



# ROOTS

Presents

---

An Evening of  
**FOLK MUSIC**



# ROOTS - Purpose

Our vision is to popularise folk music and make people realise and appreciate the richness and sweetness of Indian folk music. While doing that we would also establish ourselves as Musical Group with a purpose..

*using music as media to influence and inspire people.*

*A Music Group with a PURPOSE*



# ROOTS - Purpose

- “Roots” also wants to be Musical group with purpose – to change society by impacting the thinking level of the people for a better world.
- Roots strongly believes that they need to carry out the message of the these great Poet, Saints, singers, composer, social thinker so that it can keep impacting the mind of the people and inspiring and influence to create a better world.



# ROOTS – Our Objectives

- To promote folk and tribal music through performance, seminars, talks and workshops and to achieve a certain level of recognition of the folk and tribal music
- To bring out the meaning of Folk and Tribal music of some the remote parts of India and spread it across the other parts of the country
- To create an awareness and liking for the folk based music amongst the new generation of children and youth
- To spread the message of some of the powerful folk based artist to the masses across the country



# ROOTS – Our Objectives

- To promote harmonious understanding and equal respect for all religions, cultures, races and ideologies
- To promote and revive the tribal and folk music of some of the remote parts of India
- To promote interest in general public in Indian Folk and tribal culture, music and thus spread this culture far and wide.
- Finally our larger objective is to bridge the gap between the different parts of the country through their cultural and musical events and projects.



# ROOTS – Resurrecting Folk in the 21<sup>st</sup> Century

- Encouraging Youth to Sing and also play folk Music
  - Holding competition on folk music in rural / Semi- rural / small town
  - Giving a platform for the prize winners to perform
  - Holding seminar and workshop on folk Music
  - Conducting Workshop in Schools and colleges
- Picking up raw folk Songs and composing new music with mix of traditional and modern instruments



# ROOTS – Resurrecting Folk in the 21<sup>st</sup> Century

- Creating documentary on the folk music and use it as a visuals in our programs
- Picking up songs with powerful lyrics and translate or make synopsis in English/ Hindi and also other languages for people to understand and publishing small booklets on it
- **PRESERVING & SUPOPRTING CONTEMPORARY MUSICIANS FROM LESSER KNOWN REGIONS**
- Picking up contemporary powerful songs and giving a newness to the music
- Creating Albums in other languages
- Putting up shows based on the songs and music of those contemporary musicians
- Conducting workshops/ competition amongst youth in various locations





## ROOTS – The start of FOLK

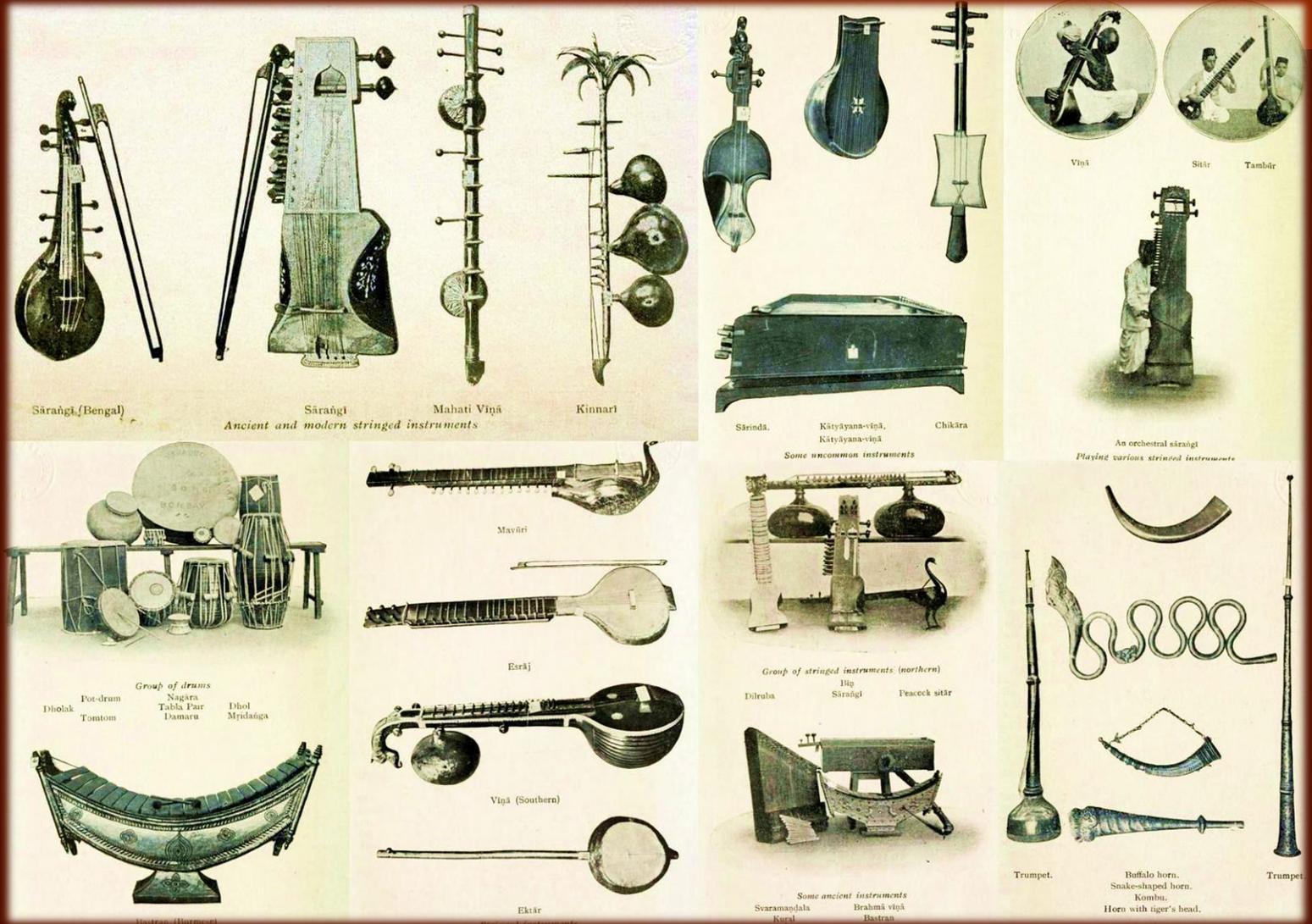
In early times, listening to recorded music was not possible. Music was made by common people during both their work and leisure. The work of economic production was often manual and communal. While doing manual labor, workers would sing. This served several practical purposes. It reduced the boredom of repetitive tasks, it kept the rhythm during synchronized pushes and pulls, and it set the pace of many activities such as planting, weeding, reaping, weaving, and milling.



