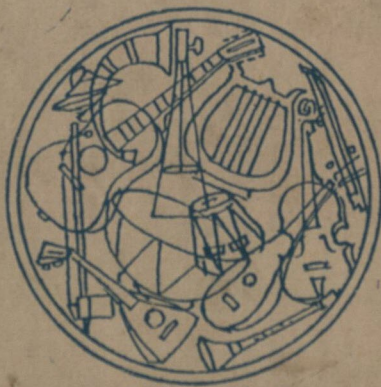


# ETHNO- MUSICOLOGY AND INDIA



SUDHIBHUSAN BHATTACHARYA

# ETHNO- MUSICOLOGY AND INDIA

By  
SUDHIBHUSHAN BHATTACHARYA, M. A.



Indian Publications, Calcutta

1968

515

N. 2. 32.  
14. 10. 76.  
R. K. Pal

PC  
781.7  
BHA

*Forthcoming books  
of Folklore Series*

## **WOMEN IN INDIAN FOLKLORE**

Edited by SANKAR SEN GUPTA

It is a collection of articles from different scholars in different linguistic regions of India with an introduction by the editor. This is an exposition of the position of women as depicted in the oral traditional materials. Scholars of Assam, Bengal, Bihar, Orissa, Uttar Pradesh, Maharashtra, Gujarat, Rajasthan, Madras and other places have joined in this venture. A pioneer and a meaningful study which will provide facts and data for the socio-cultural historians.

## **FOLKLORE MUSEUM**

By DR. S. C. MUKHERJEE

Another pioneer work where the (i) aims and objects of the folklore museum (ii) organization and function of folklore museum (iii) Acquisition (iv) preservation (v) display (vi) administration and others have been discussed. It is an attempt to show how a folklore museum on scientific basis can be designed thus it will stimulate interest of the people interested in folklorology as well as in museography.

## Publisher's Note

The purpose of writing this book is clearly said by the author himself and it is superfluous to add anything more. Still it should be pointed out once again that this is not a study to make it a guide book to an occupation, which, in many cases, offer thrills that a few other vocation can give. It is rather prepared to set forth in complete detail the knowledge that is necessary in Ethno-musicology and India. The author perhaps was unable to teach Ethno-musicology of India from a book and to expect that much is something unrealistic, but he does feel very judiciously, that a complete and detailed recapitulation of knowledge will be helpful to the average students, musicians, musicologists of the country and there he has been able to serve the cause with the best of his ability and resources.

In the following pages one will find a good deal of useful information. Some of it is used in other field by the author and might also be found in other musicological literature of the country. Here the author has endeavoured to make the study as a complete and comprehensive one. Every formula presented herein has been tested again and again through practice, conference, lectures and seminar and is selected only because it has passed these tests. Thus the author seems to be conscious of the various problems that facing this great art. Naturally, he did not like to imbibe the usual Indian practice in treating his book descriptively, rather, he preferred to undertake theoretical study, with

the knowledge and experience of a linguist-anthropologist in addition to his early training in musicology.

It is a source book for Indian ethnomusicologists, students of traditional verses, professional singers and musicians, critics and musical archaeologists; not least of all, for genuine readers who are finding new meaning in old tradition. They may well prevent traditionalists from dwelling entirely in the past ignoring continuing tradition of folksong. Let the continuity of tradition flourish on and let it be untouched by commercialism in independent minds of singing. Thus the author at the outset started collecting and recording folk and tribal music through the Anthropological Survey of India, then he joined in discussion, symposia, etc. as mentioned earlier.

It is a pioneer but a preliminary study where the author has said something new from his field experience and knowledge he gathered from his library study and has suggested ways and means to tackle ethno-musicology in India meaningfully.

The author has touched all these and has also defined primitive music and folk music in his own way. He has treated Cultivated and Uncultivated music and has clearly distinguished between revivals importance as musical archaeology and its limited creative influence. This give us an idea of man and music which the literature of Indian music conspicuously lack.

The book contains only a fragment of author's collected materials which is vast and varied. Yet it must not be read as epitome of author's life's work because this is a side work of his who has already earned fame and reputation as a linguist. Most of his books and essays both in English and in Bengali are widely known not only in India but also in the countries outside. Students of ideas who happens to have preserved folksongs uncorrupted by recent usage will recognise this book as a positivist's approach. Even though 'positivist' and rational as he is always, the author did not restrict him to those social problems which Marxists may classify as 'social relation of production'. He had to follow his earlier studies with a further treatise analysing from the point of view of ethno-musicology which is comparatively a new science in India. It is the readers who will judge the merits and demerits of the book keeping in view what the author had in his mind and what he has said in his book. The Publisher's note has been added here to clarify our idea in undertaking the publication of this important and pioneering work.

# ETHNO-MUSICOLOGY AND INDIA

## CONTENTS

INTRODUCTION	.. .. .	3-8
1. CHAPTER I : Ethno-musicology and India	.. .. .	9-14
2. CHAPTER II : Uncultivated Music of India	.. .. .	15-27
3. CHAPTER III : Meaning of Music	.. .. .	28-36
4. CHAPTER IV : Rhythm in Indian Music	.. .. .	37-45
5. CHAPTER V : Scales in Indian Music	.. .. .	47-65
6. CHAPTER VI : Folk Music of an area	.. .. .	66-79
APPENDIX	.. .. .	81-93
INDEX	.. .. .	94-100

*Indian Publications Folklore Series No. 14.*

Printed in India by R. K. Dutta at Nabasakti Press, 123, Lower Circular Road, Calcutta-14 and Published by C. R. Sengupta for Indian Publications 3, British Indian Street, Calcutta-1.

## Acknowledgements

The author owes a particular debt of gratitude to the editor "Folklore" where entire body of materials of this book appeared serially from January to June, 1968. For the publication of this modest book the author gratefully acknowledges his debt to Sri Sankar Sen Gupta, Hony. General Secretary and Director of Research of the Indian Folklore Society as well as the editor of "Folklore" who has quickly responded to his request for the publication of this monograph. Without his persistent efforts it would probably have not reached the reader so soon. Thanks are also due to Indian Publications for its including it in their books on Indian Folklore series.

S. B.

Cover : Khaled Chaudhury

First print in August, 1968

© This print Indian Publications, Calcutta

Price : In India : Rs. 12.50 ; Foreign : \$3.50

## Introduction

Indian culture is not monolithic. In other words, this culture can not be derived wholly from the Vedic source. Even at the time of the Guptas or Harshavardhan Indian culture was not merely a continuum of the Vedic culture. Being a meeting ground for people of different races and cultures India must have witnessed innumerable shufflings and reshufflings of different packs of culture traits. Indian culture is therefore hopelessly mixed up. The enchanting story of the growth of this culture is not fully known to us.

Our knowledge on this subject is progressing very slowly. Language is an important item of our culture. About one hundred and fifty years ago it was generally believed that all the Indian languages spoken to the south of the Himalayas have originated from Sanskrit. Our ignorance about the Indian languages was primarily responsible for this erroneous idea. In the twenties of the last century Brian Hodgson started collecting short samples of tribal tongues from different parts of this country. In the fifties of that century, with the help of these and other studies, Max-Muller spoke with some confidence that there existed some non-Sanskritic, i.e. non-Aryan, languages in ancient India. This gradually led to the establishment of the two non-Aryan speech groups of India, Dravidian and Munda. Later some other non-Sanskritic languages came to light from the outskirts of the Indian mainland. And our studies\* on the aberrant speech of the Nahal tribe of Western Madhya Pradesh have strengthened the belief that there was at least one language spoken inside India which was affiliated to a language family still quite unknown to us.

In this way, what at one time appeared to be a very simple situation has become so much complex and revealing in course of one hundred and fifty years! It is now clear to us that the language of the invading Vedic Aryans gradually became *Indo-Aryan* by acquiring a number of *Indian* speech-habits. A greater impact of the non-Aryan languages on our post-Sanskritic Aryan speeches is also clearly discernible now.

Consequently, we can find out now the sources for most of the different elements of our Bengali language. But can we do the same

---

\*See "Field-Notes on Nahal!" by the present writer in *Indian Linguistics*, Vol. 17, 1957, pp. 245-58.

for the different elements of our Bengali marriage? The rites observed at the marriage of a Bengali Hindu are Vedic, regional and women's rites. While the Vedic rites can be traced, the regional (*des-achar*) and the women's rites (*stri-achar*) can not be explained now.

We may cite two more instances. Versification and music are the two products of the human brain to akin language. But we do not have any intimate knowledge about the development of the major systems of versification and music of this country, although the picture about the growth of the major Indian languages is more or less clear. Can we smoothly deduce the Classical Sanskrit and Apabhramsa metres from the Vedic metres, and the Classical Indian music from the Vedic music? We may say from our personal experience that the gaps can not be fully bridged.

The next question we would ask is, why should we at all seek to derive everything from the Vedic source? We can not deny now that there were many language families present in India in early times. It points out unmistakably that there were also several distinct racial and culture groups of people speaking those different languages in India in the forgotten past. It is likely that many of those racial and cultural traits are still persisting in us in a diluted form.

It is also quite likely that at the time of the invasion of the Vedic people, the pre-Vedic Indian culture had developed a few pan-Indian norms which the Vedic people gradually absorbed in their culture, and which are known to us now to be typically Hindu culture traits. Thus, caste-rigidity and commensal restrictions are typical of the Hindu culture, and they are also quite common among most of the aboriginal population of this country. But can we explain satisfactorily these two items of our culture from the early Vedic texts alone? Most of the Indian languages both of the North and the South now use scripts that are derived from an ancient script called Brahmi. This Brahmi script can not also possibly have originated from the Vedic source.

The present writer, while carrying on research on Indian music, has felt it again and again that a developed system of music might have existed in India before the advent of the Vedic people in this country. But how can we clinch this issue? A disadvantage of the historical method of research is that it generates a bias in us for explaining every item of a modern culture in terms of a known ancient culture of that region. But synchronic data may counteract this bias in us. If Max Muller did not have the data on the different tribal speeches before him, probably he would also have been quite content with the theory

of the Sanskritic origin for all the inland Indian languages, prevalent at that time.

We have applied the synchronic method in the present series of studies on Indian music. The Indian music has been classified here into two broad divisions, cultivated and uncultivated. The uncultivated music of India has been further divided into tribal, i.e. primitive, music and folk-music. The cultivated music has two well-known component parts, the North Indian and the South Indian Classical music. The remaining innumerable types of Indian music will mostly fall under an intermediary group which we have called "Cultivated folk-music". *Bhajan, kirtan*, Tagore music and such other types to be found in every part of India will represent this intermediary group. Adopting this format we can continue our work of collecting more material on the existing types of Indian music for the purpose of describing them, and comparing them with one another.

In our present studies we have put greater emphasis on the traditional music of the Indian tribes which we have designated as "primitive music". This partiality has been shown because so long we knew very little about our rich heritage of the tribal music of India. The Classical music and the folk-music are usually taken to be the only forms of our music. But we can not ignore the tribal music of India, not because it is rich and vast, but also because it may ultimately help us in reconstructing the history of the development of Indian music. The tribal languages of India, we have seen, played this important role in the case of Indian languages.

