

THE MELODIES OF THE MONSOON: A COMPOSITIONAL ANALYSIS WITH UNIQUE EMPHASIS ON KAJRĪ

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ABSTRACT

In India, the monsoon is both a blessing and a curse; it brings both life and death; it terrifies and enchants. It is both eagerly anticipated and feared; it is both sought and wished away. Furthermore, it is inextricably linked to Indian culture. The rains have inspired some of the most remarkable works of poetry, fiction, music, and painting. People used to hear folk song during the monsoon rains no matter where they live in the country. Alternative music has taken on a new role in popular culture as a result of the popularity of a certain genre of music. The goal of this research is to learn about the history and the genre of the most Bhojpuri folk song "Kajrī," how it relates to other forms of musical expression. Kajrī's communicative and entertainment components will be examined during the investigation. In addition to collecting new data about indigenous cultures' traditions and religious beliefs, the focus was on comparing and assessing the quality of the data. We also used library searches, journals, and book and website pages to gather secondary data. Most of the article is going to focus on Hindustani Music, a style of Indian classical music. As a genre, traditional and semi-classical music has a set of rules and conventions that are followed by talented musicians. Indeed, it is necessary to have a working grasp of the genre to appreciate the tones. The monsoon season, characterized by its lush green landscapes and rhythmic raindrops, has inspired countless musical compositions across cultures. This research paper delves into the intricate world of monsoon melodies, with a particular focus on the Kajrī genre. Kajrī, a traditional North Indian musical form, has a distinct association with the monsoon, capturing the essence of love, longing, and the vibrant atmosphere during this season. This paper aims to provide a comprehensive compositional analysis of Kajrī, exploring its musical elements, historical evolution, and socio-cultural significance. The study employs a multifaceted approach to analyze the compositional elements of Kajrī, examining its historical origins, cultural significance, and musical structure. Drawing on both primary and secondary sources, the research traces the development of Kajrī from its folk roots to its integration into the classical music repertoire. Additionally, the paper explores the influence of the monsoon on the thematic content of Kajrī, uncovering the nuanced ways in which the music captures the essence of the season.

Keywords: Monsoon, Kajrī, Rāg-s. folk song, Monsoon Melodies, Kajrī, Raaga, Tala, Cultural Identity, Musicology, Indian Classical Music.

INTRODUCTION

When the monsoon arrives, it brings with it its own set of ecstatic dance and music. It has a great source of inspiration passed down for generations of great musicians, including the legendary Mia Tansen. Artists and writers have indeed been captivated by their music for decades. 'A lifetime of rain moistens the heart,' says an old proverb. And the sparkling, crystal-clear subtleties of these lovely phrases relate more to India's vibrant Monsoon culture than to any other art movement on the planet. Rain and the wonderful season of Monsoon have always been at the heart of Indian life and culture. Rains and their constant melody are a frequent topic in India's multifaceted cultural heritage, whether it's classical, folk, or religious music, dance, painting, or sculpture, and with good reason! It is common knowledge that the timely arrival of the Monsoons is critical to India's entire economy. Farmers eagerly scan the

skies for the first signs of fleecy black water-bearing clouds are a common sight in our daily lives. The first thunderstorms and lightning flashes are always preceded by a performance of traditional folk songs in every community. Indeed, India's ancient Vedic culture believed in praying to the rain gods to bring life to the barren plains where the Aryans once lived. Ancient Indian musical geniuses believed that certain notes, sung in precise phrases, could darken the skies and bring rain. In reality, when there is concern about a delayed Monsoon in modern India, this tradition of propitiating the rain gods is revived.