## ROOTS – The start of FOLK

In leisure time, singing and playing musical instruments were common forms of entertainment and history-telling—even more common than today, when electrically enabled technologies and widespread literacy make other forms of entertainment and information-sharing competitive.

# ROOTS – Instruments aiding FOLK





## ROOTS – Instruments aiding FOLK

The instruments that folk musicians use are commonly crafted by the musicians themselves.

Although instruments like the tabla may sometimes be found to be used in folk music, it is more likely that cruder drums such as *daf*, *dholak*, or *nal* will be used. The *sitar* and *sarod* which are so common in the classical genre are absent in the folk music. One often finds instruments such as the *ektara*, *dotara*, *saringda*, *rabab*, and *santur*.



## ROOTS – Instruments aiding FOLK

It is very common to find folk instruments that have been fabricated of commonly available materials.

Most of these instruments are made of easily available materials like bamboo, clay pots, empty coconut shells, etc. Most of the folk music in India is dance oriented and many popular forms of dance like Dandiya, Lavani, Garba, etc. are danced along the tunes of popular folk music

# ROOTS – Instruments aiding FOLK





# Maa Rewa

---

Folk of Madhya Pradesh

# ROOTS - Folk Music of Madhya Pradesh

The heritage of folk music and community dances continues to be an integral part of the rural and tribal inhabitants of Madhya Pradesh. Despite the changing values of life and growing industrialization the people of this state have been so far able to retain most of their genuine folk music and the dance-forms in their pristine beauty.





## ROOTS - Maa Rewa (A folklore about a River)

The Narmada valley – words moving like water with a few ripples.

Narmada is said to be 156 million years older than the Ganges.

The word 'Rewa' is a Sanskrit word meaning a new beginning. Narmada is said to be the physical boundary between North and South India.

Rewa is the old name of river Narmada. This song implies that if you take care of the river the river takes care of you.

This song has also been extensively used in the Narmada *Bachao* Movement

# ROOTS - Marewa - MP



*Maa Rewa your water is pure*

*Maa Rewa your water is pure*

*It flows on making ripples*

*Rewa emerges from Amarkanth*

*Everyone is busy in your service*

*Selfless services lead to good outcomes*

*So say our ancient books*



# Baul Geet

---

Bengali Folk

# ROOTS – Baul



Baul is a particular social practice or spiritual thinking. According to historians 'baul' practice started in Bengal during the 17<sup>th</sup> century. The baul concept gained recognition mainly because of the songs of **Fakir Lalon Shah** who was born in Bengal (now in Bangladesh) of that time in the year 1774 AD and died at the age of 116 years in 1890 AD. He is still considered as the first proponent of Baul songs. These songs are full of life's philosophy and equally rich in its melody. Bauls, as a class of people, live in strict customary discipline and move around everywhere singing Bengali Baul songs playing the one-string musical instrument.



# ROOTS – Baul

The Bauls are open-hearted and non-communal and spread the language and message of humanity. Spread over a vast region extending from Kushthia in Bangladesh to Birbhum-Bolpur regions of West Bengal, they spread only soulful messages through the medium of Baul songs. They believe that the creator, the almighty can be reached only through soul-searching in one's own self. They do not normally have any formal education but the Bauls have said many things about the philosophy of life..