We have shown on the authority of Matanga, an ancient writer on Indian music, that the music of the jungle folk of India at one time exercised some influence on the Classical Indian music. It has also been shown in our present studies that the traditional music of the Indian tribes, like the early Vedic music, is predominantly pre-pentatonic. Although our present studies are of a preliminary nature, every care has been taken here to compare the different types of tribal music of India that are to be found in different regions and different language groups. The Indian tribal music as a whole has also been compared with the other major types of Indian music. Apart from that, the readers will find here a brief discussion on the relation of music with society, culture and language in an Indian perspective.

The emphasis we have placed here on the tribal music has another significance. The traditional music of our tribal brethren is rapidly disappearing. Most of these tribal areas are also inhabited by more progressive people representing the different castes and other intruders.

As a result of this contact with a high culture, the Indian tribes have been gradually changing from a long time, the pace of which has been recently accelerated due to the inroads of education among them. Indian tribes are therefore in different stages of cultural evolution now. If we analyse their economic and spiritual life, their material culture and language, we may broadly classify them into three groups, namely, primitive tribes, semi-tribes, and semi-castes. Of course, no rigid line can be drawn between one group of tribes and another. The classification shown above merely hints at the gradual process of acculturation and approximation.

The characteristic features of the music of the three classes of Indian tribes mentioned above may be briefly stated now. Music of the primitive Indian tribes is predominantly ditonic, tritonic or tetratonic. It is composed mostly of a single musical line, and the rhythm in this music is predominantly asymmetrical, i.e. without any regular rhythm or *tala* (cf. *alap* of Classical Indian music). This music is also mostly ritualistic or functional, and the musical types are in most cases confined to particular tribes or culture-groups. In the music of the semi-tribes the scales are predominantly tritonic or tetratonic, additional lines are occasionally introduced, and asymmetrical and symmetrical rhythm are both favoured. The musical types are still confined to particular tribes, although traces of overlapping are found among the central Indian tribes. Functional music predominates, though traces of non-functional music are also found. In the music of the third group of tribes whom we have called the semi-castes, the influence of the regional folk-music is clearly perceptible. Tetratonic and pentatonic tunes predominate. The symmetrical rhythm with the common time-scales of 3 and 4 *matras* are predominant. The music is often multilinear. These musical types are not necessarily confined to particular tribes or groups. Functional music is still prominent in the semi-caste music although the non-functional variety is now gradually becoming more and more popular in it. Greater use of meaningful words and literary ideas is another peculiarity of the music of this third group of tribes.

Music being an integral part of the culture of the Indian tribes, it is found that in course of their cultural evolution when a tribe moves onwards to the next higher stage of semi-tribe and semi-caste, its music also changes and acquires more and more the features of folk-music.

Our brief comparative study of Indian music has revealed another important point. It has been found that the gradual change in the music of Indian tribes has generally followed the line of development

of the Classical music of India. Rig-Vedic hymns are to be sung in three pitches, *udatta*, *anudatta* and *svarita*. In this tritonic music the idea of octave was absent. There was no symmetrical rhythm in it which was called by the name of *tala* by later theorists. The musical line was also unitary in the Vedic chantings. By the time Bharata wrote his *Natya-Sastra* around the first century B. C., Indian music seems to have developed the heptatonic scales with the different semi-tones and the idea of *shruti*, and the different *jatis*, *talas*, *layas* and the four musical lines *asthayi*, *antara*, *abhoga* and *sanchari*.

Until the first quarter of the 19th century in modern times Indian society was roughly divided into high castes and low castes. In the second quarter of that century we came to know about the different tribes of this subcontinent. This new knowledge made it necessary for us to subdivide the low castes further into (i) low castes and (ii) tribes. With the progress of our knowledge about the Indian tribes a new idea permeated through every branch of our Indological enquiries, namely, to find out the nature and extent of the contributions of these non-Aryan tribes to Indian culture and civilization.

Classical Indian music is now predominantly a music of the upper class urban people possessing a high culture. The Mohammedan society in India in this respect will fall under the category of upper class. On the other hand, pure folk-music, i.e. the traditional uncultivated folk-music, is predominantly representative of the rural people and rural culture. Tagore music of Bengal occupies an intermediary position between folk-music and Classical music, for it has the openness of the former and the urbanity of the latter. With the emergence of the tribes, we will now have to admit in our repertory a new type of music, i.e. the tribal music, which is very much distinct from the Classical music and the folk-music of India.

Apart from trying to know the interaction of these different types of Indian music on one another on the historical level, a detailed study of them on a purely descriptive level should also be made by us for ascertaining their artistic merits, and for understanding the role played by them in the social groups and cultures they represent. Our present study, in spite of its limitations, may be taken as an introductory work in this field.

The present writer had some training in Classical Indian music in his school and college days at Benares. With this background of music when he visited the different tribal areas as a member of the Anthropological Survey of India to study the tribal languages, he was very much impressed with the charming simplicity of the tribal music. More-

over, it was found that a readiness to learn the tribal music proved to be a sure method of establishing rapport with the tribes. But a systematic study of this music could not be taken up by us. An extensive survey of the tribal speeches of central India being done, it was thought some time ago that something should now be done about the tribal music. Dr. D. K. Sen, Director, and Dr. S. C. Sinha, Deputy Director, of the Anthropological Survey of India, approved of the idea. Two field-trips were undertaken for this purpose, one for studying and recording the folk-music of Belpahari area in the Midnapur District of West Bengal, and the other for studying and recording tribal music of selected tribes in the States of Madras and Kerala. These materials together with the tape-recorded materials collected from other tribal regions of India by members of this Survey belonging to Head quarters at Calcutta and the Central India Station at Nagpur, form the basis of this study.

Finally, the author wishes to express his gratefulness to Dr. D. K. Sen and Dr. S. C. Sinha for the interest they took in this work. We are also grateful to all those members of the Anthropological Survey of India who collected samples of tribal music from different areas during their field-work, and to those who accompanied the present writer in the field and assisted him to collect samples of music and the background informations. We should specially mention the help received from Shri Dipankar Das Gupta, Research Associate, and Shri Abani Kumar Karmakar, Sound Technician, in this connexion. Shri Karmakar's zeal and capacity for hard work both in the field and the Sound Room had always been a source of inspiration to the present writer. Kumari Madhuri Bhattacharya, daughter of the present writer, assisted him in preparing the elaborate Index to be found at the end of this book. We are indebted also to the different State Governments for providing all local facilities to us, and to all our informants and musicians and the local people of the areas wherefrom the specimens were collected, for their excellent co-operation.

We have used a large number of Sanskrit and vernacular technical terms in this book. We had difficulty in transcribing them properly for the typographical limitations. Sometimes long vowels have been shown by using two vowels of the same quality, and the cerebral sounds have been shown by using capital letters.

SUDHIBHUSAN BHATTACHARYA

*Anthropological Survey of India*  
*Indian Museum, Calcutta-13*  
 August 20, 1968.

## CHAPTER : ONE

### Ethnomusicology and India

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

When Darwin's "Theory of Evolution" startled the whole world in the second half of the last century some scholars became interested in the evolution of music. They 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. In this way a new branch of studies called "Comparative Musicology" emerged in the eighties of the last century.<sup>1</sup>

The scientists of this group of course studied only the technical aspect of music, i.e., its melody, scale, rhythm 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 added to these studies. Gradually, a sister-branch of science called "Ethnomusicology" became established by the fifties of the present century.<sup>2</sup> Ethnomusicology is the systematic study of music both in its historical and cultural aspects, a scientific study both of the form and matter of music. It lays stress on the traditional and uncultivated music of the world.

So 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 Indian music, all of which are of an introductory nature, the social and cultural aspects of Indian music, particularly of the Indian folk-music, have not yet been critically examined. But India undoubtedly offers a very good field for such studies, because people of different races and castes have been living here in close symbiosis from old times.

Scholars who study Indian music usually confine themselves to the descriptive analysis of its Classical type.<sup>3</sup> Some of them write on the

## CHAPTER : TWO

### Uncultivated Music of India

**I**NDIAN music may be classified into two types, cultivated and uncultivated. The former type is chiefly represented by the Indian Classical music both of the northern and the southern varieties. A number of books analysing and describing this music for the purpose of teaching it, have been written in this country from ancient times. The professional musicians of India are devoted mostly to this type of music the standard of which is consequently very high, and far above the reach of the uninitiated. It is usually associated with the high cultures of India.

These high cultures have created also a new variety of folk-music which is much more refined and well-defined than 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 based on the Indian Classical music, are a few examples of this variety of folk-music. It has found a place in the University curricula for music, and also in the Radio programmes and the commercial Gramophone discs. This variety of folk-music should also be counted 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 members of our particular communities are committed to certain group-behaviours which we pick up from our environments quite automatically and in spite 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 automatically without any idea of the complex process involved in acquiring it. We have, therefore, called this type 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 is likely to be involved in the latter case. This happens also at the higher stage of evolution. When the baby babbles,

N. R. 32.

## CHAPTER : THREE

### Meaning of Music

**T**HE purpose of this series of studies is to acquaint the readers with the theoretical background of Ethnomusicology with special reference to the situation in India. In the first two chapters entitled "Ethnomusicology and India"<sup>1</sup> and "Uncultivated Music of India"<sup>2</sup> many important issues on this subject have been raised. It will be seen that in the first article we focussed mainly, though briefly, on culture in music. In the second article we discussed the different types of Indian music and their connexion with social groups. Apart from these two issues, there is a third one, namely the communicating power of music, which is also an important aspect of Ethnomusicological studies. This point has been already touched by us in the previous two chapters, but was not brought into focus before. We intend to do it here.

It is well-known that words of a language have meaning. Can music also have meaning? While the communicating power of language is obvious, it is not so in the case of music. The word "meaning" is not usually applied to music in civilized societies where music is considered as an art whose primary function is to please the audience. Music as a medium of communication is not given much importance in such societies. One does not normally seek there the meaning of music, except for the meaning of the words used in a song. The songs in the advanced societies are generally an object of mixed art in which poetry and music have been combined. But we have shown in the previous chapters that music can also be used, not as a subtle symbol, but as an unambiguous signal for expressing human thoughts, particularly in the preliterate societies. Indian music as a whole, both in the cultivated and uncultivated forms, appears to be more conscious about the communicative power of music.

There is no doubt that music and speech are intimately connected with each other, because both are based on vocal sound, and are perceived by the same sense organ or *jannendriya* called ear. Musical and linguistic sounds are both the results of vibrations of air. When the diaphragm pushes out the human breath through the vocal cords causing vibrations there, it gives rise to the vocal sound which is used both in language and music. In our speech, the breath—either pure, or converted into vocal sound—proceeds further through the oral or nasal

## CHAPTER : FOUR

### RHYTHM IN INDIAN MUSIC

**T**HE effectiveness of music has been recognised in India from very early times. Various attempts and experiments have therefore been made here to increase its attractive power. The basic element of music, as we have seen, is the musical sound. Special pitch-levels of this sound, called *svaras*, have in the first instance been selected for the purpose of greater efficacy. Much emphasis has also been laid on the clear and sweet utterance of these *svaras*. The next requisite for good music, according to the musical theorists of ancient India, is the formulaic combinations of these *svaras*.

Besides the clear and sweet utterance and the formulaic combinations of the *svaras*, there are two other factors which largely increase and diversify the expressive power of music. They are, (i) language (i.e. the use of meaningful words) and (ii) rhythm. It is well-known that music when combined with language can be very expressive. They combine so well that language has become a part of music in India from the Vedic times.

