Sachu Saharu: Tru Helper. A Melodic Analysis of Christian Music in Garhwal, North India

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SACHU SAHARU: TRUE HELPER
A Melodic Analysis of Christian Music in Garhwal, North India

A MASTER’S THESIS
SUBMITTED TO THE GRADUATE FACULTY
OF THE CENTER FOR GRADUATE AND CONTINUING STUDIES
BETHEL UNIVERSITY

BY

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IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF
MASTER OF ARTS IN ETHNOMUSICOCOLOGY

DECEMBER 15, 2004

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Acknowledgements

As I neared the completion of the required classes for a Master’s in Ethnomusicology, I began to ponder exactly where I could go about researching the development of indigenous worship music. For some time, I had been drawn toward India. As my knowledge increased, I chose the Northern part of the country for my focus. Just before my last semester of classes began, I realized several important factors: I had never actually traveled to India, I didn’t know anyone living there, or on their way, and most importantly I was uninformed concerning a specific group of people upon which I would be pleased and privileged to spend my time interacting musically, as well as culturally.

One day I stumbled into a church service thinking I was meeting a friend for worship, only to be pleasantly shocked that a group of people were planning to go hike the Himalayas in North India on a two-week trek. I knew then, that it was providence my feet were guided there to hear such an invitation. During the two-week trek in the Himalayas, I explored the region for its possibility as a future research site. I was not disappointed. My ears were filled with wonderful music and explanations of the unique culture of Garhwali people residing in the Himalayas. I knew at the end of the two-week trip, it was only the beginning of a relationship with the sounds of Garhwal.

Therefore, I would like to thank my “guides” for their inviting and comforting presence as they helped orient me to life on the other side of the world. Their steady faith and belief in the research and investment in me was a great encouragement during my times of doubt and frustration. They facilitated in introducing me to many people, Indian
and Garhwali who helped with my research, the translation of lyrics, language
instruction, Garhwali vocal lessons, a keyboard for transcription and other odds and ends
I likely wouldn’t have known how to find. They were also responsible for my
acquaintance with Rajesh Dongriyal, the Garhwali composer and musician who became
my “guru” and partner in developing indigenous worship music. He spent selfless hours
helping me to refine and understand the vocalization of Garhwali music and writing out
the lyrics to every song in Hindi and Garhwali. I am thankful for his assistance and the
cooperation of his family.

I am indebted to my language instructors, who dedicated their time to helping me
begin lessons in the Garhwali language. At the time, an actual book teaching the
Garhwali language did not exist. One of my instructors dedicated the time to writing a
new chapter of Garhwali for me each night or week, as well as pointing me in the
direction of those who could further my research. He also arranged overnight or day
hikes to villages with groups of people for the recording of music and the routine practice
of speaking the Garhwali language. It is because of them that I was able to meet and seek
the counsel of Dr. Andrew Alter, an Ethnomusicologist who has wonderful knowledge
and experiences with Garhwali music and culture.

I owe gratitude to my wonderful teachers, advisors and friends at school who
made it a “requirement” to go abroad and discover the world of music. I am appreciative
of their insights and patience in directing and guiding me to this end.

My sincere thanks to my roommates and friends who shared my tears of
frustrations, felt my moments of joy, fell asleep to the sound of my sitar and encouraged
me when I was hopeless and stressed out.
Lastly, my family has stood behind me every step of the way, as I prepared for this venture to India and the completion of a Master’s Degree, something we’ve known was in the “plan” for quite some time. They have prayed diligently for my direction and protection and graciously listened to my developing musical talent on the sitar. I am blessed to have them and could not have remained in a sane state of mind without their love, support and encouragement.
Abstract

This thesis is an ethnomusicological examination of the development of indigenous worship music in Garhwal; a region in Northern India. It focuses on a comparative aspect so as to draw conclusions regarding the elements of music that is identified as Garhwali. It includes a melodic analysis of Garhwali Christian songs written by Rajesh Dongriyal and songs recorded by young women at two Garhwali villages. The theoretical framework is based upon the need of every group of people to have music about Christ in their own language and style of music. The assumption is that this will serve as a powerful tool in sharing with others, particularly those who are illiterate, the Truth of the Bible transmitted through an acceptable medium. The purpose is to eliminate stereotypes such as Western associations and attachments that have been a hinderance for those who were offered translated Western hymns.

The thesis begins with an overview of the research citing the significance, purpose and limitations of the research. From there, a snapshot of the development of indigenous worship music in North India among the Catholic and Protestant Churches are recounted. A melodic and linguistic analysis are offered to surmise the indigenous qualities of the songs collected from the village as well as those Christian Garhwali songs written by Rajesh Dongriyal. Indications for further research are needed to sustain and confirm any conclusions, but the analysis also gives a superficial account of the activity concerning the development of indigenous worship music in Garhwal.

Laura Eilders
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CHAPTER 1: INTRODUCTION

The strategy of the church in this era has been to contextualize the gospel of Jesus Christ into culturally appropriate forms, without losing its integrity. In the past, it had been a largely practiced methodology for missionaries, who had young believers in unreached areas, to translate the music that touched their souls: hymns. They had the right intentions and yet produced what we now realize as devastating effects. We have come to understand that music is not universal; indicating that what is dear to our heart will not be dear to them as well. It is a cultural difference, not a biblical difference. The influence of hymns seemed to encourage the idea that believers must also practice the ways of the “West” idealized as Christian. Looking back, the reality has produced an unwanted segregation between believers and non-believers, being seen as forsaking their language, culture, dress and even food. The strategy to redeem this undesired affect has been a renewed and passionate strategy to contextualize. This means incarnating the gospel into forms that are meaningful to the people of a particular culture, knowing this will fluctuate for each people group. In a culture that has relied on oral tradition, one must consider the vehicle being used to convey the Gospel. Ultimately this diminished the idea of producing a songbook or notation oriented paraphernalia in the immediate context. So much of Indian and Garhwali culture is repeating and regurgitating what has been modeled in a rich oral tradition. However, as part of the preservation of Garhwal it is noteworthy of recording events and stories so that they can be analyzed and used for ministry purposes, as well as comprehension and understanding of the culture. Although the ethnomusicologist served as an outsider, a partnership with an insider produces a
beautiful chord. In this sense, we can see what the other may have missed and work toward producing songs in the heart language and music.

Overview of the Research:

Nestled in the eastern corner of North India, one discovers the auspicious region called Garhwal. It is half of the state of Uttaranchal, the other of which is the region of Kumaon. Garhwal is a geographically marked area by the Himalayan Mountains, providing a natural contrast from the nearby valley. These mountains are home to a group of people who are culturally, musically and linguistically set apart. The intention of this thesis is to encourage the development of indigenous worship music in the Garhwali culture by learning the language, recording Christian and folk music and assisting the principal of the language school in writing the first Garhwali language book. One Garhwali musician is key at this time. He is the only public individual who is openly working to compose Christian songs in the Garhwali language. This task remains difficult since there are a variety of Garhwali dialects. These will be addressed in the limitations of research and language section. Garhwal is a tribal group that is distinguishable by its own language, musical style and, in the past, its dress. There are several laboring for the Kingdom, particularly in areas such as evangelization, church planting and Bible translation, yet the musical industry has been neglected as a legitimate industry for ministry purposes. Due to this neglect, the few believers that exist in Garhwal are limited to musical worship through the national language, which is Hindi. The facilitation of instruments that are representative of Garhwal and musical styles have largely been left

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1 Previously Uttaranchal was referred to as Uttarkhand and part of the Uttar Pradesh state. In the year 2000, it became independent.
behind, partially due to prestige issues as well as the lack of musicians recruited to
develop music indicative of Garhwal. What is Garhwali music and what would Christian
Garhwali music sound like? What musical and lyrical elements are essential for a
Garhwali native to claim ownership, proving its authenticity? These are the issues with
which I hoped to discover through the transcription\(^2\) and melodic analysis of both
Garhwali Christian songs and folk songs. The scope of this thesis is to compare two kinds
of Garhwali music, folk and Christian, an accepted form and a new form, to validate the
authenticity of a Garhwali Christian composer, Rajesh Dongriyal. Rhythm is a major part
in Garhwali music. And although it is important, it is outside the scope of this thesis. This
research will mainly focus on the melody arrangement of Garhwali music.

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\(^2\) Transcription is putting what is heard on recording into musical notation on paper. In my case I used
Western notation, rather than the classical Indian notation.
Significance of the Research

The word ‘indigenous’ is a term that is frequently employed in the study of mankind. It stands to refer to that which has, or seems to have, originated from within a particular people group, and further more is an explicit part of their cultural identity. It has come to signify distinctiveness; powerfully demonstrating one’s belonging to a particular country, culture, people, language and music. In the same way language reveals
origin from one particular geographical location, music can be a primary inhabitant of ‘tradition’ incorporating worldview, religion, relationships, and economics as a center of identity.

What does it mean that something is considered “indigenous?” How do we go about weighing what is considered indigenous and what is influence from the “outside”? What proof can one offer that this is how the indigenous people live and sing? What measurement can possibly determine authenticity?

In the religious realm, it is recognized that the original language of a person, the “mother tongue” is crucial to a complete and holistic approach of learning their lifestyle and music and holds the promise of touching the heart in a way that ‘foreign’ languages cannot. As sons and daughters of God, a natural part of a growing relationship with Him is worship; proclaiming and praising Him for His attributes and great works. The significance correlates to enabling, facilitating, encouraging and making available music that has a higher probability of touching the core person with the Gospel of Jesus Christ. It also causes us to answer the question: What is the most effective way to reach the people with the message of God’s word using music? It will further serve to preserve the unique cultural identity of the Garhwali people by using cultural forms that are familiar and accepted, for the purpose of glorifying God. The music of the heart is usually considered the traditional, or folk music. It is that which has been learnt at a young age and seems to represent that which is held very close to the heart of the people. I was introduced to many evangelists who continue to labor for the Lord, specifically in Garhwal, making their acquaintances crucial for partnership in the development of Garhwali indigenous worship music. They are working at planting house churches, which
is naturally accompanied by singing and worship through music. As I met many of these church planters, the need for music in the Garhwali language and indigenous style became very apparent. There is Christian Hindi music available, which is the means most employ, because they are not aware of Garhwali worship music, they lack the musical skills necessary to compose, or there is always the issue of prestige and education involved in language.

The significance of this research also stems from the fallacy that music is a universal language. It is not. How a song speaks to me, even when translated, will not mean the same to someone from the Garhwali culture. I have been raised in a different musical environment, producing a different and unique “heart language” than that of the Garhwali people. Therefore, we should facilitate those who are Garhwali to compose indigenous music, which speaks their language. “If we use foreign music, we run the risk of trivializing the gospel message. Using the heart music of a people can be a way of connecting the gospel message with the authority of their ancient traditions” (Avery 1996:13-14).

In light of what has been shared regarding the development of indigenous worship music, it is also crucial to add to the equation the fact that Garhwal is known to be largely illiterate. This more than any other fuels the passion for sharing Christ and His Word through musical form for those who may never become literate. Garhwal carries a rich oral tradition, usually carried through musical means. It has been stated before in the movement to contextualize, that unless Christianity comes in an Indian form, it won’t have any significant spiritual impact (Dicran 2000:24).
Purpose of the Research

The purpose of this research is to find what has been done and needs to be done in the future development of indigenous worship music for the Garhwali people. Specifically, to discover if there have been steps toward the development of indigenous worship music, and to locate a Garhwali musician, instrumentalist or poet who has a vision in creating Garhwali music? The real treat would be locating a Garhwali musician who is also a believer, working toward the evangelization of his own people. Of the music developed for believers, it would be significant to discern how it compares to the traditional, or folk music. It is in our best interest to determine some general musical elements or a basic structure that is present in a song that will identify it specifically as “Garhwali.” From there, perhaps genres will emerge, allowing musician, poets and composers to create songs in every genre and perhaps, to even create a new one. This will facilitate the further expansion of reaching an illiterate people group with the Gospel of Jesus Christ.

Intended Outcomes of the Research

The intended outcomes are to locate and encourage a Christian Garhwali musician in the composition and development of Garhwali Scripture songs about Christ building towards a valid music ministry as a partner to evangelization and church planting. The outcome will also attempt to validate the indigenous melody form of the existing Christian songs by comparison with recordings of songs from villages. The use of Scripture songs as evaluated using the Worship Wheel can divulge lyrical areas that need more attention. Through partnership with the musician, we intend to integrate and
advertise Garhwali Christian songs among the existing house churches so as to test their authenticity and recognize their availability to an unreached people group for worship. This will also facilitate the preservation and identity of the Garhwali as a culture within India. Of the outsider this would require continued assistance to musicians, in the quest to distribute music around the region of Garhwal through cassette. It is also important to vindicate the existing music by proving its authenticity and musical acceptance as meeting the same standard as the traditional songs. The finalization of a Garhwali language book will be launched.

System of Assessment for the Research

The assessment of this research will largely be due to transcription (notation) and a melodic analysis of the recorded songs. The emergence of particular scales and harmonics would help the understanding of what is commonplace. A lyrical analysis will also lend itself to a well-rounded exhibition of Garhwali music and poeticism. Other than in-depth technical categories of judgment, the opinions and feedback of believers and non-believers concerning the Christian and folk songs are an indispensable critique for their acceptability, which can usually be associated with its indigenous features. Formal and semi-formal interviews will be conducted with musicians and villagers to determine issues of language and musical qualities for effective acceptability. A brief time of learning the Garhwali language will facilitate the importance of work in the mother tongue and facilitate building personal relationships. Short-term village stays will supplement the observation of how music plays a role in the every day life, and day hikes to nearby Garhwali villages cultivate personal relationships. In the last decade, emphasis
has been placed in the field of ethnomusicology upon the “experiential” factor in musical research. Therefore, pursuing a repertoire of Garhwali songs to share may become a catalyst for building pride in their oral tradition and possible recording opportunities.

Limitations of the Research

Ideally, one would hope not to encounter hindrances to the research, but realistically, it is but a fleeting thought. Perhaps the most obvious entering the country is that of my marital status and gender. It was considered culturally inappropriate to directly speak to a male. This was detrimental since most musicians are from the male gender. However, there were certain allowances covered by the “foreign” blanket. A group setting was the best scenario for interviews and recording sessions. This wasn’t always possible, or could be hard to arrange. Unwilling to undermine my reputation and ethics by forcing a culturally inappropriate situation, it resulted in a delayed or missed opportunity.

Language is always a tricky issue. Although I pursued lessons in speaking Garhwali, fluency was not an option for such a short period of time, considering that I was part of the reason for developing a Garhwali language book. Therefore, it was to my benefit and necessity to have a Hindi translator.
The creation of the world, according to Hindu philosophy, as well as the sources of two of the four holy rivers in India all flow from the Himalayan ranges of Garhwal. It holds great significance as an iconic location containing four holy sites, including the sources of the Ganga and Yamuna rivers, as well as the holy temples of Badrinath and Kedarnath. It is recorded in the *Mahabharata* as the backdrop for the heroic five Pandava brothers and birthplace to the Royal Pilgrimmage of the Goddess Shri Nanda (Sax 1991:178). It is distinguished not only by the natural geographic lining of the Himalayan foothills but by its own language, culture and music. Garhwal is nestled in the Northern region of India, coupled with its neighbor region, Kumaon, to complete the state of Uttaranchal. The state line is bordered by Tibet and Nepal as well as the neighboring Indian states of Himachal Pradesh and Uttar Pradesh. Politically, the state was named Uttarkhand (literally meaning ‘the northern region’) until the year 2000, although there are still disputes over its name, alluding to its independence as a state having been recently separated as a separate entity from Uttar Pradesh.
Garhwal is believed to originate from the time of the kings. At this point in history, the Garhwali king, Ajay Pal, governed the territorial rulers who exercised leadership over separate forts (garhs) in existing vicinities (Alter 2000:42). Garhwal literally means ‘people of the forts’ (ibid).

The history, geography and culture serve as a lens in which to view the musical data in the following chapters. This should provide a context for its understanding and significance to North India and India as a whole in the development of indigenous worship music in Garhwal’s popular name, *Dev Bhumi*, Land of the Gods.

**A Literature Survey**

The following chapter will explore literary reviews concerning indigenous Christian worship in North India, divided into the counterparts of Protestant and Roman Catholic churches. This will include a history of struggle and frustration as each attempt to contextualize and provide indigenous forms of worship through the traditional genres of *ghazals*, *geets* and *bhajans*. From that point, we will examine the geography, history, language and the background of music and its role in Garhwali society, specifically the power and function of musicians, touching on gender and caste influence. An overview of Hindu beliefs that envelop the meaning and power of music and its art form will be given. This will provide the stage entrance for Christian music and a musician who has been producing Christian Garhwali cassettes.
Citation of Literature on Garhwal

Over the past decade or so, there have been several steps toward the literary preservation of Garhwal and its culture. In recent times, a group of people decided that publications made in Garhwali should be published in the Pauri, or Srinagar dialect of Garhwali intending to create a kind of conformity. Prior to this movement, writings about Garhwal were published either in Hindi, the national language, or English; only one of which I could read and comprehend. Currently, although fluency in Garhwali is years from maturation, I am thrilled to discover several books written entirely in Garhwali. It is a fact that an oral society is constantly under scrutiny, due to cultural assumptions that oral tradition is inferior and less reliable since the written text provides an irrevocable factor. Consequently, the recording of songs, drum rhythms, epics, stories, myths and history are essential to fit the pieces of the puzzle in subsequent order. Several doctoral dissertations were of priceless value to my research in Garhwali music. Dr. Andrew Alter wrote a dissertation discussing the power of drumming rhythms and their meaning in Garhwal. He provides pictures and maps concerning the geography as well as instruments that are commonly used and considered part of the unique Garhwali musical heritage. In Dancing the Gods: Power and Meaning in the Music of Garhwal, North India, Alter provides what I have found to be the most recent ethnography specifically concerning Garhwal and its music. It was the priceless treasure of literature that provided a foundation for my understanding of Garhwal and its musical practices. It is an indispensable work for those interested in Garhwal as a culture and as a musical community. In Hindi Christian Bhajans: A Survey of their Use by Christians and a Critique by Hindu Professionals in the Music World Dicran provides an idea of contextualization and its success and/or
failure integrating the devotional form of *bhajans*. It is an exploration of facilitating the sacred Hindu form into that which is Christ-centered, maintaining the musical integrity. It is a realistic survey of the practical and spiritual innuendos of creating “*Khrist Bhajans*” amongst various criticisms. Dicran also offers practical music suggestions for the layman who wants to reach Hindus with the love of Christ through musical form and offers ways to encourage this method. As a partner to Dicran’s overview in the acceptance of “*Khrist Bhajans*” is Duncan’s dissertation: *A Genre of Hindusthani Music (Bhajans) as Used in the Roman Catholic Church*. Duncan dives into an in-depth description of Hindustani music in its form of *ragas* and *thalas* to supplement an understanding of their contextualized use for worship of *Yeshu* (Jesus).