# ROOTS – Baul

Baul philosophy, especially the thought, practice and music of Lalon Shah is an important part of the tradition of Bangladesh.

The central theme of Lalon's philosophy is to understand people and knowing oneself through that understanding.

Begging is the most important part of a devotee's life since they use this as a symbol of destroying the ego.



# ROOTS – Ami Opar - Baul

In this song the baul is praying the all merciful God to take him across the river of life to heaven because at the sunset of his life he is still stuck on the limitless other side. He also makes a confession that in his life he has never prayed to God and always followed the evil path. And now, finally he has realized that the almighty is the only patron of the declined like himself and now he is claiming mercy. Lalon is now saying that if God does not bestow his mercy on him, it will be God who will be disgraced and none would call him the saviour of the helpless.



# ROOTS





**Chaudhary**

---

**Rajasthani Folk**

# ROOTS – Chaudhary



This song is about a young girl's undying love towards her lover.

The village *Choudhry* is a powerful, restrained and successful man who falls in love with a young girl. This song teases those feelings. The lyrics in the song perfectly depict the difference in the lovers, where he is calm & restrained with a strong sense of propriety while she is young, enthusiastic & impulsive.



# ROOTS – Chaudhary



Lover asks her beloved "Chaudhary" not to test her patience anymore, but to meet her soon. As she is desperate to meet him and show him how happy she is and how his love has become the thread of her very being. She compares herself to the light of the moon, that is him, telling him that her heart is in a trance, ever since he has come into her life.





## ROOTS – Chaudhary

Lukk Chipp Na Javo Ji  
Manney Deed Karavo Ji  
Rae Kyun Tarsavey Ho  
Manney Sakal Dikhavo Ji  
Thaari Shararat Sab Janu Main  
Chaudhary...  
Maaharey Se Levi Na Pangaa Ji  
Main Kehan Lagi...  
Maaharey Hiwda Mein Jagi Dhaukani  
Rae Chanda Main Thari Chandani  
Maney Daaman Main Bandhi Khushi  
Re Jhoom Jhoom Jhoom Jhoom Ba  
Jhoom (x2)

Don't play hide and seek with me  
Show me Your glimpse  
Why are You testing me  
Show me Your face  
I know all Your mischiefs, My beloved  
  
Don't You mess with me  
I am saying this  
In my heart there arose a heart-beat  
Oh Moon of mine! I am Your moonlight  
In my dupatta I have bundled happiness  
Dance ceaselessly



# ROOTS – Chaudhary

Moh Re Liya Tune, Aisa Khela Daav

Khave Hichkoley Mahaarey Mann Ki  
Naav (x2)

Thaari Shararat Sab Janu Main  
Chaudhary...

Maaharey Se Levi Na Pangaa Ji  
Main Kehan Lagi...

Maaharey Hiwda Mein Jagi Dhaukani  
Rae Chanda Main Thari Chandani  
Maney Daaman Main Bandhi Khushi  
Re Jhoom Jhoom Jhoom Jhoom Ba  
Jhoom (x2)

You have charmed me, You've played  
such a game

The boat of my heart is swaying

I know all Your mischiefs, My beloved  
Don't You mess with me

In my heart there arose a heart-beat  
I am saying this

Oh Moon of mine! I am Your moonlight  
In my dupatta, I have bundled  
happiness

Dance ceaselessly



## ROOTS – Chaudhary

Daal Baati Khale Aakey Maharey Gaanv  
Ghanaa Ghera Dala Thara Chokhaa  
Chadhaa Chaav (x2)  
Thaari Shararat Sab Janu Main  
Chaudhary...  
Maaharey Se Levi Na Pangaa Ji  
Main Kehan Lagi...  
Maaharey Hiwda Mein Jagi Dhaukani  
Rae Chanda Main Thari Chandani  
Maney Daaman Main Bandhi Khushi  
Re Jhoom Jhoom Jhoom Jhoom Ba  
Jhoom (x2)

Come and eat Daal-Baati in my village  
I've put a lot of Ghee in it, so that its  
taste multiplies  
I know all Your mischiefs, My beloved

Don't You mess with me  
I am saying this  
In my heart there arose a heart-beat  
Oh Moon of mine! I am Your moonlight  
In my dupatta, I have bundled  
happiness  
Dance ceaselessly



## ROOTS – Chaudhary

Lukk Chipp Na Javo Ji  
Manney Deed Karavo Ji  
Rae Kyun Tarsavey Ho  
Manney Sakal Dikhavo Ji  
Thaari Shararat Sab Janu Main  
Chaudhary...  
Maaharey Se Levi Na Pangaa Ji  
Main Kehan Lagi...  
Maaharey Hiwda Mein Jagi Dhaukani  
Rae Chanda Main Thari Chandani  
Maney Daaman Main Bandhi Khushi  
Re Jhoom Jhoom Jhoom Jhoom Ba  
Jhoom (x2)

Don't play hide and seek with me  
Show me Your glimpse  
Why are You testing me  
Show me Your face  
I know all Your mischiefs, My beloved  
  