But when we come to the question of the relationship of rhythm to music, we find that rhythm is even more vital for music than language. The two are usually considered as inseparable. Most of the cultures of the world, past and present, high and low, know of this intimate connexion between music and rhythm. We will discuss here the place of rhythm in the cultivated and uncultivated music of India.

Since there is much similarity between the rhythm in music and the rhythm in literature, we may describe the former with the help of the latter. The different parts used in the sentences of our ordinary conversation (i.e. the length of the different sense-groups in it) do not usually have any balance or symmetry. But if we use these parts in a balanced and regulated manner, and if each of these groups is uttered with a stress (or emphasis), our speech will undoubtedly be more forceful and sonorous. When these stresses or "beats" break up the lines or sentences into a regular pattern it gives rise to an orderly arrangement called *rhythm*. The rhythm is capable of producing an exquisite feeling and has a peculiar magical effect.

The rhythm can be compared with the rise and fall of the wavy movements of a vast sheet of flowing water. When the appearance of

## CHAPTER : FIVE

### SCALES IN INDIAN MUSIC

WE know that music is present in all the human societies, past and present, high and low. We may therefore use the term "world-music" to indicate this universality of music. The world-music has three common characteristics, namely, (i) the use of sonorous sounds produced by regular vibrations, (ii) some degree of rise and fall of the pitch caused by the rapid and slow rates of vibrations, and (iii) rhythm, distinct or indistinct. Keeping these three principal characteristics in our mind we may broadly define music as a conscious effort to create an idea or feeling by repeating for some time, rhythmically, the special combinations of the musical sounds produced at different pitch-levels, the number of such pitch-levels being preferably more than one.

Of the three characteristics of music mentioned above, the second one, i.e. the rise and fall of the pitch, is most important. Roughly speaking, the range between the low and the high pitch, which may also have some other intervals or pitch-levels between them, is called the musical scale. The most developed musical scale is an octave made of eight major or *suddha* notes divided into two tetrachords. We have been using this octave-scale in different parts of the world for the last two thousand years or so. This familiarity may have generated in many of us a feeling that music and octave-scale are synonymous. But music with shorter scales mostly confined to the first tetrachord (i.e. made of \* Sa, Re, Ga and Ma of Classical Indian music) is also quite possible, and is found commonly among culture-groups in India and other places.

From ancient times we are having in India traditions of both the varieties of scales, i.e. the octave and the shorter scales confined to the first tetrachord. In the Classical music of India or *raga*-music a scale

---

\* We will use the symbols that are employed in the Classical Indian music to denote the different notes in a scale. Following is a list of these symbols with their approximate equivalents in the Western music shown in the brackets : Sa (Do) *komal* (flat) re, *suddha* Re or Ri (Re), *Komal* ga, *suddha* Ga (Mi), *suddha* ma (Fa) *tivra* or *kari* (sharp) ma, Pa (Sol), *komal* dha, *suddha* Dha (La), *komal* ni and *suddha* Ni (Si) The tonic Sa has been treated here, as is the custom, as equivalent to C of Western music.

## CHAPTER: SIX

### FOLK-MUSIC OF AN AREA

Some aspects of the folk-music of India have been already discussed by us in the previous chapters. We have taken some care especially to determine the scope of the term "folk-music". Instead of treating it from the point of view of folklore, we have tried to describe it against the background of Indian music. It has been found that the Classical music of this country is based on some well-defined musical theories pertaining to the *svaras*, *rasa*, *bhava*, *grama*, *tala-laya*, *murchana-tana*, *raga* and other matters related to them. This music is therefore to be learnt from a teacher.

We may compare the Classical Indian music with the Sanskrit language. Sanskrit being nobody's mother-tongue, one has to learn it first before one can speak it. It is therefore a purely "cultivated" 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".

But the unlettered rural folk speaks his dialect without knowing its phonology and morphology. His speech has a phonology and morphology. But he picks up the grammar of his speech imperceptively. 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 which we have already discussed, and the traditional folk-music which we will discuss now, are 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.

But if the typical rural folk does not cultivate 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 Bengal do not cultivate their

## Appendix

Texts of Bengali folk-songs mentioned in Chapter Six

### A. Functional

#### ভাদ্রমাস ( করমপূজা )

##### ১। ইন্দ্রপূজার গান ( Indra-pujar Gan )

গোগলি কুড়াইতে গেলাম নন্দলালের বিল,  
মাথায় গোগলি ঠেকা<sup>১</sup> উপরে উড়ে চিল,  
দাদা, দে ন<sup>২</sup> বাঁটুল রে বিঁধে (বিক্কে) মারি  
শালা শাঁখচিল।

##### ২। জাওয়ার গান ( Jawar Gan )

আকালে পুষিলি পায়রা দহি ছুধ ভাত গো,  
সময়ে পালালি পায়রা নাহি কিছু ব'লে।  
যতদূর উড়িলি পায়রা ততদূর উড়িব রে  
লাগ<sup>৩</sup> লিব বাঁকুড়া শহরে।  
বাঁকুড়া শহরে এত কিসের লোক লো,  
ঝুমকা ঝোররি<sup>৪</sup> হাট বসে লো।  
তৈঁতুলপাতে ধান ঘাটিলাম পায়রা খদ্বদ<sup>৫</sup> করে লো।  
উঠ ননদ শ্বশুর আইল নিতে লো।  
জাওয়া যে দিলি তোরা হলুদ কোথায় পালি লো।  
পায়রাকে নাম দিব মুক্তা গড়্ গইড়া<sup>৬</sup> লো  
মুক্তাগড়্ গইড়া।  
হুকুরহুকুর<sup>৭</sup> গঁদলু<sup>৮</sup> কোটে ছইল্কে উঠে চাল লো,  
মাইরি শ্বশুর, নাই লুকাই চাল লো।

১. বুড়ি ২. না ৩. সঙ্গ ৪. একপ্রকার কানের গহনা ৫. পায়রার ডানা ঝাপটাই-  
বার শব্দ, ৬. নাম বিশেষ, ৭. টেকির শব্দ, ৮. একপ্রকারের দানাশস্ত।

জ্ঞাতব্য : ১. সংকলিত প্রত্যেকটি গানেই 'ল' 'ষ' ও 'স'-এর উচ্চারণ দস্তমূলীয়, অর্থাৎ অনেকটা  
ইংরাজী 'S'-এর মতো। ২. বিকল্প উচ্চারণ বন্ধনীর মধ্যে দেওয়া হইয়াছে।

৩। ধুমড়ি ( ধুমড়ি ) নাচের গান ( Dhumri-nacher-Gan )

(ক) উপর ডালে কারিকুরি<sup>১</sup>

নামো ডালে<sup>২</sup> বাসা,  
ধইরব ধইরব মনে করি  
মনে বড় আশা ।  
একদিনের হলুদবাটা  
তিনদিনের বাসি,  
কোন ঘাটে সিনাবো<sup>৩</sup> ঠাকুরঝি  
সঙ্গে নাই মোর দাসী ।  
খাব না খাব না বঁধু ওহে  
কালো মুরগীর মাস,<sup>৪</sup>  
আমার তরে এনে দিও ওহে  
দহের মাগুরমাছ ।

বঘী<sup>৫</sup> আছে আইড়ে<sup>৬</sup> বইসে,  
বঘা<sup>৭</sup> গেছে মাছ ধইরতে গো ।

( মরি হায় হায় )

ঘুরিতে ফিরিতে বঘা গেল পরদেশে,  
বঘী কাঁদিস না লো তোর বঘায় মাছ ধইরছে ।

(খ) হরিনামের মালা সবাইর গলায়,  
দেখ, দাঁড়িয়ে আছেন হরি কদমতলায় ।  
নানা নারে না...না না নারে না... ..  
কুলি কুলি<sup>৮</sup> আইসবে বঁধু  
বসবে বারনে,<sup>৯</sup>  
তামাক খাবার লছনা<sup>১০</sup> ক'রে  
চাইবে নয়নে ।  
কোথাকার বিদেশী বন্ধু রাস্তায় চ'লে যায়,  
দেখি বন্ধুর বিবেচনা কার ঘরে সামায় ।

১. একজাতীয় পাখি ২. নিচু ডালে ৩. স্নান করিব ৪. মাংস ৫. স্ত্রী বক ৬. জাল  
৭. পুরুষ বক ৮. দুই সারি বাড়ির মধ্যবর্তী পথ ৯. বেড়া ( বিকল্প পাঠ 'বাধনে' ) ১০. ছলনা

- (গ) আমার গুণের বঁধু (বন্ধু)  
 খেতে দিব মধু,  
 নয়নে নয়নে ছুজন থাইকব গো,  
 তামাসা দেইখব গো।

### ৪। খেড়িয়া গান ( Kheria-Gan )

রাই দে<sup>১</sup> বহালে<sup>২</sup> কাশি,  
 জি<sup>৩</sup> ছেইলায় বাজায় বাঁশি,  
 যখন কাশির ফুল ফুটে যায়,  
 বিটি-ছেইলার<sup>৪</sup> কুল রাখা দায়।

### আশ্বিনমাস ( হুর্গাপূজা ও দশহরাউৎসব )

#### ১। কাঁঠিনাচের পদ বা গান ( Kanthi-nacher Gan )

- (ক) যখন জন্মিলি নিমাই নিমতরুতলে রে  
 (ওরে) হ'য়ে কেন না-মরিলি না-করিতাম কোলে রে :  
 করতাম না, করতাম না,  
 হায় গো কোলে করতাম না,  
 হ'য়ে কেন র'য়ে গেলি,  
 কোলে করতাম না, করতাম না।  
 কটিতে ঘুড়ুর (ঘুঙ্গুর) দিলাম পায়েতে নূপুর (নপুর)।  
 ( ওরে ) নূপুর আপনি বাজেরে,  
 নিমাই রে, নিমাই রে  
 রাঙা (রাঙ্গা) পায়ে সোনার নূপুর আপনি বাজে রে।  
 সোনার নূপুর বাজাতে হয় না।  
 কটিতে ঘুড়ুর দিলাম পায়েতে নূপুর,  
 (ওরে) চ'লে গেলে বাজিত রে শুনিতাম নূপুর রে।

(ওরে) নিমাই, হাতে খাড়া বালারে,  
 (ওরে) সাধ ক'রে দিলাম নিমাই হাতে খাড়া বালারে ।  
 (ওরে) নদীয়ার বালকের সঙ্গে কে করিল খেলা রে ।  
 সাধ ক'রে দিলাম বিয়ে কুলীনের ঝি রে ।  
 বিয়ে দিয়ে দিলাম রে,  
 হায়রে, বিয়ে দিয়ে দিলাম রে,  
 নিমাইয়ের কেন বিয়ে দিয়ে যে দিলাম রে ।  
 ওরে নিমাই রে, নিমাই,  
 তোর বিহনে আমি নদীয়ায় কেমনে রব ।  
 কেমনে রব রে,  
 হায়রে, আমি কেমনে রব রে ।  
 একাকী এ-নদীয়ায় আমি কেমনে রব ।

( অসম্পূর্ণ )

