



Contribution of Rajasthani Musicians in Indian Film Music

Dr. Asit Goswami

Associate Professor in Music (Instrumental), Govt. MS College For Women, Bikaner, Rajasthan, India

ABSTRACT: We believe that you are doing well. Today we will be going to travel to the world of folk singers along with their musical instruments and will try to deliver your love for Rajasthani Music. In today's time when pop and fusion songs are released on the internet, folk music is not behind. Bollywood industry has been embraced with the evergreen folk music of Rajasthan in many movies where Rajasthani folk music artists have forecasted their talent. These were some of the eminent singers whom we have tried to include in the list that will definitely uplift your mood.

KEYWORDS: folk singers, Rajasthani, Music artists, uplift your mood, eminent, internet, Bollywood, embraced, evergreen, folk music , Rajasthan

I.INTRODUCTION

Khamma Ghani Sa!

There are some voices that connect to our soul! Aren't they? Words that perfectly describe your emotions and the beats that just takes your breath away. One such mood changing song is Ghoomar Ramva that automatically brings out amazing moves out of you. Do you want to know the individuals behind such soulful music? The Famous Folk Singers of Rajasthan. They give life to the song when they perform it with their heart. The perfect lyrics and melodious voice creates a strong connection between a listener and a singer.¹

Ila Arun

A name that is spelled by every other tongue is "Ila Arun". Having an expertise in singing, she is also magnificent in Indian cinematography. She sings mainly in Bollywood for chartbuster songs. Famous songs are Ringa Ringa (Tamil Song), Khwaja, choli ke peeche. She has unique and husky voice that makes her stand out from other musicians of Rajasthan.²

Swaroop Khan

Born in Baiyan village of Jaisalmer, Rajasthan this singer has a good hand on musical instruments like morchang and khartal. Such a talent deserves awards and some of these are Humlog award, Big FM rising award and Dharohar virasat award. One of his artistry is "Tharki Chokro" from the movie PK, ghoomar from the movie Padmavat, Mukkabaaz are some of the movies in which he has given his awesome performance.³

Bijal Khan

He is one of the Famous Rajasthani Musicians. He belong to barmer, Rajasthan and is known for his unique sufi music. He is a spiritual singer who admires the beauty of human life created by God. Imagine how beautiful his songs are by having such humble feelings are disclosed in his folk music. Hichki is one of the popular hits of the singer Bijal Khan.⁴

Allah Jilai Bai

She is one of the Famous Rajasthani Folk Music Artists of 60's and 70's who has given many folk hits. This padma shri awardee had sung mumal and all time loved kesariya balam. She also released music hits in different singing styles such as khayal, maand and dadra.⁵



Ustad Sultan Khan

Originally from Sikar, this Padma Bhushan awardee was one of the active members of tabla beat science fusion group. This group This classical vocalist had spreaded his name widely with his amazing voice. His renowned song is “Albela Sajan Aayo Re”⁶

Mame Khan

Chaudhary is the most expressive song that highlights the feelings of bride for his beend. He sings the songs in combination of folk and sufi that gives music a new taste. He is favorable to sing on any event say birthday, wedding or anniversary. His voice creates an amazing vibe in the celebration environment. Tabla beat and his rhythm completes the meaning of the lyrics.⁷

Gazi Khan

Music is not bounded for a religion to get recognized. A singer performs in different singing styles like Punjabi, rajasthani, Haryanvi and more without any boundation. With the same concept, gazi khan has gained popularity with his soulful music. He is delivering his heart touching voice since childhood and Mast Kalandar is his most famous creation. He has not only performed in India but has also given events at Italy, Holland and France.⁸

Bhanwari Devi

This social worker, talented and soft-natured women was from Bhatari, Rajasthan. Her expertise was in bhopa-bhopi folk music that she used to perform with her husband. The trending songs in her playlist are Ladu jesi ladki, Banna more bhamariya. She was born in a poor family near a village in Kishangarh, Ajmer district. Despite that, she had received popularity with her miraculous voice.⁹

This type of 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 India 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 Devnarayan ¹⁰ Bhagwan, Gogaji, Ramdeoji, 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.¹¹

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

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 2012.^[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 (2011), Mirzya (2016) and Sonchiriya (2014).^{[6][7]} Khan was featured on Coke Studio @ MTV (second season) 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) 2016.^[9]