Don't You mess with me  
I am saying this  
In my heart there arose a heart-beat  
Oh Moon of mine! I am Your moonlight  
In my dupatta I have bundled happiness  
Dance ceaselessly



# Jhumur Music from the Tea garden tribes

---

Assamese Folk

## ROOTS – Jhumur - Assamese

In Assam the scientific way of tea plantation started in the year 1837 AD. Two years later the East India Company started tea plantations. With the advent of this new enterprise a large labour force was required to work in the tea gardens. The local people of Assam were reluctant to work in the tea gardens leaving their traditional farming ways of life inherited from their forefathers. This necessitated the import of labour from other regions of the country. The agents entrusted by the companies found and brought large groups of people of different ethnicities from the Central and Eastern regions of the country; mainly from the present day states of Madhya Pradesh, Chhattisgarh, Jharkhand, Orissa and West Bengal.

## ROOTS – Jhumur - Assamese

As time progressed, these people who came to work as tea garden labourers, accepted Assam as their motherland and got assimilated in the mainstream Assamese population. Along with them, their traditional cultural identities also became an inseparable part of the Assamese culture and way of life. Today, their colloquial language, their songs and dances have created a mixed language. Their way of life and occupation have now given them a new identity as the **Tea Tribes** of Assam and in many regions of the state they are also referred to as **Adivasis**.



## ROOTS – Jhumur - Assamese

Though *Jhumuir* is the main is the main song and dance of the Tea Tribes of Assam, it has different forms woven into it. ***The word Jhumuir literally means dancing in a group by holding one another's hand.*** Integration of *Jhumuir* dance and song has now glorified the Assamese culture to a great extent.



Jhumur, therefore is the vehicle for the Tea Tribes for a spontaneous outflow of their feelings—personal, social, natural, love, joy, sorrow, fun and frolicking and emotions at all stages of life. It is the song of their hearts, from their souls and the song of their lives.



# Ke tokae bandhii dellai hiloki diloki khopa - Jhumur

---

Assamese Folk



## ROOTS – Ke tokae bandhii dellai hiloki diloki khopa

A charming young woman steps out of her dwellings with her hair disheveled. The youth looks at her and queries who it was who dressed her hair so untidily and wants to know from her if someone has set an evil eye on her. He compares her mesmerizing charm to the beautiful brindavan. She tells him that her sister-in-law has untidily tied her hair like that and it was none other than her husband's younger brother who has set his eyes on her. She goes on to call him as brother and tells him that she has sown some paddy in her little field but the wild birds destroying the crop. She asks him to chase the birds away with the help of the beautiful charm stung around his neck, thereby expressing her appreciation of his charm.

## ROOTS – Ke tokae bandhii dellai hiloki diloki khopa

He in turn wants to tie a yellow wildflower on her neck and wonders what rope would he use for that. He wouldn't want to tie the red lotus because it shines slowly. Finally he tells her that he would use a silver string to tie the yellow wildflower only and not the lotus.



Man and woman in the prime of youth are attracted to each other in an environment like that of the brindavan.



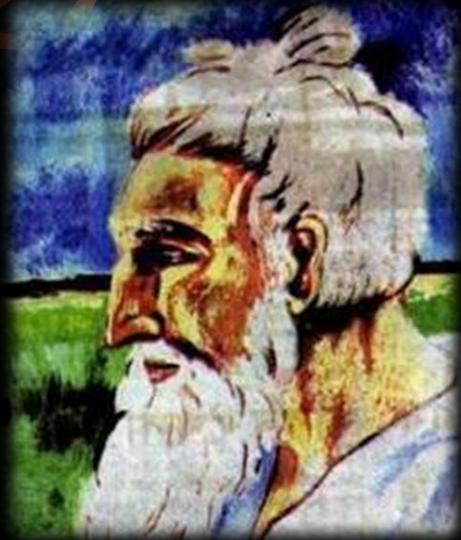
**Zikir**

---

Assamese Folk

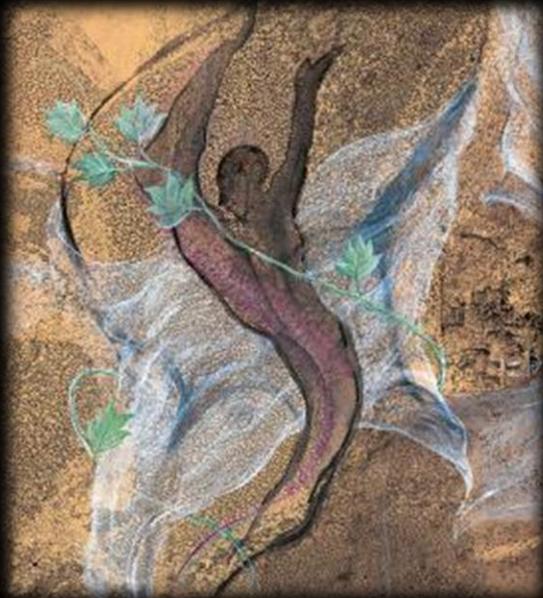
## ROOTS – Zikir

Towards the late 17<sup>th</sup> century a fakir named Shah Milan arrived in Assam from Baghdad. Because he first taught and started the practice of AZAN amongst the Muslims of Assam he came to be known as Azan Fakir. He learnt Assamese and composed the lyrics in the form of folk songs which were called Zikir. Zikir in Islam means KIRTAN. He composed a total of 180 Zikir songs which have survived the test of time for centuries and still immensely popular in Assam. These songs describe the manners, customs and the spiritual knowledge of the Muslim religion.