(খ) নিকড়িয়ার মুখের বাণী, নিকড়িয়া বাঁশি,  
 (ওগো) জলে ভেসে গেল আমার কাঁথের কলসী (গো) ।  
 কতদূর গিয়ে আমি অঞ্চল খুলে দেখি (সখিরে)  
 কোন পথে পালিয়ে গেল আমায় দিয়ে ফাঁকি ।  
 ঝাড়ের বাঁশ রে তুই কোথাকারে থাকি রে (সখি রে) ।  
 কতদূর গিয়ে আমি.....আমায় দিয়ে ফাঁকি ।  
 যে-ঝাড়ের বাঁশ রে তুই ঝাড়ের নাগাল পাব

(ও ঝাড়ের নাগাল পাব)

ডালেমূলে উপাড়িয়া যমুনায় ভাসাব ।  
 কাশীরাম দাসে কয় বাঁশির কী দোষ আছে গো ।  
 গোবিন্দ দাসে বলে বাঁশির কী দোষ আছে গো ।

(বাঁশির কী দোষ আছে গো)

যা বলে মুরলীধারী তাই বলে সে বাজে গো ।

## ২। খেমটানাচের গান ( Khemta-nacher Gan )

(ক) আজকে নিশি স্বপনে দেখেছি শ্যামঘনে  
 বঁধু এসে বসিল পাশেতে  
 সজনী, চুম দিল হাসিতে হাসিতে ॥  
 বলিল মরম কথা জুড়াল প্রাণের ব্যথা  
 আলিঙ্গনে আলাপনে খুশিতে  
 সজনী, চুম দিল হাসিতে হাসিতে  
 আমারে রাখিয়া বামে নিরালাতে কুঞ্জবনে  
 ডেকেছিল রাধা ব'লে বাঁশের বাঁশিতে  
 সজনী, চুম দিল হাসিতে হাসিতে ॥  
 সে-মধুর স্বপনের কথা পাঁজরে রয়েছে গাঁথা ;  
 বিপিন সেরূপ চায় ভালবাসিতে  
 সজনী, চুম দিল হাসিতে হাসিতে ॥

(খ) কুলি কুলি<sup>১</sup> যেতেছিল ক'রে বন্ধু ভালাভালি<sup>২</sup>,  
 আঁখি ঠের না বন্ধু আঁখি ঠের না—নবীন বয়সে  
 আমার প্রেম জাগে না ।  
 বার বছর বয়সেতে ডর লাগে প্রেম করিতে,  
 আমি করি হে মানা বন্ধু করি হে মানা  
 নূতন যৌবনে আমার হাত দিয়ে না ।  
 হয়েছে কুসুম কলি, ফুটে না, আছে দেরি  
 ভেঙ্গে দিয়ে না অঙ্কুর ভেঙ্গে দিয়ে না,  
 ভেঙ্গে দিলে হে বন্ধু আর হবে না ।  
 যখন বন্ধু সময় হবে দিব প্রেমের ছয়ার খুলে  
 ভুলে যেয়ো না বন্ধু ভুলে যেয়ো না—  
 গৌরাজ ব'লে বুক শেল দিয়ে না ।

১. দুই সারি বাড়ির মধ্যবর্তী পথ ২. এদিক ওদিক তাকাইয়া

## কাৰ্ত্তিকমাস ( কালীপূজা ; গো-মহিষাদির পূজা ও উৎসব )

### আহিৰা গান (Ahira Gan)

১। আৰে (যোগে) আহিৰে' কোনকা<sup>১</sup> শিং ভালা<sup>২</sup>  
হেকুজাবেকুজা<sup>৩</sup> রে  
আহিৰে' কোনাকা শিং রে চাতুৰা<sup>৪</sup>  
আৰে কোনাকা শিং ভালা কান পইঠে<sup>৫</sup> ঘূৰ এ'  
কোনকা শিং কোৱলপং<sup>৬</sup> ।  
আৰে আহিৰে মইষিনীৰ শিং ভালা হেকুজাবেকুজা  
কাড়াকা<sup>৭</sup> শিং চাতইরা  
ভেড়াকা শিং ভালা কানপইঠে ঘূৰএ  
ভগবতীৰ<sup>৮</sup> শিং কোৱলপং ।  
কেহয়ত আন এ<sup>৯</sup> লতা বল পাতা<sup>১০</sup> যে আহিৰে  
কেহয়ত আনে কাদালেওয়া<sup>১১</sup>  
কেহয়ত আনে চূয়াচন্দন  
ব্যাকুলিত করে মহমহ<sup>১২</sup> ।  
মইষিনী আনএ লতা বল পাতা  
বুড়া কাড়া আনে কাদালেওয়া  
শিরোমণি<sup>১৩</sup> আনে চূয়াচন্দন  
ব্যাকুলিত করে মহমহ ।  
আহাৰে তানা নানা...  
উঠৰে পুতা<sup>১৪</sup> জাগৰে পুতা  
সিৰি<sup>১৫</sup> মইষি কৰৰে ময়দান ।  
হাম<sup>১৬</sup> নাহি উঠব  
হাম নাহি জাগব  
হাম নাহি কৰব ময়দান ।  
ডুঙৰি-কা<sup>১৭</sup> ধাৰে ধাৰে বুনল<sup>১৮</sup> ময়<sup>১৯</sup> ধান,  
সেই ধান খেয়ে গেল মেজুৱাৰে<sup>২০</sup> ॥

১. গো-পালক ? ২. কাহাৰ ৩. ভালো ৪. আকাৰীকা ৫. চওড়া ৬. কানৰ  
চাৰিদ্দিকে ৭. ঘোৰে ( = ঘোৱানো ) ৮. ঋজু, ৯. পুৰুষ মহিষেৰ ১০. গোকৰ ১১. অ'নে  
১২. লতাপাতা, ১৩. কাদা ১৪. মৌ মৌ, ১৫. পোক, ১৬. পুত্ৰ, ১৭. ত্ৰী ১৮. আমি,  
১৯. ছোটো পাহাড়ৰ ২০. বুনলাম ২১. আমি ২২. ময়ূৰ

২। অহিরে আসিন<sup>১</sup> বাইরাতে<sup>২</sup> কাৰ্ত্তিক<sup>৩</sup> সামায়<sup>৪</sup> রে  
 পড়ি গেল দ্বিতীয়া-কা<sup>৫</sup> চাঁদ রে।  
 দিনে যে দিনে গোয়া<sup>৬</sup> চাঁদ ও যে দেখলো  
 ঘুরি চলি আগু<sup>৭</sup>রে।  
 অহিরে, আর দিনে যে দিনে চাঁদ ও যে দেখ লো অহিরে,  
 মর<sup>৮</sup>পরব ঘুরি চলি আগু<sup>৭</sup>রে।  
 (গালবাচ্চ)  
 আজুকা<sup>৯</sup> দিনে বাবা জাগিয়ে স্মৃতবে<sup>১০</sup>  
 আগুসালে<sup>১১</sup> আছে মহাদেব।

৩। রাধে গোবিন্দ জয়,  
 হরি বিনে রহিতে নারি হো।  
 হরি আমার আধা-প্রাণের সহী।  
 (আরে) ভাইবন্ধু সকল পর,  
 নারীরে জোগাইল ঘর,  
 নারীকে তো কে করে আদর।  
 করকটার<sup>১২</sup> উপরে কুড়াইরেরই<sup>১৩</sup> চট<sup>১৪</sup> হো  
 হবকি ডবকি<sup>১৫</sup> উঠে বান!  
 কে রে কাটিলী তোরা চুয়-চন্দনের গাছ  
 মহকি মহকি<sup>১৬</sup> উঠে বাস।  
 ডুঙুরি-কা<sup>১৭</sup> ধারে ধারে ফুটল ধাদকিয়া<sup>১৮</sup> হো  
 যত পাখি চুহি চুহি<sup>১৯</sup> যায়।  
 পাঁড়কি পাকড়িয়া<sup>২০</sup> চুহিতে না পারে গো  
 এদিক ওদিক নজর চালায়।

১. আসিন ২. বাহির হইতে ( = চলিয়া যাইতে ) ৩. কাৰ্ত্তিক ৪. প্রবেশ করে ৫. সম্বন্ধসূচক বিভক্তি. ৬. গো-শব্দ হইতে জাত বিশেষণ ৭. আসিয়াছে ৮. আমার ৯. আঙ্গিকার  
 ১০. ঘুমাইবে ১১. সম্বন্ধে ১২. টিন ( corrugated tin ). ১৩. কুঠারেরই ১৪. চোট  
 ( = আঘাত ) ১৫. টেউয়ের পর টেউ ১৬. মৌ মৌ ১৭. ছোটো পাহাড়ের ১৮. একজাতীয়  
 ফুল, ১৯. চুমিয়া চুমিয়া, ২০. একজাতীয় গাছের নাম।

৪। কোন দেশের কারিকর  
 বানাইল মন্দিরঘর  
 চাকুলাইত<sup>১</sup> দিল রে দালান।  
 দালানের এমনি গুণ,  
 কাছে দেখায় বৃন্দাবন  
 কোন দেশে গেল কারিকর।  
 হে তারে তানা নানা...  
 বেগুনবাড়িয়ে<sup>২</sup> পানভাসা<sup>৩</sup> কুলা হো  
 সেই কুলা রাজা<sup>৪</sup> উড়ি যায়।  
 (আর) ছাঁচের<sup>৫</sup> উপরে বোরহইলের<sup>৬</sup> বাসা গো  
 দেখে শুনে মন মানে না।  
 হলুদ কাপড় রাজা শাড়ি  
 টিকুইরেরই<sup>৭</sup> ফোঁটা হো  
 সেই কাপড় টাঙ্গনায় বুলিছে।  
 উয়লাকার<sup>৮</sup> বেটিয়া যমুনাকে যায় রে  
 মাজু<sup>৯</sup> ঘাটে করব সিনান।  
 তেল হলুদ বিনে না সিনাবে<sup>১০</sup> রুখালো<sup>১১</sup>  
 সিন্দুরে কাজলে সবাকার।  
 তারে তানা নানা...হো।  
 হোলির সাজাত সব ছয়ারে দাঁড়ায়ে রে  
 উঠ বাছা রামকানাই রে হো।  
 ছোটটিও দ্বিদি বড়টিও দ্বিদি  
 চল দ্বিদি পানি আনিতে।  
 পানিয়া ঘাটে গাগরি না ভরে  
 চল দ্বিদি ঘর ঘুরি যাই।  
 কাঁখে নিলাম গাগরি  
 চলি গেলাম পোখুরি<sup>১২</sup>  
 এড়ির<sup>১৩</sup> ধমসায়<sup>১৪</sup> চলি যায়।  
 তারে নানা নানা..