An entirely new dimension was brought to the experience by the Indian monsoons. They returned to their families as the sky darkened and they were greeted by their waiting wives and girlfriends! In classical and traditional literature, songs about long-distance romance were sung to particular melodies called Rāg-s that were woven with distinctive notes. It has been suggested by several academics that Monsoon Rāg-s were born during the Medieval Ages, when Rajput Raja-s and Mughal Emperors, as well as King-s and Nawab-s in various areas, formed an unprecedented period in Indian history of prosperity and wealth. Many of these empires' emperors held high regard for musicians, dancers, and other artists in their royal courts. Emperor Akbar's Navaratna-s recognized Mian Tansen (1506-1589) as the Monsoon Rāg-s were popular themes during this golden age of Indian music. Surdas, a Sufi poet-saint, is said to have been a close companion of Mian Tansen and to have shared his musical expertise through his composition "the Monsoon Rāg Sur Malhār". Ramdas, the father of Surdas was also a talented successful musician and he composed many Monsoon Rāg-s such as Madhu Malhār, Mishra Megh Malhār, and the more beginning Goud Malhār found expression during this artistic era. Many Rāg-s, such as the Malkaun, Sarang, and other monsoon-specific variations, were composed during the rainy season during the Medieval Ages, when the Rajput Rajas and Mughal Emperors, as well as Kings and Nawabs in various areas, achieved a high-level of power. Many of these empires' emperors held musicians, dancers, and other artists in high regard in their royal courts. During this time, Hindu-Muslim (Sufi) cultures graciously merged to create a culture of celebration and romance centered on rain and the monsoons. The eternal lovers' romance, Radha and Krishna, became a theme of rain songs. The constant longing of a beloved waiting for her lover to return home did as well. This latter theme drew many Indian poet-saints, and a vast body of devotional compositions based on Monsoon Rāg-s became popular. Surdas, for example, wrote "Nisidin Barsat Nain Hamare... Sada rahat pavas ritu hamper, jabse Shyam sidhare... (My eyes are still wet... Since Krishna's departure, it's been Monsoon all the time for me). Tulsidas, the great Ram Charit Manas author, sang, "Ghana Ghamand Nabha Barsat Ghor. Krishna – whose name Ghanashyam means "dark like the Monsoon clouds" and who was born on a rainy night in the holy Monsoon month of Shravan – became an icon of the Monsoon season, and songs dedicated to him were composed in these soul-soothing Rāg-s. As the Krishna-Radha romance permeated folk music and dance, as well as festival celebrations, songs about their love created a treasure trove of edgy eroticism in Kajrī-s, Shravan Jhulā-s, chaitī-s, thumri-s, and other light classical music compositions.

Folk songs too narrate the romance of divine lovers, were covered in the gold border of Monsoon Rāg-s. Krishna himself became an icon of the Rāg Megh Malhār and was depicted as the Monsoon's initiator in many paintings. This legend entered not just Hinduism culture but as well as created a deep impact on Sufi and Sikh line of thinking. A plethora of schools of miniature painting expressing the concepts of all these religions depicted Krishna as the central figure of romance and the embodiment of the magic of the Monsoon with specially written melodies for the season. Krishna, according to all of these poets, was the ultimate god of love, romance, and benevolence who came in the form of rain to 'shower' his mercy and love on the world. The musical analysis section employs theoretical frameworks from classical musicology to dissect the rāg-s and tāl-s commonly used in Kajrī compositions. Special attention is given to the unique melodic patterns, ornamentations, and rhythmic intricacies that characterize Kajrī, distinguishing it from other classical forms. Through audio examples and notations, the paper provides a comprehensive guide to the distinct musical elements that contribute to the evocative nature of Kajrī.

Furthermore, the research explores the socio-cultural aspects of Kajrī, examining its role in festivals, rituals, and storytelling within the communities that have nurtured this art form. The study also discusses contemporary adaptations and innovations in Kajrī, highlighting its continued relevance and adaptability in the evolving landscape of Indian classical music.

