



Chapter - 3

Ethnomusicology of folk music

CHAPTER-3

Ethnomusicology of North Gujarat

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3: Definitions of folk

‘FOLK’ word, as Webster’s dictionary [‘Original English’ ‘folc’, a people or nation, as ‘Latin Germany’, ‘fries’, Denmark, and Sweden; folk, Iceland, folk and in Dutch and Germany, ‘Volk’, probably connected with English ‘folck’, Lith. palkas, multitude, crowd, but further connections doubtful.] People in general a separate class of people, people as the preservers of culture, especially the large proportion of the numbers of society which represents its composite, customs, traditions and mores, also folk, originating among or representation of the common people; as folk-music, having unknown origin and characterized by traditional forms.

3.1.1: Folk lore:

Folk lore means the traditional beliefs, customs, legends and songs of the people, which handed down orally from generation to generation.

3.1.2: Folk Music:

Music usually of simple character and anonymous origin, handed down orally among the common people and representative of their tradition belief and attitudes.

3.1.3: Folk Song:

A song originating among and transmitted orally by the common people of a nation or area, often occurring in a number of versions and usually characterized by simple melody, narrative, style, and verse repetition; a popular song written in imitation of this type by a known author.

3:2: Concept of an Ethnomusicology

3.2.1. Indian Concept

Research work about folklore in India, its footprint is founds in 1809. ‘Captain James Marmardo’ described the legendary stories and places of ‘Saurashtra’ and ‘Kutch’ He had also written ‘Alas and antiquities of Rajasthan’. In 1846, ‘John Forbes’ has also research about folklore by the help of Gujarati poet ‘Dalpatram’ and published

‘Raasmala’. A ‘Parasi’ person Mr. Formroj Barjorji, in his book, ‘Folklore of Gujarat and Kathiawad’ in 1872, had used above all ‘folklore’ word first time in Gujarat. He has collected all its matter from the ‘Bhat’ and ‘Charan’ castes.

In 1887, James Campable published, “Gujarat Sarva Sangraha” he included mainly the matter from the ‘Vahivanchha’ of ‘Barot’, copper plate, Paliya [memorial stone erected as a tribute to martyr a hero] folktales and legendary stories.

So we can say that the scholar of the western had been started the research work about ‘folk’ of India and Gujarat. We never forget the contribution of ‘Zhaverchand Meghani’ He is the milestone of the folk researcher of Gujarat.

‘Lok’ word is originated from Sanskrit literature, as an affix of ‘Danja’ its meaning is ‘to see ’it last ‘Lakar’ Nome ’in male singular number form is ‘Lokate. So ‘Lok’ word means to person, who see and so it is using for mass oriented, which are knows as ‘Lok.’ This verb used in ‘Regaveda’ in different places for the common people ‘Jan’ is alternative verb for the ‘lok’

‘Soul’ and ‘place’ verb are also using in ‘Regaveda’ for the alternate of the ‘lok’

नाभ्या आसीदन्तरिक्षं शीर्ष्णो द्यौः समवर्तत ।
पदभ्यां भूमिर्दिशः श्रोनात्तथा लोकां अकल्पयन् ॥

Rigveda3-53-12i

‘Lok’ verb is also motioned in ‘Upanishad’ in different chapter. Great ‘Panini’ had also referred the verb ‘Lok’ and ‘Servlok’ in his ‘Astadhyai’ and derived ‘Loukik’ and ‘Sarvloukik’ by the affix of ‘Thanja’

‘Bharat Mani’ had also mentioned the activities of ‘Natyadharmi’ and ‘Lokdharmi’ in his ‘Bharat Natya Sastra’

‘Mahershi Vayas’ also described the Excellency of his ‘Shatshahastri Samhinta’ and mentioned that,

अज्ञान तिमिरान्धस्य लोकस्य तु विचेष्टतः ।

ज्ञानांजन शलाका भिर्नेत्रोन्मीलेन कारकम् ॥.¹

‘Lok’ and ‘lok sangrah’ verb are also used in different chapter of ‘Bhagavad-Gita’, god ‘Krishna’ also stress the verb ‘Loksangraha’ during the admonition of ‘Arjun’

कर्मणैव हि ससिद्धिमास्थिता जनकादयः ।

लोकसंग्रह मेवापि संपश्यन् कर्तुमहर्षि ॥ २० ॥.²

‘Verily by action alone, ‘Janaka’ and others attained perfection, also simply with the view for the guidance of men, thou should perform action.

‘Loksangraha’ means the group of people, which is in to the right path simply. It is clarify that the behaviour, customs and idol of the common people.

‘Dr. Hazari Prasad’ is also mentions about the verb lok; he described the meaning of ‘lok’ as ‘Janpada’ but not the ‘Gramya’ (village) but the people, whom are the spreads all over the villages’ towns. There knowledge is not depending upon the scriptures but depends upon their feasible knowledge.

‘Dr.Krishnadeo upadhyay’ is also defined the ‘Lok’ verb, that far away from the elite culture, living with their natural resources, so say illiterate and uncivilized people, known as ‘Lok’ (folk). Their behaviour and customs have been conducting by the rule of traditions and religion.³

In the 15th chapter of ‘Bhagavad-Gita’ god ‘Krishna’ had also mentioned ‘Lok’ in below ‘Sanskrit sloka’

यस्मात्क्षार मतीतोहमक्षरादिपि चोत्तम ।

अतोस्मि लोके वेदेच प्रथितः पुरुषोत्तमः ॥ १५-१८ ॥^४

¹ Page: 82-Srimad Bhagvat Geeta (Eng.) – By. Swami Swaroopanand, Advaita Ashram, Calcutta, 1996

² Page: 83Srimad Bhagvat Geeta (Eng.) – By. Swami Swaroopanand, Advaita Ashram, Calcutta, 1996

³ Page:446 Samaj : Kashi Vidyapith Magazine(Hindi) – 4th March, 1998

⁴ Page: 334Srimad Bhagvat Geeta (Eng.) – By. Swami Swaroopanand, Advaita Ashram, Calcutta, 1996

“As ‘I’ am transcending the perishable and ‘I’ am above even the imperishable. Therefore and ‘I’ in the world ‘Lok’ (people) and in the ‘Vedas’ celebrated as ‘Purusottama’ (the highest Purusha).⁵ ‘Matang Rishi’ also mentioned in ‘Brihaddeshi’ that. *‘लोकानां नरेन्द्राणां’*

. In the ‘Prakrit’ ‘Loappvay’ (Lok Pravada) and deformed word ‘Lok Jatta’ (lok yatra) we have also found the “*अनुवत्तर सर्वलोक हिताय*” and “*नास्तीहि कम्मतारहितप्या*” on the stone inscription of king ‘Ashok’. So ‘lok’ word has been using in peculiar manner of people, some times this word has used for the people who had opposed the ‘Vedas’ and ‘Vedic’ traditions.

In the ‘Pruthvi Shakta’ mentioned. *‘जन विभती बहुधा विवाचसे’* so ‘Jan’ word have used in extended meaning.⁶

The folk word is used in different manner e.g. Art, Crafts, Music, Song, and literature. On the opinion of western scholar the folk word have a narrow meaning. It is used for the rustic and illiterate people, but as an Indian concept folk word have used in different manner. Due to the friction between to race ‘Arya’ and ‘Anarya’ ‘Lok’ (folk) word were mentioned for those people who were not believed in ‘Vedas’ traditions. However ‘Yajurveda’ have mentioned the extensive meaning of lok (folk) as *‘सहस्र शीर्षाः पुरुषः सहस्राक्ष सहस्रपातः’* means that man is God who has the thousand of eyes, arms and mach.

There were different types of diction like the one the one ‘Vedic’ and ‘lolkik’ and thus the meaning of lok (folk) have been synchronizing.⁷

The eminent scholar of ‘Hindi’ literature have also mentioned the word ‘Jan’ or ‘Gram’ of behalf of the ‘Lok’ (folk) but that word have not the equal meaning which have the ‘Lok’ (folk). In fact, the ‘Lok’ (folk) have the borderless meaning, because elite and educated people who

⁵ Page: 334Srimad Bhagvat Geeta (Eng.) – By. Swami Swaroopanand, Advaita Ashram, Calcutta, 1996

⁶ Page: 73Nibandh Sangeet : Sangeet Karyalay, Hathras(U.P.)

⁷ Page: 81Urmi Navrachana - Magazine (Guj.) – April, 1980, Ahmedabad

lived in town they are also followed the root of their tradition, and original customs strictly.

We have found the different definitions in 'Hindi' literature 'Hindi sahitya ka brihad itihās', they have established themselves against the influence of the elite and educated people, they are known as folk people but the things are different the mention previously.⁸

'Lok' means 'place' or 'field', some scholar had defined the 'lok' as folk, as people residing on the different part of earth. In the 'Rigveda', it means 'Bhavan' or place. 'Lok' word in old scriptures was used as the residence of groups of people; 'Aakash Lok' 'Pruthvi Lok' 'Patal Lok' 'Brahma Lok' 'Shiv Lok' 'Vishnu Lok'.

Mrs. Vidha chuhan in her research thesis 'cultural background of folk songs' she defines the 'lok' as human society in which reside the elements of human welfare, but it is not new concept.⁹

'Lok' (folk) is vast extensive and entire it is immortal, borderless, just like 'Brahm' (eternal spirit). It is the symbol of life and synonym of people. It has no border for the village people or common people, but used for entire human beings.¹⁰

बहु व्याहिलो वा अयं चहुशो लोकः ।
क एतद् अस्य पुनरिहतो उत्थाय ॥ (जै. उप. ब्रा. ३/२८)

Above sloka from 'Jaimini Upanishad Brahman' says that this 'Lok' (folk) are spreads in every manner and it is expanding in every material.

Students of folk culture should have to remember above 'sloka' hymns in their entire life infinite materials have hiding in the folk life of Indian people.¹¹

⁸ Page: 82Urmi Navrachana - Magazine (Guj.) – April, 1980, Ahmedabad

⁹ Page:458Sangeet Kalavihar – Magazine(Hindi) – October, 1977 – Title : Loksangeet aur Uska Swaroop - By Manohar Vinayakrao Bhaskar, Gwalior

¹⁰ Page:86Samelan Patrika (Lok Sanskruti Visheshank(Hindi) – Title: Lok ka Prateksha Darshan – By Vasudev Sharan

¹¹ Page:86Samelan Patrika (Lok Sanskruti Visheshank(Hindi) – Title: Lok ka Prateksha Darshan – By Vasudev Sharan

Dr. Satyandra has divided very oriented folk lore in there section.

3:1:1:Physical fulfillment

3:1:2:Mental fulfillment

3:1:3:Mental amusement

3:1:1: Physical fulfillment:

Physical fulfillment means, materialistic requirements, food, clothes, house, customs of marriage, furniture, architecture, etc.

3:1:2: Mental fulfillment:

Mental fulfillment means, human getting surprised with his original knowledge of his con science, like miracle, affection, infatuation, sexual please etc. His ignorance frightened him and he tries to escape from that terror, so he took the shelter of occult study and ritual ceremonies, momy mysterious activities like magic and hymns, abstract occult words (Mantras), vows, and religious festivals, fairs, All these mass oriented activities, including with this mental fulfillments.

3:1:3: Mental Enjoyment: (Amusement)

Amusement which are depending upon pertaining of a word as folklore, folksongs, Ballads, Epic-lays, Myths, Legend, Proverb, Riddles and charms, all these have including in Mental Enjoyment or Amusement.

American folklorist Mr. J.H. Brunvande has classified the folklore as below, so we can study the comparative aspect of both the classification easily.

3:2: Western Classification:

3:2:1 Non-verbal folklore:-

Folk sculpture, folk architectures, folk arts, all these folk arts known as the non-verbal folklore.

3:2:2: Partly verbal folklore:-

Ritual ceremonies, hymns, occult study, vows, festivals-fairs, folk games, folk dramas, folk dance, and folk customs, all these are including in verbal folklore.

3:2:3: Verbal folklore:

Verbal folklore is studying of folk literature folk culture, thus we can found the clean border between the folklore and folk literature.¹²

3:3:3: Western concept:

Folk word is derived from the German word 'volksepos' 'volksfest' or volksleid; study of folk literature started from the Germany and whole uropion contries. They created as science by researching all factors of folk, obviously folk lore has remarkable factor and it is its natural truth.

As the encyclopedia of Britannica mentions that, "To make a through investigation of "vulgar antiquities" of our country and especially of one's own, was, and until very recently regarded as childish and useless.

"Each nation and each locality, has, of course, folklore as it has its language, and it is obvious that to set forth any given folklore with all its stratification in a comprehensive and orderly way, would virtually be equivalent to exhibiting fully the past and present intellectual, moral, religious, and socio condition of the people to whom it belonged. An exhaustive account of the folklores of the world would be equivalent to a complete history of the thoughts of mankind."

German Prof. Dramesteter has also explained about folksongs. That, "the popular, unwritten poetry though despised and ignored by the reading classes, is of quite different character. It is the work of illiterate poets, but it represents 'their' feeling; it has life in it - the life of the

¹² Page: 80 Urmi Navrachana – Magazine (Guj.) – Title: Lok Sahitya Ek Abhyas –Dr.Prahaladbhai Patel

people. It is simple, it is true to nature, because it represents those ideas with out any moral bias or literary after-thought.”¹³

Western thinkers have also started to accept the extended meaning of folk Prof. Dande defying ‘folk’ has stated that - folk word can be associated to the individuals at a group that have at least on minimum common characteristic the type of association is not important. Their occupation language and religion can be common, but what is more important is the unique communities that particular group. Thus, ‘folk’ is not location specific word, but it is culture specific concept. The common delicate, innocent group of people is implicit in the word itself ‘Folklore’ – After the general acceptance of ‘folk’ the ‘folk’ the meaning of ‘lore’ has also become debatable. Dr. Bholanath Tiwari has defined folklore as ‘folk story’. Nevertheless, the term folk story has restricted meaning. It has the capacity to reflect the emotion of folk discussion and folk story only. Even in ‘Sanskrit’ story cannot be interpreting as knowledge or lore ‘Zhaverchand Meghani’ the noted poet and folk researcher of Gujarat, has used the word ‘Lok Vidya’ ‘folk knowledge as a synonymous to folklore. However, that too is verbal translation, as knowledge is a complex word.

Mrs. Durga Bhagvat uses folk literature as a synonymous to folklore, but that is too is in sufficient. The word literature in English is associated with letters, and literature becomes a section of the folk lore and is included under verbal folklore folk literature includes every aspect of ‘folk sastra’ (folk scripture) thereby encompassing songs, stories, proverbs, ballads riddles etc.¹⁴

An adequate and often used synonymous for folklore is folk culture. Dr. ‘Hajari Prashad Dwivedi’ has accepted this term. The term is well accepted and recognized by all. Although, there exist difference between

¹³ Page: 185, 86, 87 Lok Sahitya – ‘Dharati nu Dhavan’ Part-1(Guj.)By: Zaverchand Meghani, 1971

¹⁴ Page: 82 Urmi Navrachana – Magazine (Guj.) – Title: Lok Sahitya Ek Abhyas – Dr.Prahaladbhai Patel

‘lore’ and ‘culture’, scholars like krumnadev upadhyay and ‘Jaimal Parmar’ have accepted the word ‘Lok sanskriti’ (folk culture)

In recent times, the scholars of the west and East have started scientific, theoretical study of folk lore. Mr. Gombhe (19th (en.) emphasized the scientific study of folklore in the 19th century. Mr. Carp and other started to place study of folklore scientifically. If the ‘folklore’ word is accepting as the part of sociology than the ‘Lok Sastra’, [folk scripture] word could be accepting.

