

PROJECT

Garhwal Key Vilupt Hoti BADDI Parampara ka Documentation Through Film Documentry & Documentation



FINAL REPORT

DOCUMENTATION

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FROM THE DIRECTOR'S PERSPECTIVE

Garhwal is the heart of Uttarakhand, where divine beings have resided since ancient times. Here, the songs and music embody the entirety of this culture. The Vivek Memorial Sur Ganga Music Academy in New Tehri, Tehri Garhwal, not only serves as an institution in the fields of music and dance but also remains ever-sensitive to the preservation of its rich culture.

I am delighted that, through the **ICH, SANGEET NATAK AKADEMY, NEW DELHI** the Vivek Memorial Sur Ganga Music Academy in Tehri Garhwal has prepared records of the famous BADDIN tradition songs sung by the Garhwal community, along with Interviews. I hope that these records will prove to be beneficial for scholars and practitioners working in the field of culture.

With best wishes

DR. Vikas Phondni

(Founder)

Gratitude expressed

First and foremost, we offer our heartfelt gratitude to the Supreme Divine, whose grace and boundless support have made this work possible.

The Research Team of the Sur Ganga Sangeet Vidhyalaya in New Tehri, under the aegis of the **ICH Sageet Natak Akademi, New Delhi** expresses its deep gratitude. They deemed this documentation work worthy and provided an opportunity to carry out this project.

Furthermore, we are deeply grateful to Smt. Sumitra phondni who provided us with invaluable support during various phases of this documentation work. It cannot be expressed in words, as during the various challenges and obstacles that arose in completing this documentation, you not only removed them with positive encouragement but also suggested new dimensions.

We extend our gratitude to ***Dr. Vijay Krishna Shah, Mr. Dhanraj, Mr. Bhagwan Singh Rawat, Mr. Dinesh Krishna Belwal, Mrs. Ishwarbhakti, Dr. Ajit Panwar, Mr. Shivraj, Mr. , Mr. Subhash Pandey, Dr. Girish Bhatt, Mr. Tungilal, Mrs. Ashrupi Devi, Mr. Banwari Lal, Mr. Giriraj, Mrs.***

Gajala Devi and all intellectuals and artists who provided us with insights during the interviews.

During the interviews, we gained valuable insights from scholars and experts in the field, including **Professor Asha Krishna Pande (Department of Music, HNBGU Srinagar), Professor D. R. Purohit (Folk & Theatre Department, HNBGU, Srinagar), Dr. Rakesh Bhatt (Folk & Theater Department Doon University), Dr. Sanjay Pandey (Folk & Theatre Department, HNBGU, Srinagar), Himani Phondni (Resrach Scholar)** and others. They shared in-depth knowledge related to the BADDIN tradition's historical background.

We would also like to express our heartfelt thanks to **Mr. Ranjeet Singh (Rhythmist & Music Composer) Mrs. Arvind Kohli, Mrs. Sunita Gauniyal, Mr. Yashoda Prasad, Dr. Vijay Krishna Belwal, Shri Bhagwan Sing Rawat, Shri Mahipal Singh Negi** who, pay their valuable time and guidance to complete this documentation.

In any research, the study of various books and authors is undertaken to test the truth and authenticity. Therefore, we acknowledge the contributions of all authors of books

related to the subject, as well as the heads of libraries and officers, including ***the Department of Music, Hemwati Nandan Bahuguna Garhwal University (Srinagar), Department of Folk and Theatre, Hemwati Nandan Bahuguna Garhwal University (Srinagar), I.D.P Training Institute (New Tehri), Tourism Department (New Tehri), Library (New Tehri), Garhwal Sabha (Dehradun), who provided access to relevant literature and materials.***

Lastly, I express my gratitude to all scholars, artists, and individuals who directly and indirectly provided support. They have always been emotionally and inspirationally supportive, providing assistance at all times.

Scheme for “Safeguarding the Intangible Cultural Heritage and Diverse Cultural Traditions of India”

SUBJECT:-

Garhwal key Vilupt hoti BADDI Parampara ka documentation Through Film Documentry & Documentation

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Scheme of “Safeguarding the Intangible Cultural Heritage and Diverse Cultural Traditions of India”

Performance-cum-achievement Report

Project -" Garhwal key Vilupt hoti BADDI Parampara ka documentation Through Film Documentry & Documentation

1	"Name ,Address and and telephone/ fax	Vivek Memorial Sur Ganga Music School, new Tehri, Uttarakhand." 9868044007
2	Approval Number and Date.	F/.No.-28-6/ICH-Scheme/ 94/2015-16 and 29/1/2016
3	Total Approval Grant	One lakh rupee only
4	Place of project	Tehri
5	"Performance and Achievements"	<p>With the cooperation of the SANGEET NATAK AKADEMI , New Delhi, and while considering the time available, historical research and interviews have been collected through this record. These are presented in the form of research documentation and Documentry, which are available as an achievement."</p> <p>"Due to the lack of proper recognition in society, the artists of the disappearing tradition now exist only in name. Therefore, through this record, an effort has been made to conserve, protect, and preserve the cultural heritage of Garhwal, so that this tradition, which is on the brink of extinction, can be passed on to the next generation for the benefit of future times."</p>

**Scheme of “Safeguarding the Intangible Cultural Heritage
and Diverse Cultural Traditions of India”**

**Project Title : Garhwal Key Vilupt Hoti BADDI Parampara
ka Documentation Through Film Documentry &
Documentation**

Vivek Memorial SurGanga Sangeet Vidhyalaya, New Tehri
F/.No.-28-6/ICH-Scheme/ 94/2015-16

Objective: The purpose of this document is to provide information and insights for the promotion, dissemination, and preservation of the disappearing Baddi tradition of Garhwal, with the support of the SANGEET NATAK AKADEMI, New Delhi.

Issue: The Baddi tradition of Garhwal is a tribal community in the Uttarakhand Garhwal region that, in the ancient times, enriched Garhwali society with its unique traditional style. In the present day, the influence of technological modernization and Westernization has led to the disappearance of these styles, and whatever remains is on the verge of extinction.

Project Approach: Historical and field research methods were employed for the execution of the project. Interview sessions were organized to collect thoughts and styles through interviews in various locations. Additionally, information was gathered through books, literature, newspapers, audio-visual equipment, the internet, and interviews.

Project Outcome: During visits to different regions, it was discovered that folk songs contain the influence of classical ragas. Various talas such as Dadra, Chanchal, Kaharva, Deepchandi, Khemta, etc., are used. The main instruments used are Dholak, Harmunium, and some artists also use Dhol-Damau. Along with singing, female artists also perform dance in the BADDIN Jodi. These songs capture the essence of the region's culture from birth to death. Observing the artists, it is evident that the BADDIN and Oji communities remain the true carriers of Garhwal's folk traditions. However, due to social pressures, migration, Westernization, and the lack of timely documentation of these songs, folk songs are on the verge of extinction.

Project Concept: The singing of BADDI tradition folk songs in the Garhwal region highlights the ancient and traditional view. The BADDI and AUJI traditions are the true bearers of Garhwali folk traditions. In modern times, the preservation of these is an inspiration to the coming generations to illuminate their heritage with vigilance.

Project Summary: The art of continuous practice and performance of BADDI tradition folk songs of Garhwal is a form of innovation. In the modern context, the neglect and Westernization affecting folk songs in Garhwal is causing a decline in Garhwali culture. If not preserved through modern

scientific means by the community, this invaluable treasure of folk life will always be held in reverence."

The geographical terrain of Garhwal

which is recognized as the maternal home of the perennial rivers Ganga and Yamuna in Uttarakhand, is considered a divine and unique land of the Himalayas and India. This region is regarded as one of the most beautiful parts of nature, characterized by its forests, rivers, and mountains. It offers a taste of various scenic views from sunrise to sunset. Due to the presence of deities in this area, it is also known as "Devbhoomi Garhwal." The detailed etymology of the word "Garhwal" is a subject of study. The origin of the term "Garhwal" is connected to the forts (garhs) that were often found in the hilly regions. These forts were owned by Thakurs, kings, and landlords during ancient times. According to Govind Prasad Nautiyal, the name "Garhwal" has been used since 1515 AD and was associated with many forts. In the 15th century, King Ajaypal achieved victory in several forts, earning him the title of "Garhwal Vijeta" (conqueror of forts). Consequently, this mountainous and heroic land was named "Garhpal." Over time, the name evolved to "Garhwal." The prevalence of forts in the western part of the region led to the term "Garhwal," as it was often associated with forts (garhs). Therefore, it can be said that "Garhwal" gradually transformed from "Garhpal," which means the land of forts or strongholds. However, the study of

various forts in the mountainous regions supports the name, which is also heard in Garhwali folk songs. According to mythological texts, this region is known by various names such as Uttarakhand, Kedar Khand, Tapobhumi, Badrikashram, and Himvant. Historical inscriptions from the year 1171 AD mention Garhwal as Sapadalak and Khasadesh. Even in ancient times, during the Gupta period, it was known as Karturpur. Names like Sughna, Kuninda, and Yugshail are found prior to the Gupta period. During the Mahabharata era, it was known as Kulinda, and even before the Ramayana period, it was referred to as Karupath. These names signify the profound cultural, historical, and religious identity of the region. The presence of mountains, rivers, and the association with deities in the Garhwal region adds to its geographical significance. Therefore, its geographical importance is enhanced.

Garhwal is renowned globally for its diverse and exquisitely beautiful geographical features. Its intricate topography fascinates scientists and mountaineers from around the world. This vast Himalayan region is a land of forests, mountain peaks, rivers, waterfalls, lakes, and beautiful villages.

It is bordered by Tibet to the north, Himachal Pradesh to the west and northwest, and Kumaon along with the Dehradun district to the south and southeast. The origins of the Ganga and Yamuna rivers are also located in this region. Prominent

religious and tourist destinations in Garhwal include Gangotri, Gomukh, Yamunotri, Kedarnath, and Badrinath, contributing to Garhwal's global recognition. Therefore, many people visit this region to experience peace, tranquillity, and joy. Sage Vedavyasa divided Kedarkhand into five regions according to the Mahabharata era.

खण्डाः पञ्च हिमालयस्य कथिता नेपालकर्माचलौ।

केदारोऽथ जलंधरोऽथ रुचिरः कश्मीरसंज्ञोऽन्तिमः।

In other words, Kumau, Garhwal, the pure Himalayan region, and Kashmir are the five major regions of the extensive Himalayan range, and a detailed description of these five regions is found in the Skanda Purana. Among these, Kedarkhand is famous as Garhwal, and in the Skanda Purana, the length of this region is mentioned as 50 yojanas, and the breadth as 30 yojanas. Measuring yojanas accurately is a complex task. Considering one yojana to be equivalent to three miles or approximately four kilometres, the length of Kedarkhand would be 150 miles, which is about 225 kilometres, and the breadth would be 90 miles, approximately 135 kilometres. The population and area of this extensive region can be understood based on the 2011 census as shown in the table below.