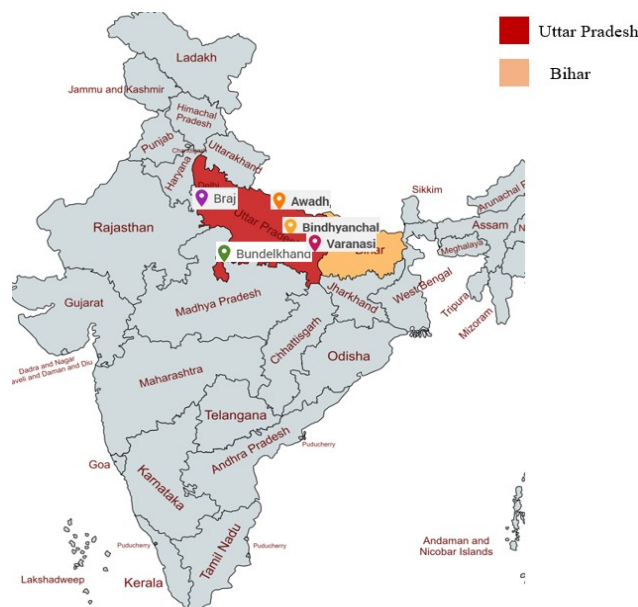
LITERATURE REVIEW

The monsoon season, with its unique blend of raindrops and rhythmic winds, has inspired various forms of artistic expression throughout history. Kajrī is one such form of musical genre, which deeply ingrained in the cultural fabric of North India. This research paper aims to provide a comprehensive compositional analysis of the melodies associated with the monsoon, with a specific focus on the Kajrī genre. The study will explore the historical, cultural, and musical dimensions of Kajrī, shedding light on its unique features and significance in the broader context of Indian classical music. Kajrī believed to have originated in the 18th century, and has significantly make progress a lot over the years. Early forms of Kajrī were primarily folk songs sung by rural communities during the monsoon season. Researchers have explored into various historical documents and oral traditions to trace the evolution of Kajrī from its humble beginnings to its recognition in classical music. Kajrī is deeply rooted in the cultural practices of North India, especially in regions like Uttar Pradesh and Bihar. Several works on the cultural significance of Kajrī explore its role in traditional celebrations, festivals, and rituals associated with the monsoon. The paper emphasizes how Kajrī serves as a cultural bridge, connecting communities through shared musical experiences. The unique musical elements of Kajrī, such as its distinctive raga-s (melodic modes) and tal-s (rhythmic patterns), have been explored by scholars. Through detailed musical analysis, these researchers have dissected the intricate patterns of Kajrī compositions, highlighting the use of microtonal intervals and rhythmic complexities that contribute to its emotive power. Many musicians had already conducted various comparative

research hypothesis between Kajrī and other monsoon-inspired musical genres, such as Thumri and Dadra. By analysing the various melodic structures and lyrical themes, Kajrī set a distinct characteristics insight and contribute to a nuanced understanding of the diverse musical expressions inspired by the monsoon. The influence of Kajrī on contemporary music forms, including popular and fusion genres, has been explored. This aspect of the literature review examines how Kajrī continues to inspire modern musicians, creating a dynamic interplay between tradition and innovation in the realm of Indian music. The literature review provides a comprehensive overview of the historical, cultural, and musical dimensions of Kajrī, shedding light on its unique place within the broader context of Indian classical music. This paper’s foundational progress capitalized upon the detailed compositional analysis of Kajrī melodies, aiming to deepen our understanding of the intricate nuances that make this genre a timeless expression of the melodies of the monsoon.

HISTORICAL EVIDENCE OF KAJRĪ

Songs and music of the rainy season are present in every genre of Indian music. Kajrī is a powerful genre in the field of folk music. According to the Indian calendar, for the entire four months from Ashadh month to Ashwin month, Kajrī songs are played in almost all parts of Braj, Bundelkhand, Awadh, the entire Purvanchal of Uttar Pradesh and Bihar.



Picture 1: existence of Kajrī in India

Early nineteenth century, when the musicians of Banaras (now Varanasi) adopted Thumri as a genre, Kajrī existed as a traditional folk genre even before that. During the adaptation of sub-classical music, Kajrī became an integral part of Thumri. In this way, there was a parallel development of Swararop of the original folk music of Kajrī and Swararop which became a part of Ragdari music along with Thumri. There are various musical styles in the rich

repository of Indian folk music, which have expanded beyond the regional limits and have spread at the national and international levels. Kajrī songs are prevalent in the Varanasi and Mirzapur districts of Uttar Pradesh and the entire Purvanchal region around them. Kajrī song is a completely capable folk style in expressing the environment of the rainy season and the human sensibilities arising in this season. Due to the adoption of this folk style by the artists of classical and sub-classical music, Kajrī songs are today adorned on national and international stages. Originally developed from the folk tradition, Kajrī is today adorned in everything from village chaupal to prestigious classical stages. Many folk poets, litterateurs, and musicians have contributed greatly to taking Kajrī singing to new heights. While considering the antiquity of Kajrī songs, the first example available to us is the Kajrī written by Hazrat Amir Khusro in the thirteenth century – ‘*Amma more Baba ko bhejo ji ki Sawan aaya...*’. A composition of the final Mughal emperor “Bahadur Shah Zafar”: ‘*Jhula kin daro re amaraiya...*’, is sung even today. Poets and musicians have contributed to enriching Kajrī. The Kajrī compositions of Bhojpuri saint poet Lakshmisakhi, Rasik Kishorī, poet Syed Ali Muhammad 'Shaad', Hindi poet Ambikadutt Vyas, Shridhar Pathak, Dwij Baldev, Badrinarayan Upadhyay 'Premdhan' are of high quality. Apart from Braj and Bhojpuri, Bhartendu Harishchandra has also composed Kajaris in Sanskrit. Vidushi Girija Devi still sings Bhartendu's Kajrīyas. Apart from poets and poets, many musicians have played a praiseworthy role in making Kajrī prestigious.