The researcher of folksongs have to study the folksongs with its literary aspect like type of song, its form, poetic materials, classification, internal emotions of song, symbols, co-emotions, ornamentation of poetry, verbal value, and these aspect of study is there principal concept of study.

He also has to consider the singing ability of songs and folk-composition and folk music. He also has to discuss the artistic value of folksong. If that song is using in dance then he also has to study about the style of dance, steps movements and rythem. He has the ability to write the musical notion of that song and note down the factors of dance and purpose of dance.¹⁵

3:3:1: Evolution of Folk Music:

Folk music is the music of the masses. When a nonprofessional 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. Then, folk music is not the music of a 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

¹⁵ Page: 83Urmi Navrachana – Magazine (Guj) – Title: Lok Sahitya Ek Abhyas – Dr.Prahaladbhai Patel

its old treasures in tact and further enrich them by inventing new forms side by side with the great developments in classical music.¹⁶

Folk music has its own charms and even among the illiterate masses, a large number of people are found to possess a fine ear for such music and a rare facility of performance, too. Simple in form but rich in meaning, its appeal is instantaneous and almost infectious. The study of folk music claims one's attention even more, because it has many things in common with the classical form of music. Thus, in many of the classical Ragas, one is often reminded of some popular tune or folk-song. Similarly, the classical Ragas 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 aid ta we' between the two types of music, folk-music never gives the impression of any Raga or classical mode as such, but bears its own stamp which eludes all the established criteria of the Raga system of classical music.

This is due to the fundamental difference between the processes of evolution of the two types of music. In fact, they are just the reverse of each other. Folk music does not employ any musical device as the result of conscious knowledge or the study of the science of music. It does not seek its theme or emotional content from music, but starts with one of its own choice, in the form of a poetic piece of song and music serves as but a guide or groove for the overflow of the poetic emotion. Classical music, on the other hand, has to adopt the melodic law and order of the chosen Raga and then must make suitable arrangements and combinations of tone and rhythm to recreate the essence of the emotion associated with the chosen Raga. Thus, its emotional content springs from music itself and not sought out of any poetic or extraneous means. It has thus to achieve the uphill task of making as near as approach to the¹⁷ intended

¹⁶ Page:52Hindustani Music(Eng.) – An outline of Physics and Aesthetic by G. H. Ranade, 1991

¹⁷ Page:53Hindustani Music(Eng.) – An outline of Physics and Aesthetic by G. H. Ranade, 1991

emotion as possible and it therefore needs great care, precision, forethought and above all a deep understanding of the several stages of the appearance and growth of emotion. The music of folk songs is subservient to their poetic theme and has to prune its notes and melodies on end of so suit its needs. Thus, it is that the notes of folk music are often cramped or extended a little away from the true notes and give gross melodies. The resulting incongruities and clinks in the music are however, cemented together by the poetic sentiment that spurts through them. The rough musical contour is thus pushing off in the background under the polish imparted to it by poetry. Thus, when a person is humming or whistling a tune, he is often found so much absorbed in his music that, for a while, he forgets himself as well as his where about, though in his more conscious moments, he would himself have called such music as neither good nor even tolerable. The glides, the turns and the twists and the rise and fall of music, however, serve as a true index of the mood or the subjective experience of the singer. He loves his music better than the best music he might ever have heard, not because it is good music, but because it is his music and nothing else would fit into his mood half-so-completely. The crudeness of the music therefore wiped off by the inherent intensity of the mood and by his complete identification with it. Folk songs, in which the mood is weak or self-identification is lacking, fail to make any appeal, because in the absence of these, the incongruities and the defects of music at once become too bold and unpleasant.

Bearing in mind this fundamental difference between the processes of folk and classical music, we will now trace the evolution of popular or folk music, proper.¹⁸

¹⁸ Page:54Hindustani Music(Eng.) – An outline of Physics and Aesthetic by G. H. Ranade, 1991

3:3:2: The Beginnings of Music:

Music consists of artistic expression in tone and time or rhythm, and every form of natural or human activity may have something to contribute towards its making. In fact, every action implies some form of motion and is usually accompanying by some kind of sound. Thus, music may have its roots in the simplest of unintentional and impersonal activity such as the blowing of the breeze, and the rustling of the leaves, the surging of the billows and the thundering of the clouds or the murmuring of the brook. The result may not be what we call music today, but is certainly musical. The cries of some birds and beasts are much more musical than the music of the elements and must therefore have attracted the attention of the primitive man. However, it should be remembered that even birds and beasts have undergone a process of evolution. The beginnings of human music are therefore really rooted in the evolution of the human ear and the vocal organs and not in the supposed imitation of the cries of birds and beasts, as they are found today. Even speech was not the product of a day. In the absence of speech, man's first language must have been one of automatic exclamations or mechanical sounds and it must have cost him an experience of several generations to produce even such notes as the cries of birds and beasts either orally or mechanically. The earliest forms of acoustic expression must have been, therefore, of the nature of rough and ready sounds, produced vocally or mechanically. At this stage, a human being must have been in no way superior to birds and beasts. The music of the birds and the beasts have however mostly remained the same. The lions roar, the sheep bleat or the peacocks cry today just as in the days of our ancestors. Human speech has however been developed by¹⁹ the inherent urge in humankind, for further development and is continually enriched with growing experience, and this is equally true of music too. As far as the child repeats the history of the race, some of these stages of the evolution of speech and music are

¹⁹ Page:55Hindustani Music(Eng.) – An outline of Physics and Aesthetic by G. H. Ranade, 1991

distinctly discernible in its progress. In short, commencing from simple exclamations and mechanical sounds, speech as employed in simple narration and dialogue, chanting, recantation of verses, folk songs and classical songs appear to be the significant stages in the growth of vocal expression and musical form. These forms evidently fall into two groups the one not requiring any musical accompaniment and the other requiring it as a matter of necessity. Thus speech in any of its forms does not require any accompaniment, casting, recitation of verses, and simple folk songs seldom need any, and even when accompanied are poetic rather than musical in effect. To the other class, which necessarily requires accompaniment, belong the advanced folk songs, songs for dances and those of the classical types.

We shall bestow our attention first on the types not requiring any accompaniment, in the order of their gradual evolution.

3:3:3: Exclamations:

An exclamation is the spontaneous or automatic self-expression in sound of the instinct, which is at its bottom. Such exclamations are common to all animals including man. They are instantaneous and are not the result of any previous contemplation; they are fully suggestive of the root instinct. Their appeal is direct and has all the bluntness or force of life. The relationship between the instinct and the corresponding exclamatory sound is present here in its true character, un-tempered by the²⁰ conventions or symbolism either of language or of any considered action. The presence of the exclamatory sound is suggestive of the presence or the awakening of the instinct at its root, and vice versa.

Fear, anger, disgusts, joy, self-assertion, submission, tenderness, etc. are some of the common instincts, which can be easily recognizing from the exclamatory sound, which accompanies them. Thus powerful and sustained sounds indicate self-assertion or conquest, cheerful bubbling

²⁰ Page:56Hindustani Music(Eng.) – An outline of Physics and Aesthetic by G. H. Ranade, 1991

sounds joy or satisfaction, gruff and cutting sounds anger or displeasure, faltering or shaky and trembling sounds nervousness or fear, and so on. Such exclamations therefore furnish a basic material for a primary approach to the esthetics of self-expression in sound, both ordinary and musical.

3:3:4: Speech:

In every day speech, musical intervals recur involuntarily, although the singing tone of the voice is concealing under the noises, which characterize the speech sounds, and the speech is not holding firmly but is frequently allows gliding up and down. The alterations of pitch are more numerous and complicated, if the speech is meant for the public. In closing an affirmative sentence the voice falls from the middle pitch by a fourth, while it rises by a fifth above in closing a sentence, which is interrogative in nature. The small musical effect of speech is spoiled by the rough noises which accompany the individual's forming the words of the speech to counteract the rough effect of such hard sound and to restore a sense of ease and completeness, a speaker introduces cadences in his speech, although unconsciously. This is why cadences are markedly prominent in²¹ such languages as Kannada in which, hard consonants occur on a very large scale. Thus, in everyday conversation or speech in that language, a singsong, better a semi-musical tone asserts itself prominently at the closing of a sentence. This is true even of the Sanskrit language in which conjunct consonants occur in many of its words. In the pronunciation of words with conjunct consonants, the vowels are invariably lengthened, primarily for making the syllables perfectly clear and audible, yet, secondarily for reducing the harsh character of the speech to a minimum. The lengthening effect is particularly noticeable at the closing of a sentence; as such, closing is tantamount to the completion of a statement. The sense of ease or completion is secured by what is

²¹ Page:57 Hindustani Music(Eng.) – An outline of Physics and Aesthetic by G. H. Ranade, 1991

called the introduction of a cadence, when the voice again falls down to the normal tone level, but in a major portion of everyday speech, a certain middle level or pitch is maintained and the alterations in it are neither numerous nor very large.

3:3:5: Dialogue:

A dialogue, however, is full of inflections and exclamatory sounds and undergoes numerous alterations in the pitch and the quality of its tone. A question means raising the tone, while as answer means bringing it down to the normal level. When one question is answered by another cross-question, the latter begins with still greater stress and pitch of tone. In a dialogue, the tone of the speech is fully coloured by the interplay of the feelings and emotions of the conversing parties and employs variations suggestive of the mood and mental reactions of the speakers. Thus, a dialogue essentially differs from ordinary speech. It is speech in action and is the second stage, which further²² defines the relationship between sound and the suggested state of mind or the sentiment of the speaker. In this connection it will be interesting to mention it here that the characteristic difference between speech and dialogue forms is strongly in evidence even in the inarticulate language and, conversation of one bird with another of its species and enables one to conclude whether they are just sporting, fighting or making love or are in normal mood.

3:3:6: Prose and Poetry:

The distinction between prose and poetry is inherently perceived and appreciated by all. In prose, rhythm in the musical sense is absent, since there is no restriction as to the length of each sentence or clause or about the places of stress and pause. The symptom of prose is also rigid and leaves no choice for any synthesis or a happy arrangement of the several parts of speech, nor is there any attempt made of introducing rhymes.

²² Page:58 Hindustani Music(Eng.) – An outline of Physics and Aesthetic by G. H. Ranade, 1991

Meter and rhythm are, however, the fundamentals of poetic form. They impose on verse a fixed length, order of long and short vowels, and thus create a set type of vowel music, running in to similar and equal lives, with rhymes and cadences at the close. All these make verse more dignified and better balanced than prose and usher into it the element of rhythm. The syntax of poetry being elastic, it can give prominence of both tone and position to any desired portion of the composition and can thus effect greater symmetry and coherence between its several parts. Even in prose, there is a style known as 'Curna', which borders between prose and poetry. Pieces composed in this style are known as 'Curnikas'. A 'Curna' means a finely powdered substance, smooth and soft to the feel. A prose without hard consonants and rich with alliterations and rhymes at the close of the²³ successive clauses and sentences and delivered or recited in the manner of a poem is certainly more soft and smooth than ordinary prose and forms the substance of a 'Curnika.' The bards and the heralds (the Bhatas and the Caranas) usually employed these styles in proclaiming on ceremonial occasions the high traditions and the tenets of their royal masters the kings. So also, do the devotees in paying homage to the saints or God. In short, the rendering of prose into poetry means the union or adaptation of happy words to orderly and rhythmic periods or in other words to metrical forms, with such artistic devices as periodic rests or pauses, alliterations, rhymes and cadences. It is within the limits of such smooth and melodious intonation and a plastic syntax teeming in alliteration, rhymes and cadences that the emotional shades of the poetic content must be vocally expressed by the reciter, understood, or construed by the listener.

Automatic self-expression in the form of rough and ready sounds or exclamations may at once suggest the kind of feeling and the emotional reactions of a person but is very poor in depicting the verging shades of

²³ Page:59Hindustani Music(Eng.) – An outline of Physics and Aesthetic by G. H. Ranade, 1991

the growth and finances of the emotion. They are therefore very gross and blunt artistically. In prose, tonal variations or qualities coupled with the meaning of words do suggest the feeling with its associative emotions clearly and can further delineate their rise and fall to a certain extent. In the absence of rhythm, the finer shades of the growth and the delicacy of emotion are however denied to prose, but are within easy reach of poetry. In the case of music, the innumerable ways of varying the shades and quality of consonances and dissonances and the subtle manipulation and variety of its rhythm intimately widen its range of emotional expression, not every shade of which is without an equally fine²⁴ or expressive counterpart or replica of it, in music. Thus, without forfeiting the power of suggestion, each higher form of music affects a closer and finer approach to the mechanism and essence of the human emotions and its culmination takes place in the subtle and almost mysterious working of music, proper.

To return to our point, the metrical compositions happen to be the most ancient and authentic types of musical form and may therefore be studied in the order of their antiquity.²⁵

3:4: Ethnomusicology and Its Concept:

Ethnomusicology is the study of music in its social and cultural context.

3:4:1: Definition and History:

Ethnomusicology commonly thought of as the study of music is the outside the classical tradition, but in fact, it goes beyond the study of music as patterns of sound, based on the fundamental tenet that music is a social phenomenon, and must be studied in the context in which it created, performed, and assimilates. This means that no music lies outside its scope, and an ethnomusicological investigation of classical music is not only possible but also desirable. Nevertheless, studies have tended to

²⁴ Page:60 Hindustani Music(Eng.) – An outline of Physics and Aesthetic by G. H. Ranade, 1991

²⁵ Page:61 Hindustani Music(Eng.) – An outline of Physics and Aesthetic by G. H. Ranade, 1991

concentrate on folk music and other traditional music of the world, as well as the major classical styles of Asian civilizations (especially those of China and India). And most ethnomusicologists study cultures other than their own, correct understanding of the aims and methods of ethnomusicology helps to answer vexed questions of whether a non-westerner studying 'Bach' or 'Mozart' would also be an ethnomusicologist, and whether ethnomusicology, as a western invention, is simply a disguise for the continued dominance of western concepts and values. It is clear that the study of musical techniques does not in itself constitute an ethno musicological approach, and ethnomusicology seeks, by its very nature, to dispense with any kind of value judgments, other than those accepted within the society under investigation. The questions in ethnomusicologists' mind, beyond those concerning the sound and structure of the music itself, are its social function, how it is perceived and evaluated within its own society, who produces it, how such members of the society are chosen and traded, for whom they perform, and for what purpose.