## ROOTS – Zikir

Besides folk songs, these songs also have been greatly influenced by Vaishnavite literature. The Zikirs created in the tune of folk songs are only praise of Allah as in Vaisnavite Kirtan, which is sung only in praise of Hari (Iswar). Azan Fakir, through his Zikirs tried to propagate that Hindus and Muslims were basically the same and thereby tried to bring them together with love and affection. He was a great social reformer.





# Sundari Komala

---

Bengali Folk



## ROOTS – Sundari Komala

Strum the *dotaara* proficiently, charming kamala dances merrily

With anklets on her feet, Kamala is a jingling melody

Strum the *dotaara* proficiently, charming Kamala dances merrily

Draped in a saree, charming Kamala shines elegantly

Charming Kamala, with her nose ring, her pendant swinging carefree

Strum the *dotaara* proficiently, charming Kamala dances merrily

She wanders from house to house ; Twinkling ponds beaming at her

She wanders from house to house ; Wanders from house to house



## ROOTS – Sundari Komala

Twinkling ponds beaming at her

You've drenched me

And my clothes too

Your saree's drenched, Which man did that to you?

Strum the dotaara proficiently, charming Kamala dances merrily

With anklets on her feet, Kamala is a jingling melody

Strum the dotaara proficiently, charming Kamala dances merrily



Dine Dine  
Goalpariya  
Kamrupia  
Baul

---

Medley

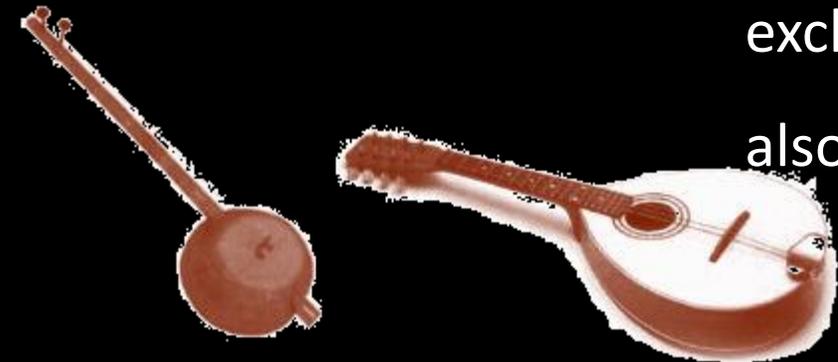
# ROOTS – Medley

**Goalporia lokageet** is folk music of Assam sung to traditional lyrics from the erstwhile undivided Goalpara District.

These songs describe and represent the social life of people.

*Goalpariya lokageet* are not associated with religion or rituals.

Love is the primary theme of these compositions, but not exclusively.. These songs are often sung in chorus, but they are also sung as solos the sole accompaniment of the *dotara*.





## ROOTS – Medley

As we grow old, leaving the playful childhood and colourful youth of our lives, we see the demolition of everything that we built up over the years left behind. The poet therefore, with these words, invites all of us to forget our pride and prejudices that give us the superficial satisfactions of happiness and achievements. At one time when our material things crumble and vanish, then as the dusk sets in, nothing remains excepts the worries endless thoughts and hopeful prayers. Life therefore should be enjoyed to the fullest leaving all worries and try to live life happily.

- The simple philosophy of life .... As the lyrics say..

## ROOTS – Medley



Similarly Kamrupia is a popular form of folk music that expresses thoughts and emotions of the common people of Kamrup Kingdom. Considerably influenced by a class of Vaishnava songs of the highest sophistication and refinement, both literary and musical, the Kamrupi lokgeet, although sung to the humble dolara and the dagar, demonstrate great intricacy. It is known for its richness of musical notes.



## ROOTS – Medley

Baul is a particular social practice or spiritual thinking. According to historians 'baul' practice started in Bengal during the 17<sup>th</sup> century. The baul concept gained recognition mainly because of the songs of **Fakir Lalon Shah** who was born in Bengal (now in Bangladesh) of that time in the year 1774 AD and died at the age of 116 years in 1890 AD. He is still considered as the first proponent of Baul songs. These songs are full of life's philosophy and equally rich in its melody. Bauls, as a class of people, live in strict customary discipline and move around everywhere singing Bengali Baul songs playing the one-string musical instrument.