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 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]}

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 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 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.^[2] 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.^[3]

The State of Rajasthan, through an arid desert, carries music through its air. The State's musical diversity originates from its rich folk music which comes from all parts of the once princely state. Rajasthan's folk music is administered by the various Gharanas who have led the regional music to national and international platforms. Most famous of them being the Mirasis and Jogis of Mewat, Manganiyars and Langas, Kanjars, Banjaras and Dholies. The musicians from the State still practice their historic and rich musical traditions. Their repertoire consists of a song for every occasion and mood. Though their styles and repertoires differ, they sing in the same dialect and in a soulful and full-throated voice. Their songs are generally about great battles, love, separation, and devotion to the almighty. Historically, these musicians garnered immense support from the kings, landlords, and even the bureaucracy.^[4]

The present state of the Rajasthan music industry-In modern times, the state's music industry has evolved and a lot of things have changed within the industry, especially the distribution and promotion of the songs. Given the digitally-driven industry,^[5] the market is heavily competitive. Although the traditional artists remain rooted in history, the youth has adapted to newer genres and styles. "Rajasthani culture leans towards traditional, devotional, and folk music. The market for film music is relatively small, while the music that is being released nowadays is more new age and has found a considerable following. Rajasthani songs used in Bollywood movies, by giving it a filmy touch, are also doing well. This gives the Rajasthan music industry an optimistic outlook," said Durgaram Choudhary, Managing Director RDC Music, one of the biggest music labels in the State which promotes classical, folk and new music. While Choudhary favours the change, many veterans are at odds with it^[6]. Ahmed Hussain is one. The veteran singer is one half of the famous Ahmed Hussain and Mohammed Hussain duo who sing classical ghazals. A firm believer in staying true to one's roots, Hussain Saab feels, "All genres of music are equally good. But if you try to recreate folk music with a rock or pop feel, its beauty will be lost. How we present our creation is also important. The classical and folk musicians of the past are hailed great because of their efforts. One cannot create beautiful music on a machine." "There is an assumption that folk or classical music won't work in this day and age. The new generation needs to be introduced to folk music.^[7] It will be a definite attraction for many. If we won't preserve and promote our tradition amongst the youth, how will they explore it? Plus every school needs to introduce music as a subject."^[8]

Bollywood Aspirations-Rajasthani music has long been a part of Bollywood movies. Many movies have had a Rajasthani background theme and music composers had a wide selection of traditional folk songs to choose from. This gave the folk music, artists, and musicians exposure on a bigger stage and also provided monetary assistance.^[9] Just like artists from other regional markets, even the Rajasthani artists and musicians aspire to be a part of Bollywood. "Every artist wants to sing for Bollywood once they attain popularity in their state. There is a threshold up to which an artist creates music for a regional market, so I fully support their move to Bollywood," expressed Choudhary. However, some are skeptical about the representation of Rajasthani music, and culture. Speaking further, Hemjit Maloo, Director, Veena Music said, "Bollywood has been using Rajasthani music in movies for a long time. But they recreated them hence the essence of folk was lost. The filmmakers and music composers recreate the folk music to suit the film's requirement. This sends out a wrong idea about the original compositions and devalues it. They need to be more



careful.²⁰”Rajasthani folk songs and traditional Indian music is a part of Veena’s brand identity and the company’s DNA. Some of their leading artists include Seema Mishra, Deepali Sathe, and Mukul Soni. With the advent of the OTT and music streaming platforms, the Rajasthan music industry has many new avenues to explore. However the biggest drawback the industry faces is –Lack of music education. “Rajasthani folk artists are great only on the stage. Off stage their lack of education becomes a negative factor. They can’t converse properly, don’t possess knowledge of technology or are not educated musically. Only a few artists have been able to make a transformation. This has set the Rajasthani music industry back, otherwise talent wise it is one of the best in the country,” stressed renowned singer Chugge Khan. The founder of Rajasthan Josh, a collective of Manganiyar musicians from Jaisalmer and surrounding villages, Chuggeji has collaborated with artists like A. R. Rahman and Sivamani. A few big artists have made their breakthrough in the digital medium, but there’s a lot of deserving artists who have missed out on the digital platforms. Rajasthani artists and labels are inept with current technology and trends. They have thus benefitted from the advent of OTTs and music streaming platforms.²¹ “Due to the OTT platforms, Rajasthani artists are now earning almost thrice what they earned some years back. Even the musicians are making a healthy sum. But the growth for music labels has not been that big, as performers are directly in touch with the people. Artists and musicians also have a revenue source through events and shows. A Label’s income is dependent on the revenue from the advertisements,” contended Maloo.²²