This approach makes ethnomusicology a branch of social anthropology. At the same time, the term it self, coined in 1950 by Jaap Kunst, and the one it replaced-Guido Adler's "Comparative Musicology" (1885) share the word "Musicology", and this has given weight to the more popular approach which concentrates on study of the workings of the music itself, often through direct participation in the learning and performance processes. The prefix "ethno" remains problematic to some on a par with the discarded adjective "primitive", and the balance of the anthropological and musicological demands continues to be a major concern.

The origins of ethnomusicology go back at least to the 18th century. The "Dictionnaire de Musique" (1768) of Jean-Jacques Rousseau included examples from America and China, and others between his French and

British coteremporaries investigated Arab, Chinese, and Indian music. Much of the early research, nicknamed armchair ethnomusicology, was basic on materials brought back by others. Some of the earliest pioneers were not primarily musicians, among them the British Mathematician Alexander J. Ellis (1814-1890), known as the father of ethnomusicology. His seminal paper "on the Musical Scales of Various Nations" (1885) not only studied music from around the world, challenged notions of natural tonal and harmonic laws, which initiated the process of sweeping away western imperialist assumptions of cultural superiority.²⁶

3:4:2: Aims and Methods:

Science fieldwork relies on informants they must be accorded due respect and remunerated. The responsibility continues with the researcher returns home and seeks to use information, be it in teaching, publication, performing or marketing as recordings; successful fieldwork also relies on modern technology. The phonograph has been replaced by the tape recorder while the smaller cassette or DAT records, as well as the still and video camera and computer are essential aids. Fieldwork data commonly take forms of recordings, films and photographs, diaries and other jottings and publications from the country visited and musical instruments. Treatise written within the culture studied, for example, the Sanskrit "Shastras" of India are an important resource, and also the knowledge of regional language, especially in historical ethnomusicology and study of and classification of instruments known as organology, must also be addressed. Since work on data is the first task on returning home, methods of transcription and analysis have been central concern. The purposes of writing down the music are to facilitate analysis and publication and to assist documentation and preservation. One reason why many ethnomusicologists embark on their work is in order to save musical traditions from extinction or ironically, western influence. At the

²⁶ Microsoft Encyclopedia. By: Neil Sorrell – Microsoft Corporation, 2002

same time, changes in musical practice and repertoire are not only inevitable but also are accepted by most ethnomusicologists as a sign of a healthy tradition. Yet different music's, having different functions, will not behave in the same way, so change cannot be expecting to be uniform. If a musical genre has a close relationship with a specific ceremony it is quite likely that its use will not only be restricted to that ceremony, but that care will be taken to preserve it in as unchanging a form as possible, because its perceived efficacy will be affected if change occurs. Examples could include religious charts and music used in certain heaving rituals. Yet even this cannot be proposes dogmatically.

Since the central premise of ethnomusicology is that, a musical style is inextricably links with the society, which produced it. Attempts have been making to find clear parallels between them. One of the most ambitious attempts systematically to find correlations between social types and musical ones was Alan Lomex's "Canto metrics" (measure of song) formulated in the 1960. The breadth of its application, the relative narrowness of its sample, and the numerous exceptions to its rules found by other scholar opened it to severe criticism, but such enquiry is by no means invalidates. Ethnomusicology has always balanced the need to examine a particular music on its own terms and in its own cultural context with a search for universals in music. On the one hand, it is knows that all societies have something, which could be perceived as music, making it as central to social cohesion as language or religion. Yet what we would term music is often evaluating in completely different ways (for example, the sung call to prayer in Islam, which is melodically rich, is not considers by Muslims to be music) and several societies do not have a term for music. On the other²⁷ hand, the fact that our ears so readily accept what they hear from all over the world, as music seems to prove that some universal modes of discourse are operating, tonal and

²⁷ Microsoft Encyclopedia. By.; Neil Sorrell – Microsoft Corporation, 2002

rhythmic structures, the principle of repetition, the widespread recognition of the octave, and scales.

3:4:3: bi-Musicality in theory and practice:

It would be a huge undertaking to assess all the major work of ethnomusicology, or even list the areas of the globe, which have been researched. Some important studies are listed in the further reading list below instead, it will be useful to cite one or two examples to demonstrate the varying concerns and shifting emphases of the discipline. Several of the early ethnomusicologists intentionally distanced themselves from an involvement in the process of music making, which they saw as compromising their respectability, especially if they were employed by a colonial administration. A good example is Jaap Kunst, whose monumental study "De Foonkunst van Java" (1934; *Music in Java* 1949) remains unsurpassed, yet who did not devote himself to learning performance, as his successors have done. Nowadays, ethnomusicologists usually attempt to understand music through the practice known in anthropology as participant observation. It attempts to overcome the obstacles of meeting music on its own terms, by simulating the processes of becoming part of the culture and society experienced from birth by the native musician - a process known as "enculturation". It is not only tries to eliminate the temptation to make misleading comparisons with the researcher's own culture, but also motivates the desire to teach non-western music in the west itself. It would be too easy to argue that no outsider can go through the same enculturation as the native musician, and processes of comparison can never be truly eliminating. Indeed, much of the discourse and notation systems still used by ethnomusicologists are borrowed from the western tradition. Nevertheless, the concept of bi-musicality is (clearly analogous to bilingualism), propounded by Kunst's pupil, Mantle Hood. In addition, put into practice by him in the 1950s and 1960s in his pioneering ethnomusicology programme at the University of California, Los Angeles has had an

extraordinary degree of success, and most university departments of ethnomusicology include some element of practiced tuition and performance in at least one non-western music. The focus of Hood's programmes, and now of many others throughout the world, was the gamelan percussion ensembles of Indonesian music.

3:4:4: Relevance of ethnomusicology:

Despite its tendency to borrow from several disciplines, and to become complex and forbidding in the process, ethnomusicology has a friendly face, and its lessons and benefits, to other scholars and musicians and to the public, are beyond doubt. If it takes a workshop in say gamelan music to persuade (effectively) an adult, who was branded unmusical in childhood, that he or she is quite musical after all then already something significant has been achieved, for not only that person's reappraisal of music and music-making, but for his or her self-confidence and social skills.

One of the earliest contributors to western knowledge of non-western music; A. H. Fox Trenchard, argued (1914) that the study of Indian music was not only a noble pursuit in itself, but would actually benefit our understanding of western music. The old-fashioned comparative approach can still have its uses.²⁸ The study of non-western music may not only enhance our understanding of the western tradition but also place its strengths and weaknesses in a clear perspective. Other wider benefits of ethnomusicology are the growth of practical work, often operating on an open-door policy of workshops and "taster sessions", and the responses from composers. Several leading western composers have been inspired by non-western music since Debussy heard a gamelan play in Paris in 1889. Some, such as Messiaen and Britten, have borrowed actual material, while others, for example, Lou Harrison, have composed for non-western instruments which they have learned to play. Steve

²⁸ Microsoft Encyclopedia. By: Neil Sorrell – Microsoft Corporation, 2002

Reich, one pioneers of minimalism, had lessons on Ghanaian drums and Balinese gamelan in the early 1970s, and these experiences clearly helped shape his distinctive style. He also made the point that all music is ethnic, which no ethnomusicologist would dispute, and which all musicians would do well to remember.²⁹

3:4:5: Cultural Instincts of Ethnomusicology:

Music is a part of Indian life. It has special role to play in the primitive society, which is culture based on folk music. The technical side of tribal and folk music is also very rich in India. Their origin may be founds in myth and legend. According to Hindu view, art of music, Siva, Rudra, or god of Roaring Tempests creates drama and dancing. The ancient Hindu custom of singing of the great epics to music is still maintains in southern India.

Indian people are so fond of music that, even during the foreign rule they were enthused and inspired by music. It is because music to us is not a temporary entertainment. It has still a greater value and living philosophy of its own. We have accepted music largely as a way to self-realization.

We do not know the relation between music and people in other countries, but in India music is the constant company of the sons of the soil. From the very birth the Indian child, hear music from the lips of grandmother, mother, sister and others. This continues throughout the life cycle from birth to death. More so, music is a constant company of the peasants in the field and laboures in their working grounds or factories. Thus one can easily say that from the very childhood Indian become music conscious, their ears are trained. Trained ears necessary to appreciate and enjoy Indian music for permanent pleasure.

²⁹

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Music has a disconcerting habit of evaporating entirely if it examined in total detachment from social matrix out of which it springs. Indian have, therefore taken the music as a way of life.

It has a language of heart, which originates from the sound and is not measures with time, race or religion. It is the source of inspiration, thus our philosophers were musicians and composers as well. Even philosophical and poetical works and writing that show us the way of God were recites with music and which have their own forms and styles. Here music is utilizes in religious activities as well as in secular activities. Even in religious music there are secular elements such as the celestial love of “Radha and Krishna” have all the elements of an ordinary love affair. So the “Maniyaro” song and other” Radhajina uncha mandir” But “Hindu music, after a period of excessive elaboration, sank under Mohammedans in to a state of arrested development.

The concept of the unity of India is inherent in Hinduism. There are sacred centers in Hindu pilgrimage in every corner of the land. Certain salient aspects of ‘Sanskritic’ culture are to be founds all over the country. The appeal of oneness can also be founds in music and culture. A medium has united Indian people like a solid rock inspite of differences in religion, language and casts. Therefore, there was no need for propaganda for national or emotional integration. It is true, not only to the Hindus but also to Sikhs and Buddhists. The musalmani and Christians too, have several sacred centers of pilgrims in India where one hear different types of prayer songs.

The term ‘Folk’ has already been discussing. Even though an out line of it for working purpose is necessary here for the trading subject.³⁰

It denotes a group in which cultural, economics and educational diversity of the city is much less pronounced; where modes of life

³⁰ Page:215:Folklore – Magazine(Eng.) – June, 1974 - Title: Cultural Instinct of Ethnomusicology
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custom, lore and songs are known and shared more homogeneously throughout the group, when the cultural possession of the individual more nearly reasonable than the neighbour.

Primitive or pre-literate societies there are no contrast between folk and urban group and between traditional and cultivated arts. For that reason as well as for the fact that primitive poetry and music represent varied and large fields of their own, their songs are not treated with folk songs.

Folk Song comprises with poetry of music of individual or group whose literature is perpetuating usually not by writing and print, but through oral tradition. The individual as well as the groups who compose folksongs, ballads, etc. are primarily rural, and better able to preserve some of the older culture and traditional things of national unit and represent only certain facets of culture of the nation which are found in the memories of the folk.

The folklore of folk song covers as vast field in India. Folk-memory is rich in superstitions and traditional. All the likes and dislikes, hopes and desire, past, present and future are motioned in folk songs.

Most folk women are ready to talk and sing about barbs that women have kept at hand for centuries for medicinal purposes, or have cherished because of old beliefs are widespread. Trees are mentioned in folk songs, birds, rivers, agricultural, cast, gods and goddesses, wants plenty, mystic aspect, love affairs are often referred to in folksongs and that have grown from purely local beginning. The peasant's song and agriculture's calendar is represented in the functional array of folk songs. Songs composed with agricultural activities include various types of work songs, such as harvesting and thrashing songs, songs connected with cultivation of different plants, rain-inducing songs, droughts avoiding songs. Etc. are very popular type of folksongs. Besides, there are workers songs, which the manual workers sing during working hours to ease their labour. Thus,

there are songs of mendicants, and village travelers in different parts of life. Then there are mystic songs, which cannot be explained in terms of material calculation.

It is rather likely that one time folksong was dominated by character that is more functional; functional songs are often simpler, less artistic and less varied in content than the man-functional songs. It should be borne in mind that distinction between functional and man-functional songs, while useful, is somewhat crude. It may be better to think of contrast as one between obvious social or group function and the other individualistic or one-man-show. It should be stressed that there was slow but perennial contact between the rural and urban,³¹ centers through traveling pilgrims and varieties of cultural performances. Thus great wealth of varieties of characteristic regional folk music distributed over different parts of India.³²

3:4:6: Theory of Evolution:

Music, which we acquire as a member of society, is an important aspect of human culture like all other human institutions music is not inheriting but produced by man. What is more important is that few aspects of human culture can claim to be so old and as universal as music. Being present in all human societies from very ancient times, music had a unique opportunity of unfolding itself in diverse forms. And yet core part of music is everywhere the same.

When Darwin's "Theory of Evolution" started the whole world in the second half of the last century, some scholars became interested in the evolution of music. The thought, if they could gather all the details about human music spatially or cartographically, they would be able to deduce the temporal or diachronic missing links from them and ultimately be rewarded with the knowledge of the evolution of human music.

³¹ Page:216 Folklore – Magazine(Eng.) – June, 1974 - Title: Cultural Instinct of Ethnomusicology
By Shankarsen Gupta

³² Page:217 Folklore – Magazine(Eng.) – June, 1974 - Title: Cultural Instinct of Ethnomusicology
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In this way, a new branch of studies called “comparative musicology” emerged in the eighties of the last century.

The scientists of this group of course studied only the technical aspect of music, i.e. its melody, scale, rythem and other such matters. Some decades later other potentialities of the musicological studies, specially the social and cultural aspects of music, began also to be adds to these studies. Gradually, a sister-branch of science called “Ethnomusicology” is come established by the fifties of the present century. Ethnomusicology is the systematic study of music in its historical and cultural aspects, a scientific study of both form and matter of music. It lays stress on the traditional and uncultivated music of the world.³³

As far as the Ethnomusicological studies are, concerned India is still a field full of possibilities. Although there have been some work on the technical aspect of music (Indian), all of which are of an introductory nature the social and cultural aspect of Indian music, particularly of Indian folk-music, have not yet been critically examined. Nevertheless, India undoubtedly offers a very good field for such studies, because people of different races and casts have been living here in close symbiosis from old times. Scholars who study Indian music usally confine themselves to the descriptive analysis of its classical types some of them write on the history of classical Indian music drawing their data mostly from Sanskrit text. In addition, those who work on the Indian Folk Music usually collect the songs from different regions oblivious of the fact that what they collect are only poems and not music. It is also seldom noticed that in India people of different tribes, and castes, and even of different creeds, may have district types of music of their own.