Many treasures concerning Garhwal are discovered upon arrival to the region. Such was the case with the anthropological account of Anjali Capila in *Images of Women in the Folk Songs of Garhwal Himalayas: A Participatory Research*. In her study, she uses folk songs that the Garhwali women sing to reveal images of themselves in several cultural contexts, such as their relationship in marriage and to nature. It is an easy to read ethnography that grant the reader with several frames of reference in regard to themes that emerge from the songs. Capila’s appendices are an impressive collection of lyrics from the original songs written in Garhwali as well as several interviews with female contributors. I found myself wishing I could fluently speak and read Garhwali so as to apply the lyrics to the current research.

The English translation of *Jaunpur Ke Lok Devta*, which is *Gods of Jaunpur* by local author and Mussoorie resident Surendra Pundeer is an album of the various gods
worshiped by villagers in the Jaunpur area of Garhwal. Jaunpur will be discussed in further detail concerning the language in later chapters.

Several anthropological works centered on Garhwali culture proved insightful. William Sax wrote two books: *Mountain Goddess: Gender and Politics in A Himalayan Pilgrimage* and *Dancing the Self: Personhood and Performance in the Pandav Lila of Garhwal*. His social science research focuses on religious practices, the latter book specifically on an epic tradition and its performing dynamic and the former concerning a pilgrimage held in the mountains to honor the Goddess Nanda Devi. These are both helpful in offering an anthropological setting concerning the social practices of Garhwali people in the context of these events.

*Hindus of the Himalayas: Ethnography and Change* by Gerald Berreman is an all-encompassing ethnography about a Garhwali village between two Mussoorie and Dehradun (where I was located for research). This book is not as current as the literature previously mentioned, but is valuable for understanding the “typical” village caste structure and its influence upon the family relationship in Garhwal. The ethnography was originally published in 1963 but was revised and enlarged in 1972. At this time the language was referred to as “Pahari” which literally means ‘mountain.’ Although this term is still in use, specific terms for Garhwali dialect differences are frequented in conversation and writing.

H.G. Walton gives a general political and economic overview in the Gazetter of Garhwal Himalaya. This British compilation is originally published in 1910 with the current edition dating 1989. Unfortunately, it provides little information concerning music and the surrounding practices. It does, however, provide a historical account of the
agriculture and relationship to the neighboring region of Kumaon. A little perk is the political map of Garhwal attached at the end of the book. *Garhwal Himalaya* is the 2001 edition of the previous Gazetteer. This wonderful glossy paged book with colorful pictures covers topics in Garhwal from ‘hill women’ to agriculture to zoogeography to forestry. One of the last chapters depicts information about fairs and festivals; a key component and context for musical performances. Of special importance is the list of fairs and festivals, their location and time of year in the appendices.

The earliest works concerning Garhwal are a three-volume set of books by E.T. Atkinson called *The Himalayan Gazetteer*. This set was originally published in 1882 during the British colonial age and formed Volume X of the Gazetteer of the North West Provinces. The complete set is both a past and present jewel with astounding variety and detail concerning the geography, economic botany, geology and for the most part anything and everything that has to do with culture and society in Garhwal.

There is a growing movement for the publication of literature concerning Garhwal, some of which I located but cannot facilitate for this thesis, since it is published in either Hindi or Garhwali. I will, however, cite the names of the booklets and book so that a researcher who is adept in Hindi, Garhwali or has found an inexpensive translator can also benefit from these works. *Garhwali Mangal Geet* is a booklet size collection of lyrics to traditional and popular wedding songs. *Garhwali Lokgeet* by Govind Chatak is a large book collection of the lyrics to Garhwali folk songs, which is incredibly valuable if only I could read it!

A final note to the reader is that many of these resources many be hard to find or only available in India, therefore consider the Internet. It is a tangible source at your
fingertips that has a considerable amount of information due to the growing tourism business in the Garhwal area. There are several sites concerning Garhwali music that even play some of the music! Several sites have been referenced below but a simple search under “Garwal” or “Garhwali music” or any related topic will result in numerous websites.

Indigenous Worship Music in Protestant Churches of North India

Protestant churches in the Northern sector of India are known for their acceptance and implementation of Western forms of music. It is quite common to enter a church humming along to suddenly realize they are singing a translated hymn or contemporary worship song in English. The Protestant church has remained culturally different for many years, eager to “separate themselves from the world.” However, Western missionaries began to realize the need for an indigenous church format if it were to entice those from outside the Christian clique. Encouraged by foreigners, the Protestant church musicians embarked on incorporating an Indian forum. As a result, hymns and songbooks with musical notation and lyrics in several languages have been published and used regularly to incarnate Christianity (Dicran 2000:7). In the last half-century, efforts to indigenize worship has become an ideal of the past since the Indian government extracted missionaries and thus a decline in the development of indigenous worship music (Dicran 2000:8). In recent years, there has been an attempt by believers to also facilitate indigenous forms of worship, realizing its power to attract Hindus by its musical similarity to Hindu forms of worship, as well as acknowledging its preference by some
members, due to its familiarity. This has had several reactions, criticism of close association with Hinduism, and thus resulting in rejection or rare instances of these forms, or revising them so that they are a fusion of East and West “sounding” Indian. Dicran confronts the mercy granted the Indian movie industry as they mix music from the East and West: “The movie industry gets away with using Western music because the public accepts it as an Indian institution. The church, however, both Protestant and Catholic, does not receive the same leniency. The church is viewed as a Western implementation on Indian soil. This strongly held view makes it difficult for individuals and even organizations that are attempting to indigenize existing church structures” (2000:13). It is from this complex that Christians desire to build a tradition that Indians claim as their own, listening to the felt need of the unreached.

The current trend is to reach young people, who are enthusiastic about Western forms of worship and leave the older generation satisfied by translated Western hymns. The theoretical need is acknowledged by all but the complications and responsibility deter most of the church musicians and leaders from actively pursuing forms derived from cultural Hinduism. Suspicion arises from nationals towards indigenized forms speculating that it is only a sheep in wolf’s clothing for ancient belief that Christians and Westerners are about world conquest. In fact, a recent publication of an independent “neutral” Indian paper managed to list all the organizations working toward evangelization and claimed that American President George W. Bush provides financial aid and support so that he can take over India.

The hope for re-igniting the flame for indigenous worship music has risen from foreign Christians, some musically inclined and others not, that recognize the
significance of indigenous forms of Christian music in the North Indian church. They support seminars and training sessions in the skill of composition and church leadership to equip and produce musicians who not only participate in the church, but also to reach minority cultures within the arm of the North Indian church. Most activists claim that India is more receptive to art forms of the gospel, such as music, dance, drama, poetry and art. These commonly function as cultural exhibits intertwined with religious foundations. Art forms are claimed to be redemptive; used for His glory in building the Kingdom. Protestants have been conservative in blessing multiple forms in the church service. “The traditional view of Protestants, however, has been to call these practices not Indian, but Hindu. Far from being neutral, they are believed to be deeply intertwined with idol worship, and therefore have demonic origins. Therefore they are unacceptable for worshiping Jesus Christ” (Dicran,17). In a country like India, the culture and religion are so linked that the separation is barely conceivable. When attempting to contextualize a song, the stumbling block for believers are the associations an indigenous melody and song form encompass. However, we recognize that so much of a person’s identity is found in the culture. In the past, becoming a Christian meant rejecting one’s Indian identity and accepting all of the Western cultural trappings that are closely associated as Christian, but not biblically proven. This created the canyon that has so long separated the Christian Indian church from reaching and attracting non-believers in the community.

Upon this intrinsic environment, three forms of indigenous forms are adopted into the Christian church: ghazal, bhajan, and geet. A brief description of each is necessarily. A ghazal is a type of expressive song, using the theme of love as a typical topic for the lyrical setting. It is poetic and philosophical, originating from the time of the Mughal
emperors. (Dicran 21). A *bhajan* is a devotional song sung directly to God, usually portraying a kind of call and response format, a major role used in the Hindu ashram temple. Finally, the *geet* is a song that serves as a testimonial narrative by the composer. The Hindi speaking church in the North uses these forms, although hesitant to adopt *bhajans* due to their use in worshiping Hindu gods and goddesses.

It is necessary to note that there is believers so convicted of the indigenous format for worship that it has completely disassociated itself with the Christian church institution. This group has planted pockets of those who follow Christ and maintain a Hindu or Muslim cultural identity, believing in the transformation of the heart. “Change of religion, for these “contextualizers,” takes place essentially in the heart of a person, while outwardly he may continue to interact as a full-fledged member of his community, even continuing to call himself a Hindu or Muslim” (Dicran, 29). This is to refrain from the mistakes of the church in cutting off any possible evangelistic option. Although the pendulum swings both ways, these are a few of the developments in the North Indian Protestant Church.

**Indigenous Worship Music in the Roman Catholic Church of North India**

The Second Vatican Council in the history of the Roman Catholic Church made decisions crucial to the development of indigenous music. It sought to make the liturgy and music comprehensible to its congregation, embracing the national language and integrating traditional forms of song into Mass. “Ritual actions were modified by competent authority, music was composed in familiar styles and the arts of the local inhabitants began to be used more fully by the Church” (Duncan, 1). It sounds like a drastic contrast to the Protestant church, but it had a few hitches along the way as well.
The Hindu is known for his unrelenting devotion towards the gods in every area of his life. The Hindi terminology for this path is bhākti, which means devotion. The Hindu bhākti worships using bhajans and kirtans, two forms now adopted by the Roman Catholic Church for use (Duncan 2). Since the Second Vatican Council, the Roman Catholic Church has encouraged enculturation by using indigenous forms, specifically allowing its faithful congregation to worship the Lord in their own language (Dicran 39). Since that time, bishops have actively engaged in sorting out the complexities of what a contextualized service might entail. Dicran cites Duncan mentioning a landmark conference put on specifically for those composing liturgical music in 1980 stating in a summary: “At this beginning what is needed is the realization that all styles of music and all musical instruments are in themselves good. They have the potential to express faith and be used in liturgy” (Dicran 40). Duncan states that in this era of the Roman Catholic Church “bhajans have become an integral part of the liturgical life of many Catholic Indians” (Duncan 9). Like the Protestant church, the Church will recognized the theory and need for indigenous worship music and yet it’s practical acceptance into Roman Catholic Churches in the North have experienced similar setbacks by congregations and bishops. Although they experienced some surprise and initial resistance due to similar problems with Hindu connotations as with the Protestant church, they have managed to incorporate these forms into their regular worship and function efficiently, especially in the North rather than the South (Dicran 43).

From the beginning when foreign influences have entered the Indian borders, there have been debates over strategy and methodology. Time seems to be the real test in its success. Dicran quotes Manwadkar about these cultural forms: “[Our people] have
been so much influenced…that this is Hindu culture, so it is sinful….It will take time…” (ibid). Perhaps India is the diamond in the rough that given time will emerge as a priceless jewel.

This brief description of indigenous work between the Protestant and Roman Catholic churches are the precursor for development in a minority group such as the people of Garhwal. The larger trail blazing movement in this direction also provides encouragement and a parallel path in which to tread for musicians in tribal people groups. The following will discuss the geography, history, language and culture of Garhwal, before turning to the role of the musicians in light of caste and the power of music in society as defined by a Hindu set of beliefs. From there, we will examine the efforts of one man to bring Garhwal Christian music.

The Geography of Garhwal

Garhwal is a companion to the region of Kumaon making up the state of Uttaranchal. The two regions once fought and stole gods from each other, but now maintain a peaceful relationship. Garhwal is home to four major pilgrimage sites in Hinduism, thus earning the title “The Heart of Hinduism.” Gangotri and Yamnotri are two of the four holy rivers in India that find their sources in the Himalayan crevasses of Garhwal. Like many religions, the higher expanse is symbolic of sacredness and purity. Kedarnath and Badrinath are also frequented holy pilgrimage sites. Badrinath is among the most pious temples since Lord Vishnu (one of trinity gods in Hinduism) came to the area to meditate (www.gmvnl.com/districts/chamoli/badrinath.html; www.garhwaltourism.com/chardham/badrinath.asp). Kedarnath is also considered a holy
pilgrimage site since it is one of the 12 jyotirlungas of Lord Shiva, another of the Hindu trinity gods. This shrine is the most important of 200 that have been built and it is beneficial to know that ‘kedar’ is another name of Lord Shiva (www.garhwaltourism.com/chardham/kedarnath.asp).

The state of Uttaranchal is part of the Central Himalayan Mountains and is bordered by the States of Himachal Pradesh to the Northwest and Uttar Pradesh to the Southwest. The Northeastern side is shared with Tibet and the Southeast by Nepal.

Garhwal consists of seven districts: Haridwar, Dehradun, Uttarkashi, Tehri-Garhwal, Rudraprayag, Chamoli and Pauri Garhwal (Government of India: Map of Uttaranchal, 2001). The capital is Dehra Dun City in a district by the same name. An assumption regarding the absence of Haridwar in Capila’s citation of districts and map display is evidence that Haridwar has been recently added and has its own claim to fame (Capila 1950, 60-61). Since Haridwar is located on the plains rather than the mountains, the residents do not necessarily maintain a Garhwali identity. The city of Haridwar is one of four locations for the Kumbh Mela, a religious festival held at the waterfront of the Ganges, which is the foreground to a huge idol of one of the trinity gods, Shiva, attracting thousands of devout Hindus. The Kumbh Mela is considered the largest religious gathering in the world that occurs only four times every twelve years at four locations: Haridwar, Prayag, Ujjain, and Nasik. They are scheduled at auspicious times that correlate with the belief that four drops of nectar containing immortality fell to these four cities during a struggle amongst the gods (www.hindunet.org/festivals/kumbha_mela/).

The geographical separation of Garhwal is distinct in the sense that the people living in the plains of Haridwar and Dehra Dun distinguish an identity from those living in the
mountains. Those living in the mountains also find themselves to be markedly different from the plains Indians, especially in customs with music, dress and language. The mountainous terrain provides for snowfall during the cold season from November to March, summer weather in the hot season from April to June and if it’s on time, one can expect the monsoon rains from June 15th to September 15th. Residents in Garhwal can be found to farm on terraced fields near water sources and raise livestock as the staple for mountain living. These seasons, both weather and agricultural are significant for the calendar of fairs and festivals.

A Brief Historical Overview of Garhwal

Where to even start? The history of Garhwal is quite lengthy and complicated. A brief introduction touching on the major invasions and influences over a period of time will be presented. In short, it is a series of invasions originating in the North affecting the country as a whole that runs parallel to the history of Garhwal. The varieties of people groups, tribes if you will, are the biological make-up and a result of migration; the cause of which is unknown. During the Prevedic Period (prior to the writing of the Vedas which mark the subsequent Vedic Period) an era of dominance among various races was the framework of Garhwal. Historians note that among literature tribal names such as Kirat, Tangana, Khas, Darad, Kulind, Yaudheya and Naga appeared (Kandari 2001:4). Little information is available concerning this point in history, although they are associated with the dynasties of Paurava, Katyuri and Parmar (ibid). The invasion of the Aryan race is a definite point in the history of India and Garhwal. Around 1500 B.C. the Aryans followed the Indus and Ganges rivers, marking the trail of migration. This led them to
Garhwal, since as was previously noted; the source of the Ganges resides here. The Aryans are credited as the authors of Vedic Literature (Duncan 36). “The Aryans employed a large number of insulting terms for those whom they vanquished. They considered the customs of these peoples to be uncouth and immediately sought to convert them to the “proper” Aryan ways” (ibid). Legend has it that this fair skinned people, ethnocentric to the Aryan complexion, installed the caste system. The Mahabharata contain Hindu songs from this period of time containing struggles between clans and is endorsed as originating in Garhwal, making the region significant to Hindu culture. The raid of Alexander the Great in 326 B.C. is a well-known date. Duncan states “contact and trade with the Greek Empire did have cultural and musical implications for the Northern Indians” (Duncan 37). How much influence the raid had specifically on Garhwal is uncertain, since his empire stopped short at the Indus River on the West side. The Mauryan Empire under Ashok employed the almost the entire Indian sub-continent from 325-215 B.C. His reign endured just short of a century. Its end marked the rise of small kingdoms from 150 B.C. to A.D. 300 (The New Encyclopaedia Britannica, Volume 12, 2003: 41-47).