Along with lack of music and at times even basic education, the biggest drawback for the Rajasthan music industry according to Khan is, “Lack of support...unlike the Punjab music industry and even Haryana music industry, which get enormous support. Apart from this, the rivalry and jealousy between the artists also plays a role.” This is what led Vineet Jain, an entrepreneur from Jaipur who owns a leading Event Management & Wedding Planning company ‘Vineet Jain Creations’, to establish a venture entitled Jaipur Idol. As one of the biggest singing competitions of Rajasthan, it helps the young, talented, and aspiring singers of Rajasthan to find a platform for young talent.²³ Speaking about his ambitious project, Jain said, “Helping the singing talent to find the right destination” is our motto. Jaipur Idol has organized four successful seasons in the past. All previous seasons have witnessed ample participation of singers across Rajasthan. Many participants from previous seasons of Jaipur Idol are doing extremely well in their careers. They are regularly releasing music and performing at live events.” The Rajasthan music industry needs more entrepreneurs like Jain to reach the heights it is capable of. Lack of music education among the artists as well as music labels is a major cause for concern. Not many understand the concept of copyright. If one song gets popular, most start copying it. This eats into the income of the original artist and label. Moreover, the industry is completely unorganised. But not everything is wrong according to an optimistic Choudhary, “The new artists and labels do have a good understanding of copyright and other laws and even the veterans are now taking an interest. This bodes well for the industry.”²⁴

II. DISCUSSION

RAJASTHAN’S contribution to Hindustani music is as significant as that of any other region. When music in North India underwent great changes during Mughal rule, Rajasthan became the veritable nursery of several styles and vogues in Hindustani music, both vocal and instrumental.

Mirabai, the princess of Udaipur and one of the most famous singer-poets of Rajasthan, who is stated to have created Mirabai Ki Malpur, belonged to this period. The multitude of princely States of the vast region accorded high patronage to musicians, musical scholars and musical painters for several centuries till their political merger in the wake of the country’s independence.²⁵

Lack of Authentic Information

Rajasthan’s record of achievement in the field, however, suffers from the tragedy that also besets the classical tradition of North India as a whole – the general lack of authentic information about its early musical luminaries and their individual contribution to the art.

On the basis of the available data, however, Rajasthan can be said to have contributed to the preservation and enrichment to the preservation and enrichment of the North Indian tradition in three distinct ways : artistic, musico-literacy and educational.

The chequered history of Hindustani music is now traced back, by common consent, to the emergence of dhrupad, which came into vogue as a form of court entertainment during the reign of Akbar. Dhrupad, the innovation of which is credited to Raja Man Singh Tomar of Gwalior, evolved into what are known as four banis or styles of singing: Goudari, Dagori, Khandari and Nohari.



While Mian Tansen of Gwalior (the most celebrated court-musician in Akbar's durbar) and Brijchand of Delhi (an eminent maestro contemporaneous with Tansen) are mentioned as the pioneers, respectively, of Goudari and Dagori banis, the credit for innovating Khandari and Nohari banis goes, respectively, to two Rajput maestros; Sanmukh Singh and Shrichand.²⁶

Sanmukh Singh is said to have earned double distinction as dhrupadiya and beenkar. Impressed by his versatile genius, Akbar made him his court-musician. Sanmukh Singh soon embraced Islam and, assuming the name Naubat Khan, married Mian Tansen's daughter.

The Dagar Heritage

However, the late Moinuddin Khan Dagar, one of the most eminent and erudite dhrupadiyas of our time, asserted that it was not Man Singh, but one Baba Gopaldas, Dagar's lineal (and musical) ancestor from Rajasthan, who was the father of the modern dhrupad.