S.NO.	DISTRICT	AREA (IN SQUARE KM)	POPULATION
1	CHAMOLI	7,520	3,91,114
2	DEHRADUN	3,088	16,95,860
3	HARIDWAR	2,360	19,27,029
4	PAURI	5,399	6,86,572
5	RUDRAPRAYAG	1,896	2,36,857
6	TEHRI	3,642	6,18,931
7	UTTARKASHI	8,016	3,29,686



THE GEOLOGICAL LANDSCAPE OF **GARHWAL:**

Mythological Significance: From a mythological lens, Garhwal holds immense importance. It's known as "Kedar Khand," while its neighbour Kumaon is referred to as "Karmapristha." Kedarnath, a revered pilgrimage site in Garhwal, is recognized as one of the twelve Jyotirlingas dedicated to Lord Shiva. The roots of this region's description can be traced back to ancient texts, including the Skanda Purana.

According to Vedavyasa, Garhwal can be divided into distinct parts:

Eastern Part ("Buddhanchal"): This area is linked to the eastern segment of Garhwal and is often associated with a prominent peak in the Himalayas.

Western Part ("Tamsa"): The western region corresponds to the Tamsa River, also known as the Tons River.

Southern Part ("Ganga Dwar"): In the south lies "Ganga Dwar," recognized as Haridwar, marking the entry point of the Ganges into the plains.

Northern Part ("Swetantra Parvat"): The northern region is symbolized by the Swetantra Parvat, which is part of the Himalayan range.

Kedarkhand and Pilgrimage Sites: Kedarkhand is celebrated for its plethora of pilgrimage sites, with Badrinath, Kedarnath, Gangotri, and Yamunotri taking the lead. These sites collectively form the Char Dham and hold global reverence. The Skanda Purana provides extensive details about these sacred places.

Geographical Classification: From a geographical standpoint, Garhwal is divided into three primary zones:

1. Greater Himalayan Region: This vast expanse encompasses a network of Himalayan rivers, including Bhagirathi, Alaknanda, and Yamuna, all originating here. The region boasts towering peaks like Nanda Devi, Bandar punch, and Kamet, enhancing its natural beauty. Due to its high elevation and perpetual snow cover, it remains snow-clad throughout the year. This area typifies extreme climatic conditions, with rugged mountain formations. The famous Man Sarovar Yatra route also traverses this region.

2. Middle Himalayan Region: This sector holds great significance within Garhwal, nestled between the Shavlik hills and the Greater Himalayas. It serves as the source of several small rivers like Sarayu, Ramganga, Nayyar, and others. The

area encompasses various mountain ranges with elevations ranging from 300-400 meters. It is also teeming with plant life, including sal, cheed, and deodar trees.

3. Shivalik Himalayan Region: This portion of the Himalayas is considered the lowest and is situated at the foothills. It includes the Shivalik mountain range, located in the southern region of the Himalayas. This area comprises gentle hills and numerous gorges referred to as 'Doon.' The Shivalik region is characterized by a rich variety of plant life, with common trees such as amla, sheesham, bamboo, sal, cheed, and deodar.

Economic Aspects: Beyond its natural beauty, Garhwal is renowned for its mineral resources. Various minerals like copper (found in Dhansoli and Bagodi) and iron (in Dhauliganga, Kujani, and Barkot) have been discovered here. Glass-making is also associated with the region.

The region's economy heavily relies on animal husbandry, as well as traditional crafts such as woolen textiles, handicrafts, and herbal products, which serve as vital livelihood sources for its inhabitants.

Historical Significance: Garhwal's historical significance is equally remarkable, with a rich tapestry of rulers and foreign invaders leaving their imprint on the region. The term "Garh" signifies the presence of numerous mountain forts, which were ruled by different kings of various castes throughout Garhwal's

history. Historical records mention approximately 52 such forts. The Rigveda also provides insights into Garhwal, describing it as the territory of the Asur King Shambhar, who governed over a hundred forts.

In conclusion, Garhwal stands as a region of profound geological, cultural, and historical diversity. It plays a significant role in the Himalayas, offering a unique blend of natural beauty and heritage.

"To reduce the influence of Buddhism and establish the dominance of Hinduism, Adi Guru Shankaracharya installed the idol of Lord Badrivishal in Badrinath. Detailed evidence of Buddhism and its specific influence on this extensive Himalayan region is obtained from Buddhist scriptures. During the Katyuri rule, ancient records indicate the presence of Buddhism in the region. The boundary of Buddhachal (Buddhist region) is considered to be along the banks of the Tamsa River. The Paurava dynasty ruled this land from 1500 to 1803 AD. The people of the Paurava dynasty were related to the Gujjar community. Despite facing invasions from Kumau, Mughals, Sikhs, and Rohillas during the Paurava dynasty's rule, they managed to retain power through their strength.

Subsequently, in 1804 AD, Garhwal faced a major invasion by the Gorkhas, leading to a significant crisis. When the Garhwal kingdom was defeated by the Gorkhas, King Sudarshan Shah

lost his kingdom. Consequently, the entire kingdom came under the control of the Gorkhas from 1804 to 1815 AD.

King Sudarshan Shah of the Paurava dynasty sought the assistance of the British to regain his kingdom from the Gorkhas. However, in return for their help, the British demanded a substantial sum of money that the king was unable to pay. As a result, the British included Srinagar and Pauri in their territory. This region came to be known as British Garhwal, while the other half became the Tehri principality under King Sudarshan Shah. Thus, Garhwal was divided in 1815 AD.

In exchange for British support, King Sudarshan Shah had to seek British assistance to regain his kingdom, leading to the downfall of the Gorkha rule. As a result, the entire region came under the rule of the British Empire. Sudarshan Shah sought the help of the British to regain his kingdom, but in return, the British demanded a large sum of money that the king couldn't afford to pay. Consequently, the British incorporated Srinagar and Pauri into their jurisdiction. This area was known as British Garhwal, and an additional part, the Tehri principality, was ruled by King Sudarshan Shah. Therefore, in 1815 AD, Garhwal was divided. Half of it became British Garhwal, and the other half was ruled by King Sudarshan Shah, which included Uttarkashi.

In addition to the Muslim rulers, the British also invaded Garhwal, but they were unsuccessful in establishing their rule. The Muslim rulers carried out frequent incursions and wars in this region. Still, they were often defeated by Rajput warriors, which prevented them from establishing their dominion.

After a prolonged struggle for independence, when the country gained freedom from British rule, the atmosphere of jubilation engulfed the entire nation. Garhwal also joined in the celebration of the sweet era of independence. On the eve of independence, with the melodious voices of the Garhwali people, Garhwal began to dance. Subsequently, in 1949 AD, the Tehri principality was also merged into Uttar Pradesh. In 1960, the four districts of Garhwal - Tehri, Pauri, Uttarkashi, and Chamoli were formed. The formation of the Garhwal Mandal took place in 1968. Later, in 1997, Rudraprayag district was created. Thus, under the Garhwal Mandal, Tehri, Pauri, Uttarkashi, Chamoli, Dehradun, and Rudraprayag districts were included.

In this way, Garhwal's undying efforts have allowed it to maintain its existence. The rulers of this region had to deal with the continuous onslaughts of the Gurkhas, Mughals, Sikhs, and Rohillas during the rule of the Paurava dynasty, but they managed to retain power through their strength. King Sudarshan Shah of the Paurava dynasty sought British assistance to regain his kingdom from the Gurkhas, leading to

the downfall of Gorkha rule. As a result, the entire region came under British rule. Sudarshan Shah sought the help of the British to regain his kingdom, but in return, the British demanded a large sum of money that the king couldn't afford to pay. Consequently, the British incorporated Srinagar and Pauri into their jurisdiction. This area was known as British Garhwal, and an additional part, the Tehri principality, was ruled by King Sudarshan Shah. Therefore, in 1815 AD, Garhwal was divided. Half of it became British Garhwal, and the other half was ruled by King Sudarshan Shah, which included Uttarkashi.

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The historical analysis of Garhwal reveals that the region's circumstances and achievements have undoubtedly influenced rural life. In this region, various communities have migrated since ancient times. Kirat, Kol, Khas, Nag, Hun, and Gurkha have all ruled here and influenced the environment. Even people from the plains have migrated to this region. This may be because Garhwal's social life was closely connected to a simple and spiritually abundant environment. This had an

impact on external people, sparking their desire to settle here, and they have a deep influence on Garhwal's social life.

In Garhwal, various communities have adopted different ways of livelihood from ancient times to the present. The society in Garhwal today reflects a mixture of tradition and modernity. Rudimentary traditions are prevalent in the rural areas compared to the cities. The practice of purdah (seclusion) is more common in the rural areas than in urban life. Despite belonging to the upper castes, intermarriage and social activities are absent when it comes to interaction with higher castes.

In this famous region, various tribes such as Bhutia, Tharu, Buxa, and Raji are prominent. In the border areas, the majority of the population belongs to the Bhotiya community. This community places a high value on education for their overall development. They once engaged in trade with Tibet but now rely on jobs and animal husbandry due to the India-China dispute. The Bhutia community excels in government services and is progressing on the path of development.

In this region, there are various communities like Bhutia, Tharu, Buxa, and Raji. The Bhutia community predominates, and their dwellings are located in hilly areas of Dehradun, Chakrata, Kalakandi, Lakhmandal, Tyuni, Jaunsar, Bhawar, Tehri, and Jaunpur districts. Jaunsari people consider

themselves related to the Pandavas, which is why the practice of polyandry was prevalent among them.

Religious Life in Garhwal:

The religious life in Garhwal is deeply ingrained in the cultural fabric of the region. It has a rich history of spiritual beliefs dating back to ancient times. Here are some key aspects of religious life in Garhwal:

Hindu Dominance: Hinduism has a predominant presence in Garhwal, with its roots tracing back to ancient times. The people of Garhwal have traditionally embraced Hinduism as their primary religion. Within the Hindu community, the Brahmin caste holds a position of high regard and is considered the highest social order.

Religious Diversity: While Hinduism is the dominant religion, Garhwal is also home to various other religions, including Islam, Sikhism, and Jainism. However, the followers of these religions are in the minority compared to Hindus.

Ancient Buddhism: In ancient times, Garhwal also had a significant Buddhist influence. The region boasts a history of Buddhist expansion and influence, with several historical sites and relics related to Buddhism.

Religious Deities: The people of Garhwal worship a wide array of deities, with a special devotion to gods and goddesses like

Shiva, Parvati, Vishnu, Lakshmi, Narayana, Durga, Kali, Ganesha, and Hanuman. These deities are central to the religious and spiritual life of the region.

Regional Deities: In addition to mainstream Hindu gods and goddesses, Garhwal has a strong tradition of worshiping regional deities such as Bhairav, Golu, Ganganath, Bhoomyal, Khetrapal, Nagaraja, and various spirits and supernatural entities. These deities are an integral part of the local religious landscape.

Rivers and Religious Significance: The spirituality of Garhwal is closely linked to its perennial rivers, which hold profound religious significance for the local population. These rivers are considered sacred, and their waters are believed to possess healing and purifying qualities. The devotion of the people towards these rivers reflects their deep-rooted religious beliefs.