The Moghul Empire covered similar geography to the Mauryan Empire. Although Portuguese traders and missionaries had arrived in India prior to the Moghul Empire, its direct influence upon Garhwal is minimal if existent at all (Duncan 47). This was part of the contribution to the European Expansion encouraging trade through water routes in the south, since the Himalayas were difficult for efficient and timely crossing (The New Encyclopaedia Britannica, Volume 12, 2003: 82). The Moghul Empire remained sufficient in the plains and is said to have little to do with Garhwal. Apparently Garhwal
was more concerned with her relationship to Kumaon on the Eastern borders rather than interrogation by the Moghuls. Alter cites Rawat in mentioning Garhwal’s independence and lack of involvement (Alter 2000: 67). The one influence of the Moghul Empire noted by Alter in the Garhwali Kingdom is the adopted term ‘shah’, a “Muslim title of appellation” (Alter 2000:68). Negi, in Kandari’s compilation, Ajaypal’s succeeding King, Balbhadra, is recognized as the one to add this title with 14 using the adopted term afterwards (Kandari 2001:18).

Chiefs and feudal rulers that exercised dominance over a piece of land separated the tribal people. These small kingdoms were unified under the rule of Ajaypal, King of Garhwal and ruler of the Panwar Dynasty, who coerced the rulers into submission (Alter 2000:64). Ajaypal is the king associated with the emergence of the official name “Garhwal” as he brought together numerous mountain forts (garhs) as alluded to previously. Kumaon and Garhwal were historically known to war, stealing gods as a trophy, but they were both devastated at the invasion of the Gurkhas from multiple states in Nepal (Atkinson [1882] 1973 II, part 2:607). At this time of small kingdoms, Nepal was a combination of petty states, much like her neighbors, one of which was Gorkha (ibid). This group of people claimed the throne in Nepal and then looked toward the condition of the Kumaon and Garhwal regions and began the invasion. During the time of the reign of the Gurkhas, they took advantage of Garhwali villages, plundering and pillaging for their own advantage (Atkinson [1882] 1973 II, part 2:615). This point in Garhwal’s history marks a time when the population decreased, villages were barren and fields uncultivated; the beauty of Garhwal had left (ibid). Since the British were also expanding from the North, the Gurkhas met them with resistance. This circumstance led
the British Army to aid in the freedom of Garhwal and Kumaon. They fought and made peace negotiations with Nepal in the early 1800s (Alter 2000:69). Alter notes that the town of Pauri became the seat of British Garhwal, while the Garhwali raja moved to Tehri, allowing this western section of Garhwal to remain a “princely state” under terms by the British rule (ibid). This now leads us to the independence of India in August of 1947. The remnants of the days of the Garhwali rajas are seen in the palace in the city of Tehri, but they are the only evidence (ibid). Garhwal now remains as a group of mountainous villages, its inhabitants normally marked by their unique language and customs, most practicing Hinduism and from the warrior caste of Rajputs.

The Garhwali Language

When I went about learning Garhwali, several comments were made about this endeavor. The most popular was that I should learn Hindi first, since it is commonly accepted that Garhwali is a dialect of Hindi. Surprisingly, both Garhwali and Hindi speakers commended this course of action. The second comment was by a Jaunpuri friend. He mentioned with some sadness that although I was learning Garhwali, I was learning the centralized version, Pauri or Srinagar Garhwali, which he said would still inhibit us from speaking the “same Garhwali” to each other. These instances led to some of the issues concerning language. Although I will not go into great depth, language is inherent for developing indigenous worship music. The following will present a brief linguistic review as a background for the musical and lyrical analysis in the following chapters.
The Garhwali language is the most definite unique quality that distinguishes them as a separate people group. The origin of the Garhwali language is mostly speculative, supposedly created as a court language among the time of the Garhwali rajas. Since the people do not seem to obviously stand apart from plains Indians, or non-Garhwals in appearance, to my knowledge, language is a significant factor in their identity. There are similarities between Hindi, the language of North India, and Garhwali. Most Garhwali residents are bi-lingual, speaking Garhwali and Hindi, while handfuls have attained tri-lingualism, mastering English as well. Some have referred to Garhwali as a dialect of Hindi, although nothing was found concerning this issue in print. Chitrtranjan Datt, principal of the Landour Language School who speaks multiple languages, maintains that Garhwali is closer to Sanskrit than Hindi and overall is more concerned with sound. He calls it a musical language, while Hindi is considered a dry language.

The linguistic area in which Garhwal is located has been coined pahari, meaning of the mountains. In Berreman’s ethnography, he efficiently maps out the linguistic patterns, those of Western, Central and Eastern Pahari branches, originating from Grierson’s research (Berreman 1972:13). Most of the region of Garhwal is calculated as part of the Central Pahari language, while the Jaunsar-Bawar district falls under the Western Pahari category (ibid). George Grierson is cited as an early researcher in the linguistics of Garhwal and notably the first written study (Alter 2000:70). He provided the basic tree diagram concerning the pahari groupings:
It is important to note, as Alter does, that all of the Pahari languages are relatives to the languages of Western India, explaining the similarities friends reported to me in their research found in the states of Rajasthan and Gujarat (Alter 2000: 71). Garhwali is part of the Indo-Aryan family of languages (Waugh 2000:2). However, what are significant for this thesis are the variances and possibly “dialects” if they could be so termed, found between the five million Garhwali speaking people. This has incredible importance to the development of indigenous worship music and the desire to reach the Garhwali people using their mother tongue.

The Garhwali language is written in the Devanagri script, the same as Hindi, although several pronunciations unique to Garhwali do not have a formalized written form. It is my guess that since Garhwal is known to be an oral culture, that the Devanagri script was adopted from Hindi and maintained during the era for written literature. For

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3 This tree is immediately adapted from The Garhwali Language Survey written in 2000 by Barbara Waugh with a research team. It is one of the most recent analytical and survey works available concerning the
the purpose of the lyrical analysis that follows, it is beneficial to note several main
differences between the two languages. Alter (2000:73) cites Bhatt regarding ten
characteristics of the Garhwali language that mark its individuality from Hindi, that in my
experience of learning Garhwali have proven true.

1) The half consonant form of *ga* is often found after the *anuswar*, as in *dangwan*
   (rocky field).

2) A vowel is often added at the beginning of a word that begins with a conjunct
   consonant, as in *iskul* (school).

3) Conjunct consonants are avoided in the middle of the words, thus the Hindi word
   *janm* (birth) becomes *janam* in Garhwali.

4) The first vowel of some Hindi words is dropped when these words are adopted in
   Garhwali. For instance, the Hindi *anaj* (grain) becomes *naj*.

5) The phonetic order of some Hindi words is reversed when these words are
   adopted in Garhwali. For instance, *mutlab* (meaning) in Hindi becomes *matbal* in
   Garhwali.

6) In general, Garhwali uses a variety of subtle diphthongs more numerous than
   found in Hindi.

7) The consonant ‘*n*’ is used more commonly than the half consonant ‘*r*’.

8) In general, Garhwali uses many more half consonants, such as *gw, bw, and tw*.

9) The dark lateral consonant ‘*l*’ is a common feature of the language.

10) The consonant ‘*rh*’ is more common than ‘*r*’.

My language teachers also asserted that the length of the vowels is slightly longer than
Hindi, which may be due in part to the geographical location. A separate part of my

Garhwali languages and their regional differences.
language study did include vocables; words used specifically for shouting, thus usually ending in a vowel. Alter (2000:72) cites Bhatt who also confirms this hypothesis.

In 2000 a team of linguists did a study specifically on Garhwali language attempting to determine the dialects spoken throughout the region and Garhwali’s own perceptions of the language. The project discovered many who believe that the “language changes every ten kilometers” (Waugh 2000:5). I also experienced this same phenomenon. Although the categories are not so specifically marked, there are generalities that specify dialect groupings. The most significant finding in their research was the established difference between the Jaunsari dialect and the “mainstream Garhwali” dialects spoken (Waugh 2000:16). This creates Jaunsari as a variant type of language within Garhwali. The mother tongue Garhwali speakers report Jaunsari as being a “big difference” when asked “How different is this dialect from yours?” They were also able to assert that Hindi is actually more similar to Garhwali than Kumauni spoken in the neighboring region (ibid). The researchers also found that a mixed use of Garhwali and Hindi are quite common. Pauri dialect has come to be regarded as the “sweetest” spoken dialect (Waugh 2000:19). I was relieved to find out this information, considering I chose to learn the Pauri dialect of Garhwali rather than any other. Finally, this project discovered that overall, women, uneducated and older people reported speaking their mother tongue of Garhwali comparatively more than men, educated and younger people (Waugh 2000:30). These statistics are significant in terms of evaluating the work regarding translation issues concerning the development of indigenous worship music.

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4 Strangely, in light of these findings, settling in Mussoorie, I found that most residents in the area found Jaunpuri, as well as Jaunsari, to be a credibly variant dialect as well.
Caste structure in the Garhwali culture

The existence of the caste system has been a focal point for many researchers linked to the social sciences. It is unique to India and understanding its daily role proves monumental in grasping the lifestyle and culture of the people. The caste system has been outlawed in India for some time, yet it is continually practiced, specifically evident in marriage arrangements. The adherence to caste system plays the lead role in determining the social hierarchy, impacting occupations such as musicians. “The identity of the caste group, thus rests on the commensality of a group’s behavior; who accepts food from whom, who drinks from whose utensils, and with whom may one make marriage contracts” (Alter 2000:74). It appears from semi-formal interviews and literature that three main caste groups exist and are practiced in the Himalayan Mountains. The high castes are Brahmins, the middle castes are called Rajputs, and the low-caste are the Doms (Berreman 1972:201). It is important to note that the population of the Brahmins and Rajputs outweigh the low-caste. The lower caste includes musicians, which are a part of the lower caste subdivision of laborers called Bajgi or Auji (Alter 2000:81). Ironically, the musicians are often tailors, providing costumes and dress for ceremonies in which they already play a natural part (ibid). In light of this, one can imagine that the seasonal festivals mark a busy time for the musician, who is indispensable regardless of the low-caste title. Without going into great detail, the surname of a Garhwali resident is the usual indicating factor as to which caste they belong, since it is not obvious by physical appearance (Walton [1910] 1989: 62). For instance, in Garhwal the names Negi, Rawat and Bisht are commonly known as part of the Rajput caste (ibid).
The Land of the Gods

Garhwal has earned titles such as ‘Dev Bhumi’ (Land of the Gods), ‘Hindus of the Himalayas’, and ‘The Heart of Hinduism’ from the devoted religious practices and historical role in Hinduism. Walton states, “the hills are the birthplace of the Hindu religion” ([1910] 1989: 55). Berreman concludes that the people are not orthodox, using a high volume of the Sanskrit language contained in the Vedas (1972:80). To ascribe Hinduism as the religious choice of Garhwal is perhaps evading the question of how it relates to the “real living belief” of the people (Atkinson [1882] 1981 II, part 2: 701). It is more efficient to recognize local gods, demonic rituals, heroic songs and tales and sacrificial worship. William Sax, in both of his books, recounts the pilgrimage worship of Nanda Devi and the possession re-enactment of the five heroic Pandava brothers in the Pandav Lila. The central topic of Alter’s dissertation is the power and meaning practiced through the music in possession ceremonies. The drumming rhythms serve as a catalyst for worshipers to become possessed by a particular god, even acting as an agent. Using humans as a vehicle, the god will dance, and on occasion speak (Berreman 1972:87). Berreman advocates that the involvement with the supernatural world ranges from “capricious sprites, malevolent ghosts, and ancestral spirits to household, village, and regional gods” (1972:83). It is not viewed negatively, but possession is commended as a sign that the gods are pleased with an individual, family or village (Sax 1991:41). The natural and supernatural worlds are viewed as fluid in the thought process of the Garhwali. Let me briefly exercise this concept in a fieldwork example. Surendra Pundeer wrote a booklet called Gods of Jaunpur, which is the area that immediately surrounds

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5 Alter uses a different term for the low-caste, that being Shilpkars (2000:80).
Mussoorie. Two villages where I collected and recorded songs are mentioned in his book as being popularly known in association with the god *Jakh*. Kolti and Kanda are the two villages we visited that are loyal to this local deity. One of the villages added *Jakh* as a suffix that differentiates it from others (Pundeer 2003:22). Kanda Jakh is home to a famous *Jakh* temple and according to Pundeer, every year residents arrange a fair in honor of the local deity (2003:23). Due to the Hindu majority, fairs, festivals, marriages and any calendrical cycle are coordinated according to auspicious dates that correlate with astrological sequences (Alter 2000:82). These ceremonies are the equation for musical performance. The role of music in the Garhwali society is tediously interwoven with Hindu beliefs. This is the backdrop that stands amidst the courage and conviction of a Garhwali Christian musician, pioneering the effort for indigenous worship music. The next chapter will give a personal account of fieldwork experiences and then follow with reports concerning one man’s efforts to establish indigenous worship music. It will include how his music compares to the village folk songs and the difference between his first and following albums, as well as a brief lyrical analysis outlining biblical and cultural categories.

6 The books are: *Mountain Goddess: Gender and Politics in a Himalayan Pilgrimage*; and *Dancing the Self: Personhood and Performance in the Pandav Lila of Garhwal*. 
CHAPTER 3: FIELDWORK EXPERIENCES

The Ancient East came to life as I stepped off the plane into the heat of New Delhi, India. The exotic land of spices, textiles, myths, marigolds, jasmine, legends and especially music overwhelmed my senses. After several days the reality of my existence in the vast land of what came to seem like miniature countries struck a chord of romanticism. The description of books I’d read actualized as I saw what I had only read. North India is the land of the Hindustani custom of musical practice that I had only been exposed to through elective courses and sitar lessons in the West. My eyes gazed upward toward the Himalayan Mountains. There was my destination. The location of a group of people in the state of Uttaranchal, newly independent in the year 2000, called Garhwal.

A year previous, I had attended a church where they had advertised a two-week prayer trek through the Himalayan Mountains in India for a small group of believers. At the time I was preparing for my final summer of Ethnomusicology courses and anticipating an internship overseas. Although I already intended on going to North India, I presently had no place to go or any kind of contacts through whom to arrange an internship. So I embarked on this trek hoping to discover an area worth studying and exploring in terms of indigenous worship music. I was not disappointed. Within the two weeks, God revealed all the reasons that he had created me to be as I am, leading me through circumstances that now came to fruition. Garhwal was enticing with its mountainous region, traditional dress, terraced fields, separate language and style of music. I loved everything about it. The unspoken depth and mystery of the Garhwali culture lured me to ask questions about the number of churches and the development of
indigenous music. I was told that one Garhwali man was the only Christian actively composing and producing cassettes with music of the indigenous Garhwali style and language. He became the reason for my return and although I was not aware at that time, his music has become the subject of my research thesis.

I arranged with a couple who live in the Twin Cities area to assist me in applying for my visa, helping me with travel arrangements and conducting orientation at the beginning of the six month internship. They had lived in India as medical professionals starting clinics in the Garhwali villages for twenty years and have returned almost every year since their full-time departure. I hopped on the plane at the airport and began my journey to increase my depth of understanding in Garhwali music.

The first step was finding the location of the Garhwali musician, Rajesh Dongriyal. I didn't have any references at the time, since I had no way of contacting him previous to my arrival, yet I trusted that God would direct my footsteps when I did not know where to tread. My hosts and I stayed at an inexpensive hotel in Dehradun, the capital of Uttaranchal. I had my own experiences of initial culture shock: the hotel, with its poor shower pressure, the lack of heat in the winter season and the friendly creatures coming and going at their own leisure. However, my hosts were extraordinary resources for contacts and progression toward adjusting to Indian cultural standards. I purchased several Indian suits to detract attention from so many curious eyes, although it didn’t seem to help. However, I felt it important to adhere to the dress standards for women to encourage the validity of Indian culture and so my “foreignness” wouldn’t be so blatantly obvious.
My hostess adapted the hotel suite room into a makeshift kitchen, where I was educated in the ways of Indian cookery and “fine” dining. It fed both my literal appetite and my motivation to take steps toward adapting to the expectations of an Indian woman.

The first three months of the internship were what my host affectionately termed my “orientation” as I assisted my hostess in the everyday tasks, such as learning to cater and serve tea to the endless number of guests that came through their hotel room. I learned the appreciation of clothes that are carefully washed and pressed by a ‘dhobi,’ a man who comes to your door and takes your dirty clothes for an inexpensive price and returns them the next day. My clothes spent quality time at a ‘dhobi ghat’ where the entire town’s dhobi’s get together and launder, keeping clothes separate by a code supposedly undetected by National Security. Hospitality is a gift in which India has excelled beyond any other country. India is stereotyped to consist of great poverty, and yet with my own eyes I have seen and experienced the richness of their giving spirit as they provide the best they have to each guest, sacrificing at their own expense. They are likened to the woman in the New Testament who gave two pennies in the offering, but Christ lifted her up because she gave all that she had.

I was introduced to many evangelists who continue to labor for the Lord, specifically in Garhwal, making their acquaintances crucial for partnership in the development of Garhwali indigenous worship music. They are working at planting house churches, which is naturally accompanied by singing and worship through music. As I met many of these church planters, the need for music in the Garhwali language and indigenous style became very apparent. There is Christian Hindi music available, which is the means most employ, because they are not aware of Garhwali worship music, they
lack the musical skills necessary to compose, or there is always the issue of prestige and education involved in language. It quickly became apparent that language is a deeper issue than I anticipated. There are debates over the number of Garhwali dialects, but there are estimated to be anywhere from three to twelve.