# Bhatiali

---

Bengali Folk



## ROOTS – Bhatiali

Bhatiali folk song has been made popular by boatmen from Bangladesh, as they were the first people to actually start singing this in the Mymensingh district along the Brahmaputra River or the Bhati (lower region of a river) area. At one time, there were total five types of bhatiali in Bangladesh but some of these forms are extinct at present.

The word Bhatiali comes from Bhata meaning ebb or downstream. In literal sense, the term Bhatiali signifies the particular type of folk music sung by the boatman during his up-journey across down streams of the Riverine districts of Bengal. The lyrics for these kinds of songs generally concerns boating, rivers and fishing.



# ROOTS – Majhi Baiya Jao Re

A medley of three Bhatiali songs, sung by boatmen during their journey across downstream of the river.

One is urging the majhi (boatman) to keep rowing his boat in the middle of the vast river far away from the banks. His boat is made of weak timber and the palm leave cover is in the middle of it and that will break if moved to the back. In between, he is also telling the majhi that he has married without proper learning and became a servant.

The tune changes to a faster beat on a lower scale at this stage. He goes on to sing that the sun has set and dusk has fallen; the sky is overcast with dark clouds and roaring. The cloud is descending fast to the river.. be careful .. keep rowing. Watch the current underneath. How shall we take this broken boat to the banks.!!!

At last somehow they reach home, but his companions are not with him.....



# Punjabi Boliyan - Tappe

---

Punjabi Folk



## ROOTS – Punjabi Boliyan - Tappe

The composition represents the “Tappe” or “Boliyan” form of Punjabi folk songs which probably came into existence in the unified Punjab province approximately 100 – 150 years ago.

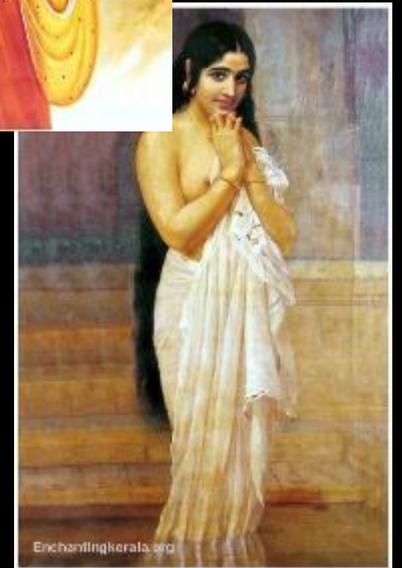
“Many words sounding offensive are often part of normal literature.”

The entire stress in the composition is on *Imagery* rather than *Poetry* and stanzas have been added over time to the composition.

The random thoughts have been put into the framework of a tune and the phrases represent the angst of a son of the soil reflecting incidents in his life, whether describing the parting of the beloved or a *fakir* in a hamlet.

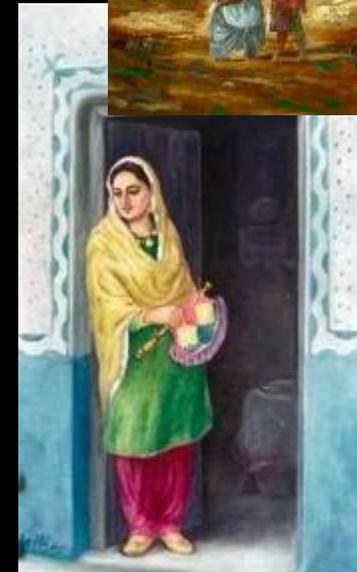
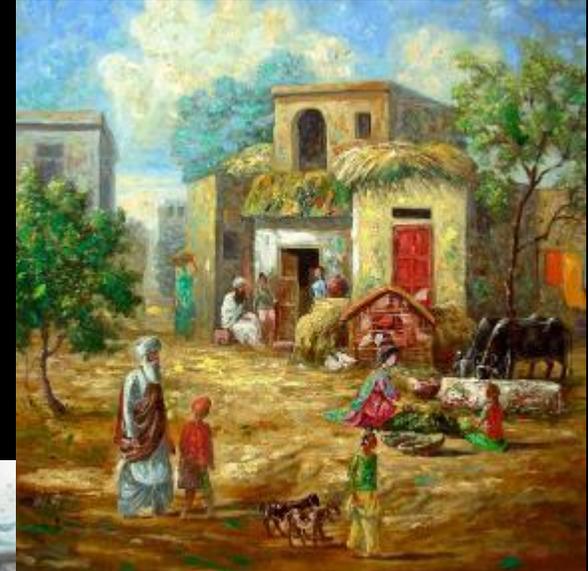
# ROOTS – Punjabi Boliyan - Tappe

- The song starts with a naughty description of the trivial pleasures of a local jeweler while gold plating the teeth of a village beauty
- It follows on to describe the image of a the village maiden came out sizzling like fire of marijuana after a bath in the village pond that even the water running through her body starts to blush



# ROOTS – Punjabi Boliyan - Tappe

- The composition then describes the devotional calls of “Allah hoo” arising from a *fakir*’s hamlet.
- The discarding of a village maiden’s vanity in desperation at her lover’s furlough getting over.



