

Role of Government Institutions in Propagation of Music Post Independence in Rajasthan

Dr. Asit Goswami

Associate Professor in Music (Instrumental), Govt. M.S. College for Women, Bikaner, Rajasthan, India

ABSTRACT: Akhil Bharatiya Gandharva Mahavidyalaya Mandal (अखिल भारतीय गान्धर्व महाविद्यालय मंडल, "All India Music University Board") is an institution for the promotion and propagation of Indian classical music and dance. The administrative offices of ABGMVM are in Miraj, while its main music school or Sangeet Vidyalaya is in Vashi, Navi Mumbai.^[1] The institution provides training and certification in vocal music; instrumental music, including melody instruments such as sitar as well as percussion instruments such as tabla; and various classical dance forms such as Odissi, Bharata Natyam, and Kathak. ABGMVM has laid out courses of study in these performing arts for levels ranging from Prarambhik (beginner) to Sangeetacharya (literally "teacher of music"; equivalent to a doctorate). Around 1,200 affiliated institutions throughout India and elsewhere in the world follow the ABGMVM syllabi. The ABGMVM conducts examinations based on these syllabi twice a year, in April/May and November/December, at 800 centers around the world. ABGMVM is built on the foundations laid by Vishnu Digambar Paluskar, who along with Vishnu Narayan Bhatkhande was responsible for the democratization and spread of musical education among the Indian middle class in the early twentieth century.^[2] On 5 May 1901, Paluskar set up a music school called Gandharva Vidyalaya in Lahore. Eventually, he moved the school to Bombay, and in 1915, inaugurated a new building for the school. However, financial and operational difficulties led to the school's closure in 1924. After Paluskar's death in 1931, his students decided to carry on his educational work. Shortly after his death, Shankarrao Vyas and N.M. Khare convened a meeting in Ahmedabad. At this meeting, a decision was made to set up a board (mandal) that would coordinate and guide these educational activities. Thus, the Akhil Bharatiya Gandharva Mahavidyalaya Mandal was established.^[3] Paluskar's students set up music schools throughout India. For example, Vinay Chandra Maudgalya set up a Gandharva Mahavidyalaya in Delhi in 1939. These schools followed the syllabi prescribed by ABGMVM, and students appeared for examinations conducted by that board. Over the years, the number of affiliated schools has continued to grow. Today, about 100,000 students appear for examinations conducted by ABGMVM every year.

KEYWORDS: ABGMVM, sangeet, music, dance, classical, school, sangeetacharya, melody, instrumental, prarambhik

I. INTRODUCTION

Music originates from the Rajasthan, one of the states of India and home to several important centers of Indian musical development, including Udaipur, Jodhpur and Jaipur. The region's music shares similarities both with nearby areas of India¹ and the other side of the border, in the nanaga, bukhmanga pakisthan Pakistani province of Sindh. Rajasthan has a diverse collection of musician castes, including langas, sapera, bhopa, and Manganiar. There are two traditional classes of musicians: the Langas, who stuck mostly exclusively to Muslim audiences and styles, and the Manganiars, who had a more liberal approach. Traditional music includes the women's Panihari songs, which lyrically describes chores, especially centered on water and wells, both of which are an integral part of Rajasthan's desert culture. Other songs, played by various castes, normally begin with the alap, which sets the tune and is followed by a recital of a couplet (dooba). Epic ballads tell of heroes like Devnarayan² Bhagwan, Gogaji, Ramdeo, Pabuji and Tejaji. The celebration of changing seasons is also very central to folk music of Rajasthan. Celebration of the coming of the Monsoons or the harvest season are central to most traditional folk songs. Songs also revolve around daily activities of the local people for instance a song about not sowing Jeera (Cumin) as it is difficult to tend. Or for instance another song about Podina (Mint) and how it is liked by various members of the family (an allegorical reference to a local liquor extracted from mint is also made). Every day common themes are the center of traditional rajasthani folk music.³

One of the most famous Rajasthani Maand singers is Allah Jilai Bai of the Bikaner Gharana.