Another Indian couple that took me under their wing for the beginning stages of learning the Hindi language accompanied us, particularly reading the script alphabet. My hostess still had the Language schoolbook from when she took school, which had the Devanagri script alphabet so I could visualize and then I recorded my Indian hostess pronouncing the vowels and consonants so that I could aurally hear the sounds. In the end, this served as a huge advantage when I did start language school, since Garhwali language uses the same script (although it is traditionally thought to be an oral culture).

Through the course of time, we were able to contact the elusive Garhwali musician, Rajesh Dongriyal. My hostess and I went to meet some friends at the Seminary, which turned out to be providential. This particular woman we visited happened to be the Head Mistress of a school where Rajesh’s four daughters attend. She was able to give us general directions to his house and his phone number. My host was able to call him and set up an appointment to meet with myself on January 31, 2004, several weeks after my arrival. My Indian friends from abroad were still in India, and it seemed that everyone had a connection in the past somehow. It turned out that Rajesh had ridden with my hosts to church when they used to take all the area kids to Sunday school.

He explained his current situation acting as a local pastor and working part-time doing music therapy at a rehabilitation center. We were able to share our vision for specifically touching Garhwal and facilitating indigenous worship music. He was
fascinated and overwhelmed by our love for the Garhwali people and the desire to reach his people group. He shared his struggles with producing Garhwali worship cassettes. Several factors play into what he considers a lack of financial success: 1) there are a very small handful of Christian Garhwali’s (One in 2500 people are said to be Christians, but this includes every denomination, Catholic and Protestant, and isn’t necessarily a truly accurate number) and 2) Garhwal is known to be a stereotypically poor people group, so that even the Christians can’t afford to pay the price of Rs.40 ($1) for one cassette, let alone considering who in the house or village might possibly even own a cassette player.

We discussed the possibility of working together to make a Garhwali VCD (Video Compact Disc) of worship music. At the time I was working on putting together time to study Garhwali music under Mr. Negi, a famous Garhwali vocalist, who works for preserving Garhwali music, language and culture. Another contact was setting up accommodations with a family in Pauri, which would allow me to become Mr. Negi’s disciple. I relayed this information to Rajesh and he had some concerns, particularly about the cost and the possible outcome of this arrangement. Mr. Negi is a recognized professional coupled with the “skin tax factor” would probably add up to charges between Rs. 500-1000 ($10-20) per hour for a lesson and there is a good possibility that he would actually hand me down to one of his own disciples. Therefore, we came to the conclusion, that perhaps Mr. Negi is a good resource, but not the ideal person to teach Garhwali music. Rajesh offered his own services and we arranged to meet him and another Garhwali woman, who is also a gifted vocalist. On that day we arranged that I would take vocal lessons from both of them, learning Rajesh’s Christian Garhwali songs.
Rajesh became a key factor in my admonition of bi-musicality in Garhwali music. I also discovered that there is a New Testament in the Garhwali translation (into the Srinagar or Pauri Garhwali; the decided standard dialect of written Garhwali language). The Gospel of Mark apparently is one of the earliest pieces of literature written in 1876 (Waugh 2000:3). Rajesh was an associate of the Indian who labored for the entire New Testament translation.

The translation of the New Testament brings several issues to the surface, particularly the high percentage of illiterate Garhwali people. This means that most Garhwali people can’t read the Devanagri script and find it a difficult undertaking.

In Garhwal, music is perceived to be an oral tradition, learned and passed on to each generation. In this way, the idea of transcribing the music serves the purpose of analyzation. Rajesh had suggested that I figure out the way to write his songs in the Indian notation, but who could read it? Who in Garhwal is trained in classical music or musical literacy? Therefore, the idea I previously had about making a Garhwali songbook, seemed vain and a display of failed stewardship. (One can never deny the presumed foreign role as the financial benefactor). So, the first step was arranging daily vocal lessons with Rajesh and his female counter-part. Part of the completion to becoming bi-musical was the task of pronunciation and learning the Garhwali language. I met the principal of the Landour Language School in Delhi my first week in India. He said that the school opened in February and invited me to come at this time since it wouldn’t be busy and he would be able to devote his creative juices to creating a Garhwali language course. However, through the course of events, it worked out that I attempted learning the vocal music first and then completed its perfection with two
months of language school. In the meantime, I was able to locate a small electronic keyboard so that I could begin transcribing songs that I had Rajesh record. I had not brought staff paper along, but managed to easily make some on the computer and print copies. I used a mini digital recorder to record every lesson and then downloaded it onto a program called Cool Edit on my computer that facilitated the transcribing process. I experimented with the placement of the recorder during my initial lessons. Then I played around with the High Quality and Long Play options and discovered crucial tidbits that I had not been made aware of upon purchasing. The lure of this particular recorder was its small compact size, digital quality and use to download on the lap top computer. However, I did not realize the huge difference in the recording and sound quality from High Quality to Long Play. Long Play would record three hours, but the distortion was overwhelming. It turned out that I could only record an hour at a time of High Quality, meaning I would need to download frequently. I had also brought two mini-cassette players as back up recording devices. This enabled me to rely on them if an important recording was taking place and it went over an hour. I was also able to locate a variety of resources, like Garhwali VCD’s (Video Compact Disc) and books. One book in particular on the images of women in Garhwali songs included an index with the lyrics to 150 songs recorded in the Chamba district. These were very insightful as I prepared to embark on language learning and village experiences.

Recording my music lessons initially served for me to learn the Garhwali songs and later for the purpose of transcription. I found this especially helpful, coupled with having the lyrics in written form as I heard them pronounced. However, what I heard and their actual pronunciation conflicted, making language school a necessity and great asset.
I also had the cassettes of the songs that Rajesh was teaching, so that I could understand the vocal relationship to the instruments. Rajesh used a harmonium for accompaniment in our lessons, while the other musician taught me acapella. I found the latter difficult since there didn’t seem to be any point of concrete reference. However, I came to appreciate the experience as I realize that so much of Indian and Garhwali culture is repeating and regurgitating what has been modeled. It was further development of how well I could distinguish the notes relying solely on my ears, rather than the “crutch” of an instrument or printed music.

During the month of March I began my preparation to move to a Guest House in Mussoorie and begin language school. This meant leaving Rajesh in the capital city of Dehradun, an hours driving difference. Therefore, we attempted to record all 24 of the Garhwali songs he had on cassette and also arranged for copies and translations of the lyrics, written in the Devanagri script.

April 5th was my first day of Garhwali lessons. I had two teachers, the principal, Mr. Chitrinjan Datt and Urmila Raturi, both Garhwali people who normally teach Hindi. It was a bit of a rough start being a student of the Garhwali language as my second language rather than as an asset to Hindi, producing its own consequences. The principal, the only one who had ever taught the Garhwali language, wrote several chapters each week following the systematic format of the Hindi language book, which has been compiled after years of research and over 100 participants perfecting its final form. Mr. Datt explained that it was really blazing a new trail, given the circumstances. Language lessons and transcribing Rajesh’s music became my daily task. I discovered that all of the staff at the Guest House were Garhwali and specifically from the Pauri
area. There are several Garhwali dialects, as I mentioned earlier. The one that Mr. Datt chose to teach is Pauri, also interchangeable with Srinagar, which I later discovered has been agreed upon as the standard dialect for all printed materials. In this way, it seems to be a centralized form of the language, comprehensible to most of Garhwal. Another resource noted that the Janpauri and Jansari dialects are the most distinct, which ironically is the region by which Mussoorie is surrounded.

Through Mr. Datt I found out about another young female who is also investigating Garhwali music and its application to indigenous music and cultural preservation. She became a prime contact since we could travel and confer together; her speaking discernable Hindi and myself, Garhwali. It was a very culturally appropriate way to go about collecting music and meeting Garhwali women. Through the principal of the language school and the help of people who have a trekking business, I was able to visit several villages on day hikes. The majority of the research climaxed towards the end of the trip. I did find myself becoming quite anxious about its finality, but I believed that God would provide exactly what I would need for my thesis before my departure. I finished fifteen chapters out of a possible thirty in the writing of the Garhwali language course book, and left with the “rough” draft. Mr. Datt and my Garhwali teacher plan to work hard on producing a hard copy of the entire course by September.

A friend confirmed that another female student from the United States had studied Garhwali under Mr. Datt several years prior. This friend warned me that this young student spent time in a village with a family in Garhwal over a period of several weeks, and was careful to warn about the gender appropriate logistics of that particular experience. It seems as though it’s not wise or even completely appropriate to stay for
more than a few days alone in a village, due to safety and ethical issues. I felt confirmed that my waiting around for the “perfect” traveling group was vindicated.

Mr. Datt introduced me to some Harvard students who were teamed up with an N.G.O. (Non-government Organization) called M.G.V.S. They were doing a service project in the village of Kaplani; a Garhwali village about an hour’s walk from Mussoorie. I was able to travel in an appropriate group, with several students and meet some women, who after a given amount of time agreed to sing. I found myself in the midst of a few ethical and recording issues that have proved to be valuable life lessons.

Although I was accompanied to Kaplani with a group, I ventured out to find the women on my own, since the school was on the outskirts of the village rather than in the midst of the houses. I spotted a few women and found a trail that eventually led me to them, although I’m sure it wasn’t the path they would’ve taken. I greeted what appeared to be and later confirmed a wife and her mother-in-law. They were doing household chores. I said hello and introduced myself as best as I could in the limited Garhwali that I knew. I soon realized the truth that my language teacher had spoken. Due to the difference in the Garhwali dialect they could understand me pretty well, but I couldn’t understand them. This made things complicated. So I explained as best as possible my interest and purpose, while they sat with puzzled expressions on their faces. Then with a stroke of genius I remembered that although I had downloaded the songs from my day hike to Kolti in my recorder to my computer, I hadn’t yet deleted them from the recorder itself. So, to encourage and even stir up a bit of competition, I played several songs. To an extent, this had the desired effect. They openly shared their opinions and I could observe their reactions. Yet, they were still hesitant to sing. The wife suddenly asked me
for money. I was taken aback. I remembered Mr. Datt advising that I give money to anyone who was willing to sit around and talk with me for the sake of my language skills, so with great hesitation I agreed, although a price had not been determined. She immediately began singing and did so for as long as I wanted. Instantly I felt guilty and wanted to get out of the situation as soon as possible. I was trying to decide what to pay her without offending her but also so that I didn’t advocate the idea that foreigners are made of money. When I gave it to her, she tried to bargain for more. I hated being in that situation. When she began to sing, I also realized that this woman didn’t have the best voice. I should have asked who were the musicians or singers in the village. When I was with the large group the next day, the women all pointed to two women in particular. Upon the sound of their voices, it was obvious why.

When I went home I talked to a few friends and prayed about the situation, knowing I was coming back the next day. I decided to take candy as a gift and purposely not bring any money so that if asked, I could honestly say I didn’t have any. It worked. I was asked again, and I’m not sure they believed me, but actually several different women sang for me and one was gently correcting my language, which filled me with gratitude. That solved the ethical issue, but there is still the recording dilemma. The women were so fascinated by my recorder that they wanted to hold it while they sang. I didn’t want to offend or show that I didn’t trust them so I allowed them to, showing them how to correctly hold it for the best quality. They saw it more as a microphone, like they probably saw on TV. They would hold it right up to their mouth, and I ended up with some distorted recordings. I felt I couldn’t convey the message adequately in speaking
and even though I corrected them often with body language, it was to no avail. I learned that I should always hold my own recording equipment for the best quality possible.

Several weeks later, Mr. Datt arranged a village stay with a friend of his who works in town, but lives in a nearby mountain village called Kanda. I had heard of this village before, since it is beyond Kolti village. I was skeptical that this would actually materialize since so many opportunities to stay overnight in a village had fallen through. However, in God’s great mercy, He granted this desire and a group of four of us, two men and two women went to Kanda. We had previously agreed to pay him for his services through Mr. Datt, who arranged the whole excursion. It included the guidance of our host on the hike to the village, food and shelter. We arrived after hiking five hours and had tea while the village children gathered to observe. The other female was an Ethnomusicologist as well, so we were asking and encouraging the children to sing and dance, but they refused. The next day we went for a “walk” and happened to stumble upon some of the village girls high in trees, cutting branches for fodder, singing joyfully. I was ecstatic. I took my recorder (which I carried constantly in case of such an incident) and made my way to the place below the trees. At just that moment, leeches attacked my friend and me. They came out of every nook and cranny. It was the climax and downfall of the whole trip. Here I was in the midst of what I had dreamt about, only to be held back by leeches! Our host yelled at the girls and requested they sing for us back in the village to which they agreed. They caught up with us at a clearing. Setting their bundles of fodder aside, two girls, ages 19 and 15 sang several songs. They answered all of our questions and we were thrilled at the excellent quality of their voices. Afterwards, they said we should try to carry their loads as they do: on our head. My friend and I both tried.
It was heavy, but I was able to walk for some distance. We returned to the village, ate and then departed for home. It was the climax of the whole six months. I left for home a week later.

What I have discovered, through reading and relationships, is the issue of prestige. This is particularly evident in the amount of languages one can speak. For example, in the dissertation by Dr. Alter and a book by William Sax they both discussed the politics of those who have finished higher education and speak not only Garhwali but also Hindi, and if the villagers can afford to send them to an English medium school, they also learn English. Therefore, the Garhwali language is not frequently spoken publicly except among other Garhwali people and especially in the home. This became a hindrance to the acceleration of my own fluency in the language, but also brought about the necessity of having music in the mother tongue.

This six-month internship in India bestowed upon me a greater realization of the cost involved in following Christ (Mark 8:34-35). The timeline of events had to be completely according to His will, rather than my own for the completion of this thesis. I waited upon Him daily to lead my footsteps. The Lord was faithful to bring people into my life that were helpful in the area of Garhwali music and provided direction concerning the research.
CHAPTER FOUR: RAJESH

Rajesh is a Christian musician who writes music in both the Garhwali and Hindi languages. He has recorded a number of cassettes for the purpose of furthering the gospel message. He has graciously outlined his testimony and history concerning how God has worked in his life and led him to composing Christian Garhwali music. This testimony will serve as a background to facilitate the further analysis of Garhwali music in comparison to the folk songs collected in the village.

“My name is Rajesh Kumar. I was born into a Garhwali family. ‘Masih’ is not my family name, but after I came to the Lord I attached this name to be identified as a Christian. My title as a Garhwali is actually Dongriyal. Currently I use this name for my cassettes; Rajesh Kumar Dungriyal.

My family is from Pauri Garhwal, which is also referred to as British Garhwal. Fortunately, my parents were Christians although I don’t remember how they came to know the Lord. My parents lived in Mussoorie and worked in the Woodstock area [the International Boarding school in a suburb of Mussoorie]. I think through some missionary contacts they came to know the Lord. I have eight brothers and sisters. My mother died during my childhood when I was about five years old. She died at 45 of cancer and I was left with my younger sister in the village.

My father decided to go back to his job in Mussoorie so my sister and I lived with my elder brother, who was married, in the village. I had another brother living in Delhi who died of cancer. My father brought his wife to come live in the village and take care of my sister and I. Then in 1971 my father brought my sister in law, younger sister and myself to Mussoorie where we went to school and my father worked. I remember my father praying and reading the Bible.

I went to school up until 5th grade and I was able to learn some English. We moved to live in the forest by Sister’s Bazaar when I was in 6th grade. The Lord really blessed us as my father worked as a cook for some missionaries. At that time, I met some young boys my age, 12 years old and we became close friends. I came to know their father was a missionary and he traveled around preaching God’s Word. I finished my schooling up to 9th grade. After three months the boys left and the missionaries my father worked for also left, so then he was jobless. We were forced to return to the village. I lost touch with the boys but the father, every year when he visited India, would come see me. He wanted me to know the Lord and so he was really praying for me. I told him I had abandoned school after 9th grade and was just working. Through him it was arranged for me to stay with some of his friends in Gurakpur, on the Northeast side. He asked if I could live with them and learn auto mechanics. The Lord opened the door to live with them in Gurakpur and I stayed for two years doing mechanics.

While living with them, I came to know more about the Lord and I was drawn closer to Him. I learned how to truly pray and witnessed the sincerity in their faith. They took care of me as if I was a son. During the time I was in Gurakpur my father died. He was 70 years old. I was 15 years old. I returned to Mussoorie and though of continuing my high school education through correspondence courses. However, I needed a job, so I applied at an academy in Mussoorie. I was assigned to work in the children’s dorm where I was responsible for 150 children. I really enjoyed that job.

During those four years I drifted from the Lord. I also got married in those four years and due to my spiritual condition, we married in the Hindu rituals and customs. I had completely forgotten that I was brought up in a Christian home.

Musically, the singing ability was inherited from my father. My father was a very, very famous singer in his day. He was a well-known vocalist throughout Garhwal. So I inherited that talent from him.
After a year of marriage, we were happy but owed people money for the cost of the wedding. I decided to work in a different academy that had a higher salary. Unfortunately they promised an amount they never actually paid me. So I left that job to work in other shops. I took a job as an accountant at another shop. The same thing happened.

One night I was really desperate and cried out to the Lord. The next day I met a friend who told me about a man looking for a language helper to translate a Garhwali Bible. That Sunday my friend took me to meet him. He asked about my background. I told him I had passed High school, which was a lie, since I had only completed 9th grade. I thought if he knew that I had only been educated to 9th grade he wouldn’t hire me. He agreed to hire me in February, since it was January at that time. It was really God’s grace and he hired me for four years, from 1989-1992.