Char Dham Yatra: Garhwal is often referred to as "Devbhoomi" or the "Land of the Gods." It is renowned for its connection to the Char Dham Yatra pilgrimage, attracting devotees and tourists from around the world who come to seek blessings and spiritual fulfillment.

Status of Women in Garhwal:

The role and status of women in Garhwal have evolved over time. Here is a detailed overview:

Household Responsibilities: Women in Garhwal play a crucial role in managing various household activities. They are primarily responsible for family care, child-rearing, and the upkeep of livestock. Their contributions to family life are highly valued.

Respect and Position: In most families, women enjoy a respected position due to their significant contributions to daily life. They are the backbone of family care and are responsible for maintaining the household.

Challenges in the Past: Before gaining independence, the lives of women in Garhwal were challenging. Despite being responsible for all domestic chores, women were often deprived of basic necessities. Women, apart from senior female members, were often treated as servants and were not provided with proper meals.

Marriage and Social Status: During marriage, a woman's eligibility was determined based on her domestic skills and dowry. Polygamy was common in upper-class society, and widows did not have the right to remarry.

Education: In Garhwal, women's education was limited, primarily in the upper class. The majority of women in other social classes were denied formal education. Female education was viewed as a means to enhance the social status of men rather than a right of women themselves.

Struggles and Progress: Garhwal women faced numerous challenges, but progress has been made through the efforts of activists and social reformers. The post-independence era saw significant changes, with women gaining more freedom and rights.

Economic Contributions: Women in Garhwal contribute significantly to economic activities, especially in rural areas. They are involved in various economic sectors, which has contributed to the region's development.

Economic Overview of Garhwal:

Garhwal's economy has primarily revolved around agriculture for centuries, with some unique characteristics:

Geographical Challenges: Approximately 87% of Garhwal's land area is surrounded by mountains, making agriculture a challenging endeavor. The rugged terrain and uneven geographical conditions result in inconsistent agricultural yields throughout the year.

Monsoon Dependency: Agriculture in Garhwal heavily relies on monsoon rains. The monsoon season brings lush greenery, making fodder more readily available and easing the process of animal husbandry.

Animal Husbandry: Due to the terrain and monsoon-dependent agriculture, animal husbandry plays a crucial role in Garhwal's

economy. Livestock such as cattle, buffalo, and oxen are essential for agricultural activities. However, the breeds in this region do not typically yield large quantities of milk.

Fishing: In areas with rivers and streams, fishing is an additional source of income and nutrition for the local population.

Economic Challenges: Despite these economic activities, Garhwal faces economic challenges, particularly in rural areas. There is a need for economic improvement and development.



In summary, Garhwal's religious life is deeply rooted in its history, with a rich tapestry of beliefs and practices. Women have made significant contributions to family life and are gradually gaining more freedom and rights. The economy of Garhwal is predominantly based on agriculture and animal husbandry, with challenges posed by its rugged terrain and monsoon-dependent agriculture, To improve the economic

situation in Garhwal and prevent migration, various industries and businesses are gradually being established in the region. Alongside these initiatives, tourism is also being promoted, with the construction of woolen industries, hydroelectric projects, and tourist infrastructure.

Garhwal has managed to maintain its cultural identity and heritage despite the need for hard work for livelihood. The people of Garhwal have preserved their cultural heritage and continue to uphold their traditions.



Garhwal's cultural heritage is rich and diverse, with various aspects that attract people. Traditional clothing, festivals, jewelry, and cuisine play a significant role in identifying the cultural heritage of the region. The local language also serves as a primary medium of communication, facilitating interpersonal connections.

The cultural and natural heritage of Garhwal contributes significantly to pilgrimage and tourism, which has become a primary means of livelihood for its residents. The region showcases various forms of cultural expressions, with art, music, fairs, and festivals being prominent.

Architectural Art: Garhwal boasts ancient temples, buildings, forts, and palaces constructed from stone and wood. Many of these structures have been preserved as cultural heritage, particularly in the towns of Chamoli, Joshimath, and Almora.

Sculpture Art: Garhwal features sculptures in various materials such as stone, wood, and metal. These sculptures include depictions of Hindu, Buddhist, and Jain deities, and they can be found in places like Gopeshwar, Tihri, Tapovan, Haridwar, Rishikesh, and Tapovan.

Stupas and sculptures dating back to the Gupta period can be seen at different locations. Prominent sites for these ancient artefacts include Rishikesh, Gopeshwar, and Uttarkashi.

The construction of idols and sculptures often involves carving local rocks. Garhwal is known for its red, black, and green stones used for these artistic creations. The region is also famous for its depiction of Hindu gods and goddesses, including Shiva, Parvati, Vishnu, Ganesha, Brahma, and others.

Many centres for sculpture production have been established in Uttarakhand, with various locations specializing in different

types of stone carving. Bagheshwar, Gopeshwar, and Lakhmandal are known for carving idols and sculptures from local stones.

Overall, the cultural and artistic heritage of Garhwal, combined with its natural beauty, makes it a captivating destination for both tourists and those interested in exploring the region's rich history and traditions. This blend of cultural and natural assets has also helped in sustaining the livelihoods of the local population through tourism. In Uttarakhand, the art of painting holds a significant place primarily as Pashan Kalin (stone age) paintings. Stone-age art has been continuously evolving in Uttarakhand since ancient times. The mountainous art style of painting found in caves in Uttarakhand has distinctive features. These paintings depict elaborately decorated human dance groups and animals in various colours. The history of rock art in the Garhwal region is ancient, with evidence found in various locations. Chamoli's "Gwarkhya" cave, for instance, contains paintings of various animals. In Chamoli, the village of "Kimni" also has depictions of weapons and animals on several stones, using white colours. Additionally, the "Hudli" cave in Uttarkashi features captivating rock paintings with beautiful blue colours, a unique testament to the cultural heritage of the region.

MUSIC OF GARHWAL

&

HISTORICAL

BACKGROUND

Music is of great importance in Uttarakhand's folk culture, encompassing both ancient traditions and contemporary societal and cultural aspects. In the Kedarkhand region, various forms of folk songs and music are observed. Through these folk songs, one can gain a complete understanding of Garhwal's issues, everyday life, and emotions. The tradition of folk songs is still very much alive in the minds of rural communities. Women in Garhwal sing these songs effortlessly while working in the fields and forests. These songs encompass various group singing styles, with "Jhora" and "Thadya" being prominent for dance groups. "Khuder" songs



are popular for reducing self-importance, while "Sanskar" songs are performed during rituals and ceremonies. Additionally, traditional folk songs and music are prevalent in various parts of Garhwal and are performed during social

activities and significant events, bringing joy and enthusiasm to these occasions.

Folk dances in Garhwal have been an integral part of the region's culture for a long time. Various festivals and fairs have been organized in Garhwal since ancient times. During these festivals, men and women perform different types of dances, accompanied by the melodious tunes of folk instruments. The traditional dance culture of Garhwal has been influenced by Western traditions, evident in the inclusion of group dancing styles.

Some notable folk dances of Garhwal include:

Thadya Dance: Thadya dance is performed during Basant Panchami and other occasions in the Tiwari Janpad. It involves newlyweds singing and dancing in their homes.

Sari Nritya: This dance is performed by the Jaunsari tribe and narrates the life story of the Pandavas.

Mandan: Mandan is performed during the evening prayer rituals dedicated to the deities in Tehri and Uttarkashi districts. It is accompanied by the beat of drums and other musical instruments.

Harul Nritya: This traditional dance is performed by the Jaunsari community.

Pandav Nritya: This dance form depicts the life of the Pandavas and is a part of the dance tradition.

Mandan: Performed during evening prayers in Kamleshwar Temple in Srinagar, Garhwal, this dance is accompanied by traditional musical instruments.

Other Dances: Various other dances, including Chaunkhula, Jhumailo, Basanti Geet, Jagar Lok Geet, Bajuband, and Bagwal, are also popular in Garhwal.

These folk dances play a significant role in preserving and promoting Garhwali culture and are a source of great pride for the people of the region.

Festivals and Melas: Garhwal is renowned for its ancient cultural and religious festivals and fairs. The tradition of organizing fairs and festivals in Garhwal dates back to ancient times and has continued to be a vibrant part of the region's cultural life. These festivals provide an opportunity for local residents to come together and celebrate their cultural and religious heritage. Some of the notable festivals and fairs in Garhwal include:

Baikunthat ChaturDash: Celebrated at the Kamleshwar Temple in Srinagar, Garhwal, this festival is known for its grandeur.

Nanda Devi Raj Jat: A pilgrimage and festival held every 12 years in honor of the goddess Nanda Devi.

Bunkhal Maharul: A traditional festival observed by the Jaunsari community.

Pundukeshar Mela: A fair celebrated in honor of a local deity.

Magh Mela: Held in different locations across Garhwal, this fair is celebrated during the Magh month of the Hindu calendar.

Janmashtami, Holi, Raksha Bandhan, and other Hindu festivals are also celebrated with great enthusiasm in Garhwal.

These festivals and fairs play a vital role in preserving the cultural and traditional aspects of Garhwal, allowing the local community to maintain their age-old customs and traditions while fostering a sense of togetherness and cultural identity.

the importance of clothing and adornment has been significant in the culture of Garhwal from ancient times. In this region, men traditionally wore a loincloth (langoti) along with a waistband (kamarband) made of wool. In the northern parts, men would also wear woolen pajamas, mirjai, and a conical cap called kanpuriya topi. The footwear of the people in this region had the lower part made of leather and the upper part made of wool. Women in Garhwal had a specific style of wearing dhoti. They would drape the dhoti over their shoulders and secure it with a waistband, which made it convenient for working women. Additionally, women in Garhwal used to wear ghaghri and aangdi as well. In the higher mountainous regions like Chamoli, Rudraprayag, and Uttarkashi, women would also use woollen shawls known as "lava" and "pakhlā" in the local language.