Sangeet Natak Akademi, the apex body in the field of performing arts in the country, was set up in 1953 for the preservation and promotion of the vast intangible heritage of India's diverse culture expressed in forms of music,

International Journal of Multidisciplinary Research in Science, Engineering, Technology & Management (IJMRSETM)

(A Monthly, Peer Reviewed Online Journal)

Visit: www.ijmrsetm.com

Volume 3, Issue 6, June 2016

dance and drama. The management of the Akademi vests in its General Council. The Chairman of the Akademi is appointed by the President of India for a term of five years. The functions of the Akademi are set down in the Akademi's Memorandum of Association, adopted at its registration as a society on 11 September 1961. The registered office of the Akademi is at Rabindra Bhavan, 35 Feroze Shah Road, New Delhi. Sangeet Natak Akademi is an autonomous body of the Ministry of Culture, Government of India.

Sangeet Natak Akademi now has three constituent units, two of these being dance-teaching institutions: the Jawaharlal Nehru Manipur Dance Academy (JNMDA) at Imphal, and Kathak Kendra in Delhi. JNMDA has its origin in the Manipur Dance College established by the Government of India in April 1954. Funded by the Akademi since its inception, it became a constituent unit of the Akademi in 1957. Similarly Kathak Kendra is one of the leading teaching institutions in Kathak dance. Located in Delhi, it offers courses at various levels in Kathak dance and in vocal music and Pakhawaj. ⁴

Besides the constituent units, the Akademi presently has five centres:

1. Kutiyattam Kendra, Thiruvananthapuram for preserving and promoting the age-old Sanskrit theatre of Kerala, Kutiyattam.
2. Sattriya Kendra, Guwahati for promoting the Sattriya traditions of Assam.
3. North-East Centre, Guwahati for preserving the traditional and folk performing art traditions of north-eastern India.
4. North-East Documentation Centre, Agartala for festival and field documentation in the North-east. ⁵
5. Chhau Kendra, Chandankiyari for promoting the Chhau Dances of eastern India

The Sangeet Natak Akademi Awards are the highest national recognition conferred on practising artists. The Akademi also confers Fellowships on eminent artists and scholars of music, dance and drama; and has in 2006 instituted annual awards to young artists – the Ustad Bismillah Khan Yuva Puraskar. The Akademi's archive, comprising audio and video tapes, photographs, and films is one of the largest in the country and is extensively drawn upon for research in the performing arts. Rajasthan folk music can mesmerise anyone with its beautiful rhythm and words. Folk music of Rajasthan is originated from emotions, stories and daily activities Rajasthan people. Its music binds listeners till the end with its melodiousness. Rajasthan music also includes many activities too like dancing and story-telling through songs. Among famous Rajasthan folk music- Panihari, Pabuji Ki Phach and Maand are best. Maands are Rajasthan's most sophisticated style of folk music and has come a long way from the time it was only sung in royal courts, in praise of the Rajput rulers.

Rajasthan Music have attracted people not only from India but from all around the world. There is a diverse variety of music in every part of Rajasthan. Each region has its own folk entertainment, the dance styles differ as do the songs. Interestingly enough, even the musical instruments are different. ⁶

One of the most famous Rajasthan Maand singers is Allah Jilai Bai of the Bikaner Gharana.

Mand or Maand is also a popular style of singing in Rajasthan. This is neither accepted as a full-fledged Raga nor is it reckoned among the freely rendered folk songs. It is quiet similar to the Thumri or the Ghazal.

Maand singers contribute a lot to the classical music of India with their Rajasthan folklore.

It is the Rajasthan's most sophisticated style of folk music and is most exclusive contribution to the classical music of India ⁷

Allah Jilai Bai (1 February 1902^[1] – 3 November 1992)^[1] was a folk singer from Rajasthan, India.^[1]

Born in Bikaner to a family of singers,^[1] by the age of 10 she was singing in the Durbar of Maharaja Ganga Singh.^[1] She took singing lessons from Ustad Hussain Baksh Khan and later on from Achhan Maharaj.^[1] At one time she sung in the court of Ganga Singh, the Maharajah of Bikaner.^[2]

She was well versed in Maand, Thumri, Khayal and Dadra.^[1] Perhaps her best-known piece is Kesaria Balam.^[1] In 1982, the Indian Government awarded her the Padma Shri in Arts field,^{[3][1]} one of the highest civilian awards. She was also given the Sangeet Natak Akademi Award in 1988 for Folk Music, and was posthumously awarded the Rajasthan Ratna in 2010.^[2] Mame Khan is an Indian playback and folk singer from Rajasthan, India.^{[2][3][4][5]} He has been playback singer for numerous Hindi films such as Luck By Chance (2009), I Am (2010), No One Killed Jessica (2010), Mirzya (2010) and Sonchirya (2013).^{[6][7]} Khan was featured on Coke Studio @ MTV (second season)