I thought to myself I could silently appear for a high school exam, so I would no longer be lying and then I would confess. I needed a holiday to study for my upcoming exam, so I approached him and said I needed a month holiday. He asked why and I replied that it was for a marriage in his village. He said ‘Wow, what an opportunity! We have to check our translation, so since you’re already going, we could go together, plus I have never seen a Garhwali wedding.’ I began telling lie upon lie just to hide one major lie. I realized I needed deliverance. I used to pray every morning but I was so convicted about my lying. I had been maturing through studying God’s Word and realized that I was not only deceiving him, but also the Lord and myself. I worked up the courage to talk to him the next day. I said I had told a lie about completing high school and that actually I had only finished up to 9th grade. He looked at me and hugged me and said ‘Just seeing you that day, I knew there was something in you. My wife was not here to meet you, but was praying, and after you left she said that she knew you were the man God had brought for us to work with after looking for three years.’

He said he admired me for admitting the truth and forgave me. On top of that he said he would help me with my studies. Then I remembered John 8:32, “Then you will know the truth and the truth will set you free.” I eventually did pass my high school exam. This was in 1992. 1990, I gave my life to the Lord fully. I said, ‘Lord, I really want to serve you.’

While I was with him traveling, I felt the urge to write, apart from the Garhwali Bible. The writing talent was automatic and I used to write songs as joke. But then to become a Christian musician was entirely from the Lord. I had written some lyrics in Garhwali previously, so when we would check translation would sing in Garhwali and people would respond positively. Pastors told me, ‘we really thank the Lord for your music. All these years we have hardly heard any Garhwali lyrics and this is just beautiful.’

The Lord opened the door for me to go to Bible College in Dehradun for four years. Miraculously, the finances were provided. By this time we had four daughters. We graduated in 1996 and knew we would serve the Lord in the Garhwal area. When I was at seminary the Lord continued to increase and develop my ability to write songs, especially theologically sound songs. After graduating I went on for intermediate schooling, with a BA in English literature and sociology.

My first cassette was produced in 1996, called Sachu Saharu, which means The True Helper. That first cassette became very famous and served as encouragement to continue. As far as the music is concerned, I know it’s divine. It is God who gives me the melodies and words. The Lord has provided tools, like a recorder, to help me remember melodies that inspire me when I’m on the road. Then I sing and check the lyrics with people so it doesn’t sound funny and is acceptable in society. I’m currently taking 3rd year music classes in tabla and finished my BA in vocal music. The Lord has truly been my help. The Lord has been using me tremendously in the lives of people and he continues to give me songs. My desire is to continue singing for the Lord and to produce more cassettes. Not to make myself famous but to make the name of the Lord famous through cassettes. I pray these cassettes will reach people where I cannot. This is my desire and I want to continue in the ministry of music.”
Rajesh’s testimony exposes the Lord’s hand in his life and call to a music ministry among his own people; a largely unreached group in the northern territory. He has been blessed with musical talent from his father and was introduced to the Christian way of life at a young age. His father’s reputation is one on which he can build and use for God’s glory. The Lord directed each footstep as He placed godly men and women to finance and stand in support of his theological and biblical training to make his music effective in the region of Garhwal. Although musical ministry is not widely recognized and valued as highly as planting churches and evangelism, the Lord has sustained Rajesh and his family in this endeavor to bring Himself glory through the praises of Garhwali people. It is also note worthy that due to the high rate of illiteracy from the past until now, music actually remains an incredibly important way to share Scripture by means of a song. In many cultures, music can be a vehicle to communicate a message that could not be otherwise. In cultures where the majority is illiterate one contemplates how else they will hear of God and know Christ as their Savior? How will they hear the Truth from God’s inspired Word if they cannot read the Scriptures themselves? With this conviction, Rajesh and his family have placed themselves sacrificially as an offering to the Lord and offered the gifts the Lord gave them to further His Kingdom.

The analysis of Rajesh’s music and the folk music is a tedious process. In order to present them in an ideally objective way, the obvious differences must be cited. There are several factors that contribute to extra-musical associations for the analysis process.

Rajesh is male, middle-aged, with a professional career, educated through seminary and continuing musical study in the classical Hindustani tradition and fluent in at least three languages. He resides in the capital city of Dehradun (which is in the plains)
where there is doubtless more diversity in people groups and languages, as well as the musical culture. The folk songs collected are from two villages are within two hours walking distance to Mussoorie (a city in the Himalayan foothills) and one song was recorded with a group of Garhwali girls from a blind school in Rajpur; a plains city next to Dehradun on the way to Mussoorie. The singers were all young women, probably early to mid-twenties who, for the most part, live in the village and are not trained musicians, to my knowledge. They most likely have a stunted education since they live in the village and most predict women of this status finish at 8th grade, since they do not need education to accomplish the tasks of being a wife and mother in the village. Therefore, they are amateur singers and do not have any produced recording. These are a few of the essential differences between those recorded and their location of recording (Near Mussoorie are
the villages on the map Kolti and Kanda).
The songs gathered are not meant to be a comprehensive group in which large-scale conclusions will be made regarding the rules of the overall Garhwali music system. A small sampling from limited locations in Garhwal cannot provide enough evidence for these kinds of speculation. Nonetheless, it doesn’t mean that the musical analysis won’t prove valuable. The goal is that some central features of Garhwali music will rise to the surface by their presence in both groups of songs. There may also be some speculation regarding peripheral features of the songs. There are some elements that were recommended before beginning analysis, such as most music follows a pentatonic or five-tone scale as well as groupings of three in the rhythm. Since the rhythm is not within the scope of this thesis, the groupings of three will not be discussed beyond this mention, however, the pentatonic scale will become a hypothesis to be proven during the melodic analysis.

The next two chapters will divulge the revelations given to the researcher in analyzing the folk music and Rajesh’s music in regard to its indigenous and authentic qualifications. Emphasis will be given to the emic and etic treatment of the notes as well as focusing on those notes in the songs, which appear stable or unstable and hence, affect the performance and presentation of the song. After making some conclusions about central and peripheral features of Garhwali music based on the comparison of the two groups of songs, a brief analyzation of the lyrical content will verify the current status of indigenous worship music overlaid by the melodic analysis previously executed.

Several terms will need description so that there isn’t any confusion as the meaning of a statement. Emic and etic are words frequently used by ethnomusicologists that correlate to the outsider and insider perspective. Obviously, an outsider would be one
who is not directly intimate with the musical system being studied, whereas an insider
would have intimate knowledge and experience with the musical system of a given
culture. Perhaps one could even go so far as to say it is the “mother music” of a person as
one has a “mother tongue” language. The perception of the outsider, such as a researcher,
is given the term etic; likewise, the insider sees things with an emic perspective. How this
relates to a group of songs is primarily used in analyzing the tonal formula. In the case of
the present music, two groups of songs were discovered to be similar according to their
tonal formulas. ‘0’ is used to define the tonal center and then an ‘H’ or ‘L’ is used to
signify whether a number refers to a note higher or lower to the tonal center. An example
of a common tonal formula would be:

\[5L—2L—0—3H—5H\]

This formula is derived from and represents actual notes, but is useful for analytic
purposes. The process for the conclusions of these groups of songs is based on a system
of analysis that encompasses several steps:
1) Transcription of the songs collected
2) determining emic and etic treatments of notes based on free or conditioned variation,
   the emic pitches and tonal formula
3) finding the tonal center and determining a tonal formula
4) charting a flow diagram to show the relationship between the notes
5) determining the stable and unstable notes
6) grouping songs according to similarities which might identify genres
7) concluding what are central and peripheral features of Garhwali music in this specific
   set of songs collected based on melodic analysis
8) noting the lyrical themes and possible functions for indigenous worship music

**Melodic Analysis of the Music**

There are a variety of similarities that are evident in listening to the separate groups of songs. They both have two sections in the songs that we could coin “verse” and “chorus.” The “chorus” or central part of the song is always repeated and usually serves as the end of the song. The first impression one may have at exposure to the two categories of songs, may be that Rajesh’s songs seem to be more complicated in their melody, probably attributed to the extensive ornamentation. The village songs have melodies that are simpler in comparison. The village songs sung by the women contain minimal ornamentation. Perhaps one could gather that extensive ornamentation is either the trademark of a professional, trained musician, or ornamentation is a peripheral feature rather than a central feature in the performance of Garhwali music. However, the village songs are not void of ornamentation, which seems to indicate that although the singers may not use it excessively it is a part of the performance. There is another professional Garhwali musician, Narendar Singh Negi, who has also produced a library of cassettes and Video Compact Discs (V.C.D.s). He is well respected and works for the benefit of preserving the culture of Garhwal, particularly its musical form and language. His music also inhabits this element of extensive ornamentation. My conclusion based on this evidence would be that the more trained, talented and professional musicians (such as those who are composing and producing cassettes) exhibit this trait. At this point, one could conclude that although it may not be regarded as a central and essential feature of Garhwali music, it is important and perhaps a symbol of status for the musician. The
comparison of Rajesh and Mr. Negi’s songs would also be a valid study. At this point, the reasoning for my choices were due to a pre-conceived notion of the researcher that using music recorded in its entertainment form is not as treasured as the live performance and recording by the researcher. For this reason, I dismissed the option to use Mr. Negi’s cassettes and V.C.D.s as music for comparison with Rajesh’s music. My logic simply defined is that perhaps those who have not been professionally trained retain an untainted idea of their own music, which is displayed in their performance. That is the reason that the opportunity to hike to surrounding villages and meet Garhwalis, which turned out to be exclusively women, was an ideal situation. It seems that the village life and culture is the root of the identity for a Garhwali person and therefore a place of great importance given the context of singing.

The tonal formulas have revealed two overall groupings of the songs, including both Rajesh’s and the village songs. For the sake of clarity, we will refer to the two as Group A and Group B.

At first glance, an obvious difference between Rajesh’s songs and the village songs are that the Christian songs generate lengthier formulas, meaning there are a greater number of notes as well as a wider range in their usage. The village songs reveal simpler formulas of seven notes as the maximum while Rajesh’s facilitate an average of anywhere from seven to ten notes in the tonal formula. (This does not take into account the emic and etic treatment of notes that are in close relationship. That particular subject will be dealt with in the next few paragraphs). It can also be observed that in Rajesh’s music there is a frequent occurrence of notes in close association, while in the village songs, most maintain a distance of two to three half-steps instead of one half-step. So, if
this was illustrated using tangible notes, Rajesh’s formulas have regular intervals of an F to an F# while the village songs use intervals similar to a C to a D#, an augmented second. However, what has not been taken into account at this point is the relationship between the notes to each other and their emic/etic treatment.

The Emic and Etic Perspectives

The complexities of the songs composed by Rajesh have resulted in simplification after applying the theory that variation in the notes is due to a difference of etic and emic units. “An etic (from ‘phonetic’) description includes every detail of variation. An emic description identifies elements that are structurally significant within the system. Each emic unit may be comprised of variant forms or ‘alloforms’” (Avery, 10). The terms etic and emic were originally used in the linguistic field, but have become synonymous with perspectives viewed from the outside or inside. In the steps of analysis, comparisons were made concerning the tonal center and formula. Yet, even if same or similar tonal formulas exist, it is not enough evidence to conclude that they are agreeable. One must consider whether the flow and progression from one note to the next is similar. The significance may often be found in what movements between the notes do not occur as opposed to those that do. For example, let’s say 0 to 2H occurs, but 0 to 4H does not. This is crucial to know in composing and analyzing music as a unique system. This helps to determine which musical movements are considered acceptable and/or unacceptable. My assumption for the analysis of the flow chart diagram (relationships of the notes to each other) was that Rajesh’s would equally match the village songs, but would have a
wider range and greater frequency between notes. However, this was not entirely true. Rajesh’s songs were “missing” four equations in the tonal formula that existed in the village song formulas. In Group A these progressions are made by the village songs and not by Rajesh:

- From 3L to 4H
- From 1L to 5L
- From 0 to 1L
- From 4H to 9H

In Rajesh’s music this difference in progression also includes the absence of the 1L pitch, while the village songs use this pitch, thus explaining the absence of those two progressions above that facilitate 1L.

Also in Group B, the village songs make these progressions while Rajesh’s do not:

- From 2L to 7H
- From 0 to 7L
- From 0 to 10H
- From 3H to 2L
- From 7H to 2L

When I say Group A and Group B they include both Rajesh’s and the village songs together. Here are the tonal formulas that emerged and have been grouped accordingly:
### “Group A”

#### Tonal Formulas for Rajesh’s songs

<table>
<thead>
<tr>
<th>Song</th>
<th>Tonal Formula</th>
</tr>
</thead>
<tbody>
<tr>
<td>So char</td>
<td>8L 5L 3L 0 2H 4H/5H 7H 9H</td>
</tr>
<tr>
<td>Sukh Ma Rola</td>
<td>8L 5L 3L 0 2H 4H/5H 7H 9H</td>
</tr>
<tr>
<td>Janu Bodina</td>
<td>5L 3L 0 2H 4H/5H 6H/7H 9H</td>
</tr>
<tr>
<td>Prabhu Yeshu</td>
<td>7L 5L 3L 0 2H 4H/5H 7H 9H 12H 14H</td>
</tr>
<tr>
<td>Awa Duniya 12L</td>
<td>10L 7L 5L 3L/2L 0 2H 4H/5H</td>
</tr>
<tr>
<td>Bhaji Liowa</td>
<td>3L/2L 0 2H 4H/5H 7H 9H/10H</td>
</tr>
<tr>
<td>Mera Man 10L/9L</td>
<td>7L 5L 3L/2L 0 2H/3H 5H 7H 9H</td>
</tr>
<tr>
<td>Hai Bhayo 10L</td>
<td>7L 5L/4L 2L 0 2H/3H 5H 7H</td>
</tr>
<tr>
<td>Nilo Ki Sakdo</td>
<td>8L/7L 5L 3L 1L/0 2H 4H/5H</td>
</tr>
<tr>
<td>Twe Choli</td>
<td>5L 3L 0 2H 4H/5H 7H 9H 11H/12H</td>
</tr>
</tbody>
</table>

#### Tonal Formulas of the Village Songs

<table>
<thead>
<tr>
<th>Kolti</th>
<th>Tonal Formula</th>
</tr>
</thead>
<tbody>
<tr>
<td>A0129-Kolti</td>
<td>5L 3L 0 2H 4H</td>
</tr>
<tr>
<td>A0133-Kolti</td>
<td>5L 3L 0 2H 4H</td>
</tr>
<tr>
<td>A0129-Kolti (different song)</td>
<td>3L 0 2H 4H</td>
</tr>
<tr>
<td>A0130-Kolti</td>
<td>5L 3L 0 2H/5H</td>
</tr>
<tr>
<td>2nd Same song leech incident-Kanda</td>
<td>3L 0 2H 4H</td>
</tr>
<tr>
<td>Lila Ghasiyari-Kolti</td>
<td>5L 3L 0 2H 4H 7H 9H</td>
</tr>
<tr>
<td>Mangal geet #2</td>
<td>3L 0 2H 4H/5H</td>
</tr>
<tr>
<td>Pyaro Garhwal-Rajpur</td>
<td>5L 3L 1L/0 2H 4H 7H 9H</td>
</tr>
<tr>
<td>A0134-Kolti</td>
<td>0 2H 5H 7H 9H</td>
</tr>
</tbody>
</table>

### “Group B”

#### Tonal Formulas for Rajesh’s Songs

<table>
<thead>
<tr>
<th>Song</th>
<th>Tonal Formula</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mi Duniya Masih</td>
<td>11L 9L 7L 5L/4L 2L 0/1H 3H</td>
</tr>
<tr>
<td>Awa Suna</td>
<td>9L 7L 4L 2L 0/1H 3H 5H</td>
</tr>
<tr>
<td>Tumari Bhi Anku</td>
<td>9L 7L 4L 2L 0/1H 3H 5H</td>
</tr>
<tr>
<td>Andhi Tuphan</td>
<td>9L 7L 4L 2L 0 2H/3H 5H 7H</td>
</tr>
<tr>
<td>Panch Rotuma</td>
<td>9L 7L/6L 4L 2L 0 3H 5H 7H/8H</td>
</tr>
<tr>
<td>Meru Garhwal 12L</td>
<td>9L 7L 5L/4L 2L 0 2H/3H 5H</td>
</tr>
<tr>
<td>Yeshu Ch Dali</td>
<td>5L 2L 0 2H/3H 5H 7H 9H/10H 12H</td>
</tr>
<tr>
<td>Sochi Ni Chiyo</td>
<td>5L 2L 0 2H/3H 5H 7H 9H/10H</td>
</tr>
<tr>
<td>Ek Din Aloo</td>
<td>5L 2L 0 2H/3H 5H 7H 9H/10H 12H</td>
</tr>
<tr>
<td>Jab Tom</td>
<td>7L 5L 2L 0 2H/3H 5H 7H/8H 10H</td>
</tr>
<tr>
<td>Sach Bat Ch</td>
<td>8L/7L 5L/4L 1L/0 2H/3H 5H 7H/8H 10H</td>
</tr>
</tbody>
</table>
Tonal Formulas of the Village Songs

Kanda in the tree  5L   2L   0   3H   5H   7H   10H
Same song in the tree  5L   2L   0   3H   5H   7H   10H
1st Same song-leech incident  5L   2L   0   3H   5H   7H
Lila Ghasiyari 2nd part-Kolti  2L   0   3H   5H
Mother’s Lament-Kanda  5L   2L   0   3H   5H   7H
Two Grass Girls in Kanda  7L   4L   2L   0   3H   5H   7H
Two girls-2nd song-Kanda  5L   2L   0   2H   5H
1st Mangal Geet  7L   5L   2L   0   2H

There is one formula that did not seem to fit in either Group A or B:
A0131-Kolti  6L   3L   2L/1L   0   1H/2H

There are obviously some obscure names attached to the village songs. These serve the purpose of the researcher in being able to tell them apart since the performers did not assign them a title. It is also noted the place of their recording so that one can see the integration and formulate what effect, if any, location has on the tonal formula.