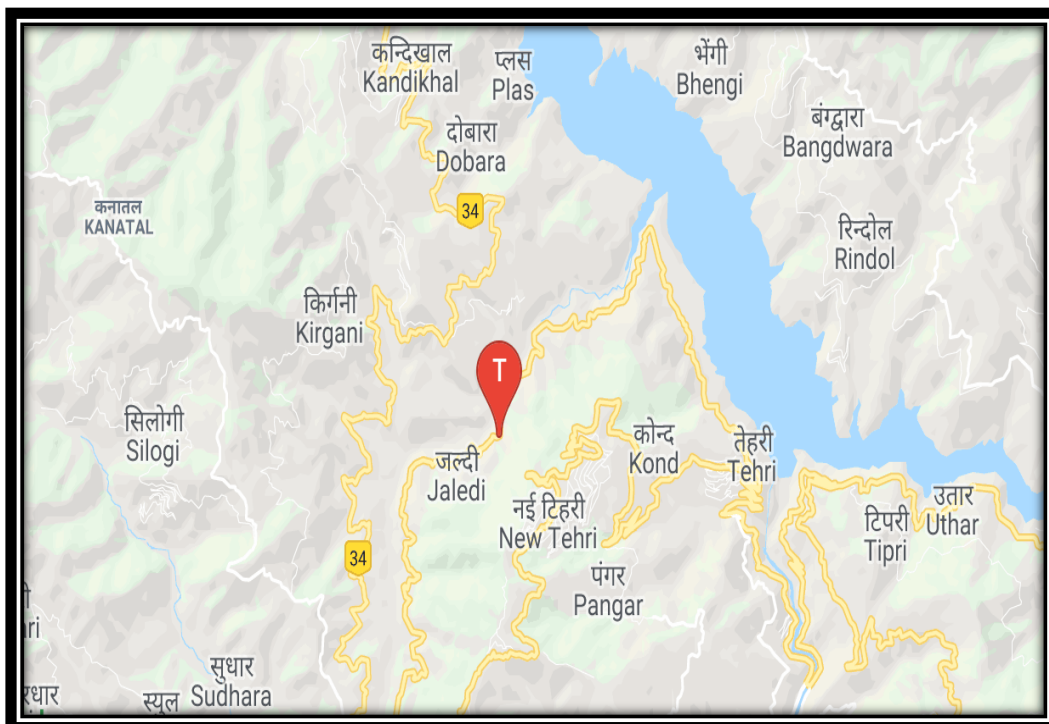
Adornments have held a special place in Garhwal's culture, serving as a symbol of cultural prestige from ancient times. Necklaces made of precious materials like gold, glass, pearls,

and coral were considered essential for enhancing beauty. Nose rings (nath) and earrings, along with bangles and anklets, played a significant role in beautifying women. All these ornaments were typically made of gold and silver. Men also adorned themselves with rings, bracelets, and ankle ornaments along with wearing a langoti.

Food and cuisine in ancient Garhwal were characterized by a tradition of purity and sattvic (pure) practices. The people of the region led industrious lives, with morning and evening agriculture activities still being a part of their daily routine. The breakfast, known as "kalewa," included dishes like mandua roti (finger millet flatbread), chutney, and dairy products like milk and curd. Even for lunch, the emphasis on nutritious food continued, with dishes like mandua ki roti, rice, kouni, jhangora, khichdi, paleu, urad dal, and phanu being prepared. Dinner also featured mandua and jau roti, along with ghee. Ghee and honey have been integral components of the diet in Garhwal.

Garhwal has been known as the "Land of the Gods" due to its deep-rooted association with Hinduism. The region has been a stronghold of Hinduism from ancient times, and it is considered a sacred place with numerous temples and shrines dedicated to various deities. While traditionally, the majority of the population in Garhwal follows Hinduism, some areas like Niti and Nelang in the higher Himalayan regions have populations practicing Buddhism, Jainism, and Arya Samaj.

In conclusion, Garhwal's culture has been shaped by its clothing, adornments, cuisine, and religious diversity. It is a region where tradition and heritage continue to thrive, enriching its cultural tapestry.



Introduction to the Tehri Garhwal region - Tehri and Garhwal are two separate names that have been combined to name

this district. The word "Tehri" is derived from the term "Tihri," which means a place that cleanses the sins of thought, word, and deed in three ways, according to the Sanskrit language. On the other hand, the word "Garh" means a fort or stronghold. Before the year 888 AD, the entire Garhwal region was divided into small and scattered fortresses, each ruled by different kings known as Rana, Ray, or Thakur.

The ancient name of this region was Ganesh Prayag. It is said that once, the Rajkumar Kanakpal of Malwa visited Badrinath, where he met the valiant King Bhanu Pratap. King Bhanu Pratap was greatly impressed by him and married his only daughter to Kanakpal, eventually giving him control of his kingdom. Slowly, Kanakpal and his descendants conquered all the small forts one by one, expanding their kingdom. By the year 1803, the entire Garhwal region came under their control.

During those years, the Gurkhas attempted to capture Langur Garhi, but in 1803, they were finally defeated in a battle led by Dehradun. Raja Praduman Shah was killed in this battle, but his son Sudarshan Shah, who was quite young at the time, was saved by his loyalists. Gradually, the Gurkhas' dominance increased, and they ruled for about 12 years. Their rule extended up to Kangra. Later, Maharaja Ranjit Singh of Punjab expelled the Gurkhas from Kangra. Meanwhile, Sudarshan Shah, with the help of the East India Company, reclaimed his kingdom from the Gurkhas. The East India Company then

merged Kumaon, Dehradun, and the eastern Garhwal into British territory in 1815, leaving the western Garhwal with King Sudarshan Shah, known as the Tehri Riyasat.

Raja Sudarshan Shah made Tehri or Tehri Garhwal city his capital, and his successors, Pratap Shah, Kirti Shah, and Narendra Shah, established the cities of Pratap Nagar, Kirti Nagar, and Narendra Nagar as the capitals of their respective times. These three kings ruled the region from 1815 to 1949. During India's struggle for independence, the people of this region actively participated. After independence, both the people and the Maharaja were inclined towards ending the monarchy. Finally, in 1949, the 60th king, Manvendra Shah, agreed to merge Tehri state with the state of Uttar Pradesh, forming a district named after it. Later, on February 24, 1960, the Uttar Pradesh government separated one of its tehsils and created the district of Uttarkashi.

Tehri Garhwal, with its natural beauty, historical significance, and cultural heritage, is globally renowned. The Garhwal region has been a center of religion and spirituality since ancient times, which is why it finds mention in various mythological, Mahabharata, and Vedic texts. The tradition here has been glorious since prehistoric times, with connections to various tribes like Yakshas, Nagas, Kinners, Kirats, and more. The famous "Tehri Garhwal ki Nath" is a popular choice among women. The Suman Sagar Lake, spanning 42 square

kilometers in the area, and the development of hydroelectricity from it have made Tehri Garhwal district famous.

Despite different colors, the earth here, the culture, way of life, food, attire, customs, traditions, folklore, songs, proverbs, and stories all remain an integral part of Garhwali Uttarakhand's lifestyle. "Garhwal" remained the center for various Aryan and non-Aryan tribes like Kirat, Kol, Bhil, Shak, Hoon, Dravidian, and Khas, making it a diverse cultural hub.

Through an interview with senior journalist and artist Shri Karmi, it was revealed that the Bhil people also had an influence in the Bhilangna Ghati of Tehri Garhwal. Their historical roots can be traced back to the Puranic era. The thread of their history can be traced back to ancient times.

BEDA TRADITION

When the Pandavas visited the Kedar Khand region, they also encountered Lord Shiva in the guise of a Bhil. Similarly, when the renowned Bhil artist Shri Tungilal Ji asserted that they were followers of Lord Shiva and therefore adorned their hair in matted locks like Him, it was believed that Lord Shiva himself had instructed them to engage in practices such as dance, song, and various rituals for their sustenance

Dr. D.R. Purohit, in his interview, clarified that the skilled artists who have kept alive the tradition of Samvedic song and music are primarily from the Scheduled Caste. During Vedic times, these individuals would visit the common folk and sing the praises of Lord Shiva in the local language. They have diligently preserved this tradition and continue to do so.

The Bhils, who are proficient in the arts of dance and music, have a significant influence in the region. Their way of life, folklore, and cultural practices are similar to the neighboring regions of Himachal Pradesh and Rajasthan. The Kinnaur district of Himachal Pradesh is also considered a part of Tehri Garhwal due to its proximity and shared cultural heritage.

The term "Garhwal" has been famous for various cultural traditions and heritage. Regardless of whether people adhere to



Hinduism, Islam, Sikhism, Jainism, Buddhism, or other religions, all cultural festivals and celebrations were observed in their entirety. Whether it was fairs, festivals, or weddings, the people expressed their joy and happiness through traditional folk dances and songs, accompanied by instruments like dhol, damau, huddka, ransingha, seerni, and others.

The BADDI or BADDIN and BEDA or BEADDIN were special pairs that attracted everyone's attention on every cultural occasion. This pair was not just a couple but a whole civilization that showcased the centuries-old tradition of dance and song in Garhwal. This pair was known as the "Badi Parampara," and it displayed the rich tradition of dance and singing that has been passed down through generations in Garhwal.

On every cultural



occasion, whether it was worship, the birth of a child, weddings, festivals like Dussehra, Diwali, Holi, or agricultural activities like planting and harvesting, the sight and sound of the BADDIN and Bedin, locked in a dance of harmony, was akin to witnessing the essence of the mountain culture.

These pairs, who were not just a couple but a representation of an entire civilization, were a testament to the age-old tradition of dance and song in Garhwal. They were an integral part of every cultural celebration, and witnessing their synchronized dance and melodious songs on any occasion was like experiencing the soul of the mountains.

BAADI TRADITION

In the culture of Garhwal, the tradition of "Baadi" holds significant importance. Before understanding the Baadi tradition in Garhwal, it's essential to note that there are three types of musical traditions in Garhwal.

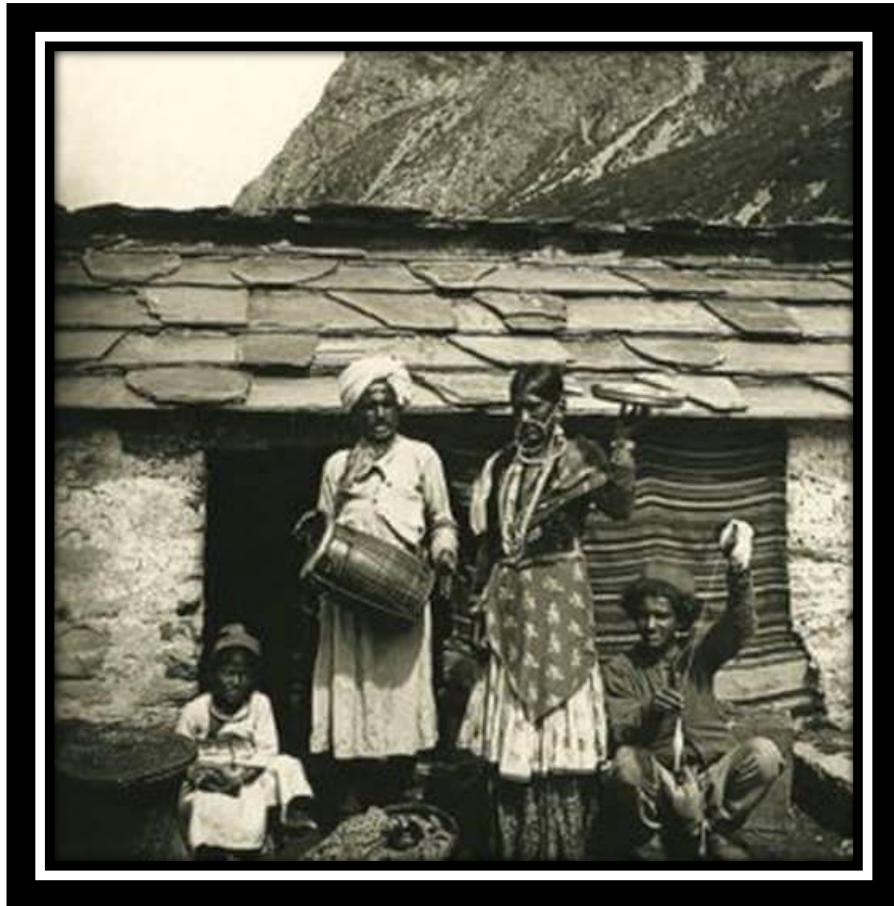
The first tradition is related to "Dhol-Damoun," which includes "Jagar" songs and is used in marriage and other auspicious ceremonies.