---

১. একটি গ্রামের বা শহরের নাম ২. একটি গ্রামের বা শহরের নাম ৩. ? ৪. রাজা  
 ধূলি ? ৫. ঘরের ছাউনির বাহিরের দিকের বর্ষিত অংশ (eaves) ৬. বোলতার ৭. ? ৮.  
 ব্যক্তিবিশেষের নাম ৯. মাঝ ? ১০. বান করিবে ১১. রুক্ষ ১২. পুহুর ১৩. পাছাড় ১৪.  
 কোরে কোরে পা কেঁদিয়া

- ৪। (ক) মনে করি পারকুল<sup>১</sup> যাব পারকুল যাওয়া হ'ল না।  
 ই<sup>২</sup> বছরটা যেমন তেমন আর বছরকে রইব না।  
 দে গো দিদি দে গো রংগুলা, আমি যাব কখন ফুলতলা।  
 দে গো দিদি দে গো রংগুলা। মনে করি.....রংগুলা।
- (খ) তোরে দেখলে আমি হই পাগল, তুই লো জানি নয়নের কাজল।  
 তোরে না-দেখিলে হই পাগল, তুই লো জানি নয়নের কাজল।
- (গ) মেদনীপুরে দেখে আইলাম একটি খামে ঘর আছে।  
 উপরে খোলকীর্তন বাজে, মধ্যে হরিবোল দিছে।  
 লাগব লি<sup>৩</sup> আয় লারবি<sup>৪</sup> ছাড়াতে।
- (ঙ) ভাইয়ের শালা সাক্ষাৎ-ই বটে, পান দিলটা কে বটে ?  
 বেলপাহাড়ীর কণ্ট্রোলের শাড়ি, পরে গেলে ভাইলব<sup>৫</sup> না,  
 যার সঙ্গে যা মনবিচ্ছেদ প্রাণ গেলে রা কাইড়ব না।  
 যা গো ধনি, যা গো মানে মানে (আমি) হেরব না হুনয়নে।

তোকে যে গো বলেছিলাম আগছয়ারটি বেঁটাতে।  
 এককণা লো মুড়ি দিব হাবলা<sup>৬</sup> মুখে তবলাতে।  
 লাইগব লি আয় লারবি ছাড়াতে তোরা ডাকবিতোদের সঙ্গীকে।  
 তোদের পাড়া যাব না লো সই, তোদের ডেমড়া<sup>৭</sup> চোখে কাজল কই।  
 ভালবাসা বলেছিল পৌষমাসে কাপড় দিব, ভালয় ভালয় পৌষ ফুরাল।  
 ভালবাসা নাই দিল, পৌষ ফুরাল মাঘ ফুরাল ভালবাসা নাই দিল।  
 ভালবাসার আশা করব না, কাপড় দিলেও কাপড় লিব না,  
 তোরা যাইস না গো বেগুনবাড়ি, ছিঁড়ে যাবে কণ্ট্রাইলা শাড়ি।

১. ছানবিশেষের নাম ২. এই ৩. নিরে ৪. না পারিবি ৫. দেখিব না ৬. 'মুখে'র বিশেষণ  
 ৭. ভাগর

## B. Non-functional

### ১। পঁতানাচের গান (Panta-nacer Gan)

- (ক) হিমালয়ের কাদাজল কাসাইয়ে নামিল রে।  
লাইড়াদের মরণ ভালো পানসি ডুবিল রে।  
তানা নানা...
- (খ) কৃষ্ট কদমতলে বস্ত্র (বসন) হরণ করে,  
বসন (বস্ত্র) তুলিয়া রাখে ডালে সারি সারি।  
জলমাঝে গোপী লাজে মরি।  
ওহে হরি গিরিবর, যাইব কেমনে ঘর  
শাশুড়ী ননদী ..( অসম্পূর্ণ )
- (গ) কুমুম তুলিতে আমি গেছিলাম কাননে কালো ভ্রমরায় বিধিল পরানে  
কুমুম তুলিতে... .. কাননে মনে রেখ বঁধু শয়নে স্বপনে।  
কালো কালো কালো কালো নয়নে মনে রেখ.. .. স্বপনে।

### ২। জুমুর গান (Jhumur Gan)

- (ক) বিধাতার অবিচারে জগৎ সংসারে—দেখে শুনে লাগে চমৎকার।  
রাহুগ্রস্ত দিবাকর কলঙ্কিত শশধর—কুপণের ধনের আগার।  
রূপ দিল চপলার স্বর দিল কোকিলার যুবতীর বার্ষিক্য সঞ্চার।  
দরিদ্রতা কবিকুলে লবণাক্ত সিদ্ধুজলে প্রেম বিচ্ছেদে একি ব্যবহার।  
ভালবাসিবনা আর ভালবাসিব না আর।  
ভালবাসার প্রতিফল পেয়েছি ভালবাসিব না আর।  
লোভেতে মরায় মীন শরেতে দন্ধ হরিণ অনলে পতঙ্গ পুড়ে মরে।

তবে কেন ভালবেসে পোড়া প্রণয়ের আশে মনপ্রাণ সমর্পিয়ে  
 করেছিলাম সার—ভালবাসিব না আর ।  
 দেখ দেখ স্নমময়ে সকলেই বন্ধু (কিন্তু) অসময়ে কেহ কারো নয় ।  
 যেন রবি সরসিজ্জ কিরণে প্রফুল্ল করে বারি বিহীন হ'লে পরে  
 করে দগ্ধকার—ভালবাসিব না আর ।  
 তাই বলি বারে বারে আর যেন কেহ করে কদাচ ভালবাসিয়ো না ।  
 পরে দিলে ভালবাসা হবে দারুণ দুর্দশা সুখ আশা কভু মিটিবে না ।  
 জেনে শুনে এই কথা গো খাবে ভালবাসার মাথা  
 শেষে হবে প্রণয়ে ধিক্কার—ভালবাসিব না আর ।

(খ) এমন সুন্দর যৌবন ধ'রে কেন রাখিস ও ধন  
 কি হবে সে ফুলরতন যে-ফুল গন্ধ না-বিলায় ।  
 ও ভাব ক'রে নে গো মোর সাথে দেখ বেলা যে ব'য়ে যায় ।  
 তোর যৌবন কুঞ্জবনে ডাকছে কোকিল ক্ষণে ক্ষণে  
 তুই কেন সেই ঘরের কোণে ব'সে আছিস পাশুরায়'  
 ও ভাব ক'রে নে.....ব'হে যায়  
 যৌবনের মধুর আনন্দ যে পায় না তার ভাগ্য মন্দ ।  
 বিপিন বলে রূপঙ্কর গন্ধ দেনা তোর বিলায় ।  
 ও ভাব ক'রে নে.....ব'হে যায় ।

(গ) একে খরখইসা<sup>১</sup> গা, তায় আবার ফাটা পা  
 জল পালে<sup>২</sup> দ্বিগুণ উঠে বাড়িয়া রে বিধাতা, জাড়ে<sup>৩</sup> পরান গেল ছাড়িয়া ।  
 মাঘমাসের জাড় বড়, ছিঁড়াছিঁড়ি<sup>৪</sup> যোগাড় কর, পেটপিঠ সকইল গেল চুঁইয়া<sup>৫</sup> ।  
 রে বিধাতা, জাড়ে পরান গেল ছাড়িয়া, লবলইবা<sup>৬</sup> বসন কালো  
 তারাই নাকি ঘুমায় ভালো, রে বিধাতা, জাড়ে পরান গেল ছাড়িয়া ।

১. পাসরিয়া ? ২. কর্কশ ৩. পাইলে ৪. নীতে ৫. হেঁজা কাপড়চোপড় ৬. শুকাইয়া ?

- (ঘ) পাতালেতে ছিলে কালী শ্রীরাম লক্ষ্মণে নিয়ে এলি মাগো ওমা কালী,  
মর্ত্যভূমে এসে পূজা নিলি, মা নিলি নমঃ নমঃ ওমা কালী ।  
হনুমানকে সঙ্গ করি নিয়ে গেলে মা মর্ত্যপুরী ।  
মায়ের গলে ছলে মুণ্ডমালা ত্রিভুবন করেছে আলা, মাগো ওমা কালী  
কারে মা তুই জনম কাঙ্গালী কাঙ্গালী নমঃ নমঃ ওমা কালী  
পরেশ কহে কৃতাজলি—নেই দোয়াত নেই কালি, মাগো ওমা কালী,  
দয়া ক'রে এ-অধমে দিয়ো পদধূলি গো ধূলি নমঃ নমঃ ওমা কালী ।
- (ঙ) ফুলশরে গো আমার বিঁধিছে হিয়া, প্রেমশরে গো আমার বিঁধিছে হিয়া ।  
অনলিতে<sup>১</sup> অ বিশবা<sup>২</sup> শুনে যা গো আমার একটি কথা,  
আমার শ্রামকে এনে দে লো বেঁধে প্রেমডোরে তোরা ।  
ফুলশরে লো আমার বিঁধিছে হিয়া ।  
কথাটি গো বলবি গোপনে, মথুরার লোক যেমন কেউ না জানে  
আমার শ্রামকে.....বিঁধিছে হিয়া ।  
প্রেমের জ্বালা কতই বা স'ব বৃন্দাবনে আর না র'ব ।  
হেন চলনাথে ভনে আর কাঁদায়ো না রাখায় ।  
ফুলশরে.....হিয়া  
শ্রামকে আমার বেঁধে রেখেছে কুটিল কুবুজায়<sup>৩</sup> ।

## অগ্রহায়ণ—পৌষ মাস ( পৌষলক্ষ্মীর পূজা ও উৎসব )

### টুসুর গান (Tusur Gan)

১। মাগো মাগো ফুল<sup>১</sup> করিব ফুলকে আমার কি দিব।  
বকুলতলায় হাট বসেছে ফুলকে ফুলম তেল<sup>২</sup> দিব।  
ফুলম তেলের শিশি আধভরা,  
তোকে গাল দিব রে খালভরা<sup>৩</sup>।  
মাগো মাগো.....কি দিব।

২। (ক) হদবইদা<sup>৪</sup>শ্যাম উঠেছে গাছে  
ও যে ডাল ভেঙ্গে প'ড়ে গেছে।  
(খ) সাপের মাথায় হাত দিলি কেনে ?  
তোরা মরবি গরল বিষমে।  
তোরা মরবি বিষের যাতনে।

( এই গানের ছ'-একটি পদ অস্পষ্ট )

(গ) আমার টুসুর চায়ের দোকানে  
বাবুরা খাচ্ছে সবাই চা কিনে।  
আমার টুসুর চায়ের দোকানে, ওলো চায়ের দোকানে।  
ব'সে ব'সে খাচ্ছে সবাই হিন্দু আর মুসলমানে।  
জাতির বিচার করে না তারা খাচ্ছে সবাই একমনে।  
আমার টুসুর চায়ের দোকানে  
বাবুরা খাচ্ছে সবাই চা কিনে।

( এই গানের ছ'-একটি পদ অস্পষ্ট )

৩। ইস্টিশনে ছাড়ব গাড়ি।  
নামতে হবে স্টেশনে।  
চল লো দিদি চল লো স্টেশনে।  
( এই গানের বাকি অংশ অস্পষ্ট )

১. বন্ধু ২. গন্ধতেল ৩. ভীষণ ( শব্দটি পালাগালির বিশেষণ হিসাবে ব্যবহৃত হয় )