In the musical tradition of Varanasi, the name of Bade Ramdas ji is taken with full respect and honor. The music of Indian films has been influenced, even if partially, by contemporary music. There has been more or less negligible use of Kajrī songs in Hindi films, but some songs have been composed based on the tune of Kajrī. But such songs lack the rainy season environment. Yes, traditional Kajrī songs have been used well in some Bhojpuri films. A very original form of Kajrī style was presented in the Bhojpuri film 'Bidesiya' released in 1963. The traditional form of Kajrī that has been used in this film is known in the folk style as 'Dhunmuniya Kajrī'. In this type of Kajrī performance, women sing in a group in a semicircle. In such events, women stay awake the whole night and present a series of Kajrī songs. Such an event is called 'Ratjaga'. This Kajrī song from the film 'Bidesiya' was composed by the famous folklorist of his time Ramamurthy Chaturvedi and it was composed by S.N. By Tripathi. Singers Geeta Dutt and Kaumudi Majumdar have given this song an original form to Kajrī singing in films with their voices.

MUSICAL ELEMENTS OF KAJRĪ

Radha and Krishna – the famed symbolism of celestial sweethearts evident throughout different artistic manifestations in North India – are prominent elements in Kajrī music. Various motifs include the mango tree, the Kadam tree, the Jhulā, and the swing based on these trees. The poems also make mention of the swiftly approaching mists, particularly in Uttar Pradesh, known as the 'Umad Ghumad Badal.' The Papihā (peacock), regarded as a female ally in Indian culture, is also a common motif in Kajrī tunes and lyrics. Women sing

Kajrī in the evening. Nonetheless, Kajrī's verses are often emotional. Another two types of tunes are associated with Kajrīare Sawan and Jhulā. Sawan refers to the month Sawan (monsoon), and Jhulā refers to producing cheerfulness in jhulā (swinging in a lounge) during Jhulān Poornima (full-moon evening of the blustery season). In terms of social structure, Kajrī has been broadly recognized throughout the Uttar Pradesh and Bihar. It attracted traditional artists. They chose this melody and began incorporating it into their shows in Hindustani music style, utilising elements of the semi-classical music collection, which has now gained a popular position in the collection of semi-classical music.

Kajrī is a traditional form of Indian folk that is particularly associated with the rainy season and often features themes related to love and separation. The musical elements of Kajrīcontribute to its unique and distinctive sound. Kajrī-s typically performed in specific rāg-s (musical modes) that are associated with the monsoon season. Common rāg-s for Kajrī include Des, Malhar, and Miyan ki Malhar. These rāg-s help create the mood and atmosphere appropriate for the rainy season. The rhythm or taal in Kajrī-s an essential element. Common tāls used in Kajrīare Dadrā (6 beats) and Kaharwā (8 beats). The rhythmic patterns significantly accord to the overall structure and feel of the music. The lyrics of Kajrī songs often revolve around the message of love, separation, and the beauty of nature during the monsoon. The language used is usually Hindi or a regional dialect, and the lyrics plays a critical role in conveying the emotions connected with the season. Melodically, Kajrī-s characterized by the application of meandering and expressive phrases. The use of microtones and subtle nuances in the melodic lines adds to the emotional depth of the music. Traditional instruments play a notable part in the performance of Kajrī. Common instruments include the tabla (drums), harmonium (a reed organ), and sometimes traditional string instruments like the sarangi. These instruments contribute to the overall texture and accompaniment of the music. The vocal style in Kajrī-s is often expressive and emotive. Singers use ornamentation and subtle variations in pitch and tone to convey the emotions expressed in the lyrics. Like many traditional Indian musical forms, Kajrī often involves improvisation, allowing the musicians to showcase their creativity within the framework of the raga and tāls. Improvisational elements can be found in both instrumental and vocal renditions. The musical elements of Kajrī create a rich and evocative musical experience that captures the spirit of the monsoon season associated with emotions of fondness and longing.