Rajesh’s music had a greater number of notes overall, and although the researcher tried to simplify this by identifying ornamental groupings of notes, the tonal formulas still held notes in close association, so that it appeared as if it were a chromatic scale. The reality of the situation called into question the treatment of notes that were only a half step away from each other. The frequency of half step differences in Rajesh’s music could be indicative of their treatment emically as one pitch. Etically the researcher heard two separate pitches, such as F# and G, but perhaps their emic treatment by Rajesh in the music is regarded as one set of notes with either free or conditioned variations. This began to correlate closely with the assumption that Garhwali music was composed in a pentatonic scale, which did not fit for Rajesh’s music until the notes that were closely associated could be regarded as one. There were three songs that seemed misfits in their
tonal formula, not conforming to either of the major groupings. However, upon this adjustment of regarding two close pitches as one, overwhelming ALL of Rajesh’s music fit into a pentatonic scale, just as the majority of the village songs. Group A and Group B demonstrate this grouping and how several pitches were combined (indicated by the slash between two pitches). There is no feasible way to determine that the half step pitches are heard emically and combined to form one pitch. This could be confirmed by Rajesh himself but was not. It is a theory that needs further research and proof, but provides as interesting conclusion if true, and especially if not true. If Rajesh’s pitches are not combined emically to form a pentatonic scale, then his music seems to differ significantly from the village songs. This is not to say that it is not indigenous or valid, and of course can and is being used effectively for the spread of the Gospel. However, it may suggest that there are ways to improve the aesthetic quality of the music for the Garhwali audience.

This adjustment also resulted in the misfit songs conforming to one of the larger groups, confirming the possibility of genre separations. There are a small handful of village songs that only use four pitches instead of five. This seems rather odd, but doesn’t hinder the songs from perfectly matching Groups A and B. I’m not sure it is of a crucial nature since the songs align to others with a similar extended tonal formula.

The question that I am always asking is “What difference does it make?” When applying this to the calculation that Rajesh’s songs and the village songs conform to the pentatonic scale confirms the preconceived notion that this is a central feature to Garhwal music. If a person were to visit Garhwal or try to compose a piece based on the information presented in this thesis, a pentatonic scale would be the foundation with
which to begin. It also serves to authenticate Rajesh’s music as an indigenous form
musically apart from its obvious linguistic authenticity, by using the Garhwali language.
The following are the composite flow charts of Rajesh’s and the village songs:
Rajesh’s music contains a wide compilation of variations and thus makes analysis of the music complex, as the transcription notes each individual tone. However, due to the perspective of the composer, several notes in close relationship may signify a free or conditioned variation in which they are regarded as “one” pitch or grouping.

The combination of two pitches to signify one pitch has resulted in a pattern of frequency regarding several emic units. So, although the actual notes are not the same, the tonal formula reveals that 4H and 5H (pitches that are four and five half-steps higher than the tonal center) frequently appear as one grouping. Using this idea, Group A of the songs, frequently uses 4H/5H as a variant pitch. In contrast Group B doesn’t use 4H/5H as a variant pitch at all, but 2H/3H, 7H/8H and 5L/4L are used as groups of variant pitches along with several others that occur less. This may be part of the distinctive natures between the two groups of songs. These groupings as variant pitches may indicate part of the genre separation that is suspected between Group A and Group B.

Musical Form in Performance

Previously in the melodic analysis, it could be determined that the songs followed a simple chorus and verse type of form. In light of that information, we will expand on some of the further observations and characteristics of the performance of the songs. Although Rajesh employed the terms of ‘chorus’ and ‘verse’ to refer to the two sections, they may not be an emic term for the Garhwali people, but rather a way of knowing another’s music culture and relating terms that would be common ground of understanding for the researcher’s benefit.
The recording of Rajesh and the women singing are what will help determine the form given in the performance. In the case of Rajesh’s music, the comparison and contrast of his professionally recorded songs in cassette form reveal some features of media and cassette culture. The recording of the Christian Garhwali songs Rajesh has composed was accompanied by a harmonium (an instrument similar to an accordion adopted by Indians from the British). His voice and the accompaniment of the harmonium are the context for his recordings done by the researcher. His voice is the only one heard in the song and there remain several breaks of instrumental interlude between the two sections in the song.

In Rajesh’s recorded cassettes, they were produced in a studio and facilitate several other male and female voices, as well as other, typically classical instruments. The most important may be the drums for the rhythm characteristic of the Garhwali culture. An important question to consider, although I am not attempting to include rhythm in the analysis, might be: If a particular rhythmic pattern that is regarded native to Garhwal, is executed on a classical instrument, such as the tabla, is it considered Garhwali and therefore indigenous? The question is of particular importance indicating whether it is the sound or the object that identify ownership to the Garhwali music system. With this in mind, could one suggest that although “Garhwali” instruments are not being used, for one reason or another, in the professional recording, does the sound of a melody in the pentatonic scale and its rhythmic partner transforms that piece as one of origin from Garhwal?

At one point, Rajesh specifically demonstrated a Garhwali rhythmic pattern and a Hindi pattern on his leg. I could hear the distinction between the two, even if I was not
able to replicate its sound. Again, when I was taking Garhwali language lessons, my instructor unknowingly unveiled an assumption I had made regarding Garhwali identity. It centered on the idea that the key facet of one acknowledging their ties to the Garhwali culture was primarily speaking the Garhwali language, whatever dialect in which it was presented. However, my language instructor introduced me to a woman who grew up in a Garhwali village during her childhood, and based on this was considered by others Garhwali, even though she only spoke a little of the language, or perhaps understood but could not fluently speak Garhwali. At this point I began to seriously question the contributing factors that led one’s self and others to identify with Garhwal and its culture, musical or otherwise.

Mr. Chitrinjan Datt informed me that many musical instruments have been adopted not only by India, but also by Garhwali because it was similar in its sound to the attributes they find aesthetically pleasing. For instance, the bagpipes are one such example. The Garhwali name is mashak. Dr. Alter states “those played in Garhwal today are all highland bagpipes with one bass and two tenor drones” (2000:146). He continues by mentioning that there is not a local manufacturer for the bagpipe nor is there evidence of their existence prior to the British rule in 1814 (ibid). It is obviously not an indigenous instrument, but its whiny sound correlates nicely with the pre-existing musical sounds produced and therefore, was adopted and over time accepted as their own. Mr. Datt confirmed, as I had suspected, that the only instruments that could certainly be attributed as “Garhwali” were vocal performance and a pair of drums called the dhol and damaun. This pair of drums is unlike that of the classical drums, the tabla, in which one musician can play both at one time sitting on the ground. Two different people with intertwining
complex rhythms play this pair separately. In speaking with the well-known secular Garhwali musician, Narender Singh Negi, he indicated his desire to use these in a studio for recording his own music, however, he mentioned that they are so loud they overpower the vocal sound and any other instrumentation that is being used. He shared a vision for developing a pair that could be tuned as well as softer in sound, so that they could partake in the media recording.

This synopsis directly correlates and confirms Dr. Alter’s presentation and categorical explanation of musical instruments according to their function as either indoor or outdoor instruments. The function of the dhol and damaun serve outdoor purposes, such as wedding processions from one village to the next, outdoor seasonal celebrations and festivals, group formation dancing and possession rituals (Alter 2000:133,165). Dr. Alter advocates that although this pair of drums can be “clearly related to other similar instruments elsewhere in the Central Himalayas and the subcontinent, the particular shape, performance technique, and repertoire of these instruments are crucial to the region’s musical identity” (ibid). Drums are also historically noted to be objects of great power as indicated by functioning in many cases as a supernatural medium for the possession of people by the local gods. This is why I have chosen to mention them, since although I am not presenting a rhythmic analysis; they are closely associated with the culture, accompany singing and are helpful for revealing the spiritual state of Garhwal. What I have noticed is that few instruments supply the melodic function for musical performance. The harmonium is categorized as classical, belonging to the Hindustani tradition of music in the North, while the bagpipes and several horn type instruments are played, they do not appear to be used exclusively
for the purpose of leading others in the melody. Logically then, Datt was completely correct when he referred to the voice and the drums as authentically Garhwali. Now, when considering the absence of Garhwali instrumentation in the professional recordings of Rajesh, these considerations lend to the difficulty of using them in the small, indoor studio, since their function and design is wired for outdoor use.

The four cassettes of Garhwali Christian music composed by Rajesh follow a similar pattern to his performance of the music for the recordings, and myself but are not exact. On the tape, there are two men and two women singing. The format includes call and response, where Rajesh and another man sing a line of the song and the women repeat that same line afterwards. This continues until they return to the ‘chorus’ where all join together. Logically, it is impossible for one man to replicate this format in his performance for the researcher. Yet, there are several similarities that can be made to the performance and format of the village songs as well as the cassette recordings by Narender Singh Negi. The women singing the village songs, if there were more than one person, sang in a call and response format. If only one person was being recorded, naturally this performance was not a call and response, but in the ‘chorus’ and ‘verse’ format that Rajesh also sang. On the cassettes by Negi, he also would solo for a line or two and then was repeated by a group of men or women. Perhaps the conclusion then of an acceptable and indigenous form of performance Garhwali music is that of call and response, including a simple melody with five stable pitches and repetition.
The Audience

When I asked Rajesh for whom he was composing and targeting his music, he had a broad purpose. It is for the believers as well as the unbelievers in its purpose. He stated that those who are unreached are led to speculate that he writes for the believers, while the believers largely contemplate its importance for reaching unbelievers. Rajesh confirms that it is for both, not exclusively one or the other. Rajesh is quick to recognize the open door that is a result of low literacy in the region of Garhwal. This affects the spread of the gospel, since it can truly be effective either by spoken word or music. Therefore, in examining the lyrics, many are stories from the Bible. This is identifying that Garhwali people do not know the Bible and its claims, and the music Rajesh composes is to fill this gap. As mentioned in his testimony, the New Testament was translated into the Central Garhwali dialect, in which Rajesh had a hand. However, in discussing the Garhwali New Testament and its translation with my language instructors and other linguists, some have mentioned that new “letters” have been created to symbolize a sound that is unique to the Garhwali language. If this new script symbol is not publicized, perhaps there is confusion in it’s reading, and for those who can read at all, and who is distributing the New Testaments? In the meantime, perhaps an equally effective path to spreading, teaching and sharing the Gospel of Jesus Christ is through songs. It can combine several elements that are dear to the people of Garhwal. Rajesh’s songs exhibit the Garhwali musical form in its presentation, it is composed in the mother tongue, as well as professing the Good News of Truth. It can accomplish many functions as evangelists labor to establish a body of believers. Rajesh’s vision is that through the
music that God has given him, he is planting seeds that will mature and be harvested by servants of the King.

There are small pockets of people seeking the Truth through Christ in Garhwal. My premonition was that I would observe their ecstatic acceptance of Rajesh’s music. In several churches, it seemed they did not sing many of the Garhwali Christian songs, either because they had not heard them, or did not fulfill a particular purpose in that context (this will be discussed in the lyrical analysis to follow). In response to questioning how others, particularly non-believers, perceive and respond to Rajesh’s music, he replied that when he goes and sings in his village, many are receptive. They listen quietly and some cry. In my research, Christians spoke favorably of his music, particularly his first cassette, Sachu Saharu, which means True Helper when translated. One couple in particular, advocated that the music arranger hired by Rajesh for the first cassette really captured the heart and soul of Garhwal in the music. They were unable to identify specifically what the music contained that evoked them to feel the heart of Garhwal. Rajesh has communicated a desire to work toward arranging music, so that he can do it himself, however in the first cassette it was another man, apparently not originally from Garhwal. So what was this musician who arranged the music able to accomplish in the first cassette that is different from the last three cassettes? I’m not convinced there are obvious answers, especially since the melodic analysis includes music from all four of Rajesh’s cassettes. Sachu Saharu has eight songs, that are the most well known of Rajesh’s compositions. Four of the songs fit into Group A and four into Group B, which doesn’t indicate a difference from the other three cassettes. In fact, in reviewing the melodic analysis, the songs from Sachu Saharu do seem to indicate any
major differences in the music. Perhaps part of the hype and excitement concerning the first cassette was the lack of anything like it previously. In my research I have not found another musician who has produced a cassette or is actively composing and preaching though music. Therefore, the excitement and acceptance could be a kind of nostalgia for what had not existed until the completion and distribution of the first cassette. I am curious regarding the musical arranger how he was able to capture the “heart” of Garhwal in his arrangement of Rajesh’s music especially since he is not native. I was not able to contact him regarding these questions since he has relocated. Although the “success” of Rajesh’s music cannot be entirely attributed to people’s opinion, since he is acting out of obedience to the Lord, the opinion of believers who are Garhwali are not voices to be ignored. There may be great value in the future success for creating Garhwali Christian music if Rajesh could determine the qualities in that first cassette that greatly lended to its acceptance. I am tempted to say that “its not a science” but in some ways writing music is completely a science. Rajesh has admitted a deep dependence on the Lord for writing music and proclaiming the Truth of His Word to the people of Garhwal. Would it be feasible in any way, to suggest that Rajesh undergo training with the arranger, or someone with similar competence, with whom he first worked? There are a series of logistics that would need to be considered, but I propose that the value and perhaps more importantly the quality of Rajesh’s music may improve. Since he has already expressed interest in this discipline, the idea would probably be exciting if the Lord provided the opportunity and means.

The future vision of Rajesh is to begin chronologically with the Bible, starting in Genesis, hitting all the major events and themes in the Bible so as to continually work
toward a completed song repertoire. Thematically, he specifically mentioned songs written about Creation, the fall of mankind, the result of sin and God’s plan for man to be reconciled through God’s Son, Jesus Christ. Another means of communicating to a specific people group is to use stories that already exist and illustrate the Truth of the Gospel by that means. This is commonly termed ‘contextualization.’ For instance, Rajesh explained that there is a story about an area in the plains where the water supply has gone dry. In order to replenish the water, a life must be offered as a sacrifice. Rajesh suggested writing lyrics using this as a redemptive analogy in the presentation of Christ through song. He has also shared about a common form in which stories and beliefs are communicated. This would be a three to four night event where singing would begin in the evening accompanied by drumming, where essentially it would consist of singing the Bible line by line in a rhythmic rendition. He agrees this would be possible given appropriate finances and a house or village that would host the event. What these forms accomplish is giving validity to the Garhwali culture and language by using it as well as presenting the gospel in a form that is familiar and not foreign. One pioneer in evangelizing among the villages said that the “Gospel must be given to Indians in an Indian way.” This doesn’t mean compromising any part of the Truth or Gospel, but rather agreeing that the Lord is glorified when people praise Him in the forms and language that He has already created. He glorified in our differences, since He is the only one who could have fathomed of so many unique ones.

As the world becomes more and more influential to one another, one must take into account that the acceptance of songs written in a “traditional” manner may genuinely touch only a particular age group, such as the older generation. How do we reach the
youth, who are attracted to Western songs and styles of rock, while validating their language and culture? Perhaps the solution is for the audience to be able to choose which kinds of songs they would like to sing and speak to them. In order for this to happen, there have to be options of different types of songs. My feeling regarding this predicament is that there isn’t necessarily a cookie cutter answer. For those who reject the Garhwali culture and identify primarily with Hindi songs and culture, there seem to be a myriad of resources concerning Christian music and literature. For the Garhwali people, there are few choices, and to some none, since they have not heard or have been exposed to Garhwali Christian music. It is a teamwork effort in reaching each of these groups. I will mention that in my research, it was the young people who were more open and less suspicious of my purposes in asking them to sing for my recordings. They have open hearts and minds to things that are new and unfamiliar and may be able to bridge the gap between the presentations of the Gospel to the older generation, namely their parents. The current generation is more likely to speak both Garhwali and Hindi if they live in the village, and in many cases English. Their parents, particularly women, may not speak fluent Hindi, if at all, and so the youth remain a vital organ to the advancement of the Kingdom. They are the hope for the future. Rajesh has mentioned his desire to train others to compose and write music. The young people who already possess musical talent and abilities may be the formula for taking the Gospel places through their own music that is written for God’s glory.

The receptiveness of the audience is a crucial indication of the acceptance of a song. The message that is communicated through the song will be most successful when it takes a form that is familiar, nostalgic, endearing and most importantly, reflects the
unique musical style of the Garhwali culture. The emphasis of a target audience can also be overly emphasized. Perhaps the people do not accept the music based on the message. There comes a point where obedience to God’s direction and commission supercede the opinions of man. According to this, Rajesh is on the right path, fearing God in a manner that results in the submission of His life and purpose to God’s good and perfect will.

Linguistic Analysis

This section regarding the lyrics will focus on Rajesh’s songs, particularly because I am not attempting to do an in-depth overview of poetic rhythm or the like for composing, but am more concerned in the message and function that they serve. Therefore the pursuit and passion for developing indigenous worship music could not exclude the role the lyrics play in communication. The lyrics of Rajesh’s songs will be categorized based on a broad biblical diagram developed by a few linguists. Discussion regarding categories, function and purposes of the music will be contemplated. It is crucial for the lyrical evidence that the reader know some of the songs were translated word for word while other songs were explained in summary. The analysis is based on this combination (See Appendix B for the translations).