## INDEX

- abhang*, 19  
*abhiri (raga)*, 22  
*abhoga*, 7  
 Abor, Adi (tribe), 54  
 Abujh-Maria (tribe), 11, 56, 57  
 account, 18, 29  
 acculturation, 5-6, 10-11, 22, 50, 68-  
*Adi-raran*, 12  
*adi tal*, 42  
*agamani*, 12  
*Agrahayana*, 77  
 Agrawala, V. S., 25, 27  
 acculturation work and music, 11, 12, 16, 60, 70-  
*ahira*, 69, 71, 76-77, 78, 79  
*alap*, 6, 30, 40  
*Alhaiya (raga)*, 64  
 All India Radio, 22  
 almanac, 70  
 ancestor, 17  
 Andaman and Nicobar Islands, 16  
 Andamanese, 40, 53, 54  
 Andh (tribe), 22  
*andhri (raga)*, 22  
 anklet, 52  
 anonymous song, 24  
*antara*, 7  
 Anthropological Survey of India, 7-8  
 Anthropology, 10, 11, 60  
*anudatta*, 6, 18, 49  
*anuvadi*, 31, 61  
 Apabhramsa, 4, 44  
*apara-vidya*, 18, 27  
 Apsaras, 21  
 Archer, W. G., 14  
*archik*, 47, 48  
 Aryan, 21  
*Asarh*, 25  
 ascending, 31, 50, 59, 62, 63  
 Assam, 22, 51, 56  
 assonant, 31  
*asthagi*, 7  
 Astronomy, 20, 27  
 Asvin, 74, 75, 76  
 asymmetrical rhythm, 6, 13, 38, 39, 40, 44, 51, 72, 73, 74, 75, 77  
 Atharva-Veda, 21  
*ati-bilambita*, 39  
*ati-druta*, 39  
*at-tal*, 42  
 auspicious song, 16  
 Austro-asiatic, 55, 56  
*avarohana*, see "descending"  
 Badaga (tribe), 58  
 Bagal, 68  
 bagpipe, 21  
*bakura*, 21  
*bali-parab*, 16  
 ballad, 42, 43  
*Banga-Darshan*, 36  
 Bankura, 25, 68  
 Bastar, 51, 52, 56, 57  
 beat, 37, 38, 41, 43  
*behag (raga)*, 63  
 Belpahari, 56, 57  
 Bengali, 3, 67, 68, 69, 70 ;  
 —literature, 34 ;—metre, 44 ; music, 10, 12, 50, 51, 52  
*Bhadra*, 25, 70-74  
*bhairava (raga)*, 31, 32, 62  
*bhairavi (raga)*, 31, 62 ;—  
*that*, 64  
*bhajan*, 5, 15, 19, 23, 26, 67  
*Bhakti-school*, 19  
 Bharata, 6, 22, 25, 32, 47, 61, 62, 65  
 Bharat-Natyam, 34  
 Bhatkhande, N. V., 14  
 Bhatra (tribe), 27  
*bhava*, 66  
*Bhavisyottara Purana*, 26  
 Bhimdeo, 27  
*bhimalasri (raga)*, 62  
*bhotta, votta (raga)*, 22  
 Bhumiya, 68  
*bhupali (raga)*, 62  
 Bhuyan (tribe), 52, 54, 55  
*Bibidha-Prabandha*, 36  
 Bihar, 22, 25, 68, 69, 78  
*bihari (raga)*, 24, 53  
*bilambita*, 38 ;—*madhya*, 39  
*bilaval (raga, that)*, 63-64  
 bimusalism, 67  
 body-sound, 29  
*bol*, 41, 42  
 Bomman, 17  
 Bonda (tribe), 34, 36  
 borrowed culture, 41  
 Bow and Arrow ceremony, 43, 59  
 bow and arrow, worship of, 12  
 BPM, 38  
 BPS, 38  
 Brahmi, 4  
*Brihad-desi*, 19, 22.  
 Bundelkhand folklore, 27  
 Burrow, T., 27  
 Calicut, 58  
 caste, 4, 7, 9, 10, 51, 57, 68, 69 ;—music, 11  
 cattle-festival, 25  
 Celtic mode, 35  
 Census, 1961, 21, 22  
 central India, 11, 25, 51, 52, 56, 57  
 ceremony, 11, 12, 16, 25  
*Chandah-sutra*, 71  
 Chandidas, 42  
 change in culture, 11, 12, (see also "acculturation")

- in music, 10, 11, 13  
*changu*, 52, 54 ; —*geet*, 55  
*chara*, 50  
 Chatterji, Bankim Chandra, 36  
 Chedalayam, 17  
 chief girl-singer, 16  
 China, 35  
 Chingeri Appan, 58  
 chorus, 39, 49, 53, 54, 72, 73, 74, 75, 77  
 Chotanagpur plateau, 22  
*chowtal*, 41  
 Christian, 57  
*Cilappatikaram*, 25  
 cinema, 11  
 Classical Indian music, 5, 6, 7, 9, 10, 15, 16, 19, 20, 23, 24, 26, 27, 30, 32, 33, 35, 38, 39, 40, 43, 46, 47, 50, 55, 60, 62, 63, 64, 67, 73, 74  
 Clements, E., 14  
 commensal restriction, 4  
 communication, 17, 18, 24, 28, 30, 33, 34-35 ; (see also "language" and "meaning")  
 communication with god, 11, 18, 34  
 Comparative folklore, 42 ;—  
   Musicology, 9  
 complex culture, 13  
 consh-shell, 35  
 consonance, 31, 53  
 consonant, 29, 30  
 conventional art, 24  
 Coomarswami, Ananda, 14  
 couplet, 44  
 creation song, 54  
 croaking, 51  
 crooning, 51, 58, 57  
 cultivated music, 4-5, 14, 15, 24, 26, 28, 41, 44, 66, 67 ;—  
   folk-music, 5, 15, 19, 23, 26, 40, 67 ;—speech 21  
 cultural milieu, 23  
 culture, 3, 6, 9, 10, 13, 23, 24, 35, 37, 42, 48, 52, 66, 70 ;—  
   area, 13, 19, 24, 53 ;—  
 dynamism, 43 ;—group, 4, 24, 42, 46, 52, 53 ;—in music, 5, 11, 28, 79 ;—isog-  
   loss, 13 ;—trait, 3, 4, 51, 52 ;—zone, 24  
 cure from illness, 10, 11, 17, 33  
 custom, 15  
*dadra*, 41 ; *druta-dara*, *jalad dadra*, see "khemta"  
*damaru*, 52, 59  
 dance, 11, 18, 34, 43, 51, 52, 58, 59, 72, 76, 79 ;—song, 52, 53, 57  
*danda-geet*, 56  
 Danielou, Alain, 14, 21, 27, 33, 35, 36, 45, 65  
 Darwin, C, 9  
*Dasai* (festival), 56  
 Dattila, 22  
 Day, C. R., 14  
 Deccan plateau, 22  
*deogiri (raga)*, 62, 64  
 descending, 31, 50, 58, 62  
 Descriptive method, 9  
*desh (raga)*, 33, 36  
*deshkar (raga)*, 62  
*desi*, 19, 27  
 devotional song, 55  
*dhamak*, 52  
*dhamar*, 41  
*dhanasri (raga)*, 62  
*Dhanu*, 12  
*dhavasri (raga)*, 62  
*dhima*, 38  
*dholak*, 52  
*dhrupad*, 19, 39, 41, 52  
*dhruva*, 22, 47  
*Dhumri-nacher gan*, 70, 72, 73  
 Dhurwa-Parja (tribe), 11, 56, 57  
 diaphragm, 28  
 didactic art, 18  
 Diffusion, 10, 42  
 dimoric, 41  
*dipaka (raga)*, 16, 32  
 displacement, 43  
 dissonant, 31  
 ditonic, 6, 47, 50, 53, 54  
 divination, 10  
*doli-geet*, 55  
 Dom, Domba, 42, 43  
 drama, 25, 47  
 Dravida (tribe), 22  
*dravidi (raga)*, 22  
 Dravidian, 3, 42, 55, 56, 57  
*driti-bakura*, 21,  
 drone, 49  
 drum, 21, 29, 34, 35, 42, 51, 52, 72 ;—stick, 52 ; drum-mer, 12, 34  
*druta*, 38  
*dui tali*, 42  
 Dule, 68  
*dundubhi* 21  
 Durga, 12, 70, 74  
*durga (raga)*, 62  
 Dussera, 56  
 east India, 51, 52, 56  
 Eastern Ghats, 22  
*ektal*, 41  
*ektali*, 42  
 enculturation, 23  
 entertainment, 16, 17, 18, 19, 25, 28, 57, 72  
 environment, 15  
 Ernakulam, 10, 58  
 erotic, 36, 79  
 Ethnomusicology, 9, 11-12, 14, 26, 28  
 etymology, 27  
 evil spirit, 17  
 evolution, Biological, 9, 10, 15 ;—of art, 18 ;—of music, 9, 19, 44, 48, 60  
 expression in music, 33, 71, 72 ; see also "communication"  
 extra-fast, 39 ;—slow, 39  
 family-style, 33  
 fast tempo, 39  
 father-son motif, 32 ; father-son-grandson, 63  
 female *raga*, 31, 33, 63  
 fertility, god of, 27  
 festival, 11, 12, 16, 25, 52, 55, 56, 58, 59, 60, 70, 78  
 fifth, 33  
 film song, 11  
 fine art, 11, 12  
 fire, 16  
 Flathead Indian, 27

- flat note, 30, 54, 61  
 fluctuating tempo, 39  
 flute, 12, 21, 29, 34, 52, 59  
 folk-culture, 69, 70 ;—dance, 24 ;—festival, 70 ;—lore, 27, 36, 42, 66 ;—motif, 42 ;—religion, 26 ;—song, 24 ;—tale, 16, 27  
 folk-music, 5, 6, 7, 9, 10, 11, 12, 15, 19, 20, 23, 24, 25, 26, 39, 40, 41, 42, 43, 50, 51, 58, 66-79  
 fourth, 38  
 functional music, 6, 25 79  
 funeral tune, 12, 39
- Gadba (tribe), 55  
*gamaka*, 44, 59  
*gandhara*, 30 ;—*grama*, 60  
 Gandhara sculpture, 21  
 Gandharva, 21  
 Gandharva Veda, 27  
 Gangoli, O. C., 27, 36, 65  
 Garo Hills, 22  
*gathik*, 47, 48  
*gaudi (raga)*, 24  
*gazal*, 19  
 Gengis Khan, 35  
*gita*, 18  
*Gita-Bitan*, 36  
*giti*, 22, 23  
 glissando, 49 ; see "*miir*"  
 Gobinda Chandra, 42, 43  
 god, 11, 12, 16, 17, 18, 19, 27, 39, 52, 58, 60  
 Gond (tribe), 11, 22 ; Gondi, 56  
*gondkiri (raga)*, 22  
 Gorakshanath, 36, 43  
 grace, 44, 50  
*grama*, 61  
 grammar, 27, 66  
 Gramophone disc, 15, 23  
 Greek accent, 18  
 Grierson, G. A., 68  
 group-behaviour, 10, 15, 69  
*Gunakali (raga)*, 62  
 Gunhpur, 42, 43  
 Guptas 3  
*gurgal*, 57  
*gurjari (raga)*, 22
- gurumai*, 27  
*hamir (raga)*, 64  
 Hanri, 68  
 Haripa, 43  
 harmony, 29 ; see also "poly-phonic"  
 harp, 21  
 Harshavardhan, 3  
 Haydon, Glen, 14  
 heptatonic, 7, 33, 60, 62, 63  
 Hette, 58  
 hexatonic, 60, 62, 63  
 high culture, 7, 13, 15, 24  
 Himachal Pradesh, 21  
 Himalayas, 3  
*hindol (raga)*, 32, 62  
 Hindu, 3, 4, 57, 70, 74  
 Historical method, 4  
 Ho (tribe), 14  
 Hodgson, B. H., 3  
 human feeling, expression of, 16, 19, 29, 30, 31, 32, 40, 41 ; see also "communication"  
 humour, 17  
 hunting song and dance, 11  
 hybrid, 63
- imagery, 31  
*tman (raga)* 62 ; *that*, 63  
 immersion, 12  
 incantation, 16, 34  
 Indian civilization, 7, 13 ;—culture, 3, 7  
 Indo-Aryan, 3 ;—European, 21  
 Indra, 43, 70 ;—festival, 25-26 ;—*pujar gan*, 72  
 Instrumental music, 21, 29, 38, 41, 42, 51, 52, 54, 50  
 invocation, 12, 16, 17  
 isogloss 13, 69
- Jaina literature, 21  
*jalad*, 38  
*Janmastami*, 69  
*jati*, 7, 22, 65  
*Jawar gan*, 70  
*jet-kalyan (raga)*, 62  
 Jhargram, 67
- jhampal*, 41, 42  
*jhumur*, 79  
 jingling basket, 10, 17  
 Jones, Williams, 14  
 joy, 17  
 Juang (tribe), 52, 54, 55
- Kaanva Veda, 49  
 Kadar (tribe), 10, 11, 17, 59  
*kafi (raga)*, 63 ;—*that*, 64  
*kaharawa, karfa*, 41, 76, 77, 78  
*kalgucut kol*, 39  
*Kali*, 70, 75 ;—*kirtan*, 52  
*Kalidasa*, 26  
*Kalika Purana*, 27  
*kalyan (raga)*, 62, 63  
 Kambatraen, 12, 39, 58  
 Kamboja, 22  
*kanara (raga)*, 53  
 Kanaura (tribe), 21  
*Kanthi-macher gan*, 74-75, 79  
*Karam* (festival), 10, 25, 70, 74, 79  
*kari*, 61, 63  
*karkari*, 21  
*karnati (raga)*, 24  
*Karttik*, 76  
 Katnayak (tribe), 16, 17  
 Katthak dance, 34  
*kaushika, koushiki (raga)*, 32, 62  
 Keonjhar, 52 54  
 Kerala, 10, 16, 52, 56, 57, 58  
 key-note, 49  
*khali*, 41  
 Kharia (tribe), 14, 56, 68 ;—*thar*, 68  
 Khasi Hills, 22  
*khemta*, 41, 73, 76, 77, 78  
*Khemti*, 74-75  
*Kheriya-nacher gan*, 70, 72, 73  
*kheyal*, 19, 31, 36, 39, 40  
*Khol*, 51, 52  
 Kinnara, 21  
 Kirata, 22  
*kirtan*, 5, 10, 15, 19, 23, 26, 40, 51, 52, 67, 74, 75  
*koda, kora (raga)*, 22  
*kol* (flute), 12 ;—*kali*, 11, 56, 58