# ROOTS – Punjabi Boliyan - Tappe

- The sacred and delicate nature of “friendship” is personified in the next few stanzas
- The composition finally ends with frivolous cursing that hopefully the boss also falls in love, who refuses to approve leave of any lover.





# Mastani mastani - Zikir

---

Assamese Folk



## ROOTS – Mastani Mastani, moi rooh mastani

The song now on stage is a Zikir Song from Assam.

Mind, body and soul...as in almost all Zikir songs, here also the poet very devotionally glorifies and praises the omnipresent Almighty. God bestows life with joy from within—the self and the soul. He has no form, no color, but He is with you, within you. He is neither joy nor sorrow or joy or despair but is the soulful energy.

And therefore one should not believe in anything as his own and be an ignorant; because the soul is immortal. It only traverses from one self to another from one era to another, and that is going on since the creation life on earth. It is the eternal force!!!!



## ROOTS – Mastani Mastani, moi rooh mastani

Zikirs are the religious folk songs of Assam. Zikirs are melodious combination of Sufi and Vaishnavi cultures. They also depict deep folk influences in the music

These religious folk songs are believed to be composed by saint Ajan pir. Some say he belonged to Ajmer and others believe he was from Arab. He composed these poems in the 17th century. During the reign of Ahom king Godaadhori Singh, his official Rupai daa-dhora snatched Ajan pir's eyes. But later king realized the saint's greatness and established him with land/donations in the *xoraaguri saapori*, a Place near Dikhowmukh, Sibsagar District of Assam.

This song Mastani Mastani is a Zikir song composed by the Decendent of Saint Ajan Pir, Nozrul Islam.



# Tokari - Geet

---

Assamese Folk



## ROOTS – Tokari Geet - Assamese Devotional Song

‘TOKARI’ is a single-stringed musical instrument built indigenously. It is played by stroking the string with one finger to create a typical tune.

The spiritual thinking of human life is mainly depicted in the story in a Tokari song. It is called a ‘tokari geet’ because usually the Vaishnavite devotees of the society sing moving from house to house to the tune of the TOKARI. The purpose behind these songs is to raise one’s soul (ATMA) to praise in an effort to merge with the Universal Soul (PARAMATMA).

These songs also describe religious values with worldly ingredients woven into it... like in this song.

# ROOTS – Tokari Geet



**The tokari song on stage now** is a description of the childlike mischief of Lord Krishna whose playful antics all the time troubled mother Yoshoda.

The poet describes how blissful and pleasing is the sight of young Lord Krishna is grazing his cows on the banks of river Yamuna and playing his flute under a Kadam tree. Mother Yoshoda is looking for him because he must have played some his antics to trouble his mother.



# Shyamarai kolia Tokari Geet

---

Assamese Folk



## ROOTS – Shyamarai kolia

The sight of Krishna playing the flute with his hair open and flowing in the air. Yoshoda calls him as the Shyam Kolia (Shyam means black) and warns him not to play any more tricks. He continues playing on his mesmerizing flute while his companion Gopis warn him, “your mother has found you Krishna, she is coming to get you.. where will you run today?”

“We love to be with you & listen to your flute which mesmerizes us & makes us forget everything but your mother will surely catch you. She will then tie you to the tree under which you are sitting wrapping you with a rope.. and where will you flee? She will punish you because you have neglected the cows.. where shall you go, Krishna?”



Langh aa ja

---

Punjabi Folk



## ROOTS – Langh aa ja

A folk song of Punjab, Langh aa ja, talks of the love pangs of Mahiwal waiting for his beloved Sohni.

It is one of the most endearing folk tales from the region.

The heroine Sohni, unhappily married to a man she despises, swims every night across the river using an earthenware pot to keep afloat in the water, to where her beloved Mehar herds buffaloes. One night her sister-in-law replaces the earthenware pot with a vessel of unbaked clay, which dissolves in water and she dies in the whirling waves of the river.

From the other side of the river, Mahiwal realized Sohni is drowning and jumped into the river and drowned as well, so their union was completed.



## ROOTS – Langh aa ja

Langh aa ja pattan channa da ve yaar  
Langh aa ja pattan channa da  
Mainu sadka tere naam da ve yaar  
Langh aa ja pattan channa da

Ve tu suttu ai dupatara taan ke  
Lang gaiyon ni se mauja maan ke ve  
yaar  
Meri khabar na lai tu aan ke  
Ho meri khabar na lai tu aan ke ve yaar  
Langh aa ja pattan channa da

Ni main dooron dittha mahi aanvada  
Hath kangana te baahin charkaanv de  
ve yaar  
Mainu ramzaan naal samjhanv da  
Ho mainu ramzaan naal samjhanv da ve  
yaar  
Langh aa ja pattan channa da



Pagal kahela na

---

Bhojpuri Folk

# ROOTS – Bhojpuri Folk

Bhojpuri is one of the major languages of India. There are 20 crore people of our country who speak Bhojpuri. It is the largest community among Indian languages after Hindi.