International Journal of Multidisciplinary Research in Science, Engineering, Technology & Management (IJMRSETM)

(A Monthly, Peer Reviewed Online Journal)

Visit: www.ijmrsetm.com

Volume 3, Issue 6, June 2016

along with Amit Trivedi, the duo performed the track Chaudhary.^{[2][8]} He received the Best Folk Single Award at Global Indian Music Academy Awards (GiMA) 2010.^[9] Khan made his singing debut in Bollywood with Shankar Mahadevan for the film Luck By Chance in 2009.^[1] However, he shot into the spotlight, when he appeared in an episode of Coke Studio @ MTV (season 2), featuring the song Chaudhary in collaboration with music director Amit Trivedi in 2010.^{[2][10]} Mame also performed another title Badri badariya at Coke Studio @ MTV, where he collaborated with singer Mili Nair.^[3] He sang for movies like Mirzya, I Am, No One Killed Jessica and Sonchirya.^{[1][12]} He also lent his voice for a Hindi song in Malayalam film, Monsoon Mangoes.^[1]

In October 2010, Khan released his debut album, Mame Khan's Desert Sessions, which was crowd funded.^{[13][3][14]} He sang the national anthem for Hotstar and Star Sports's 2010 Pro Kabaddi League season.^[15] In December 2010, he released a single, Sanu Ik Pal Chain Na Ave, which was a combination of Punjabi and Rajasthani folk music.^[16] In December 2015, he had collaboration with composer duo Salim–Sulaiman for McDowell's No.1's No.1 Yaari Jam's Yaari song.^[17] He also sang for television commercials for clients such as Samsung^[18] and Tanishq.^[19]

He was also a part of Shankar Mahadevan's folk project titled My Country, My Music.^[3] He was the lead vocalist of Roysten Abel's show, The Manganiyar Seduction, which has been touring the world since 2006. He has performed at some of India's most popular festivals including the NH7 Weekender, Mood Indigo, Repertwahr Festival,^[24] Rajasthan Partnership Summit and Sahitya Aaj Tak. In June 2014, he performed with his troupe at the Mumbai's National Centre for the Performing Arts (NCPA), where he also collaborated with Kaushiki Chakraborty.

Dapu Khan Mirasi was a Rajasthani Folk singer known for entertaining tourists from India and abroad in the fort of Jaisalmer over 30 years. He died at the age of 62 on March 13, 2013, after reportedly suffering a heart attack.^{[1][2]} Dapu is one of the very few exponents of the Kamaicha, which is often termed as one of the oldest bowed instruments in the world.^{[3][4]}

Maand Singers

Some famous Mand singers are: Allah Jilai Bai from Bikaner (awarded by Padma Shri-1982 and Sangeet Natak Akademi Award-1988 in Folk Music), Mangi Bai arya from Udaipur (awarded by Sangeet Natak Akademi Award-2008 in Folk Music)& last but not the least Gavari Bai(Also Known as Gavri Devi) from Jodhpur (awarded by Sangeet Natak Akademi Award-1975-76 & 1986 in Folk Music).⁷

The famous Rajasthani song Kesariya Balam is in the Mand style. ‘Ab To Hai Tumse Har Khushi Apni’ song of Abhimaan movie is one of the famous hindi song in Maand style.

Panihari style of music were developed by woman of Rajasthan. As water is a scare commodity in the parched desert lands of Rajasthan and women who fetch water from afar called Panihari. The overworked women created melodious numbers that spoke of flowing rivers and the splashing waves. Most songs often had water and rains as their theme. Soon Panihari songs became famous and common.⁸

Panihari slowly came to be a part of the rich folk dance and music culture of this state. Themes too grew to encompass the daily affairs of women and their household chores. The songs sung as the women washed and cleaned and worked around the village well were also classified as Panihari songs.

Panihari and Women

Women sing Panihari as the expression of their love and disappointment, unappreciated sacrifices at the altar of mundane domesticity. Humor and mirth too was added to these songs by the womenfolk. They took this opportunity to take a dig at their troublesome mother-in-laws. Panihari was an effective expression of the pent up creativities of the rustic Rajasthani women.