In this way, we can find out the different social patterns of Gujarati folk music. Similar picture of group-patterns of music may be drowning

³³ Page: 2 Ethnomusicology of India: By Bhattacharya Sudhibhushan – Calcutta, 1968

from other parts of this subcontinent as well. As music involves what is called “group-behaviour”, anthropology, which is a science of group-behaviour, cannot ignore this aspect of the studies of human music. A correlative study of the different social groups of the Indians (i.e. tribal groups, caste groups, sex groups, age groups, etc.) and their music will provide us with a useful bit of evidence, which can be utilized in corroborating, or rejecting conclusions derived from the study of other aspects of a given culture.³⁴

Cultural anthropologists and ethnologists tend to describe complete cultural performances, particularly the major rites and ceremonies of the life cycle; and folklorists and linguists generally concentrate on textual and thematic analysis of the oral tradition therefore, in order to have a greater understanding of the folk culture, and assimilation of all these approaches is very essential. It is with this viewpoint that the study of folk culture and oral tradition has been combined in this research work.³⁵

The theories of “Evolution” and “Diffusion” which have been so successfully applying in anthropological studies in interpreting the culture of a given area can also be applying to the music of that area.³⁶

The continuous change in Indian folk music, which is slowly but steadfastly transforming its patterns, its spirits and its values, should be also interest the anthropologists. Because of this process of change, caste-music has already disintegrated in most parts of the country. The rigidity of tribal music is now gradually disappearing. We find that even important tribes like, South Gujarat’s tribes, and tribes of Panchmahal Districts of Gujarat and tribes of Sabarkantha districts of Gujarat who are numerically is not insignificant, are trying to become more and more “modern” in their music by imitating the music of the more progressive people of their regions.³⁷

³⁴ Page: 10 *Ethnomusicology of India*: By Bhattacharya Sudhibhushan – Calcutta, 1968

³⁵ Page: 2 *Folk Cultural & Oral tradition* – By Saheblal Shrivastav, 1974

³⁶ Page: 10 *Ethnomusicology of India*: By Bhattacharya Sudhibhushan – Calcutta, 1968

³⁷ Page: 11 *Ethnomusicology of India*: By Bhattacharya Sudhibhushan – Calcutta, 1968

The gradual change in Indian folk music mentioned above leads us to the topic of “culture in music”. Music has a special role to play in the primitive society. By “Prayer”, we now mean “World songs”. However, in the earliest stage of our society when the language was not sufficiently developed in human, he relied more on his vocal tunes for his communications with the super natural powers whom he had to supplicate for food and drink, for a cure from illness, for protection against the enemies, and for so many other daily necessities of life. Apart from using music to please his companions and for his personal pleasure and relief, music had a much greater use in the daily life of human in the preliterate societies. It is therefore expected that music will be reflected in the culture of man the more he is in a primitive conditions. A study of the music of the Indian tribes will bear it out there are many scheduled tribes in India who have already started to thinking that “Singing” is a fine art which only the professional persons can perform properly.

Some of tribes greatly affected by film songs, radio, and television and cinema, and such other items of amusements but in the deeper part of tribe’s regions and deep jungle, music still occupy a much more important position. Their music is still culture-based. They have different sets of songs and dance for different gods. Festivals and ceremonies some of them have special songs and dance for wedding, harvesting and other important agricultural work. Hunting songs and dance are also quite common among some tribes of Gujarat.³⁸

A folk culture may be thought of as a common way of life, which characterized some or all other people of many villages, towns, and cities within a given area it is not autonomous. It is an aspect or dimension of the civilization of which it is a part. Oral tradition, according to ‘Jan Vansina’, is a socially sanctioned reported statement or a hearsay account of a testimony of the past. In the context of countries like India, Oral

³⁸ Page: 11 Ethnomusicology of India: By Bhattacharya Sudhibhushan – Calcutta, 1968

Tradition or a folk culture is not only a testimony of the past, but also of contemporary life. Tradition has depth of generations, and is delimited to the social system and the area of its existence. It is transmitted spontaneously through word of mouth from one person to another or from one generation to the next. These definitions show that the study of folk-culture and oral tradition is complementary to each other; one cannot be fully understood in the absence of the other. The study of oral tradition is ancillary to studies of traditional behaviour forms assumed more directly contributory to a general theory of the nature of culture. In order to understand the role of oral tradition in man's life, we must have more knowledge of the culture, and cultural behaviour of the people. Oral tradition includes portrayals of the details of ceremonies, institutions and technology as well as expressions of beliefs and attitudes. In addition to depicting the life of a people, it also reveals much about their aspirations, values and goals.³⁹

The cycle of their musical activities in a year, it shows that their music is based on their culture. It is a combination of religion and art.

In preliterate societies, music was handmaid of culture. There was therefore much culture in the music and much music in culture of such societies. As the preliterate societies have not yet completely disappeared from India, ethnomusicological studies will undoubtedly be quite fruitful in this country.

The technical side of the tribal and folk music of India is also quite rich. There are many tribes in India whose music is still in a pre-pentatonic stage. Paucity of variations in pitch and musical line, simplicity of rhythm-structure, absence of the predominance of meaningful words in the song, and asymmetrical rhythm, are some of the peculiarities of this music. It is saddening that no branch of Indian studies of comparable richness and importance has been so

³⁹ Page: 3 Folk Cultural & Oral tradition – By Saheb Lal Shrivastav, 1974

much neglected as the scientific study of the uncultivated traditional music of India.⁴⁰

3:4:7: Folk culture and oral tradition:

The study of folk culture and oral tradition may contribute to our understanding of culture and its functioning in human societies. It may be of some help in understanding human psychology and the adjustment of the individual to his culturally constituted world. However, it may throw light on the life cycle and the attitudes of the folk towards their own tradition. The data related to folk culture and oral tradition can be used in testing theories or hypotheses about culture as a whole; and conversely, the accepted theories of culture, which have been developed, can contribute to the understanding of folk culture. The striking contrast between oral tradition and culture conduct may raise new problems of wider theoretical significance concerning the relation between oral tradition and folk culture.

The study of various aspects of folk culture and oral tradition, such as manners, so customs, traditions, superstitions, Folk songs, Folk tales and myths may eventually solve many difficult⁴¹ problems of ethnology. Oral tradition in particular has many uses for the ethnologist. It portrays contemporary life, documents traditional behaviour, reinforces systems of belief, and provides safety valves to release pent-up resentment. It throws light on numerous aspects of social organization and provides clues to an understanding of the interplay between culture and personality development.

The study of folk culture and oral tradition can help in understanding acculturation patterning of the relations between culture and the environment, as between culture and personality. Further, it throws light on what is unique in the communities, what they (communities) share with border areas, what is new and what is old, what is primitive and what

⁴⁰ Page: 12, 13 *Ethnomusicology of India*: By. Bhattacharya Sudhibhushan – Calcutta, 1968

⁴¹ Page: 3 *Folk Cultural & Oral tradition* – By Saheblal Shrivastav, 1974

is modern. All these would help to understanding the local scene and to distinguish more overly between what is local and what is widespread. These also make local materials more useful to other social researchers and to the administrators concerned with development programmed. Beside, these often an excellent opportunity to study the way in which national events and programmes has worked out under local conditions.⁴²

‘Maharshi Bhartuhari’ Once told that man without literature, music and arts is an animal without tails.

“साहित्य संगीत कला विहिन साक्षात् नर पशु पुच्छ विषाण हीण” ।

North Gujarat has the tradition of folk. Music, literature, has enough vitality to absorb new elements. Thus, the oral tradition of folk music and lore is an important and living part of the socio-cultural milieu and deserves serious attention. Social scientists can hardly ignore this important aspect of culture and its function in the system. Apart from this, a scientific study of folk music and literature can be immensely rewarding for the social scientist because it can also help him a lot in understanding other aspects of social structure and culture.

The oral tradition of the folk in North Gujarat is rich in its variety and content. It consists of lyrical folksongs of numerous types : ballads; heroic-poems, and epic lays; Folk opera, prose narratives such as marchen, legends and myths, proverbs and mnemonic formulae, riddles and variety of magical formulae and intonations.

The elements of the oral traditions of folk music are closely relating to specific sections of the social structure and to aspects of social life. Thus, there are different types of songs sung with various kind of work such as weeding and transplantation of paddy and Characteristic of Folk Songs: d grinding of corn with the hand-mill.⁴³ Particular types are attaches to specific ceremonies of various ‘rite-de-passage’ and

⁴² Page: 4 Folk Cultural & Oral tradition – By Saheblal Shrivastav, 1974

⁴³ Page: 2 Folk Cultural & Peasant Society in India – By. Indradev, 1989

calendric festivals, and numerous other varieties specially belonging to particular age, sex, occupational and caste groups, some of which are attaches to specific occasions and some are not. These are only broad categories of marriage songs alone, the researcher collected more then twenty major types, each accompanying a specific ceremony which would not be regarded as complete without the singing the appropriate songs.

3:5: Folk Music in Socio-Culture data:

3:5:1: Characteristic of Folk Songs:

On the view of John F. Ambry spotted below characteristic of folk songs.

(a) Anonymous (b) Familiar to every one (c) Reflect the social value of the group (d) A learned as a part of teaching.

And bellowed characteristic are sported in ‘Studies in Indian folk literature as;

3:5:2: A literature handed down to us traditionally

3:5:3: Author is unknown

3:5:4: Period of composition cannot be decides

3:5:5 simple, natural, Genuine

3:3:6: It shows the picture of real human life

Dr. Krishnadev Upadhaya described the characteristic or folk song in “Lok Sahitya ki bhumika”

3:5:7: Author is unknown

3:5:8: Lack of real or original script

3:5:9: Combination of music and dance

3:5:10: Explosion of vernacular society

3:5:11: Oral activity

3:5:12: Lack of admonition activities

3:5:13: Natural flow of poetry and lack of linguistic ornamentation

3:5:14: Long story

3:5:15: Recurrence of main line of songs He also described the importance of folk music in six part.

An Indian folk culture is different then rest of the world, so the subject matter of folk songs and its sentiments are also different. We have also the familial songs and the songs about relationship as about - Bhai - Bahen, Ma-Dikari, Sasu-Vahu, Pati-Patni, etc; and their songs about sacrifice -love-feeling anxiety joy sorrow are available so above characteristics are equal as consider as Indian folk songs and rest of the world's culture.

3:5:16: Unknown Poeter:

RamNaresh Tripathi says, "Nature is only the creator of folksongs' but he just praised the folk songs by his above sentence. Nature it self is not a creator but nature inspired to do so, Prof. Kritriz says, "The folk is folksongs poeter." "Group of a people are themselves a poeter: According to Greem's words; it is for the people, by the people and of the people. It is inconsistent to think about the composition of folksongs. It is creates by the group of people. Santhals theory also agreed with the theory of Greem. He believed that the races are the creator.

'Child' clarified his view that, "Might be the folk song written by some one unknown poet but as time goes people changed the words or sentence of that song, although its main theme or substance are not to be changed. They added or removed the sentence as their experience of life, and society, but the originality of that song has gone, and no one could clamed as the creator of that song. It would be the common property of the whole society. Dr. Satyandra is also believes in above theory. He is written in his book named "Lok Sahitya ka Vigyan" as; "Song composed by an individual second and third persons create the more stanza in that same song."

Thus, the author of folk song is unknown, so it is known as folk's. Dr. Krishnadev Upadhyay writes in "Lokgeeton ki Samajik Vyavastha" "They are allowed anybody to be recreating, renovating for increasing or reconstructing to their arts. Therefore, that creation is to be the creation of folks, although it was an individual creation.

3: 5:16:1: Mirror image of social values:

Folksongs are the natural view of folks and their image. Folk songs are also the mirror image of their social values, and we find the depiction of their rules and regulations, concept of ethics, their beliefs, doubts, and superstition in their songs. They are very clear about their concept and sentiments, of family and society, industry and religion. What are the social positions of familial relationships as impairment of husband-wife, child marriage, more than one wives of the husband and his familial and social position, clearly depicted of familial relationships about brother-sister, mother-daughter, husband-wife, mother-in-law-daughter-in-law, Sister-in-law-'bhabhi', etc. The songs about their anxiety, gaiety, love, sacrifice and many more sentiments are found. Folk songs are always affected by their, social, historical and geographical conditions and their social life cycle.

3: 5:16:2: Description of folk life:

Folk songs are reflected the image of real life, and folk songs are truly depicted the every corner of folks life, and expressed it in simple way, simple life style and with simple folk poetry, social behaviour of people and their traditions, food habit, dress, life style, ornaments, Their loves, hate, separation, hatred, and many more sentiments. Whole life is animating in their songs. The songs about familiar interaction, ballad, their festivals, vows, morality, immorality, harum-scarum, harvest, they depicted boldly in their songs. They are not believing in hiding the weaknesses of themselves, and never repulsions on others weaknesses.

3: 5:16:3: Absence of trustworthy original literature:

Who is the poet of folk songs? Previously we discussed it. As child's theory of no individual and theory of individual is founded there, when the other persons are including their sentiments in the original poetry and also changed its literary sentiments due to changed in regional folk language; and this whole activities are done by orally. So on several epic are also transforms in variant way. It could be found in 'Mahabharata' and 'Ramayana' also in folk ballad 'Sita Vanvas' (Lok Sahitya Mala-Part : 8 page-34) that After victory on 'Ravan' 'Ram' returned 'Ayodhya' with 'Sita' and 'Laxman'. In the presence of 'Ram's mother, 'Sita' told that, she is pregnant, so 'Sita's immodest behaviour brought the reason to live in jungle and Ram is forsaking sita and he ordered to Laxman. Therefore, Laxman has given up Sita in jungle.

However, original literature is different in 'Ram Charit Manas' written by 'Tulsidas'

3: 5:16: 4: Simple manner of composition:

"A folksong is orally transmitted from person to person, from generation to generation as an inherited property" by Kunj Biharidas (studies of folk origins folklore)

Folk songs are to be composed or created with the human society but, people has been no ability to write, so they are orally remembered all their compositions and lyrics. 'Vedas' have also the simple and short sentences and ability to convey its meaning in simple way. The art of short sentences are very easy to remember orally. This oral activity are only the medium for the illiterate people to save their literatures, so it is easy to sing, spreading and populating, and afflicted intensely with easy sentences. Therefore, it would easy to conveying one to another and generation-to-generation. It may occurred to variant in original script, but is the phenomenon characteristic of folk songs.

3: 5:16: 5: Substance of story and folk songs:

Substance of story and folk songs would be familiar with the common people it is derived from the events of their daily social life and work and also from the epics in abridged way also from historical events e.g. 'Rasado' of 'Jasama Odan' 'Vanzari Vav' 'Tejmal Thakor' etc. Songs about braveries and of outlaws (Baharvatia) The skill fullness dialogues are also remarkable.

It is easy to sung that song, because it is so familiar about tune, rythem, and composition, although the song have been short or long story substance, and words are also harmonized with the tune and 'laya' and rhythm. There are the systematic combinations of speech-music and action in 'Hinch Tal' 'Theka' 'Raas' or 'Hamachi' when the words of the song and musical composition are concord in all respect it would be risen the tidal waves of consciousness of aesthetic, and they have been experienced as in deep trance.

3: 5:16: 6: Regional colour:

Folk songs are to be affects by the region and by its natural beauty social activities and attitude, festivals, language etc. North Gujarat's upper part and border is close to Rajasthan state and Madhya Pradesh so people of state borders are to the affected by their neighbourer state's customs, dress, and folk music, obviously they are under influence of that neighbour states. Therefore, the script is changing for that reasons. It is also affecting on language and singing style.

3: 5:16: 7: Depicts of folksongs:

All the stanzas of folksongs have been it own picture or image and whole songs make a one picture and listeners are the link between the chains. They are joint the link of that story, so the whole things have been depends upon the imagination of listeners. There are the absences of the consistency of the story.