THEMATIC EXPLORATION AND LYRICAL STRUCTURE OF "KAJRĪ"

In compositions of Indian music, the monsoon is portrayed as a time of love and fertility. Rain-inspired music and poetry flourished along with linguistic and dialect diversification on the Indian subcontinent over the next few decades. The music is known as "Kajrī" and was therefore born in Uttar Pradesh and Bihar, two of India's most fertile musical regions. Bhojpuri has some of the most well-known Kajrī songs, which are rain-themed folk songs. However, comparable songs exist in Awadhi, Maithili, and other close relatives. When the clouds look to be kohled, they are referred to as "Kajrī" or "kajal," and the name is derived

from that. As depicted in these works, the monsoon season is a time of love and fertility. Music and poetry inspired by the rains proliferated throughout the Indian subcontinent during the next few centuries as the region's languages and dialects became more diverse.' Kajrī,' an entrancing kind of Indian music, emerged and extremely popular in Uttar Pradesh and Bihar profoundly. In the regions of Uttar Pradesh and Bihar, Kajrī songs are normally sung during the Chaitī, Horī, and Sawanī seasons. Kajrī is also performed in the Awadhi and Maithili languages, in addition to Bhojpuri. Kajrī is a classic folk ballad whose subject matter includes Radha-Krishna, ominous clouds, and peacocks. Kajrī offers a captivating depiction of the seasonal monsoon. The words of the song tell the story of "Sāvan," which alludes to the monsoon season.

Kajrī is known for its rich thematic content, often centered around love, separation, and the beauty of nature during the monsoon. This section examines the recurring themes within Kajrī compositions, highlighting the emotive power of the lyrics and the cultural narratives embedded in the music. It is closely associated with the rainy season and is often performed to celebrate the arrival of the monsoons. Kajrī is closely linked to the beauty of nature during the rainy season, with references to lush green landscapes, flowing rivers, and blooming flowers. Many Kajrī songs are romantic, portraying the emotions of love and desire. The imagery in the lyrics often draws from the surroundings, using elements of nature to express the depth of romantic feelings. The rain, for example, is metaphorically linked to the tears of lovers and intensifies the emotional impact of the lyrics. A significant theme in Kajrī revolves around the pain of separation. The rainy season, while bringing joy, can also be a time of loneliness, especially for lovers who are separated. The lyrics often express the yearning and emotional turmoil experienced by those left behind. Kajrī is deeply rooted in the cultural traditions of Northern India. The songs are frequently sung throughout the festivals of Tīj, which is a honoring of the monsoon season and women's bond with nature. The cultural context and rituals associated with these festivals contribute to the thematic richness of Kajrī. Some Kajrī songs may include social commentary, addressing issues such as societal norms, relationships, and the role of women. Through the medium of music and poetry, Kajrī artists may subtly critique or comment on the prevailing social conditions. Kajrī serves as a platform for artistic expression, with its unique blend of music and poetry. The intricate compositions and soulful renditions by the artists convey a wide range of emotions, making it a rich form of cultural expression. Different regions may have variations in the themes of Kajrī influenced by local customs, dialects, and cultural nuances. This diversity adds to the richness of the genre, making it a vibrant and evolving form of folk music. The thematic exploration of Kajrī reveals a blend of nature, romance, cultural traditions, and social commentary. It reflects the emotional and cultural stuff of the regions where it originated, offering a unique point of view on life, love, and the monsoon season.

COLLECTION OF SONG-TEXTS OF "KAJRĪ"

Table 1: Song Text collections

Sl No.	Text	Place/ Language
1	Morī dhānī re chunariyā	Uttar Pradesh
2	Gheri gheri ave piyā kārī	Uttar Pradesh
3	Runajhuna Runajhuna mehā barse	Braj Uttar Pradesh
4	Hari hari fusalava jini	Mirjapur Uttar Pradesh
5	Rama ayi gayil savanva	Magahi
6	Hari hari pari gaye balu rat	Magahi
7	Kari kari badarā umadi	Maithali
8	Tutahi madaiya Buniya	Maithali
9	Bairī sāvan āvat kāhe	Banarasi
10	Tani bhari letī gagariyā	Banarasi
11	Tankāri ki śraba sariki	Bangalaśri /Basanta
12	Kaisan khelan jaibu savan me	Mirjapur
13	Kahanvā māno ho diljanī	Banarasi/Bhojpuri

SOCIO-CULTURAL SIGNIFICANCE OF "KAJRĪ"