Theme of Panihari

A famous theme of the Panihari songs is the tale of a young, unwed girl who stumbles upon a stranger on her way home from the well. Taking pity upon the parched stranger she offers him some water. After the drink the immodest stranger sings praises of her beauty and follows her home on her camel. Fuming at such outrage the village complains

International Journal of Multidisciplinary Research in Science, Engineering, Technology & Management (IJMRSETM)

(A Monthly, Peer Reviewed Online Journal)

Visit: www.ijmrsetm.com

Volume 3, Issue 6, June 2016

to her mother. The lady meets the stranger and laughs at her daughter's ignorance as the stranger turns out to be the girl's fiance.

The mischievous romance, the mock anger and the humor of a happy end are captured well in this song. Panihari songs are not set to any formal or classical note or raaga. They are lilting melodies that spontaneously overflow from a woman's heart.⁹

The Pabuji Ki Phach is a beautiful folk music of Rajasthan which is performed in the commemoration of about a 14th century folk hero who is the most honored protagonist of the Bhopa community. This Performing Art is associated to the life and the gallantry activities of Pabuji.

History of Pabuji Ki Phach

Pabuji Ki Phach Folk Music expresses the struggle period, heroism and dauntless attitude of the great Pabuji in a musical style. It is basically a poetic ballad sung by the Bhopa who plays the Ravan-hattha and is accompanied by his counterpart (wife) who seizes the lamp and illumines its specific portions.

Description of Pabuji Ki Phach

Pabuji Ki Phach is one of the gems which truly represent the Rajasthan's stupendous culture, lifestyle and tradition after the magnificent citadels, palaces and fizzy havelis whose edifices and structural designing is really awe-inspiring. Pabuji Ki Phach portrays the works and life of Pabuji who was somewhat an integral personality for the Bhopas who exaggerate his deeds through the songs and the stories ever read by them related to Pabuji from a scroll or Phad whose length is about 10 meters long. The melancholy period of the Bhopas explore the townships of Rajasthan and entertain the bystanders with their performance related to the Pabuji Ki Phach Folk Music.

Music plays a very important role in the lives of the Rajasthani people. The lyrics are read in a prosaic style. In the Rajasthani music, the emphasis is more on poetry, rather than the melody. However, the poetry gains meaning only when accompanied by Rajasthan folk music. The traditional music of Rajasthan is designed for each and every event like festivals, rituals, family affairs, seasons, etc.¹⁰

Rajasthani women mostly sing the panihari style, i.e. mainly about water. It centers on the routine mundane life of a women, of which a major part is spent around the wells. This is because of the scarcity of water in the desert area of Rajasthan. The other subjects covered by the songs of women include a chance encounter with a lover or bad mouthing mother-in-law or sister-in-law, etc.

Some folk songs of Rajasthan are dedicated to the various deities. They include the religious songs of Kabirdas, Meerabai, Surdas, etc. A number of communities in Rajasthan have followed the profession of singing for the entertainment of others. Among them, the prominent ones are the Dholis (both Hindus and Muslims), Dhadhis, Mirasis, Mangamars, Fedalis, Kalawats and Qawwals, Tangas, Patars and Kanchari (Hindu and Muslim prostitutes), Nats, Rawals and Bhawais.¹¹

The folk songs normally began with an alap, setting the tune of the song. After that, follows the recital of the couplet (dooba). Lending a variance to the tune are the taan, the pitch and the tibias. Another tradition of Rajasthan is the Ballad (bards singing heroic tales of the folk heroes and legendary lovers).