- Kolam (tribe), 56  
*komal*, 30, 49, 54, 61, 62, 63 ;  
 see also "flat note"  
 Koraput, 16, 42, 55, 57  
 Korku (tribe), 11, 55, 56, 57  
 Kota (tribe), 10, 11, 12, 39,  
 52, 57, 58, 59  
*kousiya* (*raga*), 62  
 Krishna, 34  
*Krushta*, 60  
*Kukubha* (*raga*), 64  
*Kulindi* (*raga*), 22  
 Kumbhakarna Mahimendra,  
 23  
*kumer* (*festival*), 59  
 Kunst, Jaap, 14  
 Kurmi, 68
- laccha-saka* (*aga*), 64  
 Lach, Robert, 14  
*lalita* (*raga*), 31  
 Kunst, Jaap, 14  
 lamentation, 10, 57  
 language, 3, 4, 5, 15, 20, 24,  
 28, 29, 30, 31, 34, 35, 36, 37,  
 43, 47, 52, 56, 66, 67, 68,  
 69 ;—in music 5, 11, 12, 17,  
 27, 31  
*laya*, 7, 38, 39, 44  
 leader, 51, 54, 57, 72, 74, 77  
 leather-instrument, 29  
 legend, 12  
 literary idea, 6 ;—prose, 38  
*Loka-Varta*, 27  
*lokya-dharma*, 25  
 love, 17  
 lowering of tempo, 40  
 Lui Chandra, 43  
 lyrical music, 40
- Macdonell, A. A., 18, 27  
 Macpherson, Stewart, 36  
*madal*, 51  
*madhya* (*laya*), 38 ;—*druta*,  
 39  
*madhyama grama*, 60, 61  
 Madhya Pradesh, 3, 22, 55  
 magic, magical power, 16, 17,  
 37, 38  
 magico-religious, 16, 17, 18,  
 19, 25
- Mahabharata*, 25  
 Mahali (tribe), 68  
 Maharashtra, 19, 22  
 Mahato, 68  
 Maha-Vishnu, 12  
 major note, 46, 57  
*malava* (*raga*), 24, 53  
 Malayan, 10, 17  
 male *raga*, 31, 33, 63  
*malkhous* (*raga*), 62  
*mallar* (*raga*), 16, 36  
 Mallinatha, 26  
*maluha-kedara* (*raga*), 62  
*Mandala-puja* (*festival*), 12  
 Manbhumi, 68, 69  
*mandra*, 62  
*mangala* (*raga*), 62  
*marga*, 19, 27  
 Mari-amma, 17  
 marriage, 3 ;—and music, 11,  
 12, 16, 48, 57, 58, 59  
 Matanga, 5, 19, 22, 23, 30,  
 36, 47, 65  
*matham*, 42  
*matra*, 6, 38 ;—samaka, 44  
 Max-Muller, F., 3, 4  
 Mayurbhanj, 10  
 meaning, 6, 12, 16, 17, 18, 19,  
 28, 29, 34, 37, 61  
 Medium (tempo), 38, 75 ;—  
 fast, 39  
 Meerut, 25  
*megha* (*raga*), 32, 36, 62  
*megha-ranjani* (*raga*), 63  
*mela*, 63  
 melody, 9, 22  
 Merriam, Alan P., 14, 27  
 metal instrument, 29  
 metre, 3-4, 18  
 Metronome, 38  
 Midnapur, 25, 56  
 migration, 35  
*miir*, 49, 58  
 miracle, 16  
 mirthful, 39, 40  
 mixed art, 28 ; mixed  
 rhythm, 41, 44  
 mnemonic syllable, 41, 42  
 mode, see "*raga*"  
 Mohammedan, 7, 36, 57  
 Mongolian scale, 35
- Monier Williams, M., 27  
 moonophonic, 49  
 motif, 42, 43  
 Muchi, 68  
*mudara*, 62  
*mudra*, 34  
 Mullu-Kurumba (tribe), 11,  
 12  
 Munda (tribe), 14, 56 ;—  
 speech-family, 3  
*murchana*, 31, 40
- Muria (tribe), 56  
 musical accent, 18 ;—artistry,  
 19, 20 ;—instrument, 17, 21,  
 24, 29, 51, 52, 55, 59 ;—  
 line, 6, 12 ;—literacy, 24,  
 66, 67 ;—shouting, 51, 57,  
 59, 60 ;—theory, 23, 29, 36,  
 37, 48, 60, 61, 64, 67 ;—  
 trait, 10, 56  
 music, 3-4, 10, 29, 37, 44,  
 46, (definition) ;—and age-  
 group, 10, 20, 71 ;—and  
 culture, see "culture in  
 music" ;—and language, see  
 "language in music" ;—and  
 professionalism, 11, 15, 20,  
 42, 57, 75 ;—and society, 5  
 (see also "society") ;—  
 and sex-group, 10, 20, 78 ;  
 —as a fine art, 11, 12, 28 ;  
 —as a marker of culture,  
 12, 24, 35, 52, 53 ;—as a  
 signal, 28, 34, 25 ; com-  
 munal—, 20, 60 ; divine ori-  
 gin of—, 18, 19, 64 ; ele-  
 ments of—, 37 ; form of—,  
 9 ; function of—, 11, 12,  
 16, 17, 19, 20, 23, 24, 28,  
 39 ; historical study of—,  
 9, 10 ; individualistic—, 10,  
 20, 25 ; matter of—, 9 ;  
 9 ; negro—, 53 ; power of  
 —, 15, 16, 17, 18, 28, 34,  
 37, 60 ; seasonal—, 20, 25 ;  
 secret—, 20 ; secular—, 19,  
 20, 72 ; shamanistic—, 20
- Musicology, 14  
 Mysore, 16, 23  
 mythology see "*Purma*"

- nada*, 47  
 Nadel, Siegfried, 14  
 Naga, 21  
*nagesvaram*, 59  
 Nahal (tribe), 3  
 Naik, 68  
 nail-instrument, 29  
 Narada, 43  
 Nath sect, 34  
 natural participation, 15  
*Natya-Sastra*, 7, 25, 61  
*natyika*, 36  
 NEFA, 54  
 Nepal, 25  
 Nettl, Bruno, 14, 27  
 neutrality, 40  
 New-Year festival, 12  
*nilambari (raga)*, 62  
 Nilgiri Hills, 10, 23, 39, 52  
 Nirukta, 27  
 non-Aryan, 3, 7, 21, 53  
 non-functional (music), 6, 25, 79  
 non-sense, 19, 27, 31, 44  
 North Africa, 35  
 North India, 52, 59, 63  
 North-Indian Classical music, 5, 15, 19, 24, 26, 31, 35, 36, 41, 48  
 notation, 23, 48, 51, 52, 53-59, 71-79  
 note, musical, 22, 30, 31, 33, 39, 40, 47, 48, 50, 51, 74  
  
 observation, 15  
 octave, 6, 46, 49, 50, 53, 57, 60, 62, 74, 75, 77  
*odava*, 47, 48, 61, 62  
*Onam* (festival), 12  
 Onge (tribe), 40, 53, 60  
 onomatopoeic, 21  
 oral tradition, 23, 24  
 orchestra, 24, 39, 52, 54  
 Oriental Conference, 47  
 Orissa, 22, 25, 42, 52, 54  
  
 paddy-harvest festival, 12  
 Paduna, 43  
*pakhoaj*, 52  
 pan-Indian, 25  
 Paniyan (tribe), 52, 59  
  
*Panjika*, 70  
*par* (instrument), 17  
 Parambikulam, 17  
 Parayan, 57-58  
 Parvati, 12  
*Pata-nacher gan*, 79  
 pathos, 17  
 patriotism, 10  
*Pausa*, 77  
 Peechi, 17  
 Pengo (tribe), 11, 16, 27, 57  
 pentatonic, 6, 19, 33, 60, 63  
 percussion instrument, 29  
 Persian mode, 35  
 personification, 20  
*phank*, 41  
 phonetics, 18, 29, 66  
*phulasri (raga)*, 62  
 picture (of *raga*), 33  
 Piljain, D. B., 43  
*pilu (raga)*, 63  
*Pingala*, 21  
 pitch, 12, 18, 29, 31, 34, 37, 46, 47, 48, 51, 52, 53, 58, 61, 74  
 poetry, 10, 18, 20, 21, 28, 32, 36, 38, 42, 47, 75, 76  
 poignant, 40  
*Pola* festival, 25, 60  
 polyphonic, 49, 55  
 Pottangi, 55  
*prayer*, 18, 49  
 prayer, 11, 76  
 pre-Aryan, 20, 21  
 pre-pentatonic, 12, 33, 47, 50, 51, 52, 56  
 Primitive culture, 13, 16, 44, 51, 52;—music 4, 12, 13, 19, 20, 23, 24, 39, 40, 43, 44, 46, 49, 52, 53, 54, 60, 63, 79;—society, 11, 12, 17, 18;—tribe, 6, 16, 17, 42, 50, 53, 64  
 prose-verse, 38  
*prosita-bhartrika*, 33, 36  
 prosody, 21, 27  
 pseudo folk-music, 23, 26  
*Puhar festival*, 25  
 Pratisakhya, 34  
*pulindi (raga)*, 22  
*Purana*, 70, 72, 74  
  