The paper explores the socio-cultural context of Kajrī, examining its role in festivals, rituals, and everyday life. Special attention will be given to how Kajrī reflects and shapes cultural identities, especially in the conditions of monsoon-related celebrations. Kajrī serves as a cultural expression of the agrarian societies in northern India. The lyrics often revolve around the daily lives, emotions, and experiences of people, especially women. Themes include love, separation, and the yearning of lovers, often set against the backdrop of the monsoon season. Kajrī is closely associated with the monsoon season. The songs and dances celebrate the arrival of rain and the joy it brings to the farming communities. The rhythmic beats and vibrant melodies capture the spirit of the season, making it an integral part of the cultural calendar. Given its origin in agrarian societies, Kajrī reflects the agricultural cycle and is often performed during the planting and harvesting seasons. The lyrics highlight the hopes,

aspirations, and struggles of the farming communities, connecting the art form with their livelihoods. Kajrī is deeply rooted in rural traditions and serves as a means of preserving and promoting the cultural identity of rural communities. It is often performed in villages during festivals and events, providing a sense of continuity and connection with the region's cultural heritage. Many Kajrī songs portray the experiences and emotions of women, offering a platform for them to express their feelings, challenges, and desires. The art form usually noticed as a reflection of gender dynamics in rural societies, shedding light on women's roles and perspectives. Kajrī is often performed in a group setting, fostering social bonding and a sense of community. The communal nature of the performances strengthens social ties, creating a shared experience that contributes to the cohesion of rural societies. Through generations, Kajrī has been moved down verbally, with each generation contributing to its evolution. This mode of cultural transmission helps preserve the authenticity of the art form giving permission for precise transforms and adaptations over time.

ROMANCE OF RADHA AND KRISHNA

Kajrī songs are mostly sung throughout the monsoon season and are known for their romantic and devotional themes. These songs are characterized by their rhythm and melody, capturing the emotions of love and separation. When it comes to the theme of Radha and Krishna's love in Kajrī, the songs often depict the divine and endless love between “Lord Krishna and Radha”. Radha and Krishna are central figures in Hindu mythology, with their love story symbolizing the union of the individual soul (jivatmā) with the divine (paramatmā). Their love is often portrayed through various artistic expressions, including music, dance, and poetry. In Kajrī songs related to Radha and Krishna, the lyrics may describe the longing, separation, and ultimate union between the two divine beings. The imagery and metaphors used in these songs often draw from the natural surroundings, with the monsoon season serving as a backdrop for the expression of emotions. Kajrī serves as a beautiful medium to convey the profound aspects of love, and when combined with the divine love story of Radha and Krishna, it creates a rich and emotionally evocative cultural experience.

Example:-

Ki are rāmā hīra jadi saṅduk motin ki mala he hari

Sone ki thali me jobana parson rāmā

Ki are rāmā jemou nanand ju ke bhāiyā (Jain)

Tumhare parai he harī .

She says that when Radha is not with Hari and is surrounded by clouds. Bijuri It starts shining, and then Radha sings in their separation. This separation of Radha is the public mind. It has settled in me also. Women in villages also went to earn money; separation in memory of PiyStarts getting burnt. His lips start trembling. This is the month of separation.

After the clouds cover, nature has an impact on the mind. When Bijuri shines amidst the hustle and bustle, it creates a feeling of fear in the mind.

RELATIONSHIP BETWEEN SISTER-IN-LAW

Some Kajrī-s depict the relationship of "sister-in-law" typically referring to the sister of one's spouse or the wife of one's brother. In circumstances of a family, the relationship between sisters-in-law can vary. It can span from being close and supportive to more distant, depends on the individuals involved and the dynamics of the family.

Example:-

Kaise khele jaibu sāvan me kajarīyā

Badarira gheri ayile nanaṇḍi (Jain 85)

SEPARATION OR VIRAH

Kajrī songs often feature lyrics that depict the intense emotions experienced during separation, especially when a lover is away during the monsoon season. The rainy season becomes a metaphor for the emotions of love and separation. The lyrics may describe the yearning for the return of a loved one, the sadness of being apart, and the desire for a reunion. Musically, Kajrī is characterized by its distinct rhythm and melodic patterns that evoke the mood of the rainy season. The make use of classical rāg-s and folk elements furnish to the unique charm of Kajrī music. In summary, separation or "Virah" is a common theme in Kajrī, and the genre provides a musical and poetic expression for the emotions connected with being away from from a loved one, especially during the rainy season.

Example:-

Sapne me sakhi Saiyan jogiya bhaye

Hamahun jogin hui jāye (Jain 21)

Example:-

Are are kari badariya tuhain mor badari

badari jayi barisahu vahi janh piyā chhāye (Jain 22)

BROTHER AND SISTER RELATIONSHIP

While Kajrī typically explores themes related to love, separation, and the beauty of nature, it may not explicitly delve into the nuances of a brother and sister relationship. In traditional Indian culture, the relationship between a brother and sister is celebrated through the festival of Raksha Bandhan. During this festival, sisters tie a protective thread (rakhi) around their brothers' wrists as a symbol of love and commitment. Brothers, in turn, offer gifts and promise to protect and support their sisters. Brother-sister relationship in the context of Kajrī,

that specific songs or compositions address familial relationships more broadly, but it's not a predominant theme.