The mere mention of folk music brings to mind the melodious Rajasthani folk songs. Rajasthani folk music is immensely popular and is appreciated all over the world, but what makes this music so special? The answer is unique primitive-looking musical instruments and, most importantly, the contribution from music "Gharanas."¹²

Ila Arun is an Indian actress, TV personality and Rajasthani folk and folk-pop singer.^[1] She has appeared in many prominent Bollywood movies such as Lamhe, Jodhaa Akbar, Shaadi Ke Side Effects and Begum Jaan. Arun was born on 15 March 1954 in Jodhpur in Rajasthan.^{[2][3]} She hails from Jaipur.^[4] She is the sister of Piyush Pandey and Prasoon Pandey.^[5] Her mother was Bhagwati Pandey. Ila Arun is the mother Ishita Arun.^[6] Arun has sung numerous film songs in Hindi and quite a few South Indian languages such as Tamil and Telugu. Her most famous film song to date has been "Choli Ke Peeche" sung along with Alka Yagnik for the film Khalnayak starring Madhuri Dixit, for which they

International Journal of Multidisciplinary Research in Science, Engineering, Technology & Management (IJMRSETM)

(A Monthly, Peer Reviewed Online Journal)

Visit: www.ijmrsetm.com

Volume 3, Issue 6, June 2016

won the Filmfare Award for Best Female Playback Singer.^[7] Another song which she is famous for is "Ghup Chup" from the film Karan Arjun. She also is well known for her song "Morni Baaga Ma Bole" accompanied with Lata Mangeshkar, in the movie Lamhe, starring Sridevi. She has lent her voice to the Tamil song "Muthu Muthu Mazhai", for the film Mr. Romeo, composed by A. R. Rahman. Her last noteworthy song was also with Rahman composed for the internationally acclaimed film Slumdog Millionaire, called "Ringa Ringa".^[8] She has produced several successful singles such as "Vote for Ghagra". She also sang the promotional hit song Halla Bol for the Rajasthan Royals team in the Indian Premier League^[9] She hails from Rajasthan and sings Rajasthani songs in her albums and movies. Arun was first seen acting in Lifeline (Jeevanrekha) a Hindi TV serial on life of doctors, along with Tanvi Azmi on Doordarshan. She delivered an electrifying performance in the 2008 hit Jodhaa Akbar as Maham Anga, Akbar's shrewd wet nurse and political advisor. She has also acted in supporting roles in films such as China Gate, Chingari, Well Done Abba, Welcome to Sajjanpur, West is West and Ghatak. In Shaadi Ke Side Effects and Begum Jaan, she played a governess and a brothel member, respectively. In "Raat Akeli Hai", which is a Netflix movie and released on 31 July 2013, she has played the role of mother of the Hero "Nawazuddin Siddiqui" and correctly delivered the dialogues in local dialect.¹³

Arun has been a part of the early years of Indian television Industry, acting in the 1980s Bharat Ek Khoj and Yatra. She also took on the role of Hansa Mehta, an independence activist who was part of the advisory committee of the constituent assembly, in Samvidhaan which is a TV mini-series based on the making of the Constitution of India.¹⁴

II.DISCUSSION

This brief introduction to Rajasthani folk music will take you through the basics of the melodies and techniques that have captured the hearts of music fans all across the globe. Let's start with a few types of Rajasthani folk musical instruments that are frequently used: • The Sarangi, Rawanhattha, Kamayacha, Morchang and Ektara are the popular Rajasthani folk instruments of the stringed variety. • Different shapes and sizes are present in percussion instruments, from the huge Nagaras and Dhols to the tiny Damrus. Festivals like Holi witness The Daf and Chang. • Under the flutes and bagpipes category, Rajasthan excels with instruments such as Shehnai, Poongi, Algoza, Tarpi, Been and Bankia. All these instruments, although quite exotic on their own accord, turn to gold and enchant music lovers to no end when they are in the trained hands of the talented Rajasthani folk musicians. Owing to the diversity in Rajasthan, the contributions to its folk music come from almost all parts of the grand state. Most famous among them are the Mirasis and Jogis of Mewat, Manganiyars and Langas, Kanjars, Banjaras and Dholies. Performances like the Kuchamani Khayal, Maach, Tamasha, Rammat, Nautanki and Raasleela are equally revered. Manganiyars and Langas are the most prominent ones who are known for their unique style of music worldwide and can be seen performing in their traditional attire with colorful turbans. Indeed, they are so popular that you'll find them performing all over the world. Another intriguing thing is that the Manganiyars and Langas only sing specific ragas at specific times of the day, specific seasons and have different ragas and songs reserved for all occasions such as weddings, births, etc.¹⁴