The second tradition involves "Damar-Thali," used to ward off evil spirits and address various issues related to the supernatural.

The third tradition involves "Dholak" and "Ghungaru," which are musical instruments used by Baadi-Badiya artists.



They have a unique style where the "Baadi" (male singer) sings while playing the "Dholak," and after completing his song, the "Baddin" (female dancer) joins in, dancing to the rhythm, and cleverly picking up the last line of the song.



According to Baadi tradition artists, it is believed that when Lord Shiva was distributing tasks, everyone rushed to claim their share on Kailash Parvat. Due to oversleeping, a person reached Lord Shiva when all the tasks had already been allocated. Despite many pleas, Lord Shiva expressed his inability to assign any work to him. In despair, the person resolved to end his life by jumping from the mountain. In response, Lord Shiva gave him a snake from his neck, his trident, and a drum (damaru) and instructed him to use the snake as a rope to slide down from the mountain, to circle the trident around his belly, and to play the drum to entertain the people. This marked the beginning of Baadi tradition, where the male singer (Baadi) plays the Dholak and sings, and the

female dancer (Baadin) gracefully dances, cleverly continuing the song's last line with finesse.

The Baadi tradition not only encompassed musical traditions but also played a crucial role in rituals such as "Beda-Vart." Skilled Baadi artists were invited to perform the "Bed-Vart" by affluent households in the region. This event was organized by the people of twelve neighbouring villages who contributed grains, fruits, sweets, money, and a thick, strong rope (about 3 inches in diameter and 400 yards long) to



prepare the "Bart" or "Lang." The rope was carefully crafted to be strong and sturdy.

The "Bed-Vart" event was a festive occasion where the Baadi artist would entertain the local audience with humorous dialogues and anecdotes. People showed their gratitude by presenting gifts, sweets, fruits, jewellery, and other offerings to the Baadi. This event was a way of celebrating and acknowledging the Baadi's role in preserving the region's history and tradition.

In the Baadi tradition, not only music but also the Bart and Lang ceremonies were of paramount importance. The term "Bart" was often used interchangeably with "Baadi-Vart."

The skilled Baadi invited for Bart were known as "Bedwarth" They had a unique style where the Baadi (male singer) played the Dholak while singing, and as the song approached its conclusion, the Baddin (female dancer) would join in, creating a captivating performance. This tradition was carried out with great skill and precision, and the Baadi artists played a vital role in preserving the rich cultural heritage of Garhwal.

The Baadi tradition's songs, often called "Aussar," were inspired by the heroic tales of ancient Garhwali kings and were reminiscent of the hymns sung during Vedic rituals like Ashvamedha and Purushamedha. These songs were dedicated to the valorous deeds of the region's ancient kings, similar to how the Vedic rituals extolled the prosperity of yajamana (the patron). The word "Aussar" is derived from "Ashvar" (prosperity) and signifies narrating the history or prosperity.

In the Beda-Vart event, the people present would encourage the Baadi by saying, "Khanda Baje," signifying that the person's fortunes would rise or shine. This term was used to emphasize that the person would attain prosperity or fame. During this event, the Baadi would also recite "Aussar" songs, reminiscent

of the hymns dedicated to the prosperity of the patron in the Vedic rituals. Overall, the Baadi tradition in Garhwal was not just about music but also about preserving the region's history, cultural heritage, and prosperity through songs, dances, and rituals.

In the Bedwart festival, for fifteen days or sometimes up to seven days, the tradition of performing 'Aousar' and 'Paisara' dances exists. The four castes are also present in the Bedwart festival. Prior to the designated auspicious moment on the day of the Bedwart event, the 'Bedi' would bathe, don new clothes and ornaments, and wear a beautiful turban on their heads. Wet rice grains (Akshat) were applied to their foreheads, and after performing the Ganesh Puja, the chief of the warm place at the shoulder would seat the Bedi with musicians for the Bedwart,





Using a strong 400-yard-long rope tied securely around the head. The rope extended from that spot to the slope of a hill and was secured firmly on the ground in the middle of a field. This rope was soaked in oil, and a wooden peg (resembling a horse) was placed on it. The Bedi, while sitting on the peg, would expertly slide down the rope without any hindrance or interruption and reach the bottom. The wooden peg upon which the Bedi sat had two bags filled with equal weight of soil to maintain balance while descending.



Before sitting on the peg, the Baddi would receive a mixture of sweet rice pudding (kheer) made from five kinds of grains. Just before sitting on the peg, the Bedi would address the deity Bhumiyaal, shouting and praying, "O deity, remove famine, bring good crops." If Bedvart was organized to ward off epidemics in the area, the Baddi would also pray to Lord Mahadev Shiva, saying, "O deity, end the wrath of the epidemic and bring peace and happiness to the region." When the Baddi sat on the peg, his back was firmly pushed so that he would swiftly slide down the rope without any interruption. Below, some strong individuals stood with another rope tied, ready to catch the Baadi if he fell. As soon as the Bedi reached the bottom safely, he would be showered with rice grains, which were quickly picked up from his forehead by the people present. These rice grains were considered auspicious blessings, and people took them home. Sometimes, the Bedi's hair was also pulled, and people kept it as a memento. Therefore, proper arrangements were always in place to protect the Bedi from any physical harm during the Bedwalt.

The Bedvart specialist and their family were well provided for. In the form of livelihood, they had the right to receive some grain (called 'DADWAR') from all the families in the region during the crop season, which they considered their due.

Some Baddi became renowned experts in Bedvart in all of Uttarakhand or their region. In the early 19th century, the

famous British traveler William Moorcroft, in his travelogue, mentioned an expert Bedvart performer named Banchu. Moorcroft visited Tehri Garhwal in the first week of February 1820 and had a direct interview with this renowned Bedvart expert Banchu. In his memoirs, he writes that Banchu was so skilled in his art that he had successfully performed Bedvart sixteen times without any mishap. He had performed Bedvart in Almora to eliminate an epidemic that had spread there, and as a result, the epidemic completely vanished. In his above-mentioned memoirs, Moorcroft also referred to Bedvart as "Bart."

After Banchu, a Bedvart specialist by the name of Sevadhari became famous in the Dhung Fagul Patti region of Tehri Garhwal. A traditional folk song related to the Bedvart festival is presented here:-

बेडा की वर्तुली बटेंगे, बेडा का तोरण घैंटेंगे,
में बुवा था, थेलु जादो का, पैट्या भंडारी,
कड़ारी रावत ये पैट्या बागुड़ी, बुटेला, ये पैट्या केमरिया राणा,
छे बुवा डवली को गहराणा, दे बुवा दूढी को कपड़ा

A girl tells her father that the preparations for the 'bedwärt' ceremony are complete, and the arches, on which the ropes for the ceremony are tied, have been firmly erected.

She also expresses her desire to attend the festival. Forty other prominent individuals from the Bhandari, Kandari, Rawat, Bagudi, Turola, and Kamariya Rana communities have also made their way there. My father, please provide me with beautiful jewelry and clothing so that I can go there to witness the 'bedwārt.' History testifies that during 'bedwārt,' there is always a possibility of unexpected incidents due to the slipping of ropes or the breaking of ropes, which may lead to injuries or even fatalities. Therefore, in the early decades of the 20th century, King Kirti Shah of Tehri Garhwal put an end to the practice of 'bedwārt.' Following this, in the Thathur Gram of Jaunpur Pargana in Tehri Garhwal, the locals, without receiving any royal decree, immediately halted the 'bedwārt' practice in 1930, which was supervised by the Tehri Garhwal Darbar. Nowadays, in rural areas of Uttarakhand, the tradition of 'bedwārt' is based on the subtle symbol 'laang,' which is only occasionally organized, usually for the prevention of famine or epidemics. The 'bedwārt' 'lag' stands approximately 30 feet tall and is firmly affixed to a strong pole. It features various physical acrobatics performed on the upper end, providing entertainment to the audience, including humor and laughter. Finally, the performer offers prayers to Lord Shiva, saying, "O Lord of lords, Mahadev, grant happiness and peace and alleviate the sorrows of the people in this region." This prayer is based on the invocation of Lord Shiva's compassionate nature

as described in the Shvetashvatara Upanishad. After the prayer, the 'bedwārt' laang, along with the attached rope, descends to the ground, signifying the conclusion of the 'bedwārt' ceremony. This event serves as a subtle symbol of the 'bedwārt' tradition.

LANG AND BRAAT

In this tradition, 'Lang' or 'Bart' have been significant components. The person who used to play 'Lang' or 'Bart' was considered prestigious in the Badhi community. Each Badhi had a desire to play 'Lang' or 'Bart' at least once in their lifetime. The Badhi tradition of 'Lang' involved a thrilling entertainment performance that lasted for 10 days. At that time, people believed that playing 'Lang' would bring good yields to their fields, and pests, insects, or birds would not harm their crops. Rain would come on time, and natural disasters would not occur. There were two ways to organize this event in any village. The first was for the village head to invite them, and the second method involved the Badhi community members quietly going to the Panchayati check (Mandā) at night while the village people were sleeping and placing a bamboo cart with 20 to 25 bundles on top of the bamboo sticks. Then, the Badhi women would place a little soil

from each field near the bundles, and the 'Laang' event would begin for ten days.

The 'Lang' event required a rectangular wooden frame of about 3 to 5 square feet in size, which was fixed on the upper part of the bamboo sticks. Along with this, a series of various songs and dances would begin every day. 15 to 20 pairs of Badhis (drum players, singers, and dancers) would sing, play music, dance, perform traditional plays, and sing hymns dedicated to Lord Shiva day and night. During these ten days, the Baddi couples would decorate the faces of various deities



with makeup and perform swang (a form of traditional folk theater). These swangs mainly depicted the glory of Lord Shiva. Simultaneously, the characters of local heroes and respected individuals were also included in this program. One aspect of

this was that on one of these nine days, the form of swang would become unrestricted, and on that day, women and children were not allowed to watch the game.

On the final day, turmeric and oil were applied to the 'Lang,' and 'Kosi' (a symbolic representation) was established on top of the 'Lang.' The Badhi playing 'Lang' would ascend the 'Lang' with turmeric and oil, and then, holding onto 'Kosi,' he would rotate and go around the village, calling out the names of respected individuals in the village, saying, "Ram Singh ko khanda baje, Mor Singh ko khanda baje."

Approximately 3 months before, an announcement was made that a certain Badhi/Badhiya (a performer) would conduct the 'Bart' ritual at a specific location. Two baskets (Bartkhunt) were placed on the other side of the river or on a high hill, and the local residents would gather Babul (a type of grass used to make ropes) and hand it over to the Badhis. The Badhi community members would then twist the rope (ranging from 60 meters to 750 meters) and soak it in water for a predetermined number of days. Afterward, on the designated day, the rope would be immersed in oil and ghee, and it would be tied to both baskets.