Natvar nono re Kano rame che mari kedma

Ko'to gorande tamane hathida mangavi daun

Hathida no khelnar re Kano rame che mari kedma

There are the big stories between two stanzas. Other song is 'Vahue vagovya mota khoradan' and 'Mathe matuki' (Gujarati Loksahitya mala part-6 page-90) All are the best examples of depicted of folksongs and above songs are flashes on this concepts.

3: 5:16: 8: Main stanza repetition:

Every folk songs have the repetition value of certain stanza or line, and it is phenomenon characteristic of the folk songs and it is also created certain beauty in the folk songs.

- (A) Every sentence's last word is repeating;

Parodhe prabhat veli uthu re rannade

Dham-chham valone valovu re rannade

Chham - chham makhania utarunre rannade

Therefore, 'rannade' words have the repeated value

- (B) *Oza mati kyanthi lavyo; kyan chikavi re*

Ganga ma thi mati lavyo dudhe chikavi re

Here 'chikavi re' word has the repeated value

- (C) Some song has a special word, which not related with song

Maro mandavado radhialo

Lili-pili pandadie shangaro

Lili-pili mandvane chhanye...Manaraj

So 'Manaraj' is special word also, 'Re lol',

- (D) First 'word' is repeating:

'Rasiya Patan shaher ne pardar paras pipalo re Lola

Rasiya tinya bandhavo halar hinchako re Lola'

Here first word 'Rasiya' and last word, 'Re lola' have the repeated value.

Therefore, this type of words is having the repeated value in the folksongs. It is phenomenon style and peculiarly of folk songs and above all it is popularity is the characteristic of the folk songs. It is like shadow in the dessert for folks songs are ever new within its limits and time cycle.

Ralf William says, "A folksong is neither new nor old, it is like forest tree with its root deeply buried in the past, but which continually puts forth new branches, new leaves, new fruits."

British folksong researcher Mr. Alfred Williams says, "I don't wish forgiveness from my readers of my folk songs, which I have collected. Those might be immoral but not a sinful. Those songs were not for the purpose of an excitement of immorality, or to be a point out of it, but it is for the penetrating purpose. To day, that which we called uncivilized, but simple and no vicious people believed that it was proper. They did not have a definition of bashfulness and shame as we have. Comparatively they are innocent than us. I only want to say that, those songs are morally enlightened on immorality. Now a days in our concerts and other musical programmed, which are so showy and full of immorality and sinful and abusive, so those song are not deadfall and rude as compare to today's song."⁴⁴

3:6: Origin of Folk Song:

Folk melodies are apt to show considerable variations and even major differences between their versions in different localities. Often the singers in the same community give a different form to the melody. Even within the song it self, while the tune is repeated for different stanzas, changes may be introduced. The techniques of setting words in a tonal language have a continuously denounced history of upwards movement for thousands of year in India. It would there for be sad if the admirable work of ethnomusicologists led them to separate themselves from musical

archaeologist who work a high culture. That the flexibility has been the major factor in the development of regional variants of folksongs as it is current among the other branches of folklore and here purists may disagree.

We are conscious that no one theory of Folk song aligns can explain every thing about folksongs. Even the old doctrine of communal compositions, which claimed that folk songs were created not by an individual but, in some mysterious way, by an inspired "Singing dancing throng", may someday be shown to have some validity. The debate whether it is the creation of the community or an individuals is there and this is to be settles by the scholars and practitioners sitting together in a discussion. It is to the remembered that most of our traditional songs were creates by individuals on the same cultural level at which traditional song flourishes; very likely traditional singers themselves then created songs keeping in view of their tradition.

What ever may be the principal in judging a folk song we will not mind to accept such a song or a ballad in the group of folksong which is a creation of an individual and which has created in the same cultural level, where folk song flourishes? In other words, we may say that if a street merchant, a peasant or a labourer creates new ballads or songs about his comrade, who killed on the river drive or by an accident or by saving cows from robbers or by a vested interested person or even by a police. In addition, he models his song on other lament songs of folk people who intends it to be sing by his fellow comrades would surely come to the group of folk songs even in spite of its origin from an individual. Thus, protest songs and ballads are important. The composers of such songs, whether be they individual like 'Meerabai', Narsingh Mehta', 'Ganga Sati', 'Dasi Jivan' etc. or a group or community should be known as poet-composer. Since these song makers are equivalents of poets in their culture, studying them should cast some light on how that sort of persons

functioned in their society and what position they occupied. Thus, the problem whether the folksong is a creation of a group only or an individual can also create it - is one that confronts all folklorists and musicologist of the world and there have been no wide spread agreements about this.⁴⁵

It is therefore, to be noted that as because some item of these songs come to us from known author this does not necessarily mean that it is not truly folk: it depends on the way in which it has been handed on. It is expected that music will be reflected in the culture of man the more he is in a primitive condition. A study of the music of Indian tribes will bear it out says Sudhibhushan Bhattacharya.

In India as indeed, many other parts of the world, some song and tunes of known authorship have been handed down purely by oral traditions, which are a legitimate part of folk tradition. The authorship is disclosed through the last line of the song as example, "Narsingh na swami samaliya" or "Bai Meera Kahe Prabhu Giridhar Na Gun "Dasi Jivan santo bhim kera charane".

If we assume that folk music of India, (Gujarat) contributed to the development of Indian classical music, it is necessary to work it out through a method. This method is to be settled finding out the principles of characteristic modes and of combination of musical notes in the songs of different region.⁴⁶

Scholars who study Indian music usually confine to the descriptive analysis of classical type. Some of them draw their date from Sanskrit texts while studying historical aspects of Indian Music. They seldom practice this while dating the music of the unsophisticated people, that is to say, they ignore that in India, people of different tribes and castes have

⁴⁵ Page:217: Folk lore Magazine(Eng.) June, 1974 – Title : Cultural Instincts of Ethnomusicology –
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⁴⁶ Page:218Folk lore Magazine(Eng.) June, 1974 – Title : Cultural Instincts of Ethnomusicology –
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district types of music of their own. A correlative study of different group of people tribal groups, caste sex-group and their music will provide us a useful bit, which can be utilized in finding out the different social patterns of Indian music. There is continuous change and transformation in Indian Music so caste-music has almost disintegrated in most part of India. It leads us to the topic of "Culture in Music."

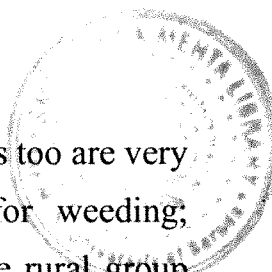
Here we should remember that the genuine folksingers are intelligent people with an amount of shrewd commonsense who do their best to learn good ballads and songs from the best sources. They sing about what they know about and care about which has been without trouble from generation to generation and from age to age.

According to history, the growth of an art depends upon the social, religious, political cultural, literary and economical condition of the country or region. It is said that a life of ease luxury, and healthy atmosphere leads to the growth of an art. However, it cannot be denied that sometimes in hardships and struggle some forms of beautiful and everlasting art emanate. Folk songs of affliction or protest song are great examples there.

Indian Music has traveled a long and intricate road since Independence. Expressing humanist ideas, drawing upon the life-giving sources of the multinational people inhabiting in India, some songs and types have achieved distinction, which have lasting value. New India is facing with problem of acquainting the working people with true art of teaching them to understanding this culture among all the different people inhabiting in this vast country. Some of the Indian musicologists and critics set about this difficult and noble task with great enthusiasm.⁴⁷

The music of masses or folk as well to that of the tribes is culture based. They have different sets of songs and dance for invoking different

⁴⁷ Page:219: Folk lore Magazine(Eng.) June, 1974 – Title : Cultural Instincts of Ethnomusicology –
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gods and goddesses. Their festival songs or ceremonial songs too are very many some of them have special songs and dance for weeding, harvesting, marriage, and hunting these songs belong to the rural group and are very much neglecting in the study of musicologists.

It is to be remembers here that the westerners endeavor to understand Indian music by intellect alone. The main characteristic of Indian Music is that it establishes a direct communion, our performance lake inspiration. They want to share the feelings of joy and sorrow, pleasure and pain with their users. They want to extend to and scatter away their various moods through music among their listeners. Hence, Indian listeners are also participants. Thus, a wonderful kinship is establishes between the artists and the audience.

Westerners cannot understand this because they have a different approach to music by which they get temporary entertainment and pleasure. This is why usually they are unable to appreciate Indian music while other forms of art can be judging in various ways; the only criterion for Judging Indian music is its appeal to the heart, its depth of feeling, which is something above man's power in reasoning.⁴⁸

3:6:1: Classification of folk songs:

Folksongs are the mirror of the folk-life and it is mat exaggerated in a view. Folk literature is the heart beat of people folk songs and literature are the way to express their feelings they were communicate there joyous and sorrow with the uses of the folk songs and folk literature.

In the comparison of today's world, they did not have the enough activities to forget their tiredness after hard work. So after the hard works of the whole day they relaxed with their music and songs they festive their events and sanskars in musical and singing way and there celebrations become a traditions for them, thus they were attached

⁴⁸ Page:219Folk lore Magazine(Eng.) June, 1974 – Title : Cultural Instincts of Ethnomusicology –
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themselves with the society fasten. They just wanted to express themselves in any way with involving others also these they used the universal media like music-dance and drama they just limited what surrounding them and they used it in their entertainment and performed their feeling among the society.

Therefore, we could classify the folk songs as below:

3:6:1:1: Folk-lyrics

1: 2: Songs for Rites

1: 3: Familial interaction

1: 4: Ballads

1: 5: Folk tales: Not concern with music

1: 6: Folk drama: See in 'Bhavai': chapter-I

1: 7: Folk say, not concern with music

Most of classification consider with folk songs, because folk songs is sing in every occasion whether it is social function or it is ritual function. Therefore, we need to classify them as its performing way.⁴⁹

3:7: Importance of folk music:

We could speculate any culture of any country by its history, religion, folk literature and from its oral traditions.

Every country has its own atmosphere and its natural beauty, birth rites of country and all its surrounding with human beings and obviously, it reflects in their folk songs, folk tales, ballads. In addition, other folk sections and it is successfully reveals elite literature. Literature has the medium of words for expression but folk singers have includes music for every sections of life and they successfully expressed their feelings by songs, dances, dramas, etc. Dr. Krishnadev Upadhyay has divided folk literature in to six portions. We can evaluate the folk songs of 'North Gujarat.'

⁴⁹ Page: 72 Lok Sahitya ki Bhumika – By Krishnadev Upadhyay

3:7:1: Historical Importance:

Folks is always affected by the political view of their time, and unknowingly he used the historical events in his songs, The king, queen, their nature, their adventure, their son, daughter, bravery, coward ness, their lustful-nature, etc. folk singers includes every thing in their songs.

The main objective of folk music is the truth being time cycle.

We can find the name of king and his behaviour with common people; we find the ballad about the king of North Gujarat named Siddharaj Jaising who made an indecent proposal⁵⁰ to Jasma oden, so it is enlighten the lustful nature of the king. We can also find the social welfare works of the Minal Devi (Mother of Siddharaj Jaising) of 'North Gujarat'. We find the live depicted of queen and kings in several folk literature; 'Rasada' and 'Bhavai' and Ballad have more then enough material about the history of 'North Gujarat'.

3:7:2: Geographical Importance:-

There are no specific evidence found about geographical view on the folk songs, but we can found the name of regions, rivers, hills, whether it is green belt area or dry belt area, or the desert area. The geographical environment definitely affects on their culture, music and it obviously reflects in their folk songs 'vagad' region is a dry area so women do not wish to marry in that area, and she describes the difficulties to her 'dada' (grand father) and she requests to her 'dada' that she don't want to marry in 'Vagad' Region. [Vagad is the dry area of Banaskantha district to west part of 'Kutch' of 'North Gujarat']. Folk singer never forgets to describe the river, pilgrims, castes, almost every thing what he sees he sings.

3:7:3: Economical Importance:

Folk songs introduce the peculiar society and its Economical Movements, agriculture and animal husbandry are the main profession of the people in the 'North Gujarat.' We found that numbers of songs are

⁵⁰ Page: 302 Lok Sahitya ki Bhumika – By Krishnadev Upadhyay

about the activities of the people in 'North Gujarat, most of 'Anjana Patel, consider as a peasant society and the 'Rabaris' are involved with husbandry activities. We could easily speculate that they earn well and they are also economically strong, then other lower castes, are not farmers but they are labourers in the farm in which they work on a daily wage.⁵¹

We speculate that peasants have the rich form of their folk songs. Their songs are also depicted richness in various categories like, rite-de-passage, familial interaction, seasonal songs etc. Ornaments, 'silk 'Saris', 'Patola', 'Jari Sari' 'Bandhani' 'Laheriun' and above all their richness have been always reflected in their social activities too. Therefore, 'North Gujarat' is also famous for its dairy development like 'Sabar' Dairy of Maheshana and 'Banas' Dairy of Palanpur both are in 'North Gujarat' region.

3:7:4: Sociological Importance:

Abundant materials have been found in the folk songs of 'North Gujarat.' For students of sociology and students of ethnomusicology could find the different social traditions in the different castes. Their social beliefs and social activities, eating and drinking habits etc. Women were also drinking liquor with men so we could easily speculate that there was no restriction for liquor in Gujarat before independent of India. We find the songs about liquor and it depicting how it is injurious to health and wealth:-

"Mare noto pivo ne mane payo re

Madharo darudo maheke se"

I do not want to drink

However, I forced to drink

Now it smells from me:

⁵¹ Page: 307 Lok Sahitya ki Bhumika – By Krishnadev Upadhyay

We can find the casteism, higher and lower caste, then belief of untouchabilities, their faith in occult study and religion and their blind faith on good omen and bad omen.

Their dress their customs, so this social folk songs have an abundant materials for the researcher.

And the folk song also depicts the status of women in society, it also depicted the familial inter action in the folk songs; and 16 Rites of human in society, people have songs from birth to death, mother-son-daughter, Husband, wife, etc. These types of songs are founds in society, and above all, the role of women is extra ordinary, all songs are sung by women only.⁵²

3:7: 5: Religious Importance:

Indian society is based on the religious beliefs, so folk songs are also based on religion and it continuous its tradition on some tracks.

In the 'North Gujarat region folk songs are abundant enlightening on the character of epics and religious scripter of Hindu religion. Researcher has found abundant songs about Lord 'Shiva', 'Krishna', 'Rama', 'Hanuman' etc. Folk songs, festival songs, 'Vrat' songs are also founds but people are not fanatic, but they are religious timid, because all our relationship is based on religious background. We know our wife as 'Dharm Patni' beside blood relation we have relation known as religion relationship 'Dharm ni Bahen' 'Dharm no Bhai' so the society's moral are obviously high. We have the certain examples in folk song, man has given up his life for the 'Dharm ni Bahen' (religiously believe sister).