Apart from locally inspired lyrics to songs that have been passed down through generations, the Rajasthani folk artists also master the art of devotional folk music, with compositions by the likes of Kabirdas, Surdas, Tulsidas and Meerabai. Sufi renditions by the Rajasthani folk artists are a complete pleasure, and Bulleh Shah, Amir Khusro and Latif are amongst the most popular Sufi inspirations. Manganiyars have expertise over percussion instruments like Dholak and Khadtal, whereas Langas are known for Sarangi, Murali, Surnai, etc. Their musical compositions are very complex and have improvisatory rules build into them. Both of these groups travel widely all over the world for performances and carry the essence of Rajasthan. A delight to hear are the young Rajasthani folk musicians, almost five-six years of age, who are often seen performing on stage with the group. These are the little musicians in training who will take the family tradition forward in the future.¹⁵ They hail from the western parts of state – parts of Thar Desert. The latest feather in their caps is the amalgamation of their music and instruments with many mainstream musical styles like house music, electro music, etc. All in all, Rajasthani folk music has a history so deep that one article can't do it justice. This, however, is an attempt to appreciate the melodies of our childhood, of the songs that speak the language of the heart.¹⁵

International Journal of Multidisciplinary Research in Science, Engineering, Technology & Management (IJMRSETM)

(A Monthly, Peer Reviewed Online Journal)

Visit: www.ijmrsetm.com

Volume 3, Issue 6, June 2016

III.RESULTS

Kurjan

Music leads a highly imperative role in day to day life of Rajasthani people. The lyrics of their songs should be read in the style of pedestrian. Rajasthani music is more focused towards poetry rather than the melody. That too, their poetry gets complete meaning only when it gets fused with their folk music. Rajasthan carries the pride to deliver their traditional and authentic music in all possible events, festivals and fairs including seasons, family affairs, rituals and other common festivals etc. Most of their folk dances are devoted to their deities. These folk songs include the devotional songs sung by Surdas, Meerabai and Kabirdas. There are various communities inside the Rajasthan state who follow the practice of singing in order to entertain others. Among them, the most famous population is Dholis (include Muslims and Hindus), Bhawais, Rawals, Nats, Kanchari (Includes both Muslim and Hindu prostitutes), Patars, Tangas, Qawwals, Kalawats, Fedalis, mangamars, Mirasis and Dhadhis. There are various trendy dances and songs of Rajasthan that includes Aendoni, Gorbandh, Panihari, Morubai, Kurjan, Shankariya, Digipuri-ka-Raja, Dandiya, Chari or Pot Dance, Ghoomar, Gangaur, Kachhi Ghodi, Terah and Raas.¹⁶

Music - An Integral Part of Their Life

The outstanding vibrations of Rajasthan music was evolved by incubating the salient features of music from its adjacent states like Punjab, Haryana and Gujarat. This amazing music has been popularly recognized even in foreign countries because of their stupendous show, 'Festival of India'. Rajasthan state government also provides employment opportunities to its folk artists by conducting various cultural programs during festive occasions. Each and every region in Rajasthan has got its own distinctive folk music and entertainment. All their dance styles, music and also musical instruments different from region to region. Romance, heroism and everyday life is well captured in Rajasthan music.¹⁶ The variety and richness in the music comes from their very old tradition and culture and also from culture that was absorbed from their neighboring states like Punjab, Haryana and Gujarat. Both women and men sing both festival and devotional songs. Songs of great legends like Malookdas, Meera and Kabir forms the basis of folk music. These songs are sung all through the nights at the time of raatjagas that are performed as thanks offering to any specific god. Rajasthan folk are accompanied by music coming from basic musical instruments like Algoza and Baara which usually provide basement to poetry.¹⁷

All About Kurjan

This is the old and famous Rajasthani folk song. It got its name from a migratory bird that is named Kurjan in the state of Rajasthan. This bird arrives to Bharatpur Sanctuary, Rajasthan during every winter season all the way from temperate zones of Russia and Siberia through Central Asia. It gets back to its homeland after winter season. Kurjan music in Rajasthan folk song is employed to carry the message from a wife to his husband who lives in far off country.¹⁷ The most popular female vocalist Seema Mishra has sung many folk songs on the base of Kurjan music. These songs are highly expressive which in turn depicts the culture and history of this great royal land. Few other Rajasthan love songs include Kurjan Mela Mein, Satara, Sutodi Ne Aayo Ri Janjal, Kurjan Mhari, Balam Ji Mharo and many more.¹³