During this time, the Badhi performing the Bart was considered as a deity, and a worship ceremony was performed for him. The Badhis would continue with dancing, singing,

music, swang (a form of traditional folk theater), and more. On the appointed day for the Bart, the Badhi's worship and ritual would be conducted. After that, the Badhi would be brought to the location of the Bart, and he would be fed with rice pudding and tied with white cloth on his head, with a piece of gold (a small gold ornament) in his mouth. Then, the Badhi would mount the 'Kath ki Ghodi' to perform the Bart.

The 'Kath ki Ghodi' was actually a saddle made of sandalwood, inside which the Badhi would sit. Turmeric and oil were applied to the inner part of this saddle. The Badhi would then be seated on the 'Kath ki Ghodi,' and his feet would be tied with sacks filled with soil. In one hand, the Badhi held a drum (damru), and in the other hand, he held a sword (khadag/trishul). A bundle was tied to his waist, and he was left to perform the Bart.

Before the Bart, if any kind of request was made by the Badhi, it was considered the duty of the respected and aristocratic class of the village to fulfill it. Tungilal, also known as Kaviraj, often described the nature of these requests in his words

यदि मैं ज्युंदू नी बचलू तो मैं अपने छोरोंछापरों की नाली -
को नहीं मारुंगा, ताकि वे गैखई को नहीं तोड़ें और उनकी हक-
"नहीं छेड़ें। हकदारी को

In other words, Thakur, if I die during this game, do not harm my descendants' land, property, or rights. People on the second mound would wait for the arrival of the Badadi because reaching from the first mound to the second mound was not that easy. Due to fear, dizziness, or technical reasons, if the balance was disrupted, it was certain that the Badadi would fall from the Burt, resulting in their death. If a fortunate Badadi successfully reached the distant mound, a frenzy of people would await, and they would try to pluck a strand of hair from their head as a token of prosperity. It was believed that by swallowing a grain of rice tied to the Badadi's hair, a barren woman could conceive. Most Badadis would die due to the perils of the Burt, and even after successfully completing it, their hair would be cut and distributed among the people as a sign of prosperity. It was also believed that tying a strand of the Badadi's hair to a bundle of rice and consuming it would lead to the attainment of offspring. However, the majority of Badadis died due to the risks of participating in the Burt, and aware representatives of the community would ensure that the Badadi covered their face with a cloth after successfully completing the Burt. Then, their hair would be cut, and it would be said that the Badadi's hair had been offered as prasad to the people. This hair was considered a symbol of prosperity, and a competitive atmosphere would develop among the people to obtain it. Some Badadis would request a specific

favor from the people before undertaking the Burt, and it was considered the duty of the respected and enlightened representatives of the village to fulfill those requests even if the Badadi died after completing the Burt. Tungilal, also known as Kaviraj, described the form of requests in his words. It was also believed that the death of the Badadi would occur due to the consequences of falling from the Burt. Therefore, even after successfully completing the Burt, the Badadi would be covered by the representatives of the community, such as Sayana, Mukhtar, and Padana, with their shawls. Afterward, the Badadi's hair would be cut and distributed among the people. This hair was also believed to have the power to provide prosperity. Many Badadis died due to the challenges of the Burt, and it was eventually banned by the village council of Tihri Garhwal. The last Burt took place in Gadoriya, in the Jaakhnidhar development block, where due to the death of four or five brothers from the same family while participating in the Burt, the event was prohibited by Tihri's ruler, Nareesh. Shri Badadi Tradition's custodian, Shri Shivcharan, mentioned that during his lifetime, at the age of 10, he saw an empty Burt in the village of Sonadhar in the Jaakhnidhar development block, which was given in the name of Rhaai Taaela to his mother. Even today, in some villages like Khirsu in the Pauri Garhwal district, a symbolic Burt ceremony is organized under the name of KhatBADDIN using a wooden Badadi.

THE SINGING, PLAYING OF MUSICAL INSTRUMENTS, AND DANCING OF THE BADADIS.

The folk tales and songs were sung in a simple and straightforward manner. In their singing and playing of musical instruments, they incorporated elements of classical music. Tabla player Shri Ranjit Sharma, in his interview, mentioned that their singing had a connection to classical music. However, they adapted their music to suit the occasion and enable different forms of dance according to the situation.

According to them, the rhythm played on the dholak during Badadi performances was a combination of Kaharwa and Dadra talas.

In terms of singing, contemporary themes and entertainment were given priority. The songs were composed based on monthly themes and current events. Chaitri songs, popular songs like "Kati Jalo Ghasa," and songs for various occasions were primarily composed by them. Except for religious songs, most of the songs were composed by the BADDI community. Baddi people also sang Holi songs, whether it was during royal courts, wholesalers' gatherings, weddings, or Sayaana's events. Thus, the tradition of Holi songs was also prevalent among them.

They had musical instruments, and initially, they had three instruments: Dholak, Mardal, and Saarangi. They used to play a Saarangi with three strings. One of the musical instruments they played was called "Ramsher," which is now known as "Jouya Murli." Over time, they added more instruments, including the Dholak and Harmonium. It's important to note that there was also a tradition of classical singing in their homes. While Chaiti and Phag songs were dedicated to gods and nature, their singing had elements of classical music with a focus on the Pahadi and Malkauns raags.

चैती (सैदेई गीत) :

आज रचना त रन्चे, हारे हरि गोविन्दा

हे रामा कैन रचे सकल संगसार जैहो।

हे जी पाणपाणी अगन रन्चे विधातान- हे

रामा डाली, बोटी सकल सूरज जैह

फाग :

आएगी रे बसंती बहार

आएगी बसंती फ्योंली फूलों की बहार

आएगी बसंती शिवजी के द्वारे, कलियां खूब खिलेंगी,

सखी रे आएगी रे बसंती बहार।

पवाड़ा :

पट्टी नैलचामी जौंकू चैरा गौऊ

राणा सते सिंह बोलदान नौऊ

राधाखण्डी:

शिव सम्भू रे भोला कैलाश वासी

दीन दुख्यौं कू देवता अविनाशी

चुन्दड़ी:

जीं राती बालू जलमी जी,

सी राती कृष्ण पैदा हवैगी जी

In the art of music, he was highly skilled. The harmonium and dholak were his primary musical instruments. The rhythms he played, which he synchronized effortlessly, highlighted the beautiful cadence of the songs. The beats he created were distinct, and the chosen lyrics were as follows:

गेदू गेदू ता गेदू ता, द्येत् गेता द्येत् गेता।

गेन्ता गेन्ता गेन्ता ता ता ता, गेन्दा गेन्दा ता गेन्दा ता।

In reality, due to their inability to name their words while playing the dholak, they could only pass on this art through oral tradition to their next generation. The accompaniment of the dholak, along with folk singers and classical instrumentalists like Shri Subhash Pandey and Shri Ranjeet Sharma, acknowledged that "due to the absence of notation for the words played by these people on the traditional dholak, they have been limited to their circle." Both accepted that despite not having formal knowledge of classical music, they presented a fusion by playing rhythms such as Dadra, Kaharwa, and Rupak on the dholak with simplicity as needed. The mastery of rhythms and variations in rhythms remains a remarkable skill, while playing Chaal and Gharani is still considered difficult. However, each drummer easily integrated this instrument into their individual songs with great simplicity.

Dance: In reality, the primary choreographers and composers of songs are the BADDIN community women, while men's role involves composing the songs along with music. The coordination of footwork in dance styles is done collectively by both men and women. In the 1960s, Bijendra Lal Sah, who was the first to research the Radhakhandi style, concluded that the Radhakhandi dance's footwork, hand movements, expression, and concurrent music and rhythm are unique and distinct from other styles. In Radhakhandi, there are twenty

different styles of footwork, and each emotion requires a separate footwork pattern. For artistic presentations, the BADDIN community members wear traditional clothing like Ghaghara, Choli, Chunni, and Fatvi. The distinctive feature of traditional Radhakhandi dance is that both the accompanying music and the rhythm played are unique.

The songs of Radhakhandi are as follows:

In the interveiw, teaching dance to Gajala Devi, they rolled the cotton, forgot to plough, the night was spent sleeping, They saw a staff of dreams, Raja Champavati's market, Raja Kshetrapal at Champavati's market. Oh, Govinda, robust in form, plays, worship Narayana with your life, Govinda, your name, I string it like a tulsī mala.

जागी जावा खोली का गणेशा

जगी जैल्या मोरी का नरैणा

कैलाशू मां पंचनाम देवा

शिव जी कु जागीन उडीगे

The art of Radhakhandi dance and music has evolved over time, from the divine court to royal courts and changing times. It has expanded and retained its significance in the culture of Uttarakhand, despite being practiced and enriched

by the Khatri community. This unique style of dance and music is now disappearing.

In this way, traditional artists preserved and performed songs and dances at various occasions. These songs and dances formed a living collection of Garhwali folk songs, which are essential for the Garhwali society to preserve and revive. Otherwise, they will only be available in stories for future generations.

The songs of the Garhwali BADDI tradition are characterized by the following features:

- 1. Traditional:** These songs have been passed down through generations, preserving the cultural heritage.
- 2. Duet:** Most of the songs are performed in duets, involving both male and female singers.
- 3. Repetitive:** The use of meaningless words in the songs to complete the lines is a common feature.
- 4. Thematically Rich:** These songs are often centered around themes of love, sacrifice, devotion, and contemporary issues.
- 5. Conversational:** The songs are structured in a question-and-answer format, creating a sense of dialogue.

6. Repetitive: These songs often repeat the main line for emphasis.

The creation of these songs is context-dependent, and the emotions, language style, and melody are tailored to resonate with the audience. While there may be slight linguistic variations in different regions of Garhwal, the underlying emotions and themes remain consistent.

In addition to the monthly activities mentioned, these songs are also performed during various occasions, such as weddings, childbirth, recitation of heroic stories (Veer Bhadon), Jaagar, and Pavada, among others.

- In the month of Chaitra, we go to different villages, singing "Chaiti" songs. The songs sung in praise of the family during Chaiti were appreciated.
- During Baisakh, this month was considered the best for these artists. In this month, they would search for new "Vritti" and "Gaikhayi" and play games like "Lang" and "Bart" in other non-Garhwali villages.
- In Shravan and Bhadrapad, the tradition of "Hoondek Din" or enjoying the snowfall was prevalent in rural areas of Uttarakhand. During these days, this tradition was the sole source of entertainment for the daughters-in-law and daughters of the house.

- In Poush and Magh, these two months were known as "Hyund Ke Din" (Snow Days) in the Garhwali language. During these days, it was a unique source of entertainment for the wives and daughters of the house.
- In Phagun, Holi songs were the mainstay, performed by the artists of the BADDIN tradition during this month's festivities. These songs are a significant part of the cultural tapestry of Garhwal, and they continue to connect generations through their rich heritage and vibrant expressions.