They are believes in divine force, also believes in ghost, and other street goddess, farm goddess. They are worshiping animals like cows, goat, hens, and other animals. Hindu lords have given the certain place for animals as their vehicle as lion, tiger, peacoke, rate, eagle, snake, camel, bull, dog etc. Therefore, their religion shows the ecological

⁵² Page: 309 Lok Sahitya ki Bhumika – By Krishnadev Upadhyay

balance with human and animals. They are living together from the thousands of years.

We have songs about the sacrifice of girls because her husband is killing the peacoke and she poisoned her self due to her husband killed the innocence peacoke.

So people know the ecological balance through their religious belief and it has also reflects in their folk songs.⁵³

3:7:6: Philosophical Importance:

Traditional language is mostly used in folk literature, we found that as a Vernacular but simple and piercing, they also used symbolic sign for sharpen their emotion just as “Nachani yun nachatun nathi”, “venchude marya dankh”. They openly express themselves with out any ostentatious or tens. ‘North Gujarati’ Vernacular is famous for their out spoken character.⁵⁴

3:7:7: Artistic Importance:

Folk songs are more important than above all other factors because it has direct connection with heart and their expression of feelings, music, literature, dance, drama, Rythem etc. are its main pillars. ‘Avlin martinango’ says that, “folk tales are the mother of stories, and folk songs are the father of poetry”. Rabindranath Tagore was also obliges by the folk songs. All were inspires by the pertaining to that period of folk poetry, folk stories, and popular folk science of prosody.

Singing style is unique and even eminent classical singer could not imitate the groups of notes and style in folk singing way. ‘North Gujarat’ has a different singing style, full melodious way of their singing, there rhythms are also unique might be in all over India - some beats they used are not found in any other region even rythem, “They used ‘Hinch’ Tal of six Beat, but when they sings they used only three beat without rest place.

⁵³ Page: 311 Lok Sahitya ki Bhumika – By Krishnadev Upadhyay

⁵⁴ Page: 313 Lok Sahitya ki Bhumika – By Krishnadev Upadhyay

Hincha Tal:

1 2 3 4 5 6
Dhi naki tak Tin naki tak

Between songs, they used three beats only:

1 2 3
Dhi naki tak

Probably used in 'Garba' rhythm this 'Tal' is not found anywhere else in Indian folk culture or in Indian classical music, this is unique rhythm of 'Gujarat' used for "Ektaali Garba" other Tal is 'Uladio' that have four Beats rhythm.

Tal: 'Uladio' of four beats;

1	2	3	4
Dhina, Na, Na	Dhin, Ta	Tina, Na, Na	Tin, Ta
X	—	0	

Popular 'Garaba' 'Tal' or rhythm, this rhythm you could say as 'Kaherva' but its sound and beats are different then 'Kaherva Tal', it is also unique Tal, they used for "Garba of Teentaali."

They used other famous Indian Tals also, like Dadara, Dipchandi, Kaherva, etc.

Singing style is also different thus other part of Gujarat, they have some effect of Rajasthani folk and 'Kathchi' folk.⁵⁵

3: 8: Characteristics of Folksong of North Gujarat:

(3:3:8:1) generally folk songs are composed in four-five notes or six notes; mainly it is composed in five or four note.

(2) Folk tunes already have the timing whether it is sing in Rhythm or without Rhythm and various timings are also found in folk songs.

(3) Folk tunes, generally simple and sweet, some 'kakus' and 'Swarsangati' its peculiar regional identification obviously the folk songs

⁵⁵ Field Research Work – By: Researcher

of 'Rajasthan' and 'Gujarat' have their regional qualities not in subject matter but also in presentations singing style and above mentioned 'Kakus' and 'Swarsangati' (group of note) are different.

Every regional folk song have been it original introduction, although it is composed in same ragas and emotions.

- (4) 'North Gujarati' folk songs are composed in 'Sarang' 'Mand'- 'Bhairvi' - 'Pahadi' - 'Pilu' - 'Desh' - 'Kafi' etc. some times it was found in mixer of two or three 'Ragas' also.

They are beautiful and spectacular, most important that folk songs are not the stagnant; its flow is very natural,

- (5) Folk songs have their original way of expression and it is strongly conducts by their words and notes. Some times it is penetrating. They are not deceitful and vicious and not so ornate but sincere in their expression and subject matter and motif.

- (6) Some time we have found the number of songs in some composition.

- (7) Folk songs have their original rhythms, Folk songs of 'North Gujarat' have their original rhythms and their playing style is different. Tal 'Dipchandi' is used for the marriage songs, in marriage ceremony, Tal 'Hinch' for Garaba, Ras and Rasadas 'Uladio' and 'Kaherava' for some dance songs, 'Uladio also known as 'Tentudo' or 'Hamachi' 'North Gujarat's folk songs are differ then other Gujarati regional folk songs in the playing style of rhythm and singing style. North, Gujarat played only 'Bhari and not 'Khali' in their rhythm e.g.

Tal: Uladio: 8: Beats.

1	2	3	4	5	6	7	8
Dhi	nana	dhin	ta	tin	nana	tin	ta
X				0			

(Bhari)

(Khali

They plays only four beats and repeats, so repeat only ‘bhari’

In ‘Hinch’ Tal also they perform only 3 beats; only ‘Bhari’, not Khali

1	2	3	4	5	6
Dhin	naki	tak	Tin	naki	tak
X				o	
(Bhari)			(Khali)		

Only repeating ‘Bhari’ not playing ‘Khali’⁵⁶

3:9: Folk Music as Sociocultural data:

The fact that folk music in societies depends for its survival and growth on oral transmission makes it all the more valuable as a source of socio culture data. Apiece, which ceases to appeal to the folk, is sure to fall in to disuse and die out. Here are no critics or publishers who can artificially prop up certain kind of material and suppress others. No government can prescribe the pieces in the popular oral tradition. The material is continually reworks in the course of a performance and new themes with an appeal to the people are constantly being adding in a living oral tradition. This flexibility of folk literature and folk music is a great help in keeping it in tune with the feelings of the people.

It would not be correct to think that folk-literature and folk music and other aspects of folk culture have died out or are on the verge of elapse in countries like India. They have certainly been influences by modern forces, but they have not yet last their vigor.⁵⁷

The real value of folk music and literature as a source of sociological data lies not in its concern with particular persons or

⁵⁶ Field Research Work – By Researcher
⁵⁷ Page: 5 Folk Culture & Peasant Society in India – By. Indradev

incidents but in its typical portrayals of situations, relationships and attitudes. Folk-literature and folk-music of North Gujarat provides us certain typical pictures of the family relationships like those of husband-wife, mother-son, brother-sister, and man's mother and his wife a man's sister and his wife, mans wife and his younger brother. It also provides through numerous stories and proverbs, typical pictures of people belonging to various castes. These often disagree with each other. However, this is not necessarily a disadvantage. This picture when synthesized should provide a more balanced and comprehensive view of the situations with which they deal.⁵⁸

It is in many ways advantageous to consider simultaneously the evidence of all the important branches of folk literature and folk music. This is not only makes available more material for analysis, but also helps us in understanding and making allowance for the part played by stylization in the various branches. When the evidence of these branches is combines, the picture of social life becomes more complete and the effect of stylization is neutralizing to some, extent. For example, while the folksongs of North Gujarat provide a lot of material about family life, they tell us little about cast attitudes. Nevertheless, the proverbs and tells throw a good deal of light on this important aspect of social life. In the sphere of family life also, the folksongs leave out certain aspects, which are illuminates by other branches. For instance, the relationship between the younger brother and wife or a man is founds to be cordial in most of the folksongs. The songs remain concerned chiefly with the mirthful aspects of this joking relationship. However, tales frequently emphasize the frictions, which arise in this relationship due to economic reasons. To take another example, we would be greatly misleading about a women's attitude towards the house of her parents and her husband, if we were to depend solely on the evidence of heroic poetry. In North Gujarat heroic

⁵⁸ Page: 6Folk Culture & Peasant Society in India – By. Indradev

poems, the woman always side with her husband's people. This is interesting because on this point Indian heroic poetry provides a striking contrast to the heroic poetry of some other countries. Nevertheless, it does not give a correct idea of the complex situation in real life, which is conveyed much well by the folk songs.

In spite of its limitations, folk-literature and folk songs remains a valuable source of sociological data. Every source or method has its limitations, so also has folk-literature and folk music. However, it has certain advantage also. The more formal methods of collecting sociological data are expensive and time consuming. Folk society with its vast body of beliefs, customs and institutions, which have been growing and accumulating for several millennia, presents such a formidable field for study that the student of social science can hardly afford to neglect folk literature and folk music as a rich source of information about its diverse aspects. This is even more because there are some special difficulties in the application of modern research techniques to the study of folk society and culture of North Gujarat. For instance, the questionnaire method, which automatically excludes non-readers and non-writers, can have a very limited use, as the bulk of the people in North Gujarat are still unlettered.⁵⁹

3: 9:1: Cultivated and uncultivated music:

The Indian music, which is known as 'Sangeet', has two distinct lines, cultivated and uncultivated, classical and oral tradition, 'Margi Sangeet' and 'Deshi sangeet'. However, that does not mean that one branch is important to the other. In fact, the truth is contrary. Both the branches of Indian music go hand in hand. Both word and sound go ahead with 'Raga' and 'Ragini' 'Rasa' and 'Laya' and 'Tal' and are accompanying with respective instruments. Neither of the wings or parts have quarrel either. If there are many differences with any they are

⁵⁹ Page: 7/8 Folk Culture & Peasant Society in India – By Indradev

outwardly which have nothing to do internally. So great theorists of India Music 'Sarangdeva' 'Anjaneya' 'Matanga' 'Somnatha' and 'Narada' have written about "Margi" or "Gandhrav" music along with 'Deshi' or folk music.

There is no harmonization in Indian Music it has been utilizes at a later phase of evolution of western music, to form its classical modes, which most of the folk music retained the melodic movement. This could be understands in terms of structure - both objective and subjective. The grammar of Indian music is not writes down but performs vocally. Yet in early work like 'Natya Sastra' of 'Bharat Muni', we get the theory of music. In 'Sangeet Makarand' has also valuable account of Indian Music. Hard home practicing is needs for learning classical music of India while a folk-singer learns it from the tradition.⁶⁰

Indian music may be classified in two types, cultivated and uncultivated. The farmer type is chiefly represents by Indian Classical music both of the northern and southern varieties. A number of books analyzing and describing this music for teaching it have been writes in this country from ancient time. The professional musician of India are devoted mostly to this type of music the standard of which is consequently very high, and for above the reach of the uninitiated. It is usually associated with the high culture of India.

These high cultures have created also a new variety of folk-music which is more refined and well defined then the traditional folk-music current among the unsophisticated rural people of this subcontinent, the 'Kirtan' of east India 'Bhajan' of North India. Tagore music of Bengal, all of which are mainly bases on the Indian classical music, is a few examples of this variety of folk music. It has found a place in the university curricula for music, and in the Radio progremme and the

⁶⁰ Page: 215 Folklore Magazine (Eng.) – June, 19974 – By Shankarsen Gupta – Title: Culture instinct of Ethnomusicology

commercial Gramophone discs. This variety of folk music should also be counts as “cultivated”.

Compared to these two varieties the traditional music of the aboriginal population of India is very much different. It is different because it is more spontaneous in nature. We as member of our particular communities are committed to certain group-behaviours, which we pick up from our environments quite automatically, and inspite of ourselves. Hence, to learn our mother tongues, customs, religious rites and other such items of our cultures we do not have to go to the educational institutions. We learn them by observation and natural participation. In the case of those Indian tribes who have retained much of their traditional culture, their music is also one such item which, like their speech, they learn in acquiring it. Therefore, we called these types of music spontaneous.

This quality of spontaneity needs further elaboration. When birds chatter or sing at the advent of spring, it is spontaneous, when they cry out of fear apprehending a danger that too is spontaneous, but a greater conscious effort it likely to be involved in the latter case. This happens also at the higher stage of evolution, when the baby babbles.⁶¹ It is just for its own sake. It is in most cases an expression of his inner joy. However, when he cries for hunger or some other disability, it has a grater semanticist than his former beheaviour, for he now wants to draw the attention of others towards him. A greater portion of the traditional music of Indian tribes is, like the crying of the birds, spontaneous and the same time purposeful. Of course, it can express many other human feelings than joy and fear. Nevertheless, one of its main features is that this music is predominantly objective.

In this respect the Indian classical music, as we find them now, differs greatly from this music. Theoretically, the classical mode “*Malhar*

Raga” has the potentiality of producing rain; similarly, “*Dipak Raga*” can produce fire. However, ancient Indian history does not say that these “*Ragas*” or musical modes were ever regularly using for such purposes. A considerable portion of the traditional music of the Indian tribes, on the other hand, is still uses as a magico-religious feat to obtain some definite results. Many Indian tribes still seriously believe that music has the magical power to please the super natural being and perform miracles.

Auspicious song involving supernatural powers, which are sung at the time of marriage and other ceremonies and different festivals, and also before the commencement or during the operation, of agriculture and other food-gathering activities, are also quite common among most of the Indian tribes. One of the objectives of these songs, undoubtedly, is to seek the pleasure of the super natural powers for attaining success in those celebrations and operations. In many cases, it has been founds that⁶² these tribes cannot give the text of their songs, or cannot transect the songs word for word. Singing of the song correctly, and not understanding the meaning of the words used in it, seems to be more important to him. It indicates that he counts the music itself as a mode of communication.

A belief that music has also the power to cure illness is quite prevalent among many Indian aboriginal tribes; one tribal god or another has been invokes for this purpose.

Many are the uses of music in primitive society. We have briefly discussed here the ritualistic use of it made by the Indian tribes. It is true that music is an entertainer. This non-ritualistic aspect of tribal music is also quite develops in this country. We have already said that the aboriginal music of India is develops enough, and is able to express

⁶² Page: 16 Ethnomusicology of India – Chapter-II - By. Bhattacharya Sudhibhusan Shan, 1968, Calcutta

different human feelings, music as an expression of human love and affection, as a vehicle of joy and sorrow and humor and pathos.⁶³

It has been found that the classical music of this country is based on some well defined musical theories pertaining to the, 'Swaras', (Notes) 'Rasa' (sentiments) 'Bhava' (feelings) 'Gram' (key-note) 'Tala-laya' (Rythem) 'Murchana-Tana', 'Raga' and other matters related to them. This music is therefore to be learnt from a (Guru) master or teacher.

We may compare the classical Indian music with the Sanskrit language. Sanskrit being nobody's mother tongue, one has to learn speech classical music of India resembles the Sanskrit language in this respect for one has to learn its rules first before one can sing or play on in the classical style. We have therefore called this music "cultivated."

Nevertheless, the unlettered rural folk speak these dialects without knowing its phonology and morphology. His speech has a phonology and morphology. Nevertheless, he picks up the grammar of his speech in perceptively. His music resembles his speech in this respect, for like his speech he learns also his music by natural participation without having any knowledge of the grammar of his music. A common rural man is musically illiterate, so to say.