A study into the origins of music from Rajasthan had been a subject of research interest for many years. Many references before this account, all point to an influence of nomadic groups came from far east and Persian music on Rajasthani singers. A short film (Lachto Drom) is one of the better accounts made in the past that studied gypsy music and its Eurasian forms that give hints to an influence of Rajasthani music a world beyond India.¹⁸

In Europe— a culture apart

In this short account our effort is to describe this music that spread to Egypt, Turkey, Romania, Hungary, France, and Spain. What is so vivid in memory is an experience had when was on a study visit to Budapest, Hungary. It was shocking to meet with people on street who looked like people of India, but are Hungarians. A number of good friends told stories of a Gypsy culture so much a part of Hungarian life.¹⁹

International Journal of Multidisciplinary Research in Science, Engineering, Technology & Management (IJMRSETM)

(A Monthly, Peer Reviewed Online Journal)

Visit: www.ijmrsetm.com

Volume 3, Issue 6, June 2016

Later realized that preservation of Gypsy culture and their music is of the highest priority of Hungarian government. It was pleasure to learn about the Hungarian Gypsy Orchestra and in 2010 Hungary celebrated Gypsy Symphony existence. See a YouTube link here. It was a mind-blowing experience to realize how much an Eastern European culture had a mixture from far east nations like India.¹²

An evening with best friend Atilla Stetak enjoying a local young band playing Gypsy music on stage....Hammered dulcimer... high pitched singing of melodies of longing and sadness..... mind was somewhere in India listening to Santoor, (a similar instrument from India) and Rajasthani music. The Gypsy singers on the banks of river Danube, came and sang beautiful songs of romance and longing every evening. Those songs pregnant with their sadness that came out of the rejection of an entire culture from main stream, cried a river silently on the banks of Duna. The music was transcending and always thought there is an element of sadness or being alone in this world.

We urge everybody to see an hour and half long movie embedded at the end of this article. This movie Lachto Drom is a work of genius film maker. There are no conversations in the movie, it is an amazing documentation of the Gypsy life starting from Rajasthan through Egypt to Romania. Basically movie talks through gypsy music.¹³

Back To Rajasthan

In an effort to understand the origins of Rajasthani music we had to come back to India's heart land of beautiful deserts of Rajasthan. A number of historic references indicate that a rich culture of music existed in that region of India for centuries. Rajput king's courts encouraged these musicians as an integral part of Court musicians. The Rajasthani tribal towns harbored a tradition where everyone practiced music all the time. For them music was a free-form of expression. Alex Shoumatoff, a music blogger who studied music extensively and documented travelogues wrote in an account of his experiences after visiting Rajasthan."When I was listening to Rajasthani artists, I was wondering how much of an influence it has on Gypsy music that I heard elsewhere".¹⁴

It is our pleasure to share with you all, what we learned from the music of major Rajasthani folk artists. What we are trying to bring here is our understanding of the Rajasthani folk art, by analyzing the major branches of tribal music of performing artists from communities called "Langas, Manganiyars, Dhandis and Dhols".

Who are Langas and Manganiyars?

Both are Muslim religion practicing communities, where Langas sing of patrons of Muslim Sindhi origin, while Manganiyars sing of Hindu patrons. They also adapted different music instruments: Langas adopted Sarangi while Manganiyars adapted Kamaicha. A thesis submitted to Columbia University by Anjali Singhvi is a great resource for anybody who really want to understand this aspect of the Rajasthan culture.¹⁵

The long dry seasons of Rajasthan, force men and women to find other ways than farming to earn living. Kings of Bikaner, Jodhpur and Udaipur have supported many musician families for centuries. There is a clear distinction of folk music and Classic music during the existence of both forms of music in North. A deeper research into the folk analysis, clearly showed that most of the classical traditions have basis in the folk music; which existed for many years earlier to the establishment of modern Hindustani Classic Gharanas. Recent years the folk artists show how easily they can start learning Classical music and use them in their performances.¹⁸

One of the most noted musician of Manganiyar tradition is none other than Mame Khan. We are concentrating on his famous performances to study the styles of these traditions performed as of today.¹⁶

Mame Khan- a pallbearer of Rajasthani folk traditions

A brief introduction about Mame Khan for novice about Rajasthani folk scene. He came to international scene when someone in power send him abroad on an International music festival to show this young man's talent to the world. He was noted internationally by many western musicians and since then had been one of the modern day "Manganiyar" who live a life of his ancestors days in Rajput courts.¹⁷