Worship

The Old and New Testament the differences between worship under the Old Covenant, namely the Mosaic Law, and the New Covenant, which is Christ who lives in those who profess Him to be “the way, the truth and the life” (John 14:6). According to the New Covenant we know that Christ died once for all, and is the living sacrifice given
in our behalf so that we no longer need to make animal sacrifices (Hebrews 7:27). Now, as Christ told the Samaritan woman in John 4, worship is not limited by a geographical location but is a matter of the heart. “God is Spirit and His worshipers must worship in Spirit and in Truth” (John 4:24). Jesus sent His Holy Spirit to live in those who believe in Him. Therefore, since Christ has been the atonement for our sin, He is our mediator to the Father and ushered in the New Covenant (Hebrews 8:6). Today, what does our worship look like? “Roman 12:1,2 says that “Therefore, I urge you, brothers, in view of God’s mercy, to offer your bodies as living sacrifices, holy and pleasing to God—this is your spiritual act of worship. Do not conform any longer to the pattern of this world, but be transformed by the renewing of your mind. Then you will be able to approve what God’s will is—his good, pleasing and perfect will.” Our act of worship is yielding and submitting our lives to God. Our bodies are the living sacrifice, in contrast to the animal sacrifices of the Old Testament, as God reigns in us and are glorified through us.

Worship and its relationship to Music

The question then is what correlation music specifically has within the realm of worship. At this time, in the West worship is closely associated with music and can be neglected as it takes other forms, such as serving and preaching, and giving. We can conclude that music is used as a form of worship, which is clearly evident from the Psalms of David. The Old Testament also identifies the Levitical tribe as those who were musicians and cared for the Temple of the Lord.

Music is used to worship the Lord and may serve other purposes for advancing His Kingdom. “All of our life is to be an act of worship and so music forms should reflect
on all areas of our lives. This worship is not restricted to Sunday morning, but should be a heartfelt attitude each moment of each day. The contexts may vary. The forms may vary. But, for each culture there is an opportunity to develop meaningful worship in relevant contexts that flow from the hearts of believers and speak to the hearts of those who have not yet heard and understood” (Saurman 1998: 2). Music, as most may have already experienced, can be used as a powerful means of communicating. It can be a message of hope or despair. It can evoke feelings of sadness, joy, pain, regret or anticipation. It can bring a true or false message. The Gospel of Jesus Christ is the best message and how we communicate that message of hope is of great importance, since our goal is to acknowledge that man is sinful and in need of a Savior.

Two linguists developed a “Worship Wheel” that serves as a visual aid for the functions of songs (Appendix A). It contains an outline of four broad categories in which songs can be identified and then sub-categories that select the specific function of the song or group of songs. The creators propose “it may be best to think of the Worship Wheel as a palette or color wheel from which we have people select and blend together possible uses of music that are appropriate for their culture” (Saurman 1998: 2). The replica of this circle is printed below to give the reader a better perspective of how it can serve as a tool in developing indigenous worship music. How I facilitated this tool was to determine, based on Rajesh’s lyrics, what broad category and then sub-category each song seemed to fall under. Granted, this required interpretation and decisiveness on the part of the researcher; the lyrics were pretty straightforward with a message or story. The literal translation from Garhwali to English was written by Rajesh regarding a handful of songs while the rest were given through a verbal account of the theme of a song. It must
be mentioned that in the translation from one language to the next there always seems to be a loss of the impact and deeper meaning. Simply said, the text loses something in its translation, precisely because it is not created and meant for translation. However, since the researcher cannot speak fluent Garhwali or Hindi a translation was helpful in analyzing the lyrics. It gives insight into further development and serves as indicative to the spiritual state of Garhwal.

The total number of songs that are specifically written as Garhwali Christian songs by Rajesh number 24, divided into eight songs per cassette. The number of songs that will be presented for lyrical analysis will be 16 and are from every cassette, although seven are from Rajesh’s first cassette, Sachu Saharu. According to the broad categories given by the Worship Wheel: Music for Ministering to Others, Music to the Lord, Music for Personal Growth and Music for Celebrations and Ceremonies, 87% fall under the category of songs used for Ministering to Others, whiles only 13% are in Music to the Lord. That leaves an absence in the categories of Music for Personal Growth and Music for Celebrations and Ceremonies. This seems to correlate to the question of who the target recipients of the songs are: namely as Rajesh advocated, believers and non-believers. However, I am inclined to see this heaviness in songs Ministering to Others, as identifying a need for the Gospel in Garhwal and Rajesh’s attempt to fulfill that need. For instance, if we look under some of the suggested sub-categories given by the worship wheel, it lists Pre-evangelism and Evangelism, Teaching, Life in the body of Christ and Background or Accompaniment (for a complete list of the lyrics see Appendix A). These are some primary functions that songs may accomplish in this category. Of the songs translated by Rajesh that are assigned to the Ministering to Others Category, 57%
function as songs for Pre-evangelism and/or Evangelism. The rest function as Life in the Body of Christ or Teaching. This result indicates to me the spiritual place and ministry within Garhwal. There are few believers in Garhwal and thus a great need for songs that would explicitly call people to Christ. Rajesh’s most popular song is called *Awa Duniya*. The lyrics reveal a call to others to hear the words of Jesus:

**Chorus:**

*Come O people of the world*

*Jesus is calling you*

*To tell you about the message of Eternal Life*

**Verse 1:**

*If you are depressed with life*

*Come and sit at the feet of Jesus*

*Sitting close to Your feet*

*Sing a song for You*

**Verse 2:**

*Surrender your life*

*At the feet of Jesus*

*Sitting close to Your feet*

*Will give you the Kingdom of God*

**Verse 3:**
Do not worry
About your life
Jesus is yours, O my brothers
He will quench your hunger

Rajesh is calling his fellow Garhwali brothers and sisters to sit at the feet of Jesus and inherit the Kingdom of God; that is Eternal Life. He advocates that Jesus is seeking followers who will surrender to Him. Rajesh is speaking to an audience of people who may be depressed (verse 1) or hungry for more than this life has to offer (verse 3). The answer is Jesus. In the context of this song, perhaps the one point of confusion could be the repeated uses of you both in reference to God/Jesus and the people of the world he is calling to Christ. It seems that the context and environment surrounding these uses of you are meant to determine to whom ‘you’ may refer.

There is one song that falls under the sub-category of teaching. It recounts biblical stories and miracles that Christ did during His lifetime.

Chorus:
Even the thunder and storms obey You
Hearing Your voice even the dead are raised

Verse 1:
When the disciples were in the boat, in the middle of the sea
They started to sink in the waves of the sea
Then You ordered and the storm calmed
The disciples received the gift of life

Seeing Your work even the disciples were amazed

Hearing your voice even the dead are raised

Verse 2:

For four days Lazarus was dead

He came out when you called

Seeing this the people were amazed

Many of the people believed

Whoever believes in you

Never dies

Hearing Your voice even the dead are raised

From the text and its speaking to God by using the word ‘you’ it seems that perhaps it could also be considered as a Song to the Lord. However, the actual text is recounting biblical truths that the unbeliever who has not read the Bible could not know, and therefore would facilitate teaching. This could be a song that serves dual purposes in that it is meant to teach unbelievers, but also remembers what the Lord has done so it could fall under both the Ministering to Others and Music to the Lord categories. The creators of the Worship Wheel affirm this type of possibility.

An illustration of a song that Rajesh composed for encouraging those in the Body of Christ would be this next song about Jesus as our Shepherd.

Chorus:
How lovely and beautiful a friend is Jesus
We are His sheep and He is our shepherd

Verse 1:
The bad shepherd runs leaving his sheep in danger
He leaves his sheep alone
But Jesus is not like this shepherd, brothers

Verse 2:
Jesus calls His sheep by name
Whoever hears His voice He comes to him
My Jesus is my life provider, brothers

Verse 3:
He gave His life for His sheep
He took all their sins on himself
Jesus is our amazing friend in this world

This song also seems to have tendencies toward evangelism as Rajesh invites others to hear about the Good Shepherd. A Shepherd is a biblical portrayal of a parable that Jesus used to show His love for His own, but also His love for each individual. The encouragement for the believers lie in the idea that the Shepherd knows each sheep by name and provides for them, never forsaking them to the “wolves” of the world.
It is essential that what cannot be translated in the lyrics is the rhythmic meter and poetry that exist in the original text. They seem to fit a kind of pattern that I have not attempted to deduce, but exists nonetheless. In regards to the categories and functions listed in the Worship Wheel, perhaps it is the absences that speak the loudest. Music to the Lord, Music for Personal Growth and Music for Celebrations and Ceremonies have few, if any songs. I realize that this also does not include all 24 Garhwali Christian songs that Rajesh has composed, but a close number of 16. How can I help facilitate a Worship Wheel that is specifically for the worship music of Garhwal? The sub-categories of the Worship wheel are really quite broad and certainly not exclusive. As mentioned previously, they may be tailored to a specific people group, so as to fit the needs and culture’s purposes for developing worship music. In essence, it is possible that the titles given to sub-categories are from an etic perspective, rather than emic. However, a group of teachers, evangelists, musicians and laymen could outline an emic worship wheel that capitalizes on the strengths of their culture and fulfills the biblical principles of music used for worshipping God. It seems advisable that if there is opportunity to do so, those believers who are both from inside the culture and outside the culture should partner together to accomplish this large task. The benefit to this lies precisely in the different perspectives. The insider knows the culture and its inherent rules that are inexplicable or have not been revealed to the outsider, while the outsider may suggest ideas and perceptions that the insider cannot see in their own culture. The end goal is still to develop indigenous worship music that glorifies God and brings more people into His Kingdom.
CHAPTER 5: AN ETHNOMUSICOLOGICAL VIEWPOINT

There was a point in my personal life when I traveled to a different country and saw the embarrassment of a tribal group in singing a native song. I felt both anger, at what or who made them feel this way about their own culture and music, as well as sadness, in seeing that they did not understand their own value in God’s eyes. At that time, I happened to be reading a book that has forever made an imprint on my mind by Paul G. Hiebert called *Anthropological Insights for Missionaries*. The author spoke quite frankly about the difficulties of adjusting to another culture and how we can biblically live, given with insights gained from anthropology. I would like to propose a conclusion with a similar title and added suffix: Ethnomusicological Insights for Missionaries in Garhwal.

The general principles overlap both musicians and non-musicians in this endeavor. That is specifically the form in which the Gospel will take in appearance. Hiebert affirms the current movement in this era: “Although the gospel is distinct from human cultures, it must be expressed in cultural form. Humans cannot receive it apart from their languages, symbols, and rituals. The gospel must become incarnate in cultural forms if the people are to hear and believe. On the cognitive level, the people must understand the truth of the gospel. On the emotional level, they must experience the awe and mystery of god. And on the evaluative level, the gospel must challenge them to respond in faith. We refer to this process of translating the gospel into a culture, so that the people understand and respond to it, “indigenization” or “contextualization” (1985: 98).
If as a reader, this seems liberal, consider the cultural form in which the Lord spoke to the nation of Israel. Obviously, God and His Truth are beyond and supercede culture, however it is not meant to belittle culture. It can be used as a significant form to share His Word.

As previously discussed, music contains a mysterious element in which it can often communicate what cannot be spoken. Given this powerful vehicle, denial of its importance could be devastating. The insights for others who desire to help in facilitating indigenous worship music in Garhwal aim to be helpful not just for a musician, but for anyone who has a heart to see God’s name praised in Garhwal through music. Where do we start? According to the data collected from Rajesh and the women located in the villages of Kolti and Kanda Jakh the answer is with a simple melody, using a pentatonic scale. It requires repetition and some ornamentation but not necessarily excessively although this is also acceptable. The content can be according to the categories of Music for Ministering to Others, Music to the Lord, Music for Personal Growth or for Celebrations and Ceremonies. My personal admonitions regarding this choice would be Celebrations and Ceremonies or to the Lord. These categories do not currently have any songs and may help give believers in Garhwal music that serves practical functions of church and events of life. The content of the lyrics should be primarily Scripture, due to the low literacy rate and distribution of the Garhwali New Testament, as well as the absence of the Old Testament. Perhaps, it would be best to begin in the Old Testament and sing about Creation and God’s Law so that Christ will be portrayed as the answer to our inability to keep the Law and so attain salvation.
At this time, it seems that Rajesh is one of few writing Christian Garhwali songs. It is valuable to discover musicians and disciple them. It sounds so easy on paper, but it speaks to the prospect that one may reside in an area that is remote and cannot contact Rajesh, etc., and so must rely on the resources of the environment. The songs certainly must be written and sung in Garhwali, ideally in the dialect of that area so that the message being communicated is not misunderstood. Every village has a capable musician, and most likely a family of musicians. For this reason, befriending the musicians could be the key to bringing the Gospel. Record musical ceremonies and rituals; understand the role and dynamic of music and the musicians in village life. In Garhwal, they are traditionally considered middle or low caste, but because music is associated with the power to cause the gods to appear, they also are indispensable and play a crucial role. Ultimately, prayer is the umbrella for all of God’s work and the future of Garhwal. There may be those who are intrigued by this thesis and its testimony to a remote place in India that one may never see or step foot. The power of prayer cannot be underestimated. Pray for Rajesh and his family, as they are obedient to the Lord in this endeavor. Pray that the Lord will raise up more musicians capable of writing Garhwali Christian songs in every dialect of the Garhwali language. Pray that Garhwal will be harvested for the Lord’s glory.

Suggestions and Recommendations

The original “plan” for research of indigenous worship music had one significant assumption that is crucial to note. This is that in validating Rajesh’s music I had assumed that the music recorded for comparison would be traditional village songs that were well
accepted and sung by older women. The reality was that the older women were suspicious of my purpose and therefore refused to sing using remarks like “I don’t know any songs” and “I can’t sing.” Naturally I was laughing in my head, and thought that in my opinion I regarded these women as the wellspring of all the knowledge and information needed for research. The recorded songs, as mentioned previously, were sung by young women and were newly composed within the last few years. Therefore, the conclusion that Rajesh’s music is indigenous worship music cannot be completely proven, aside from his own testimony of its acceptance, the testimony of other believers and the knowledge that it is written in one of the mother tongue Garhwali dialects.

More research is needed to make any conclusion due to the explicit nature of the research. The songs were recorded from two villages at a particular time and location. A compilation of village songs, old and new, is needed from at least every district and major language dialect in Garhwal to assert a reality that the music is indigenous. There is also the realization that there is more evidence needed to support the linguistic requirements for any given song. The rhythmic meter should be researched and even compared to the melody or drum rhythm. I would also suggest that one explore the relevance of poetry and its rhyming element. There is also further research needed in regard to the professional musician, such as one who has been trained and has produced a cassette, versus the village musicians. It may be that the cassette artists have a tendency to other influences given their location and exposure, while the villagers are somewhat excluded, or not. This remains a question. The ever-evading question to me is what elements are necessary to identify a person or song as Garhwali. It would seem that language is important, but not necessary, since the teacher identified herself as Garhwali
but could not speak it fluently. Further research is needed regarding whether a rhythm or melody is considered “Garhwali” even if it is played or sung by something or someone who is not from Garhwal. It is also a realization that Garhwal is still very unreached in sharing the Gospel of Jesus Christ. There are a few cell churches with a handful of believers. The development of the “church” as a stable and independent unit is far from accomplished. Of the cell groups that exist, the music available is either Rajesh’s, which seems to be mostly categorized as evangelistic, or Hindi music, which is not the mother tongue. The New Testament is available in Garhwali, but only in the centralized dialect and is obviously void of the Old Testament. These developments are not bad, but they are also not enough.

From the lyrics that have been translated into Hindi and Garhwali (see Appendix) one can observe that an attempt was made to translate Rajesh’s songs into the Jaunpuri Garhwali. A few questions were considered, that being how the translation of the language would affect the poetical meter. Could Rajesh’s songs be effectively “translated” into another Garhwali dialect retaining the original meaning and message? This topic also has not been thoroughly researched. It also calls into question whether the music of Garhwal truly is similar throughout the region, even if the language dialects vary? It is a worthwhile project that could be fruitful for the development of indigenous worship music in other areas of Garhwal.

The final outcome of this research has been a journey of exploration discovering the steps taken toward the development of indigenous worship music in Garhwal, North India. We have made several conclusions regarding central features concerning Garhwali music as a result of comparisons of Rajesh’s music and village songs. In the end, we as
believers pray and act obediently to our Sachu Saharu, the True Helper. He will guide and direct the development of music that worships and glorifies Himself over every god.
APPENDIX A

Figure 2

The Worship Wheel
Some possible uses of music by Christians

- Expression of feelings towards God: devotion, grief, joy, sadness, delight, anger, etc.
- Worship: about the character of God
- Thanksgiving and Praise: remembering what God has done
- Confession and Requests
- Memorize Scripture and Biblical truths
- Christian Meditation
- Focus on God & His Truth: For comfort when afraid, boldness when persecuted, hope when discouraged, etc.
- Cultural celebrations & ceremonies: Harvest, New Year, etc.

- Music for the Lord
- Music for colourful ceremonies
- Music for ministration to others
- Music for personal growth
- Songs for fun

- The Holy Spirit

- Teaching (doctrine, Bible stories, cultural information, literacy, health, community development, etc.)
- Evangelism & Pre-evangelism
- Traditional Western: Christmas, Easter, etc.
- Biblical cultural celebrations & ceremonies: Communion, Baptism, Passover, etc.