• बादी गीत - 1

इस गीत को सेदेई गीत कहा जाता है। इस गीत में भगवान का वर्णन करते हुए भाई-बहन के प्रेम को दिखाया गया है।

हे जी रंचणा त रंचे

हे जी रंचणा त रंचेयाले हरी गोबिन्दा

हे रामा कैन रंचे सकल संसार भई हो

हाँ हो सकल संसार भई हो

हे जी सकल संसार रची महादेव ने

हे रामा कैन रंचे चंद्र सूरज भई हो

हाँ हो जैन रंचे चंद्र सूरज भई हो
हे जी चंद्र सूरज रची महादेव ने
हे रामा जैन रंचे नैरित्य बसंत भई हो
हाँ हो जैन रंचे नैरित्य बसंत भई हो
हे जी नैरित्य बसंत रची महादेव ने
हे रामा जैन रंचे यो माछी कूमैत भई हो
हाँ हो जैन रंचे यो माछी कूमैत भई हो
हे जी यो माछी कूमैत रची महादेव ने
हे रामा जैन रंचे बारह फूलों फूलोरी भई हो
हाँ हो जैन रंचे बारह फूलों फूलोरी भई हो
हे जी सकल संसार रंचे महादेवने
हे रामा जैन रंचे भई बैणाएं को नातों भई हो
हाँ हो जैन रंचे भई बैणाएं को नातों भई हो।

बादी गीत - 2

यह गीत बेडा गीत का राधा खंडी शैली का गीत है, जिसमें राधा और कृष्ण के बीच के संवाद को दर्शाया गया है। इस गीत में

बाददी और बदीण नृत्य करते हुए इस गीत को गाते हैं। मुख्यतः राजा, मंत्री और थोकदार इत्यादि के मनोरंजन के लिए इस नृत्य को किया जाता था।

कृष्णः तेरा खुटुका घुंघरू बजा छनानन, छनानन, छन छन

तू भली छ बांद राधा छनानन, छनानन, छन छन

राधाः तू बड़ी हौंसिया कन्हैया छनानन, छनानन, छन छन

भलो विराजदेन्दा हाथ कीवांसु ली छनानन, छनानन, छन छन

कृष्णः तेरो मूड़की लटुली उड़ीं सराररा सर ररा सर सर

तू बड़ी रंगीली राधा छनानन, छनानन, छन छन

राधाः मेरो दिललागी कन्हैया त्वे परफरररा फरररा फरफर

तू बड़ो हिन्सौण्या कन्हैया सर ररा सर सर

कृष्णः तेरी नथुली बुलाक हिली, झलला झलला झल झल

तू मेरी दिल की पियारी सराररा सर ररा सर सर

राधाः तेरी गांडियों की घांडी बाजी, ठननना ठननना ठन ठन

उनी मुरली की सार बाजी, हररा हररा हर हर

कृष्णः राधा की गागर फूटी ठननना ठननना ठन ठन

बैठी गिर्याइं राधा रुण, आंसूएं तरर तरतर तर

राधा: तीन मुरली बर्जाइं छननना, छननना, छन छन

तब दौड़ी एंगुमी हीररि हीररि, हिर हिर

कृष्ण: तेरा खुटुका घुंघरू बजा छनानन, छनानन, छन छन

तू फूलमाकी फूल राधा छनना, छन छन

बादी गीत - 3

इस गीत को नट नटी नृत्यगीत कहा जाता है। इस गीत में बाददी और बदीण ढोलक की थाप में नृत्य करते हुए इस गीत को गाते हैं।

अलसी, सिमानी चुची बाई

अलसी, तू रौंदी क्यों छे

तैं मथ्या गौं।

अलसी, तेरा यार कट्टी

एक बीसवें दिन

अलसी, तेरा भीतर क्या छे

एक फुटे अंदर

अलसी, तेरा घिन कट्टी

एक दूदी गौ

अलसी, तू खांदी क्यों छे

एक डाली जौ

अलसी, सिमानी चुची बाई

बादी गीत - 4

बेडा बेडीण के बीच का यह गीत संवादात्मक है, जिसमें वे एक दूसरे को अच्छे गाने बजाने के लिए कह रहे हैं।

नाच मेरी बीरा, घुंघरू बजा दे छमा ले छमा

हां, नाच लू मेरा बादी, ढोलकी घुरादे धीना धीं धीना

नाच ले, नाच ले, मेरी सौंजड़ी, थकी ना रुकी ना आज

ढोलकी की थाप से ताल मिले, दे दिखे दे मिजाज

नाच मेरी बीरा, घुंघरू बजा दे छमा ले छमा

हां, नाच लू मेरा बादी, ढोलकी घुरादे धीना धीं धीना

नया जमाना के लोग छन इन बस दिखाऊंदा तड़ी

नचदी नचदी कमर, थकीगे द्विरूपया, नी झड़ी

हां, नाच लू मेरा बादी, ढोलकी घुरादे धीना धीं धीना

नाच मेरी बीरा, घुंघरू बजा दे छमा ले छमा

दिल ना चुरा, ठुमका लगा, कसर ना छोड़ी
मालदार थोकदार, सौकारु, बैकसी, मुखूड़ी न मोड़ी
हां, नाच मेरी बीरा, घुंघरू बजा दे छमा ले छमा
नाच लू मेरा बादी, ढोलकी घुरादे धीना धीं धीना
जोश में होश ना खोए, दगड़ाया, ढोलकी घुरादे
अफुरी भी नाच, और भी नाचे, ताल इनी बजा दे
हां, नाच लू मेरा बादी, ढोलकी घुरादे धीना धीं धीना
नाच मेरी बीरा, घुंघरू बजा दे छमा ले छमा

बादी गीत - 5

इस गीत में नायिका नायक से दिल्ली शहर ले जाने का कह रही है। यह गीत प्रेम प्रधान संवादात्मक शैली का गीत है।

मेरा गुडु का बाबा, मैं दिल्ली घूम लूंदिया
चिड़ियाघर, लालकिला, मैं भी दिखा दिया
छब्बीस जनवरी, ऐंसू मैं भी दिखा दिया
हे मेरा गुडु की मांजी ने बना तू उलारी

क्या और भी दिल्ली जानी क्यों गांव की बेटी बवारी

सदानी तुमन में ठगायो

हेका साल लियो ला सारा इलाज

हेका हेका साल बोली दस साल हो जायेंगे

दिल्ली जाना कितने सौक रुपिया ही रुकेंगे

चली जान मैं तो तब तुमन मेरा खोलेंगे

चिड़ियाघर, लालकिला, मैं भी दिखा दिया

छब्बीस जनवरी, ऐंसू मैं भी दिखा दिया

हे मेरी श्रीमती, भरमई तेरी मती

कुछ तो खयाल कर, नहीं छोड़ी जोड़ी

बोल्यो मेरु माणी ले, नहीं होदों जितने

गुडु जवान होंगे, अब कुछ तो खयाल कर

हे मेरी मिजाज्या, नहीं कर सरी लुकारी

क्या और भी दिल्ली जानी, क्यों गांव की बेटी बवारी

बादी गीत - 6

इस गीत में नायक नायिका से मोटर में शहर घुमाने का कह रहे हैं।
यह गीत प्रेम प्रधान संवादात्मक शैली का गीत है।

अल्मोड़ा की छाईला, भग्यानी छम

छमा घुंघरू बजा दे

बिजनौर का स्यामा, पधाना गाड़

जालू भग्याना मोटर में

हो, प्याला भर के, प्याला भर के

हो, बाल पन बीटी छाईला,

तुम मां म्यारु ज्यूं भग्यानी छम

छमा घुंघरू बजा दे

बिजनौर का स्यामा, पधाना गाड़

जालू भग्याना मोटर में

हे, खल्याणी कुंडा, खल्याणी कुंडा

हां, बल तेरी गाड़ी, हौरन सुनी

छाजा मे एजांदु, भग्याना गाड़

जालू भग्याना मोटर में

बादी गीत - 7

यह गीत जीजा साली के बीच मीठी मजाक के संवादों का है, जिसे बेडा बेडीण द्वारा नृत्य करते हुए सुंदरता से दिखाया जाता है।

में घास काट लूं, तू गोला बांध ले
में कर लूं याद, मदनु भीना रे
तू गीत लगा दे, मैं भाण पुरियो लूं
में रख लूं याद, रुकमा साली हे
हां, बल चमचम चमकोंया, सुनक्याली दाथुड़ी
हां, बिना पतरौल, दाथुड़ी न लुछी
है यूंद तापी, घाम बल है यूंद तापी, घाम
हाथ की घड़ी, दी जड़ी, देखलु में टैम
देखलु में टैम, मदनु भीना रे
हैरु तोड़ी पान, साली हैरु तोड़ी पान
घड़ी कवी बड़ी चीज, नी साली मांगी देखी जान
देदवलु तूँ जान, रुकमा साली हे

हौंसिया उलार भीना, हौंसिया उलार
कखीनी सुनी कवी नी, देखी तुम जनु दिलदार
तुम जनु दिलदार, मदनु भीना रे
भलु बुरु दिल, ना लगे मेरी रंगीली साली
जीजा साली की मीठी मजाक, सदा अमर राली
हां, सदा अमर राली, रुकमा साली हे
हां, बल चमचम चमकोंया, सुनक्याली दाथुड़ी
हां, बिना पतरौल, दाथुड़ी न लुछी

बादी गीत - 8

इस गीत में नायक नायिका से बस में कंडक्टर से कह रहे हैं
कि जरा धीरे-धीरे गाड़ी चलाओ वरना बहुत परेशानी हो रही है।

जरा ठंडू चला दे, जरा मठु चला दे,
मेरी चादर छूट जाएगी पीछे, जरा गाड़ी रुकादो।
हे ड्राइवर भैया, जरा गाड़ी रोक दो।
कनू बथों बन्युं च हे चुचा डलैबर,
अरे बीढ़ी बंद कर हे निर्भय कलैंडर,

में बीमार छूं रे, जरा खयाल कर दी,
दूं अस्पताल तक मेरा बुढ़िया पहुंच दी।
जरा ठंडू चला दे, जरा मठु चला दे,
मेरी चादर छूट जाएगी पीछे, जरा गाड़ी रुकादो।

उन्होंने दिल घबराने और डरा दिया,
टेढ़ी-मेढ़ी सीट कौंणी घांस बजा दी।
जरा ठंडू चला दे, जरा मठु चला दे,
मेरी चादर छूट जाएगी पीछे, जरा गाड़ी रुकादो।
हे ड्राइवर भैया, जरा गाड़ी रोक दो।

बादी गीत - 9

इस गीत में पटरौल, यानी वनविभागाधिकारी, नायिका से पेड़ों को काटने के लिए कह रहा है।