The Bhojpuri language is spoken not only in different States of our country like Bihar, Uttar Pradesh, Madhya Pradesh etc., but also in other countries like Mauritius, Surinam, Fiji, Trinidad & Tobago etc.



# ROOTS – Pagal Kahela na

“Pagal kahela na”- depicts the common perception about women in Rural Bhojpuri Society.

In Bhojpuri Society, a woman, when married is supposed to follow certain stereotype behavioural patterns.

In this song, an extrovert girl, when married is face to face with dichotomy of her natural self and the so called Bhojpuri traditions.





## ROOTS – Pagal Kahela na

She says that people call her crazy just because she is an extrovert and outgoing girl.

Though she has been very courteous to her mother-in-law and has never been rude to her, she is considered crazy and impolite by her.

She complains about the discrimination the fairer sex have to face in their society.



Jugni

---

Punjabi Folk



# ROOTS – Jugni

God's name encompasses love.

You who have brought love to my heart with your beautiful soul.

I only wish and pray that the spirit which has brought such tenderness, beauty and emotions on earth may live long.

I appeal to all saints to bring forth and carry forward the word of God. Like doves and all creatures of God only speak in His glory and are thankful for their existence.

I also wish to salute the spirit that carries on undeterred in the purity of His being, His presence, His greatness and believing in love.



## ROOTS – Jugni

My master has planted the fragrant seed of love in my heart  
Which flourished with modesty, piety and acceptance of his existence  
My God is present in every throbbing pulse ; My spiritual guide is ever-present  
The one who blew life into me ; I have the spirit of my guide  
The spirit of all the messengers who brought His message to this Earth  
The spirit of Holy Prophet ; The spirit of Ali and his followers  
The spirit of my saint ; The spirit of all his words  
Every time I think of you God, my heart flutters  
So I recite the kalma whenever I think of God  
O my creation, share whatever you have  
Remove yourself from worldly concerns  
you cannot carry forward anything to the after-life



## ROOTS – Jugni

Just keep your actions and intentions pure

So absorbed was the creation that she stumbled into a ditch

There she wailed relentlessly ; But there was no one who enquired about her  
Remember, there is no salvation for anyone without remembering your creator

Put on your bangles, girls ; Those that you get at your Master's shrines

Daughter, don't be proud of your youth ; Your mother scoffs and scolds you

That with each passing day, your youth slips by

Even gold when put in the furnace melts, there is absolutely no permanence

Women, men are like so beautiful ; Like pearls, like the gems

Those who are not self-centred



# ROOTS – Jugni

They are the ones who truly love the humanity

Whenever you visit the darbar of any saint

God fulfils all your wishes and showers you with his blessings

Put on your bangles, girls ... Those that you get at your Master's shrine

Put on your bangles, girls ... Those that you get at your Master's shrines



We are in the  
same boat  
Brother

---



# ROOTS – We Are In The Same Boat Brother

This song is a tribute to the great legend Dr. Bhupen Hazarika.

**He met Paul Robeson at the Columbia University, USA.**

**Robeson told him that the guitar is not only a musical instrument but it can also be a social instrument, an instrument of change.**

**Association with Robeson and Richard Wright, the great cultural activists left a lifelong mark on Dr. Bhupen Hazarika.**

**Roots draws its inspiration from the philanthropic views of Dr. Hazarika.**

# ROOTS – We Are In The Same Brother





# ROOTS – We Are In The Same Brother

We are in the same boat brother ; We are in the same boat brother  
If you tip one end you gonna rock the other ; It's the same boat brother .

We are in the same boat brother ; We are in the same boat brother  
If you tip one end you gonna rock the other ; It's the same boat brother

O lord look down from your holy place ; O Lawd me what a sea of space

What a place to launch this human race ; So he built him a boat with a mixed up crew,  
with eyes of black and brown and blue.

And that's the reason you and I have just one world and just one sky

**WE ARE IN THE SAME BOAT BROTHER.....**



# ROOTS

---



# ROOTS – Helping Understand the Music

## English Synopsis of the songs

- Dr Bikash Saikia
- Himanshu Joshi
- Sona Joshi
- Snehil Kumar
- Arvind Singh
- Rituparna Banerjee

- Anchoring
  - Rakesh Sharrma



# ROOTS – Bringing the Beat Alive

- Keyboard : Debojit Das
- Lead Guitar : Ripple
- Bass Guitar : Siddarth
- Drums : Rahul
- Cajon & other percussion : Bivash
- Tabla : Shankarjyoti
- Mandolin : Kishore
- Flute : Syed Nozrul



# ROOTS – Mesmerizing us all

- Himanshu Joshi
- Juhi
- Nozrul Islam
- Rituparna Banerjee
- Sumit Joshi



# ROOTS – Conceptualization & Realization

**Kishore Das**



# ROOTS

---

# ROOTS

**A special word of thanks and  
gratitude for  
Team at**





# ROOTS

---

Bringing  
People and Music  
Together