and literature, except radio programmers. U.G. Commission has insists all universities to establish and develop the syllabus for the folk lore, commission has intentionally linking regional folk songs in A.I.U.'s zonal and national youth festivals.

Folk researchers, scholars and 'Lok Sahitya Mandal' and the cultural department of state government all are intentionally disregarded the current position of the folk music and literature. They are ignoring the poor conditions of original folk singers and players; we have the lots of way, and lots of the

money for wasting, but we do not have penny for the poor artists for their one time meal.

This is my courteous suggestions that every university should have the research department for folk culture and traditions because folk culture and traditions is the root of our humanity. Therefore, we should encourage the folk artists and their arts and keep preserve for feature generations.

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