Todd Siberry Seaman - March 1998
APPENDIX B

These are the song lyrics that were used for the lyrical analysis. The first sets that include the Garhwali and Hindi text are on his first cassette Sachu Saharu.

SIDE A #1
Chorus –
Whether we are happy or sad
(Eng.)
(Hindi)
(Pauri Garhwali)
(Jaunpuri)

We will walk with Jesus

No matter whatever problems come

We will walk together

1. If you remember Him in sorrow, in joy you forget Him

You decide and tell how will you enter the Kingdom of Heaven

You have to decide today only, we will remember Him always

No matter……

Aa Jaana……

Heera Banee……
SIDE A #2
Chorus –
Jesus came to save me
भी देर इमाया देर देवा आई

Jesus gave me this life - 2
भी देर इमाया देर देवा आई – 2
भी देर इमाया देर देवा आई – 2

1. Many people came in this world - 2
भी देर इमाया देर देवा आई – 2
भी देर इमाया देर देवा आई – 2

but nobody rose after death
पर कोई भी नहीं के लिया महीना भुजा
पर कोई भी नोढ़ी के लिया की भेजी

My Jesus arose even after death - 2
भी देर इमाया देर देवा आई – 2
भी देर इमाया देर देवा आई – 2

Jesus came....
भी देर इमाया देर देवा आई – 2

2. my own and others left me - 2
अपने पति के साथ भरोसा भरोसा देवा
अपने पति के साथ भरोसा भरोसा देवा

whose name shall I take and cry for
भी देर इमाया देर देवा आई – 2
भी देर इमाया देर देवा आई – 2

Jesus wiped my tears and calmed me - 2
भी देर इमाया देर देवा आई – 2
भी देर इमाया देर देवा आई – 2

Jesus came....
भी देर इमाया देर देवा आई – 2

3. Now I don’t worry for this life - 2
अब मेरी है इस जीवन को बिना चिंता - 2

I believe on Jesus
विश्वास कर रहे हैं मैं यीशु पर

Jesus has shown me the right way - 2
यीशु ने मुझे सही रास्ता दिखाया - 2

Jesus came....
मुझे आया....

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SIDE A # 3

Chorus –

A day will come when all people

will bow down before Jesus

whoever will repent from their sins

those people will receive eternal life - 2

Everyday will be left in this world

who will take what with him

do not greed of this world

This world is full of sin

Empty handed people come here

Empty handed they go from the world

(Eng.)
(Hindi)
(Pauri Garhwali)

(1)
2) Be alert O you people now

Awake O you even now

Quitting all worldliness

Come to Jesus Christ

whoever receives Jesus’s love

will never get discouraged

whoever will repent .....
SIDE A #4
Chorus –
Leaving you I cannot go anywhere
तुझे कहते हैं हार्दिक जो लीकरा
तूहें छोड़के तुम साऐंबां
Without you Christ I cannot live
तुझे बिछा महीदा मैं नहीं चढ़ सकता
तूहें बियार महीदा तुम भी दैंड सफरां

1. Today your Word is being preached in every village
आज रेड प्रायार नौल नौल मैं हे बढ़ है
आज प्रायार रेड नी नी गा जूंडे
those whom you loved, they have come to you
कियना गू हालां हा बे रे दैंड आर तर
तू हे दू गई हे जे जूंडे हे
to the whole world – 2 I can tell
धरे संकार हे जे दू गई भयां हूं
धरे संकार हे जे दू गई भयां
Without you Christ……
तुझे बिछा महीदा……
तूहें बियार……

2. Gave me bread to eat
टूटी भाजी की टूटी रोटी
and water to drink
और पानी पीने को किया
पारी की पीएं भू
now I can never be hungry
अब मे बहु भूख बहु भूख बहु भूख
अब मे बहु भूख बहु भूख
Without you Christ……
तुझे बिछा महीदा……
तूहें बियार……
3. Day and night He lives with us

विद चार यो तमारे साय पड़ा है
कैन्य विद चार पड़ा है

and walks with us holding our hand

और तमारे हाथ पकड़ कर साय पड़ा है
कियोंकि तुम हाथ पकड़ा है

Now I will never be alone

आत मैं दोनों ही लोकतर मही नहीं करकरा
आत हाथ देखी ही दुखदर ही पैल सकरां

Without you Christ……

तुम्हारे दिखा नहीं है……

तोईं दिखे……

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SIDE A # 5
Chorus –
It is true that Jesus came
gad kaim bhara hai koi yeeshu aaya
kahin bhara yeh yeeshu aaya

in this world
mukh dukhna me
bhi mukhnya ma

for the salvation of sinners – 2
pahalayen kar ukhad kare kare - 2
pahalayen kar ukhad karose – 2

1. Who will love you as Jesus did
khoon bharo payal karega koi yeeshu bhi
bhaago yeeshu bharo jaa yeeshu ma kathi

in every situation Jesus is with us
kahin khal me yeeshu hmaa yeepa jahar hai
jal khal me yeeshu khal kaal jahar hai

Jesus is our loving Father – 2
yeeshu premi.. karega karega hai jahar – 2
yeeshu.. premi karega karega jahar – 2

that’s why He gave His life for all of us
kaise dhru koi aage pake jaa hmaa kare ki
nakhir bhi.. yeepa aapna.. jahar kamlo..

It is true.....
gad kaim bhara......
kahin khal......

2. He himself bore pain
abhiye sahur tere shahar
saaher sahur piske pake

but did not say anything
par suh ahe.. kahin
par suh koi kheere
He opened the door of heaven for all us sinners

Left the kingdom of heaven and became poor - 2

He bore the death of calvary

It is true.....

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SIDE B # 6

Chorus –

Come O people of the world – 2
आज्ञो भक्तियों के लोगों – 2
(Eng.)
(Hindi)
(Pauri Garhwali)

Jesus is calling you
वीर्धु धुन में जैसे
वीर्धु हुआ है

To tell you about the message of eternal life
अपना जीवन कर बनवा ज्ञान के लिए
अपना जीवन कर बनवा ज्ञान करो

1. If you are depressed in your life
जो हुआ आपके जीवन में एक दिन या दो दिन
जो हुआ आपके जीवन में एक दिन या दो दिन

Come to the feet of Jesus – 2
तो वीर्धु दे चरणों में आ जाओ – 2
अंगाकार वीर्धु दे चरणों में आ जाओ – 2

sitting close to Your feet
आपके चरणों में बैठें करो तो आपके

sing song for You
हमारे लिए भजन बनाउं तो आपके

Come O people…..
आज्ञो भक्तिया…..
आज्ञो भक्तिया…..

2. Surrender your life
अपना जीवन समर्पण कर दो चरणों दे
अपना जीवन समर्पण कर दो चरणों दे

at the feet of Jesus – 2
वीर्धु दे चरणों में – 2
वीर्धु दे चरणों में – 2
sitting close to Your feet
अपने शरीर में बैठके
विश्वसनी�ता में आकर तुम ते बैठके

will give you the Kingdom of God
शान विज्ञाना
शान निर्माण धर

Come O people......
आओ निजिया......
आओ निजिया......

3. Do not worry
विश्व निर्माण नह करो तुम
विश्व निर्माण की करो तुम

for your life - 2
अपने जीवन की - 2
अराम जीवन की - 2

Jesus is yours, O my brothers
दीदु दुस्तर ते मेरे भाईयों
दीदु दुस्तर दे मेरे साहबियों

he will quinch your hunger
थो तुमकी सूख निर्माणा
कुंडल निर्माण धर

Come O people......
आओ निजिया......
आओ निजिया......
SIDE B # 7
Chorus –

Even thunder and storm obey you
आंधी तूफान भी दीयो आँधी आदमी नहीं
आंधी तूफान भी दीयो आँधी आदमी नहीं

Hearing your voice even the dead are raised
ख्यालक आवाज तैरी मृत्यु भी सज्जत छोड़े छोड़े
ख्यालक आवाज तैरी मृत्यु भी सज्जत छोड़े छोड़े

1. When the boat of the disciple, in the middle of the sea
रोमटा तैरी याल वज्र वज्र मूंबुध के बीच
रोमटा तैरी याल वज्र वज्र मूंबुध के बीच
t
started sinking in the waves of the sea
पारी के बीचारों में चुथ बुध चुथ बुध
pारी के बीचारों में चुथ बुध चुथ बुध
t
then you ordered and the storm calmed
तब तुम आवाज केवल आंधी आदमी
t
the disciples received gift of life – Oh…
रोमटा को नीलांक वज्र निर्माण – ओ….
रोमटा को नीलांक वज्र निर्माण – ओ….

seeing your work even the disciples were amazed
ख्यालक तैरी याल रोमटा तैरी अत्यधिक ज्ञान नभरे
ख्यालक तैरी याल रोमटा तैरी अत्यधिक ज्ञान नभरे

hearing your voice even the dead are raised
ख्यालक आवाज तैरी मृत्यु भी सज्जत छोड़े छोड़े
ख्यालक आवाज तैरी मृत्यु भी सज्जत छोड़े छोड़े

2. Four days dead Lazarus
चार दिन मृत लाज़रस
चार दिन मृत लाज़रस
came out when called
भार आया याल आवाज के
भार आई याल आवाज के
Seeing people were amazed
तक आए यह जल नदी के ठोस
तक बन गई देवी के ठोस

many people believed – Oh…
बहार आये लोगों ने विश्वास किया – ओ…
बहार आये लोगों ने विश्वास किया – ओ…

whoever believes in you
विश्वास करने है जो कार्य गुरू पर
विश्वास करने पर नू हामर

never dies
करी भी जी नहीं होगा
करी भी भी मोरीहरी

hearing your voice even the dead are raised
जाय आया आज़ाद रेखी भीर भर भी लिखा वे है
लिखिते आया आज रेखी भर भी लिखा देरिकर
**SIDE B # 8**

**Chorus –**

How lovely and beautiful friend is our Jesus - 2
बन्ने पाप कम गया कहा घरेलु हमारा - 2

We are His sheep and He is our shepherd - 2
हम छोड़ खेड़े रहे हैं नयाँ घरेलु घराने - 2

1. the bad shepherd runs leaving his sheep in danger - 2

बुरू नर्मड़ा अपनी गेड़े की सहायता में छोड़ कर भाग गए है - 2

He leaves his sheep alone - 2

अपराजी गेड़े छोड़ कर बाकी है - 2

But Jesus is not like this shepherd, our brothers

पण दीघु रुख नर्मड़ा नाही है आपांगी गेड़े

But Jesus is not like this shepherd, our brothers

पण दीघु हम गेड़े भी छ आपांगी गेड़े

2. Jesus calls His sheep by name - 2

अपराजी गेड़े की दीघु भाग लेकर बुरा गए है - 2

who hears his voice He comes to him - 2

जो उसकी आवाज बुरा गए है वह उसके पास आ गए है - 2

my Jesus is my life provider, my brothers

मेरे घरेलु है आपांगी गेड़े जीवन प्रदान

3. He gave his life for His sheep - 2

अपराजी गेड़े के लिये उसका जीवन दे है - 2

He gave his life for His sheep - 2

अपराजी गेड़े के लिये उसका जीवन देने की विधि - 2
He took all their sins on himself – 2
उनकी सब पाप उन्हीं अपने ऊपर लिये - 2
बूढ़ जी सब पाप हमारी अचूक मदद दिये - 2
Jesus is our amazing friend in this world
बीहू हे तमाशा निनट बुनियाद के स्वाद
बीहू व तमाशा कल्पना बुनियाद के ब्याहे
SIDE B #9

Chorus --

O brothers! O sisters come
के भाईये के बहनिये आ आजो
के भाईये के बहनिये हे आजा

drink the water of life - 2
जीवन का पानी पी आजा - 2
जीवन के पानी पेंह आजा 2

Jesus Christ is the source of this water
दीयू मेहदी है इस पानी का क्षेत्र
दीयू मेहदी छ दे पानी को छेत्रा 2

drink this water and quinch your thirst
स्नात पानी के पीकन पानी बुराको
दे पानी बुरा के नीख बुराका

O brothers……..
के भाईये……..
के भायो ……..

1. After drinking water from the source of life - 2
जीवन के क्षेत्र के पानी के पीकन
जीवन कर लेख के पानी पीके 2

then you will never be thirsty
वन तुम कोई कभी पीख न जननी
वन तुम नै कभी नीख न जननी

your soul will be comforted
तुमने ने पीनी भरक तुमने
किसके पीनी भरक तुमने

and you will find peace in your heart
विशे तुमने तुमने आसन की जिननी
अत तुमने तुमने आसन की जिननी

Come! O come -3 drink the water of life
2. You will receive the water of life free - 2
why are you delaying now
Come and drink this water
there will be light in the darkness of your life
listen to the voice of Jesus
drink the water of life
O brothers......

SIDE B # 10

Chorus –

On His soft hands and feet

those unkind nailed Him

Chorus –

On His soft hands and feet

those unkind nailed Him

in doing this much those unkind were not satisfied - 2

1. You are hungry and thirsty O Jesus

Even then Jesus

you carried the cross on your back

laughing you bore the death of cross

paid price for my sins

where can you get this much love - 2

कर भरे पायीं कर ज्ञान चुकाया नेक ने मेरी सीख दी - 2
2. the strike of spear by those unkind

On His.....

Hit on your ribs

they made fun of you

King of Jews, wrote like this

sorrow, insult and death of cross

you received on my behalf

On His.....

On His.....

On His.....
Ponch Rotuma (Not on a recorded cassette)

Chorus:
In five loaves you fed five thousand people
Lord Your works are wonderful

Verse 1
Whatever amount of people were there
You fed them very well

Verse 2
With you nothing is impossible
You did many other miracles in the world

Tumari Bhi Anku (Cassette 2: Meru Garhwal)

Chorus:
The Lord Jesus will wipe the tears
From your eyes as He wiped out tear from my eyes
He’ll wipe the tears from you eyes as Jesus wiped that day
When hearing His voice you will come to Him.

Verse
Even from my eyes He wiped the tears
He comforted me. He patted my back and said ‘don’t cry’
I was not bright enough to find my own way
He came and guided me through all the paths of my life
As He wiped the tears from my eyes He is ready
To wipe the tears from your eyes too
But it will happen only when you let Him
Come in your own life

Bhaji Liowa (Cassette 3: Meru Parosi Ku Ch)

Chorus:
Praise the name of the Lord Jesus
In His name is life
Come, O come

Verse 1
Come He’s calling, do not stay behind
Healthy people do not need a doctor
But those who are sick need a doctor
Those who are burdened by sickness and disease
Come to Jesus, don’t stay behind
Verse 2
For twelve years a lady had been sick, she had been treated
When she touched the cloak of the Lord she was delivered from disease
If you consider yourself a sinner don’t be ashamed but
Come to the Lord, Come

**Prabhu Yeshu (Not on a recorded cassette)**

Summary by Rajesh:
Therefore, my brothers and my sisters
Those of you who are serving the Lord
Do not be either depressed or troubled
The Lord will never leave you
The Lord’s Holy Spirit will comfort you

**Awa Suna (Cassette 4: Teri Swarni Rachna)**

Chorus:
Brothers and sisters, come
Listen to God’s voice
About Him who has created day and night

**Hai Bhayo, Hai Bainyo (Cassette 1: Sachu Saharu)**

Chorus:
Come brothers and sisters
Drink the water of life
Jesus is the source of this life
Quench your thirst by drinking this water

Verse 1
If you drink the water of life
You will never be thirsty again
In you soul you will receive fullness
And in your hearts you will receive peace
Please come and drink the water of life

Verse 2
This water of life is freely given
Why are you delaying so much
Come and drink this water
In your darkened life there will be a new morning
Come and listen to Jesus today
Quench your thirst today
Musical Transcriptions of Rajesh’s Music

The transcriptions of Rajesh’s music are displayed in a raw form. By that I mean that all of the notes I made to myself, about the music and the like are displayed. I have not intended to perfect them, with the exception of the pitches for the purpose of the melodic analysis. For this reason, I make the point that although rhythm is included, it is not necessarily correct but was written for the researchers benefit in playing the piece. The Garhwali rhythm is complex and I have not intended, as mentioned in the thesis, to include it within the scope of this research. One may also notice the scanning procedure has picked up any stains, or blemishes on the paper. I admit one was a tea spill from my labors of transcription in India. I apologize for these inconveniences, but also realize that the disc of Rajesh’s music will suffice.
A C C G F

Ponch Rotuma

Chorus: vocal, p. 1

Key of B♭

Transcribed by A. A. Roba in 111:

Rajish
Chorus - Vocal

Verse

Last time finale

Bridge

Evil

End

(to chorus)

ex 9b D

(Rajesh)

Transcribed by: Eldris 2/28/04
Sukh Man Rok

Key of Eb

(Shri Sai)

Transcribed by Sarah Fidlers 2018.
Mangal Geet-D

Vocal

Verse 1

Rest of verses on back

Region

Transcribed by Jane Smith on 3/5/04
two gross qrs in kanda

Transcribed on

[Signature]
Mother's Lament - Kanda
(C to Dmaj7)

Key of C
d.Transcribed on 8/23/04 by Tamara Seid
Mourn Lament - Kanda, cont.

(Dsupari)

END
same song in the tree

Kanda

F#5
C#5

Talking

1:10 END
Transcribed on 8/28/64
J. W.
Some Song Riffs (continued)

The song ends after 3.25
Glossary of Terms

*Bhajan-* devotional song with lyrics that are addressed to God

*Geet*- a testimony song with a kind of narrative, could be a rough translation for a hymn

*Hindusthani*- Refers to the North Indian musical practices, particularly to the classical music
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