First we are adding a very traditional style of folk performance with little modern day instruments in use. Harmonium, Kamaycha, Morchang, Bhapang, Dhol Kartal, Sarangi and Dholak are few instruments on display in this rare video recorded by Doordharshan, India's national TV. So far, from the modern day singers like Mame Khan what we have learned is that Rajasthani folk is essentially melodious expressions of the desert man's life. Singing style of throaty, high pitch create an elevated feel of intense emotions. The modern day musicians who produced music with Mame Khan made use of these features to its best display. The instruments that Rajasthani musicians developed or adapted bring the feel of long lonely travels through sand dunes of Thar desert to nations beyond. The gypsy populations who took these music traditions to wherever they went preserved the original music even after mixing with different cultures and styles. Rajasthan folk music gained respect internationally when it got place in the ethnomusicology archives

International Journal of Multidisciplinary Research in Science, Engineering, Technology & Management (IJMRSETM)

(A Monthly, Peer Reviewed Online Journal)

Visit: www.ijmrsetm.com

Volume 3, Issue 6, June 2016

of Smithsonian Folkways, a nonprofit record label of the Smithsonian Institution, at the national museum of the United States.¹⁸

IV.CONCLUSIONS

A search on preservation of archives done, led to mainly travel sites providing some commercial information for potential tourism benefits. Nothing substantial was available done by any serious manner yet. Most of the beneficial sources of information came from research done at American Universities and American and European musicians studies or video records. Hope these efforts here bring attention from local musicians of Rajasthan to take an active role like Mame Khan in preserving their traditions.¹⁹

REFERENCES

1. "Akhil Bharatiya Gandharva Mahavidyalaya Mandal". Retrieved 23 January 2015.
2. ^ Bakhle, Janaki (2005). Two Men and Music. Oxford University Press. ISBN 978-0195166118.
3. ^ "About Us". Retrieved 23 January 2015.
4. ^ "Department of Music - Courses". Retrieved 23 January 2015.
5. ^ "M.A. in Music". Archived from the original on 2 February 2015. Retrieved 23 January 2015.
6. "Allah Jilai Bai". www.mapsofindia.com. Retrieved 8 March 2013.
7. ^ Jump up to:^a ^b "Govt names seven for Rajasthan Ratna award". The Times of India. 31 March 2010. Retrieved 12 January 2013.
8. ^ Padma Shri Awardees. india.gov.in 2013
9. ^ The Wire. "Dapu Khan Merasi, the Voice of the Jaisalmer Fort". thewire.in. Retrieved 23 October 2015.
10. ^ Jaisalmer News. "Dapu Khan Mirasi – The King Of Kamaicha And Sarangi Musical Instrument". jaisalmernews.com. Retrieved 20 March 2013.
11. Jha, Shuchita (2 September 2013). "Singer Ila Arun remembers BV Karanth's contribution | Bhopal News - Times of India". The Times of India. Retrieved 12 January 2013.
12. ^ "On Ila Arun birthday's, here are some of singer's best folk-music inspired tracks-Entertainment News , Firstpost". Firstpost. 15 March 2013. Retrieved 17 March 2013.
13. ^ "Rajasthan's culture is rich: Ila Arun". The Times of India. 7 May 2010. Retrieved 2 July 2013.
14. ^ Drona, Jaya (7 May 2008). "Ila Arun and Piyush Pandey tell all". The Times of India. Retrieved 8 October 2013.
15. ^ "My Career in Bollywood Bloomed After Becoming A Mother: Ila Arun". Outlook. 5 October 2014. Retrieved 2 July 2013.
16. ^ "Ila Arun". IMDb. Retrieved 5 January 2013.
17. ^ "Slumdog Millionaire music review : glamsham.com". glamsham.com. Retrieved 6 March 2014.
18. ^ "Ila Arun to say 'Halla Bol' for IPL team of Rajasthan". Bollywood Hungama. 25 March 2008. Retrieved 6 March 2014.
19. ^ "Vidya Balan starrer Sherni to premiere on Amazon Prime Video in June 2013". Bollywood Hungama. 17 May 2013. Retrieved 19 May 2013.