We have therefore called this music of the rural people "uncultivated", the traditional tribal music and the traditional folk-music art, the two major varieties of the "uncultivated" music of India. Like the tribal music, the folk music is also an important item of the culture of the rural folk. It is not merely an entertainer with them.

However, is the typical rural folk do not cultivates his speech; there are many other people in the country speaking the same speech who cultivate it and learn its grammar and usages in schools and colleges. For example, the illiterate people of North Gujarat do not cultivate their.⁶⁴

⁶³ Page: 17 Ethnomusicology of India – Chapter-II - By. Bhattacharya Sudhibhusan Shan, 1968, Calcutta

⁶⁴ Page: 66 Ethnomusicology of India – Chapter-II - By. Bhattacharya Sudhibhusan Shan, 1968,

Gujarati speech, but educated Gujarati do it. Therefore, we find that our modern speeches that are used as our mother tongues are uncultivated speeches in their unsophisticated forms, but we may also cultivate them for the greater power and expressiveness.

Folk music like wise can be both uncultivated and cultivated. However, there is one difference in the case of music. Here the same forms of folk-music need not always be as sophisticated as is to be done in the case of language where new forms of speech are not possible. Whereas in music new varieties of cultivated folk music can also be created which do not have such elaborate rules, and are not based on such rigid musical theories, as in the classical Indian music. We therefore find that while new types can be smoothly created in the sphere of music, it is not so easy to get a new language or dialect widely current, however sweet and easy the new speech form may be. Language needs age-old sanction for acceptability. This is also true of bilingualism, although bilingualism is as smooth a process as bimusicalism.

Some of our new types of music have come into existence recently by declaring freedom against the stereotyped classical music, and some are coexisting with it from earlier times. All these types of non-classical music should be classified as “folk-music” because they are means for the vast majority of people who are not experts in classical music. Most of these modern forms of folk music are more or less influenced by the classical music of India.

We have called them “cultivated folk-music”. Tagore music, Kirtan, Bhajan and most other popular types of our modern music, in our opinion, will fall under this category.

Folk music of India is therefore a very vast subject, enormous in its scope than the tribal music or the classical music of this country. A

scientific study of the Indian folk music is therefore most difficult job and is not something that can be performed by a single person or institution. We made a short study of some varieties of the traditional folk music of an area of North Gujarat.

One of the peculiarities of folk music, traditional or cultivated is its regional nature. It may be typical of some social, occupational or theological groups, but it is seldom confined to specialized culture groups like aboriginal tribes of India. At the same time, the expansiveness or the pan-Indian distribution of the classical Indian Music is also not there. In the majority of cases, folk music is the music of particular regions, which are inhabited by different groups of people.⁶⁵

After the study of the folk music of North Gujarat it was found that the tribal of Sabarkantha district have their own forms and traditions of music the difference between their language and rest of other North Gujarat regions. Therefore researcher find that there are two major types of the local speech of this area, tribes of Sabarkantha District and other rest of North Gujarat's region, folk music of this area although very brief, but it is very rich in heritage and culture one can do the full-fledged research work of this tribal area. For brings out clearly the value of folk music in the study of folk-culture. Folk music is evidently an expression of folk-culture.⁶⁶

Music is a part of Indian life. It has special role to play in the primitive society, which is culture based on folk music. The technical side of tribal and folk music is also very rich in India. Their origin may be found in myth and legend. According to Hindu view, art of music, drama and dancing are created by "Shiva", "Rudra", or God of Roaring Tempests. The ancient Hindu custom of singing of great epics of music is still maintained in Southern India.

⁶⁵ Page: 67 Ethnomusicology of India – Chapter-II - By Bhattacharya Sudhibhusan Shan, 1968, Calcutta

⁶⁶ Field Research work – By. Researcher

Indian people are so fond of music that, even the foreign rule they were enthused and inspired by music. It is because music to us is not a temporary entertainment. It has still a greater value and a living philosophy of its own we have accepted music largely as a way to self-realization.

3: 9:2: Way of Life:

Music has a disconcerting habit of evaporating entirely if it is examined in total detachment from social matrix, out of which it springs. Indians have therefore, taken the music as a way of life. It has a language of heart, which originates from the sound and is not measured with time, race or religion. It is the source of inspiration, thus our philosophers were musicians and composers as well. Even philosophical and poetical works and writing that show as the way of God were recited with music and which have their own forms and styles. Here music is utilized in religious activities as well as in secular activities. Even in religious music there are secular elements such as the celestial love of music, music is created for salvation.⁶⁷

There is no harmonization in Indian music. It has been utilizing at a later phase of evolution of western music, to form its classical modes which most of the folk music retained the melodic movement. This can be understood in terms of structure both objective and subjective. The grammar of Indian music is not written down but performed vocally. Yet in early works like "Natya Sastra" of Bharata, we get the theoretical account of Indian music. Hard home practicing is needed for learning classical music of India while folksinger learns it from the tradition.

In primitive or pre-literate societies, there is no contrast between folk and urban groups and between traditional and cultivated arts. For that reason as well as for the fact that primitive poetry and music represents

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varied and large fields of their own, their songs are not treating with folk songs.

Folksongs comprise with poetry of music of individual or groups whose literature is perpetuates usually not by writing and print, but through oral tradition.

The individual as well as the groups who compose folksongs, ballads etc. are primarily rural, and better able to preserve some of the older culture and traditional things of national unit and represent only certain facts of culture of nation which are found in the memories of the folk.

Most folk women are ready to talk and sing about herbs that women have kept at hand for centuries for medical purposes, or have cherished because of ⁶⁸ old beliefs are widespread. Trees, birds, rivers, agriculture, castes, Gods and Goddesses, wants, very mystic aspect, love affairs are often refers to in folksongs and that have grown from purely local beginning. The peasant's song and agriculture calendar is represents in the functionary of folksongs. Songs composed with agriculture activities include various types of work songs, such as harvesting and thrashing songs. Songs connected with cultivation of different plants, rain inducing and drought avoid songs. These are very popular type of folk songs. Besides, there are workers songs, which the manual workers sing during working hours to ease their labour. Thus, there are boatmen songs, songs of mendicants, and village travelers in different parts of life. Then there is mystic and ritual song. All these songs characterized India's folksongs in true perspective.

3:9:3: Song and Melodies:

It is rather likely that one time folksong was dominating by character that is more functional. Functional songs are often simpler, less artistic and less varied in content than the non-functional songs, while useful, is

⁶⁸ Page: 123 Ethnomusicology of India – Chapter-II - By Bhattacharya Sudhibhusan Shan, 1968, Calcutta.

somewhat crude. It may be better to think of contrast as one between obvious social and group function and the other individualistic or one-man show. It should be stressed that there was slow but perennial contact between the rural and urban centers through travelling pilgrims and varieties of culture performances. Thus, a great wealth of varieties of characteristic regional folk music distributed over different parts of India.

Folk melodies are apt to show considerable variations and even major differences between their versions in different localities. Often the singers in the same community give a different form to the melody. Even within the song itself, while the tune is repeated for different stanzas, changes may be introduced. The techniques of setting words in a tonal language have a continuously denounced history of upwards movement for thousand of years in India. It would therefore be sad if the admirable work of ethnomusicologists led them to separate themselves from musical archaeologists who work on high culture. That the flexibility has been the major factor in the development of regional variants of folksongs as it is current among the other branches of folklore and here some purists may disagree.

We are conscious that no one theory of folksong origin can explain every thing⁶⁹ about folksongs. Even the old doctrine of communal composition, which claimed that folksongs were created not by an individual but in some mysterious way, by an inspired "singing, dancing, throng", may someday be shown to have some validity. The debate whether it is the creation of the community or an individual is there and this to be settled by the scholars and practitioners sitting to gather in a discussion. It is to be remembered that most of our traditional songs were created by individual on the same cultural level at which traditional song flourishes, very likely traditional singers themselves then created songs keeping in view of their tradition. Whatever may be the principal in

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judging a folksong we will not mind to accept such a song or a ballad in the group of folksong, which is a creation of an individual, and which has created in the same cultural level where folksong is flourishes. In other words, we may say that, if a boatman, a peasant, or a labour creates new ballads or songs about his comrade who is killed on the river drive, by an accident, or by fight with Robbers, or by a vested interested person, or even by a police. Moreover, he models his songs on the other lament song of folk people. Who intends it to be sung by his fellow comrades would surely come to the group of folksongs even in spite of its origin from individuals. Thus, protest songs and ballads are important. The composer of such songs whether is they individual like, Premanand, Narsingh Mehta Zaverchand Meghani or a group or community should be known as poet-composers.

Since these song makers are equivalents of poets in their culture, studying them should cast some light on how that sort of persons functioned in their society and what position they occupied. Thus, the problem- whether the folksong is a creation of a group only or an individual can also create it is one that confronts all folklorists and musicologists of the world and there has been no wide spread agreement about this

Song is considered as a weapon, a brickbat, if song composer felt that a person had insulted him or his society or made little of him, or his family, he was very likely to make a song and there are abundant in Gujarat, which has taken a type of its own.⁷⁰ They contain much socio-economic culture elements and portray protests against injustice or oppression. It is therefore, to be noted that as because some item of these songs comes to us from author this does not mean that they are not truly folks, it depends on the way in which they have been handed on. It is expected that music will be reflected in the culture of man the more he is in

⁷⁰ Page: 125 Ethnomusicology of India – Chapter-II - By Bhattacharya Sudhibhusan Shan, 1968, Calcutta

a primitive condition. A study of the music of Indian tribes will bear it out says "Sudhibhushan Bhattacharya".

Scholars who study Indian music usually confine to the descriptive analysis of classical type. Some of them draw their date from Sanskrit texts while studying historical aspects of Indian music. They seldom practice this while dating the music of unsophisticated people, that is to say, they ignore that in India, people of different tribes and castes have distinct types of music of their own

A correlative study of different group of people - tribal groups, caste, sex-groups and their music will provide us useful bit, which can be utilizing in finding out the different social patterns of Indian music. There is continuous change and transformation in Indian music so caste-music has almost disintegrated in most part of India it leads us to the topic of "culture in music."

According to history, the growth of an art depends upon the social, religious, political cultural, literary and economic conditions of the country. It is saying that a life of ease, luxury, and healthy atmosphere leads to the growth of an art. Nevertheless, it cannot be denies that sometimes in hardships and struggle also some forms of beautiful and everlasting art emanate. Folksongs of affliction or protest songs are great- example there.⁷¹

3.9:4: Magico- Religious Music:

Magico-religious music becomes quite develops at one stage of the civilization in ancient India.

This stage of magico-religious music in Indian - civilization is well - attested in the earlier 'Vedic' documents belonging to the period between 1500-1000 B.C. When music seems was unknown among the 'Vedic' settlers for the sole purpose of entertainment. In the earlier Vedic lore,

⁷¹ Page: 125 Folk lore and Folk Life in India, By : Shankar Sen Gupta

music did not enjoy an independent status. It was included in 'Siksha', which was then considered as one of the "Apara-Vidya" and "Vedangas".

At the time, vocal music was an essential part of the "Jagans" or the magico-religious sacrifices, which the "Vedic Aryans" performed to obtain their desired ends. They believed that the omnipotent gods could be pleased by praising them with the Vedic hymns, which they believed had emanated from the gods, and by offering them donations in the various sacrifice. The Sanskrit words for song or music are 'Gana' 'Geet' 'Sangeet' etc. all of which have been derived from the root "Gai" (to sing) "to recite in a singing manner", to praise in song", etc. Nevertheless, the most common words used for this purpose in the early Vedic literature are 'Satva', 'Stotra', 'Stama', all of which are derived from the root "Stu", "to praise", "praise in song". Vedic music was primarily means for behind used as a communication with gods for some benefit. Well-knit verses composed of meaningful words were the other component part of their music. These two powerful modes of human expression were combined by them is a bid to win over the gods usually for some material gain.

As regards the original mode of singing these Vedic hymns MacDonnell wrote," The Vedic like the ancient Greek; accent was a musical one, depending mainly on pitch, as in indicated both by its not affecting the rythem of meter and by the name of the chief tone, "Uddha" raised.

That was its nature is, moreover, shows by the account given of it, by the ancient native phoneticians. There degree of pitch are to be distinguished, the high, properly represented by the "Udatta", the middle by the "Svarita" (sounded), and the low by the "Anudatta" (not raised). But in "Rigveda" the 'Udatta', the rising accent, has secondarily acquired a middle pitch, lower then the initial pitch of the "Svarita"; taking in to account the rise of the "Svarita -Swar" above the peak of the "Udatta"

pitch, and also the lower pitch level of the toneless “Prachaya” utterance. We cannot⁷² possibly posit a pentatonic scale for early Vedic Music that was essentially tritonic in nature.

The primitive music of the modern Indian tribes agrees with the Vedic Songs, firstly because a considerable portion of the former is still magico-religious in nature, and secondly, because this music is also sung or played on mainly in tritonic or tetra-tonic scales. Comparisons in respect of other stylistic matters will be taken up later. However, there is one major difference between the Vedic songs and the tribal songs mentioned above. While in the Vedic songs meaningful words play an important part, meaningless sounds are dominant in the traditional tribal songs

The evolution of Indian music we find that the religious and lyrical qualities of the Vedic music are better represented in the new type of folk music we have mentioned earlier. The ‘Kirtan’ of east India, ‘Bhajan’ of north India and Abhang of Maharashtra are some of the important specimens of the cultivated Folk-Music of India which are religious in outlook, musical in effect and lyrical in meaning. In the south the singers of the ‘Bhakti’ school and ‘Tyagarya’ the great South Indian poet, singer, composer and the exponent of South Indian music, believed that god is never as pleased as when his praises are sung. Nevertheless, none of these musical systems has any rigid ritualistic function.

There is another variety of cultivated folk music called “Gazal,” which is⁷³ very popular among the Urdu speaker. We find in it a happy blend of poetry and music.

3.10: An Evaluation of folk songs:

The social nature of primitive Indian music is unique in the field of Indian Music. The classical music of India is full of technicalities which only the specialists can perform properly. It is therefore rather

⁷² Page: 45: music in Vedas By: G.U. Thile

⁷³ Page: 122: Folk lore and Folk life In India By: Sankar Sen Gupta

individualistic in nature. Nevertheless, the traditional music of the Indian tribes is essentially communal, because the whole tribe considers it as their property, which all of them can enjoy, and in which all of them can participate. There may be people among the tribe who are more proficient than others are in making the music. However, those experts have no special social status in their community for their musical proficiency. In many tribes, there are different types of music for the different age groups and sex-groups. Here also this music differs from the Indian Classical Type. The shamanistic music to be found in many Indian tribes is, however, somewhat different from the social type of tribal music discussed above. This music is learned from special teachers and is considered secret and personal. The shamanistic music is slightly professional in outlook, which spirit is usually absent from the general music of the Indian Tribes.⁷⁴ While folk culture may be thought of as a common way of life, which characterizes some or all of the people of villages, towns, and cities within a given area, elite tradition is the tradition of the holders of high positions in a given society. Since in every society such persons are very few, we may label elite tradition as the tradition of a few thoughtful persons. According to Robert Redfield, "In a civilization there is a great tradition of the reflective few and there is a little tradition of the largely ineffective many". Thus, the term "Elite tradition" may also be called "great tradition". Unnithan, Indra Deva, and Yogendra Singh have also used this term in the sense of great tradition.