Example:-

Bahini tou māyā mori aise rove jaise megha bund
Kapade to maya mori ayise maile jaise teliya ko chikat (Jain 23)

RELIGIOUS

Tohre karanva baba bhailyo badanmavan rama
Hai hari tehun par na dilayo darsamva e hari (Jain 24)
Hari bin jiyarā morā tarse
Savan barse ghanghor
Rumjhum badarbā chāye
(oral collection from Bidushi Sucharita Gupta)

NIRGUN

The term nirgun or nirguna is a Hindi word, acquired directly from the Sanskrit nirgun and means 'without form'. It cites to the Bhakti notion with which nirgun songs are related to the nirgun deity has no form or qualities.

Example:-

Chali mari ke karejva ma goli piya
Mujh se na boli piya na
(kabitambara 29)

Kajrī compositions could reflect the distress about environmental abasement, deforestation, or the jolt of climate change on agrarian societies. Composers might use Kajrī to address issues related to caste discrimination, gender inequality, or other forms of social injustice prevalent in society. As rural landscapes transform due to rapid urbanization, Kajrī could explore the impact on communities, their displacement, and the loss of traditional ways of life. Kajrī compositions may shed light on the struggles of the economically marginalized, addressing issues of poverty, unequal distribution of resources, and economic disparities. Kajrī compositions might touch upon political instability, corruption, and the need for ethical governance in society. As technology continues to reshape societies, Kajrī could explore the impact of these changes on traditional values, relationships, and ways of living.

Kajrī could address issues related to education, literacy, and the importance of empowering communities through knowledge and learning. With increasing migration, Kajrī compositions might explore the stand against faced by individuals and social communities in maintaining their cultural identity in new environments.

COMPOSITIONS BASED ON PROBLEMS OF SOCIETY WRITTEN BY PREM GHAN

CHILD MARRIAGE

Bhonra chakai badhay gulli danda bisraya

Bani nacha itraya , more vare balamu (kabitambara 38)

PERFORMANCE ANALYSIS OF KAJRĪ

Girija Devi was a renowned Indian classical singer, known for her mastery in the genres of Thumri, Kajrī, and Dadra, among others. Kajrī is a genre of Indian classical music associated with the rainy season, and it typically expresses the emotions of love and separation. Analyzing the performance of Girija Devi's Kajrī songs involves considering several aspects.

Girija Devi was recognized for her extraordinary vocal technique. Her command over the various facets of classical singing, such as pitch modulation, tonal quality, and control over the voice, contributed to the beauty of her performances. Kajrī often involves portraying the emotions associated with love, separation, and the aesthetic senses of the rainy season. Girija Devi was celebrated for her capability to infuse deep emotions into her singing, creating a connection with the listeners. Girija Devi's understanding of different rāg-s and her rhythmic precision were key elements in the success of her Kajrī performances. A great artist brings innovation and creativity to their performances. Girija Devi was well known for her potential to add a personal touch to traditional compositions, making each rendition unique and captivating. The coordination between the vocalist and instrumentalists is a measure of the artist's skill and is vital in semi-classical music. Girija Devi's ability to collaborate seamlessly with tabla players, harmonium players, and other musicians enhanced the overall impact of her performances. Girija Devi, being deeply rooted in the Indian classical tradition, was able to convey not just the musical aspects but also the cultural nuances associated with Kajrī. Girija Devi's impact on the world of classical music extends beyond her performances. Her role in popularizing and preserving the tradition of thumri, Kajrī, and other forms has left a lasting legacy.

PERFORMANCE ANALYSIS:

Rag – Mishra Maand

Vocalist- Bidushi Girija Devi

Tal- Dadra

The instruments used for accompanying: tanpura, harmonium, tabla

Pada or composition:

Ghir ayī he kari badariyā
Radhe bin lage nā mora jiyā
Chhina jamunā taṭ chhina kuñjan me
Birhā byathā se Rahat he manwā
Badara barase naina barase
Ghana aur shyām se lāge he horwā

Real-time taken: 7.04 minute

Source - <https://www.youtube.com/watch?v=9AbtEKFY-us> youtube: Apr 13, 2017

Note: Provided to YouTube by Magnasound Ghir Aayi Hai Hai Kali Badariya · Girija Devi Udat Abir Gulal © 1995 Sony Music Entertainment India Pvt. Ltd. Released on: 1995-03-12