छम छमा छम छमकौंदी दाथुड़ी,
कुहोली है घस्यारी, ज्यांडालु मां।

छम छमा छम छमकौण्या दाथुड़ी,

में छौं रे पटरौल, ज्यांडाल्यो मां।

गिंज्याल्यो कु गांज घसेनी, गिंज्याल्यो कु गांज,

सरकारी बनकर खाटी कुर्सी धार्याली।

पहली होंदी छ हवा रिति रिवाज,

भांती भांती की मशीनों ने कनी खवाज़ रिवाज।

पहली जमाना घर घराट अब होवेगा चक्की,

कुटण पीसण बेटी ब्वारी जांदिन तखी।

घट कुपीस्यो आटु कखन देखणो आज,

भांती भांती की मशीनों ने कनी खवाज़ रिवाज।

कख हरची होला रिति रिवाज पुराण,

बेड़ों का गीत नहीं सुनेंदा रांसु मण्डाण।

ढोल दमों रण सिंह की जगह देसी बैंडबाज,

चैंबकेली बनेगे सच्ची उलख्यारी आज।

भांती भांती की मशीनों ने कनी खवाज़ रिवाज।

बादी गीत - 10

इस गीत में भाव यह है कि नवाइन तकनीक के कारण एक तरफ़ तो विकास हुआ है, लेकिन दूसरी तरफ़ हम अपनी सांस्कृतिक विरासत को भूलते जा रहे हैं। यह गीत एक संदेशात्मक गीत है।

चैंबकेली बनेंगे सच्ची उलख्यारी आज,
भांती-भांती की मशीनों ने कनी ख्वाज़ रिवाज।

गिन्ज्याल्यों का छिलका बने आग ताप्याली,
जन्दरी जगह बेटी ब्वारयून कुर्सी धरयाली।

गिन्ज्याल्यों कु गांज घसेनी,
सरकारी बनकर काटी त्वैन बांज।
हे छम छमा छम छमकोंदी दाथुड़ी,
कुहोली है घस्यारी, ज्यांडालु मां।

बाबुला की कूंडी है लौंडा, बाबुला की कूंडी,
हाथ जोड़ियों त्वैं कु मेरी दाथुड़ी न लूँछी।

छम छमा छम छमकौण्या दाथुड़ी,
में छौं रे पटरौल, ज्यांडाल्यो मां।

सुपा गेंहू कोणी घसेनी,
भुलीग्यो में इयूटी तेरा बाजुबंद सुणी।
छम छमा छम छमकौण्या दाथुड़ी,
में छौं रे पटरौल, ज्यांडाल्यो मां।

छुर्यो मां नी लगो लौंडा होणी छ अबेर,
सास गलेर मेरी जिथाणी

Through an interview, 85-year-old Shri ShivJani and 83-year-old Shrimati Gajala Devi, who participated in the Republic Day parade in 1956 and 1966, shared that the songs of our culture are so unique that the contemporary Prime Minister praised their presentation. However, nowadays, under the influence of modernity, they feel their existence is fading.

Under the guidance of Shri Shivcharan and Bachchani Devi's tradition, disciples Dr. Sanjay Pandey and Dr. Lata Pandey, during the interview, explained that these songs are invaluable treasures of our culture. They encompass songs for

various occasions, from Chaiti and Serdei to festivals within twelve months. However, due to the lack of contemporary documentation, many of these songs have disappeared.

Gajala Devi with Pandit Nehru

The present state of Garhwali BADDIN tradition folk songs includes various aspects of art naturally and seamlessly. It involves language, emotions, musical instruments, dance, and melody, among other elements. Folk songs are not performed by individual singers; they are performed collectively during folk dances. In folk dances, musicians participate as a group, singing songs to the rhythm and tune.



The importance of rhythm, tune, and melody cannot be overstated in folk songs. While the use of melody is more straightforward, understanding the meaning of the lyrics often requires a practical interpretation of the language.

In terms of musical notes, most Garhwali folk songs are based on four or five notes. Many of the famous Garhwali melodies, such as Pahadi, Maand, Aasa, and Jhijhoti, were born from these folk songs. However, it's not known when these folk melodies started spreading; the influence of tradition.

There are two components to any song: lyrics and melody. Folk singers first create a poem and then set it to music. However, sometimes, lyrics and melody emerge simultaneously due to the deep emotional connection.

From a linguistic perspective, most Garhwali folk songs use gentle and soft notes. To understand them, practical experience with the local context is necessary.

Regarding the musical notes, most folk songs consist of four or five notes. These folk songs have given rise to traditional melodies like Pahadi, Maand, Aasa, Jhijhoti, and others.

The way these songs are taught doesn't involve formal education; they develop organically within families. These songs have a simple melodic structure but are incredibly powerful due to the heartfelt lyrics.

The Garhwali BADDI tradition's songs are intrinsically linked to folk dances. They complement each other perfectly, with the dances adding a visual element to the songs. In folk

dances, the singers are not separate; it's the dancers' group that sings songs according to the rhythm and melody.

In Garhwali BADDI tradition folk songs, there are no strict rules about the beginning and ending times. The songs start with any rhythm but gradually increase in pace, becoming more vibrant as they progress.

These songs represent various aspects of life, and they capture the essence of almost all life aspects. However, to claim that all traditional songs have come to light would be a gross mistake. Even today, hundreds of songs are scattered in different villages, and an organized effort should be made to collect them. Some of these songs remain unrecorded or printed, and if not preserved with the help of modern techniques, they will be lost to posterity.

The Garhwali BADDI tradition's songs have always been the treasure of Garhwali society. However, it's true that those who claim an association with folk culture are unnecessarily mixing it with distorted forms. Commercialization and misuse of folk songs by albums and filmmakers have damaged Garhwali culture. Artists who present folk songs with obscenity in contemporary culture are a big threat. These people have changed the very definition of folk songs, and their listeners are also guilty. Therefore, other than purity, distortion is the biggest challenge facing Garhwali culture.

These songs have a rich repository, and they portray almost all aspects of life. However, it's important to understand that not all traditional songs have been brought to light, and that knowledge should be spread beyond the boundaries of tradition.

The songs of the Garhwali BADDI tradition folk songs have always been the riches of Garhwali society. However, it's true that those who claim an association with folk culture are unnecessarily mixing it with distorted forms. Commercialization and misuse of folk songs by albums and filmmakers have damaged Garhwali culture. Artists who present folk songs with obscenity in contemporary culture are a big threat. These people have changed the very definition of folk songs, and their listeners are also guilty. Therefore, other than purity, distortion is the biggest challenge facing Garhwali culture.

These songs have a rich repository, and they portray almost all aspects of life. However, it's important to understand that not all traditional songs have been brought to light, and that knowledge should be spread beyond the boundaries of tradition. When discussing the tradition of folk music in the Garhwal region, it involves the use of instruments like the "Dholak" and "Harmonium." In this tradition, some artists have also incorporated the "Dhol Damoun" (a type of drum). The heart of Garhwali culture is deeply emotional, and

whenever a significant event or something special happens, local poets immediately compose songs. There is no doubt that the creators of such songs were often poets or poetesses, deeply rooted in the culture. However, due to modernization, this tradition and style are on the verge of extinction, and there are several reasons for this:

- 1. Lack of Documentation:** Proper documentation is essential for preserving any cultural element. Garhwali folk traditions have struggled to be adequately documented due to difficulties in recording and archiving.
- 2. Migration:** Many individuals from rural areas are moving to cities for better employment opportunities, leading to deserted villages. Consequently, traditional songs are now only performed for ceremonial purposes.
- 3. Social Changes:** The establishment of art is often done through artists, and this has been passed down through generations in Garhwali society. However, due to changing social norms, this tradition is fading away.
- 4. Westernization:** In the past, there was a monopoly on one's own language and culture, but over time, foreign languages and cultures have influenced local traditions, causing people to adopt songs and styles from other civilizations.

5. Other Entertainment Mediums: In the past, folk music and dance were the primary means of entertainment in Garhwali society. However, today, there are numerous new forms of entertainment, which has led to the decline of these traditional art forms.

6. Disinterest Among Youth: The younger generation is increasingly disinterested in adopting these traditions, even rejecting them, which poses a threat to their survival.

To preserve the Garhwali Bedia tradition and its folk songs, the following suggestions can be considered:

- **Promote through Radio and Television:** Use platforms like All India Radio and television channels to broadcast and promote Garhwali folk music to a wider audience.
- **Cultural Awareness:** Create awareness among the younger generation about the richness and heritage of Garhwali folk music.
- **Publications:** Feature articles and stories about the unique aspects of Garhwali folk music in newspapers and magazines regularly.
- **Government Support:** Organize cultural events and provide awards and recognition to encourage and honor artists.

- **Employment Opportunities:** Create job opportunities in the field of folk music so that young people are motivated to adopt and preserve these traditions.
- **Regional Involvement:** Involve regional communities in the preservation and promotion of Garhwali folk music.
- **Avoid Westernization:** Encourage the preservation of authentic Garhwali culture rather than adopting Western or other influences.
- **Education:** Introduce Garhwali folk music and its ancient styles as a subject of study in schools, colleges, and universities.
- **Use of Garhwali Language:** Promote the use of the Garhwali language in daily life to maintain the cultural identity.
- **Support for Traditional Artists:** Establish pension and grant systems to support traditional artists who are contributing to the preservation of this cultural heritage.

It's crucial to understand that dismissing any regional music or art form as outdated or inferior would be detrimental to the rich cultural tapestry of India. Preserving and promoting Garhwali folk music is not just the responsibility of the government but also of individuals and communities who value their cultural heritage.

Epilogue

In the folk songs of Garhwal, a grand expression of Uttarakhand's rich culture emerges in its various forms. These songs are a testament to the region's traditions, customs, clothing, jewelry, nature and its beauty, moral values, social norms, superstitions, customs and rituals, festivals, and sports, among other aspects. Alongside, they also provide glimpses of the region's cultural history.

During travels across different regions, listening to these songs reveals the influence of classical music on Garhwali folk songs. Rhythms such as Dadra, Chaachri, Kaharwa, Deepchandi, and Khemta, along with commonly used folk rhythms, are evident in these songs. The primary instruments used include the harmonium, dholak, and some artists use dhol-damaun, and other folk instruments.

Garhwali culture is deeply rooted in spirituality, and these songs, like the Lang Barti ritual, still hold great significance in places like Khirsu. The Dhakki-BADDIN performers, who sing these songs, do not forget to offer special praises to deities in their songs. These songs cover all occasions from birth to death, providing a suitable song for every event. The melodies in these songs are usually similar, reflecting various aspects of life. Watching the artists who uphold various traditions in different regions, we can see that the people of BADDIN and

Auji communities continue to be the true carriers of Garhwali cultural traditions. To maintain the essence of these songs, a deliberate and creative use of irrelevant and mixed languages is often employed, mixing words from languages like Braj, Avadhi, Rajasthani, Marathi, Bengali, and Punjabi.

In terms of style, these songs exhibit traditional, group-oriented, motivational, rhythmic, and conversational aspects. Based on rhythm, Garhwali folk songs mainly incorporate rhythms like Dadra, Khemta, Kaharwa, and Chaachri.

The tradition of BADDI is an art of continuous practice and performance that encompasses modern influences. In the modern environment, the neglect and westernization of Garhwali folk songs and dances are causing a decline in Garhwali culture. If modern scientific measures are not taken by society to keep these traditions alive, then these invaluable treasures of local life will be lost forever.



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