Both folk culture and elite tradition are part cultures and are not autonomous. They are two aspects or dimensions of a civilization, and are complementary to each other. Since they are complementary to each other and since every tradition has some purpose to fulfill social functions, we propose here to discuss the social function or oral tradition in folk culture, and the relationship between folk and elite tradition. Since

⁷⁴ Page: 123: Folk lore and Folk life In India By: Sankar Sen. Gupta

the concept of “Parochialization universalization” and “Sanskritilization” also show some interaction between the folk and elite traditions an attempt has been made to provide briefly empirical material because of which the utility and limitations of these concepts could be testing. Such a study may throw some light on the role of oral tradition in the folk culture and may reveal deeper aspects of many contemporary changes in the Indian village societies.

In every society, the significance attached to oral tradition is connects with its social role or with the social function⁷⁵, which is, fulfils. Oral tradition survives in a particular society only because it fulfils certain social function. For it oral tradition had no purpose and did not fulfill any function, none would pass it on. There are many diverse functions of oral tradition in folk societies. These may be broadly groups into the functions of recreation or amusement, education, socialization social control, social protest, propaganda, media, communication of knowledge and ritual functions. While keeping in view these functions of oral tradition an attempt will be made to find out the extent of their influence in the two regions of our study North Gujarat and Tribal music of North Gujarat’s Sabarkantha district.

3.10:1: Recreation or Amusement:

The various aspect or oral tradition such as folksong, ballad epic-lays, Folk-tall, myths, legend, proverb, riddle etc. provide good recreation or amusement to the people. The folk songs through their enchanting tunes and sexy terms convert dull work in to play while providing an avenue to forget the fatigue and hazards of the works. For instance, in the village’s women sing song through out the day while weeding the field. Similarly, men also sing songs while drawing water from the well for irrigating the land, men always sing an individuals, he is prefer to sing in Bhajan mandali or Some ‘Dayaro’ Programme group only.

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Field Research work: Researcher

The folk narratives related to “Sadhara-Jesang”, Jasama Oden” are very popular in North-Gujarat and ‘Arelo’ in tribal region of Sabarkantha, also “ Ram Sitma ni Varta” are very popular and provide good amusement to the people. The epic-lays related to Ramayana and Mahabharat etc. provide good amusement to the people of North-Gujarat.

Folk-tales, myths and legends also serve the same purpose. Mythical stories related to Rama, Krishna, Hanuman and many of the mythological heroes provide good enjoyment to the people. In these stories the particular episodes such as chopping of the nose of Suparnkha (The sister of demon king Ravan) by Laxman. Setting fire to Lanka by Hanuman with his tail, burning of the she-demon Holika, killing of Kansha and other demons by Krishna, and many other such incidents provides much amusement to the people. The legends of Bhathiji, Gogaji, Sadhara-Jesang, and Ramapir etc. amuse the people forever.⁷⁶

3.10:2: Education:

One can easily observe the children sometimes memorizing their subject matter in the tunes the younger generation regarding the norms and conduct of society. “Nirgun” song (Devotional) teaches them the philosophy of life. The ballads and epic-lays provide them with good knowledge of the life histories of world and mythical heroes respectively. The proverbs, riddles and folk-tells also educate the folk in various ways. Some proverbs prevalent in the region impart technical knowledge regarding plough, soeing, irrigating, harvesting etc to the villagers.

The riddles sharpen with and stretch the thought power of the children of the regions. It is to some extent a part of their education.⁴⁷ some extempore song of children of North Gujarat region.

- (1) *Le Le Lonkadi Leti Ja*
Patel na chibhada khatija
Kadva kadva kaldati ja

⁷⁶ Page: 10: ‘Virado’ Monthly magazine: Ank-3 -1981
 Article: ‘Thai Thai Charan Bhara ne Kan’.By: Manigar

Metha Metha Mukati ja

Oh! Fox come here and take it away,
The muskmelons from Patel's Farm
Take away which have bitter-test,
Leave away which have sweeter-test.

(2) *Tadake Tadake Meh Ave*

Bavaji na ghoda bhadake

Baidi na bedan phate

Tadake tadeke me ave

Tadaka ni masi reshe bate

Following the sunshine, rain would come,
Suddenly frightened the horses of monk
Broken out women's water-pots
Following the sunshine rain would come
The aunt of sunshine would upset so...

Some riddles are very famous and it helps to the children to sharpen their intelligence and mental power with their study.

(1) *Ek Janawar itu*

Punchade Pani Pitu (Divo)

Which animal
Is drinking water,
with his tail. (The lamp)

(2) *Bhensh viyaae*

ne pado peta ma, (Kari-Gotalo-Mango)

Buffalo is delivers but
Calf still in her womb (Mango-seeds)

Thus, the tests of children are changing as their age and sense were changed. Day by day, he learns more and more from his home to school and friends and other elder persons of village.⁷⁷

3.10:3: Socialization:

Oral tradition plays an important role in socialization of the people of North-Gujarat. The old persons tell stories of ideal men and women to the children. From such stories, on the one hand the children get amusement and the other hand unconsciously their mind absorbs the influential elements of tales, which through their fancy become part of their personality structure.

Folk songs also aid in the socialization process. Moral songs describing the way to adjust in the society are the best aid in socialization the people of North-Gujarat region. The folk-songs through their simple catchy folk-tunes conveying the feelings and sentiments of our ancestor, their lives and philosophy, their activities and achievements, their moral and discipline, one of great value in socializing the people. Likewise, in the region, the myths and epic-lays describing the life history of mythical heroes and legends and ballads showing the life history of universal heroes present some moral and behavioral instances before the folk, which have lasting effects on their minds. These effects help the folk in modifying their behaviour in accordance with the need of their community.

Oral tradition is highly effective in exercising social control in the folk societies of the regions. Moral songs sung in the villages control the behaviour of the people so that they may not over look the norms of community. Similarly, devotional songs while revealing the senselessness' of this life prevent people from becoming proud, greedy

⁷⁷ Page: -11: 'Virado' Monthly magazine: Ank-3: Year- 1981
Article: 'Thai Thai Charan Bharo ne Kan'.By: Manigar

and selfish. They also describe the consequences of sins, and thus in directly control people from going astray.

Myths, legends, epic-lays and ballads are also closely relating to devices of social control, myths and epic-lays while narrating the life history of the mythical heroes describe the consequences of sinful acts done even by the mighty persons. For instance, they describe the terrific ends met by the demon kings, such as Ravan, Kansa, and Hirannyakashyapa etc. These instances inculcate righteousness among the folk. Similarly, the legends and ballads mould the behaviour of the people in different ways suited to their communities.⁷⁸

Proverbs are more effective in exercising social control in the region. They are used to express a threat, to direct the action of a person where a blunt command might attend or to incite a person to act through irony. For instance, when a man indulges himself in evil-deeds, the people of region warn him through such a saying:

"Gho marva ni thaye tyare vaghari wade jaye."

When the death approaches nearer, lizard has went up to the community of vaghari where they living.

In order to divert the action of a man from indulging more and more in nefarious activities the people of North Gujarat regions employ some such saying:

'Ek to Karelu ane Limbade Chadhyu'

"Ek to karelu [vegetable] and 'Neem tree' already bitter, over and above that is climbed on the pungent 'Neem' tree.

"Mukha Ma Ram bagal ma chhuri"

'The world 'Ram' (holy name) is in the mouth and knife besides'.

⁷⁸ Page: 126 Ethnomusicology of India – Chapter-II - By Bhattacharya Sudhibhusan Shan, 1968, Calcutta

The people of North Gujarat pass sarcastic remarks on those who suffer a lot because of their proud behaviour but even then acts in the same way. Then say:

"Dordi bali pan Val na gayo"

'The string is burnt but its twisting remained in tact'

"Langadi ghodi lal lagam"

'A handicapped mare has red reins or with full of decoration.

A clear understanding of this concept at the very out set of our analysis will help us to discuss the natural familial interaction. Stratification and cast stereotypes, "rites de passage", calendaric festivals, religion and magic, folk song and their music, knowledge, etc. of the whole region of North Gujarat including tribal music of sabarkantha district of North Gujarat study. These various aspects have been discusses at length in the chapter, which follows. Since the family is a unit, which provides basic ground for understanding the various aspects of human life, we shall start our discussion with familial interaction in the next.⁷⁹

3.10:4: Social science of folk songs:

Folk music is a matter of a social activities, and folk songs reflection of the social relationship like, Husband-wife, mother-daughter father-daughter, mother-son, father-son, after marriage younger brother-in-law and sister-in-law (Diyar-bhabhi) sister-in-law (nanand-bhabhi) Mother-in-law and daughter-in-law (sasuvahu) father-in-law and daughter-in-law (Sasaru-vahu) elder brother-in-law and daughter-in-law (Jetha-vahu) elder sister-in-law and younger sister-in-law (Jethani-Derani),

Social life has a both side moral and immoral social scientist should not ignore the immorality of society. It is fact that social scientists are study about the social functions, they must not ignore that type of song on the name of the morality, because they are studies the change of relations in the society by traditionally or non-traditional activities. Without these

types of songs, no one could justify the truth. By studying of that type of songs, they clarified them whether it is immoral or socially taboo, because these songs are eyewitness of social activities.⁸⁰

In the history of our social development, Diyar-Bhojai- Mami-Bhanej is two complex and we have found the enough evidence in folk literature or folk songs, folk-stories and folk-proverb.

This complex not only in 'Gujarat' but also found in 'Rajputana', Mami-Bhanej (maternal aunty- Maternal nephew) complex found only in Saurashtra region. Nana-Nani (Mother's mother and mother's father) the sexual relation between mother's father and daughter's daughter as known as 'Haksar' and it is peculiarity of Chota Nagpur region this type of relationship did not find else where in Gujarat and 'Rajputana' It is possible that some times the purists researcher intentionally hiding that type of songs. If someone wants to say something, he must have the enough evidence for that, and for that purpose, he or she needs enough evidence from the folk literature, folk songs and from proverbs. Social scientists may have the interest in the aesthetics of folk song or they are loved literature with heart, but they should not forget that main role is as social scientist.

Comparisons between morality and immorality have no place when you are a student of social science. Moral and immoral songs are depicted the social inner feelings only it is honest testimony of folk singers.

Folk song researcher should be the open minded, he should collected whole without any personal complex, because folk song has their own social history, and culture, so one could defined its social value, musical value, and historical value, because folk songs are the mirror of the society.

Mr. Zhaverchand Meghani' a well-known folk poeter and singer and researcher, edited 'Radhiali Raat', He wanted that collection as it is as he

⁸⁰ Page: 247 Folk culture and Oral Tradition. By ; Sahib lal Shrivastava

find, He did not remove the so called dirty folk songs from the 'Radhiali Raat'. He was just collected and edited without his personal complex, It has the song about critical relationship between 'Sasu' and 'Vahu' (Mother-in-law and daughter-in-law) the songs about impair, (unfit couple) sexual relation between 'Diyar' and 'Bhabhi' (younger brother-in-law and sister-in-law) these songs are not collected for his personal interest. He was just focused the light on the social situation of that era.

The songs about "*Kadvali na ku charit*," and '*Adadji-Harisingh*,' or '*Marwadi Vaniyan*', and king or '*Chandravali*,' these songs are comparatively immoral in our traditional society or in a view of ethic. Therefore, we rejected that so called immoral songs from our collection or from our researching work. We must agree that our morality is not stable songs are never to be a moral or immoral; or if it is then there is no reason for ashamed for us, song itself would answered to our social scientists and other learners of folk songs.

Only aesthetic view (sight) is not enough for the evaluation the folk songs or music and it not safe also, because folk songs are the valuable eyewitness of our social structure.

On the archeological site, archaeologist has taken extreme care during digging the site, because he knows that his one mistake could destroyed the project, and hidden valuable history.

We have to collect the folk songs without any complex and prejudice, than we could define the correct depicted of social life of that era.⁸¹

Many western folklorists and social scientists have regarded folk lore materials to be essentially of the nature of a survival or vestige, and it is often been assumed that it refers to a by gone age. In countries like India, however, folk literature continues to be a vital part of the life of the bulk of the people not only in the villages but also in most of the towns.

⁸¹ Page: 282: Folk Culture and Peasant society By: Indradev

Though some 'genres' of folk literature undoubtedly show signs of decline as result of the impact of modern forces, certain new 'genres' grow up to cope with new situations and experience. In India, the tradition of folk literature has enough vitality to absorb new elements. Thus, the oral tradition of folklore and folksong is an important and living part of the socio-culture milieu and deserves serious attention. Social scientists can hardly ignore this important aspect of culture and its function in the system. Apart from this, a scientific study of folk literature can be immensely rewarding for the social scientist because it can also help him a lot in understanding other aspects of social structure and culture.

Conclusion:

Ethnomusicology is new concept for the study of the folk music in the reference of the social activities, if some one wants to study of the folk music without the knowledge of social culture and customs it is not possible to study folk music, it is a part of social life. The study of folk culture and oral tradition may contribute to our understanding of culture and its functioning in human societies. It may be of some help in understanding human philosophy and the adjustment of the individual to his culturally constituted world, however it may throw light on the life cycle and the attitudes of the towards then own tradition. The data related to folk culture and oral tradition can be used in testing theories or hypotheses about culture as a whole; and conversely the accepted theories of culture which have been develops can contribute to understanding of folk culture. In north Gujarat tradition of folk music, literature has enough vitality to absorb new elements.

I tried to fulfill the most aspect of ethnomusicology. It is the study of out side of classical tradition, but in fact, it goes beyond the study of music as patterns of sound and is bases on the fundamental tenet. That music is social phenomenon, and must be studies in the

context in which it is created, performed and assimilated. This means that no music lies outside its scope and an ethnomusicological investigation of classical music is not only possible but also desirable. Nevertheless, studies have tended to concentrate on folk music and other traditional music of the world as well as the major classical style of Asian civilization especially those of China and India, most ethnomusicologists study culture of other than their own. Correct understanding of the aims and method of ethnomusicology helps to answer vexed questions of whether a non-westerner studying 'Bach' or 'Mozart' would be also be an ethnomusicologist and whether ethnomusicology, as a western invention is simply a disguise for the continued dominance of western concepts and value. It is clear that the study of musical techniques does not in itself constitute an ethnomusicological approach, and ethnomusicology seeks by its very nature to dispense with any kind of value judgment other than those accepted within the society under investigation. The questions in ethnomusicologists mind beyond those concerning the sound and structure of the music itself, are its social function, how it is perceived and evaluated within its own society, who produces it, how such members of the society are chosen and trained for whom they perform and for what purpose. This approach makes ethnomusicology a branch of social anthropology.

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