*puravi (raga)*, 24  
*puriya (raga)*, 62  
 Purulia, 25  
*Putteri* festival, 12  
  
 quick tempo 38, 39, 40; quickening of tempo, 40  
  
*Rabindra-Sangeet*, see Tagore music  
 race, 3, 4, 9, 35  
 radio, 11, 15  
*raga*, 16, 20, 21, 22, 23, 29, 30, 31, 32, 33, 46, 47, 48, 49, 53, 62, 63, 71;—music, see "Classical Indian music"  
 Ragada, 42  
*raga-giti*, 22, 23  
*Raghu-vamsa*, 26  
*ragini*, 32, 53, 79  
 rain, 16, 27, 70  
 Ramamatya, 63  
*Ramayana*, 44  
 Ramachandran N. S., 14  
*Ramprasadi* song, 10  
 Ranade, G. H., 14  
*rang*, 72, 73  
*rasa*, 66;—literature, 32, 34  
 Ratanjankar, S., 47, 48, 65  
 recitation, 50  
 refrain, 50, 54, 55, 56, 72  
 regional, 23-26, 67  
 religion, 10, 12, 15, 24  
 religious art, 18;—music, 19, 74-78; see also "ritualistic music" and "functional music"  
 repetition, 60  
 rhetorics, 32  
 Rhodes, William, 14  
 rhythm, 9, 12, 13, 18, 29, 37-, 40, 41, 43, 44, 47, 51, 56;—instrument, 51-52, 55  
 rigidity, 39, 66, 79  
 Rig Veda, 21  
 Risley, H. H. 42  
 rite, 3, 15, 17, 25, 60, 70;—ritualistic music, 6, 19, 27, 60  
 Rosenthal, Ethel, 14  
 Rousseu Jean Jacques, 14

- rupak*, 42  
 rural, 7, 20, 23, 25, 26, 66, 69, 79  
  
 Sachs, Curt, 14  
 sacrifice, 18  
 sacred, 39, 74  
 sad, 33  
*sadava*, *shadava*, 47, 48, 61, 62  
*sadja*, 30 ;—*grama*, 60, 61, 62  
*Sahitya-Darpana*, 36  
*saindhavi (raga)*, 24  
*saka (raga)*, 22  
*salanka (raga)*, 63  
 salvation, 19  
*sam*, 41, 43  
 Sama-Veda, 27, 51  
*samik*, 48  
*sampurna*, 47, 48, 61, 62  
*samvadi*, 31, 53, 61  
*sanchari*, 7  
 Sanga-Veda Vidyalaya, 49  
*Sangita-Damodara*, 79  
*Sangita-Makaranda*, 36  
*Sangita-Ratnakara*, 19  
 Sand festival, 16, 27  
 Sanskrit language, 3, 10, 30, 38, 45, 48, 62, 66 ;—literature, 21, 25, 26, 32  
 Santal, 10, 56, 68, 69, 76  
 Sanyal, Amiya Nath, 31, 36, 65  
*saptaka*, 62  
 Sarangadeva, 19  
*saranga (raga)*, 62  
 Satapatha Brahmana, 21  
 Satpura, 22  
*savari (raga)*, 22, 53  
 scale, 9, 21, 33, 46—47, 48, 49, 50, 52, 53, 57, 58, 59, 63, 64, 71, 72, 73, 74, 75, 76  
 Scheduled caste, 68 ;—tribe, 68 (see also "tribe")  
 Scotland, 35  
 script, 4, 24  
 Seeger, Charles, 14  
*sehnai*, 52, 59  
 semantics, see "meaning"  
 semi-caste, 6 ; semi-tribe, 6  
 semitone, 7, 30  
 Sen Gupta, Sankar, 14  
 Sen, Ramdas, 36  
 sex-group and music, 10, 20  
 sense-group, 37  
*Shakti*, 10  
 sharp note, 30, 61  
 shorter scale, 46, 47, 49, 50, 56, 57, 60, 63 ; see also "pre-pentatonic"  
 Siksa, 18, 27, 34, 60  
 Sindh, 24  
*sindhu (raga)*, 24  
 Siva, 12  
*sivaranjani (raga)*, 62  
*Siva-ratri*, 70  
 slow-medium tempo, 39 ;  
     slow tempo, 38, 39, 40  
 small-pox, goddess of, 17  
 snake-charmer's flute, 59  
 sober, 39, 40, 52, 74  
 social behaviour, 23  
 social status of musician, 20  
 society, 7, 9, 10, 11, 12, 20, 24, 28  
 Sohrae festival, 76  
 solo, 24  
 sonant, 31  
 song, 16, 17, 25, 76, 79  
 sorrow, 17  
 sound, 28, 29, 47 ; production of—, 28-29  
 Sound Room, 49, 60  
 South India, 11, 17, 40, 52, 57, 58, 59, 63  
 South Indian Classical music, 5, 15, 19, 24, 26, 32, 39, 41, 42  
 Spanish gitano, 35  
 specialist, 20  
 speech-family, 56  
 spirit doctor, 10, 17, 27  
 spontaneous music, 15, 16  
 sport, 18  
*sri (raga)*, 31, 32  
 Sri Chaitanya, 75  
*Sri Krishna Kirtan*, 42  
*sruti, shruti*, 7, 31, 33, 57, 61, 62  
 state-song, 22  
*stava*, 18  
 stick-dance, 10, 52, 55, 56, 58  
*stoma*, 18  
     z  
*stoma*, 18  
 Strangways Fox A. H., 14, 23, 27  
 stress, 37, 41  
 string-instrument, 29, 44  
 stroke, 41  
 Stumpf, Carl, 14  
 style, 19, 24, 33  
 sub-Himalayan region, 22  
 sub-Veda, 27  
*suddha-kalyan (raga)*, 62, 64  
*suddha (svara)*, 30, 33, 56, 47, 48, 49, 54, 62, 63  
 Sultan Battery, 17  
*sur*, see "tonic"  
 Sutlej valley, 21  
*svara*, 30, 37, 48, 61, 62  
*svarantara*, 48  
*svarita*, 6, 18  
 symmetrical rhythm, 6, 38, 40, 44, 51, 72, 73, 74, 75, 77  
 synchronic method, 4  
 Szabolcsi, Benedikt, 14  
  
*tabak*, 52  
*tabla*, 52  
 Tagore music, 5, 7, 10, 15, 20, 32-33, 67  
 Tagore, Rabindranath, 32, 33, 36, 40  
 Tagore, Sourindra Mohan, 14  
 Taittiriya Samhita, 21  
*takka (raga)*, 53  
*tala*, 6, 7, 33, 38, 40, 41, 42, 43, 51 ; see also "rhythm"  
*tali*, 41  
*tal jhula*, 42  
*tal-pherta*, 40  
 Tamil, 25  
*tan*, 39, 40  
 Tanti, 68  
*tappa*, 19, 39  
*tara*, 62  
 Tax, Sol, 14  
 teacher, 15, 23, 43, 58, 60, 66  
*telena, tarana*, 31  
 temperate scale, 35  
 tempo, 38, 39, 40, 44, 72, 74

- teora*, 41  
 tetrachord, 46, 47, 49, 63 ;  
     tetra-moric, 41, 43 ; tetra-  
     tonic, 6, 19, 48, 50, 54, 56,  
     57  
 Thakur, Onkarnath, 14  
*That*, 63, 71 ; *That-school*,  
     48  
*theka*, 41  
*thumri*, 19, 39  
 Tibeto-Burman, 56  
*tirginat kol*, 39, 59  
*tivra*, 30  
 Toda (tribe), 10, 11, 12, 39,  
     43, 44, 51, 59  
 tonic, 21, 31, 33, 49, 50, 60  
 tradition, 10, 23, 24, 41, 46,  
     52, 56 ; traditional culture,  
     15, 22 ; traditional music,  
     5, 9, 11, 12, 13, 16, 19, 20,  
     23, 35, 39, 41, 43, 50, 60, 69  
 tranquility, 40  
 tribal culture, 21 ;—language,  
     3, 5 ;—music, 4-5, 11, 15,  
     16, 17, 19, 20, 23, 26, 34,  
     39, 40, 41, 42, 43, 50, 51,  
     53-60 ;—society, 13  
 tribe, 4, 7, 10, 11, 16, 19, 21,  
     24, 40, 47, 50, 51, 52, 53,  
     56, 69  
 Trichur, 17, 57  
 tri-moric, 41, 43  
*triputa*, 42  
*trital*, 41  
 tritonic, 6, 19, 34, 40, 48, 49,  
     50, 56, 57, 58, 59  
 trumpet, 21 35  
*tula* (month), 12  
*Tunnetamme*, 17  
 turtle-catching song, 53  
*tusu*, 69, 71, 77  
 Tyagaraja, 19  
 types of Indian music, 26, 28  
*Uccar festival*, 12  
*udara*, 62  
*udatta*, 6, 18  
 uncultivated music, 4-5, 7, 9,  
     13, 15—, 20, 26, 28, 39, 40,  
     41, 44, 66 ;—speech, 21  
 uniform rhythm, 41, 44 z  
 universality of music, 9, 46  
 Urali-Kurumman (tribe), 16,  
     58  
 Urali (tribe), 10, 11, 58  
 urban, 7, 23  
 Urdu, 20  
 Uttar Pradesh, 25  
*Vadi*, 31, 36, 53, 61  
 Vaisnavism, 75  
 Valmiki, 44  
 Vahlika, 22  
 Vallayanceri, 17  
*vana, bana*, 21  
*Vanga*, 22  
*vangali (raga)*, 22  
 Vasu, king, 25  
*vatta-kali*, 11, 12  
 Veda, 3, 4, 27, 49 ; Vedic  
     accent, 18 ;—hymn, 6, 18,  
     49,—literature, 21, 61 ;—  
     metre, 4, 40 ;—music, 5, 6,  
     18-19, 20, 21, 34, 40, 44,  
     45, 49, 60 ;—people, 3,  
     20-21  
 veiled rhythm, 38, 40  
 vibration, 28, 29, 46  
 vigorous, 40  
*vijaya*, 12  
*vina*, 21, 61  
 Vindhya, 22  
 Vishnu, 10, 12  
*Visu festival*, 12  
*vivadi*, 31, 61  
 vocal cord, 28  
 vocal music, 38  
 vowel, 29, 30  
 Vrindavan, 34  
 waist-bell, 52  
 weeding song and dance, 11  
 West Bengal, 10, 25, 56, 67,  
     69  
 Western Ghats, 23, 57  
 Western music, 23, 29, 30,  
     35, 49  
 Wilson, Anne C., 14  
 wind-instrument, 29  
 word, see "language" and  
     "meaning"  
 world-music, 46  
 Wynad, 10, 11, 16  
 Yajur-Veda, White, 49  
*yamani (raga)*, 64  
 Yeotmal, 56  
 zero stroke, 41, 43, 44  
*zilaf (raga)*, 62