Listening to Girija Devi's Kajrī performances can provide a rich experience and a deeper understanding of her artistry. In this presentation, glimpses of many raga-s are noticed. This composition mainly influences Raga Mishra Maand, but while listening to Kajrī, the notes of Raga Peelu and Bhairavi will also be felt. This Kajrī is composed in Dadra Tal. The characteristics of the raga were explored wonderfully in the performance. The rhythmic cycle of 6 matra (Dadrā tāl) is used in the composition. The artist maintains the rhythm and explores variations within the rhythmic framework beautifully. The performance analysis is performed in the following steps:-

- The song is introduced with a short alap of the traditional tune.
- Bol alap with different patterns is the specialty of this form.
- Laykari-s are performed in melodic articulation following the sthayī antarā pattern.
- To arrive in time for the start of the session, an experimental method of improvisation was used.
- In terms of rhythm and melody, surprises have been added.
- The whole sthayī text and larger episodes of layakarī are introduced before the small phrases of the text to retain the meaningful units.

SPECIAL FEATURES OF KAJRĪ'

- Kajrī folk music is a type of folk music. In several provinces, Kajali or Kajrī is sung throughout various life events, festivals, and other celebrations. These are sung in a variety of rhythms, postures, and vocal kinds.
- In the month of Sawan-Bhadon, Banaras, Mirzapur, and its nearby areas resonate with Kajali. Not only female, the male also sing Kajali and sing with great enthusiasm.
- The main theme of Kajalī / Kajrī folk song is Shringar – a combination of rasa and separation.
- Poets have written poetry on national-international problems, Gandhiji's non-violence movement, cow protection, historical battles as well as card games, wrestling matches, types of sweets and fruits, etc. Bhajans – Kajali and Nirguniya Kajali are also found in the form of prayers to the deities.

CONCLUSION

Traditionally, folk music has been played primarily by rural residents. The study of new language in the classification of modes of communication is aided by listening to music (verbally, catchphrase signs, sheets, or symbols). It might be a superb substitute for expressing one's innermost thoughts and feelings. In addition, because it is a common language, it may be easily understood by everybody. The women of the community use Kajrī music to communicate with one another. Women can exhibit their affections, sentiments, expectations, love, and consequences in a safe environment thanks to this tool. Any kind of music has the power to impact our society positively or negatively. It can transmit the power and force of feeling in the form of tranquility. Similarly, the tune of a beautiful piece of music can convey feelings in the same way. Exhibiting the opposites of each other can convey a variety of emotions, such as unity, exuberance, embarrassment, or revulsion. The spirit of the peasant woman is liberated by Kajrī.

As a result, women can express themselves in powerful ways. It can relax ladies, energise them, and elicit feelings from them. The song "Kajrī" is about unrequited love. Kajrī teaches individuals in rural areas how to identify the emotions elicited by different types of music. As a outturn of the interaction with Kajrī, the person can reveal their emotions, whether they are happy, hopeless, terrified, or frenzied. Using music as a method of divulgence, people can communicate their thoughts and feelings about a wide-spread of interactive situations. For example, Kajrī can have a deep effect on people's emotions and can be utilized by women to produce a wide horizon of expressiveness that can be used to convey a wide range of mind-boggling enlightening structures and substances swiftly between people. The open aspects of music that people with unique communication needs can benefit from the invaluable assistance of human interaction.

The future of Kajri songs, like any musical genre, depends on various factors including cultural trends, societal changes, and the preferences of audiences and artists. Here are a few possibilities for the future of Kajri songs: Artists may continue to innovate within the Kajri genre, experimenting with new sounds, instruments, and production techniques. Fusion with other genres or contemporary musical styles could attract a broader audience and keep the tradition. The availability of digital platforms allows musicians to reach a global audience easily. Kajri songs could gain popularity beyond traditional boundaries, attracting listeners from different cultural backgrounds. Some artists and enthusiasts may focus on preserving the authenticity of Kajri songs, ensuring that traditional elements are maintained. This could demand collaborations with classical musicians, using traditional instruments, and keeping the lyrical themes intact. While Kajri songs traditionally revolve around the monsoon, artists might explore new themes or adapt the traditional themes to reflect contemporary issues or emotions. This evolution can help keep the genre relevant to changing times. Efforts to educate the younger generation about the cultural significance of Kajri songs and classical music, in general, could contribute to its sustainability. Music schools, workshops, and online tutorials might play a role in passing on the knowledge and skills required to perform Kajri songs.

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