Moinuddin Dagar claimed it was Baba's blood that flowed through the veins of several later celebrities. These included Behram Khan, who was under the patronage of Sawai Ram Singh of Jaipur, Allah Bande Khan (Moinuddin's grandfather) and Zakiruddin Khan (his uncle), who flourished in the durbars of Alwar and Udaipur, respectively, and Nasiruddin Khan, who was Moinuddin's distinguished father. Ziauddin, Rahimuddin and Imamuddin are the other stalwarts of the Dagar family.¹²

Amidst this controversy over the origin of dhrupad are many musical historians who hold the view that dhrupad was in vogue even earlier as a form of sacred music, which won tremendous acclaim in all places of Hindu worship. The music of the Vaishnava temples, representing the Vallabhacharya sect, lends credence to this view and thereby serves to confirm the belief that dhrupad proliferated independently, if not simultaneously, in religious and non-religious directions. (There is thus great scope for comparative study and research in the styles of dhrupad singing in the Vaishnava temples and outside).

Role of Vaishnava Temples

As is well known, the Vaishnava temples have played a crucial role in the preservation of religious music over the centuries. The most important group of Vaishnava temples at Nathdwara, in Rajasthan, is credited to have evolved the special form of religious music, known as kirtan, a variant of the ancient dhruva prabandha and akin to that of Jayadeva's immortal musical: Gita-Govinda. The style of kirtan singing is radically different from that of durbari dhrupad, which, these historians say, represented a transformation of sacred music into a form of entertainment to be offered outside the precincts of a temple.

Although, with the growing popularity of khayal, dhrupad seems to be gradually going out of vogue, there are still in our midst several exponents who continue to sustain the ancient art of singing by pure devotion. Most of these masters belong to the illustrious Dagar family and include Aminuddin, Fariduddin, Zahiruddin and Faiyazuddin.

Novel 'Khayal' Technique¹⁴

If dhrupad, with its purity of form, coherence of structure and austerity of approach, typified the dignity, discipline and restraint of its age, its successor, khayal, with its romantic and colourful form, embodies a rich imagination and also reveals the temper of its age.

Here, too, Rajasthan's genius in music has found eloquent expression. It has nurtured many noted khayal gayakis. Pride of place must go to the Jaipur-Atrauli gharana, founded by Alladiya Khan, who hailed from Unniyara, in Rajasthan. Although his forefathers were all dhrupadiyas, Alladiya Khan evolved a novel khayal technique which has its moorings in the dhrupad gayaki.

The style became so popular in due course that it claimed adherents like Kesarbai Kerkar, Mogubai Kurdikar and Lakshmi Bai Jadhav, to name but a few. The continued popularity of the style even today is borne out by the fact that it has what is probably the largest following among present-day vocalists, such as Mallikarjun Mansur, Nivruttibuva Sarnaik, Kishori Amonkar, Padmavati Shaligram, Kousalya Manjeshwar, Kamal Tambe and several others.

The Mewati 'Gayaki'

The Mewati gayaki, of which Jasraj is the most popular exponent today, had its origin in Rajasthan. Jasraj inherited his vocalism from his father, Motiram, and his grandfather, Jyotiram, Maniram, Jasraj's eldest brother and guru, and Pratap Narayan, elder brother, have played their part in popularising the gayaki.¹⁶



Safdar Hussain and Fida Hussain, father and uncle respectively, of the great Faiyaz Khan and noted exponents of the Agra gharana, enjoyed the patronage of the Maharaja of Tonk in the early years of this century.

Mention must also be made of the late Lakshman Prasad Jaipurwale for his contribution to the khayal tradition. Although an exponent of the Shyam Chourasi style, he had made a name in Rajasthan while under the patronage of the Jaipur durbar.

By contrast, not much is known about Rajasthan's instrumental musicians. There are only stray references which indicate that Mian Tansen bequeathed his beenkar (seniya) tradition to Rajasthan. The names of Rahim Sain and his sons, Nihal Sain and Amrit Sain, are mentioned as sitar maestros and pioneers of the Seniya parampara. The brothers are stated to have elevated the sitar, originally used as an accompanying instrument, to the status of a solo instrument by devising a number of modifications in its morphology.

Today's been maestro, Zia Mohiuddin Dagar, hails from Udaipur, where his father was a court-musician. The noted sarangi veteran, Ram Narayan, as also his illustrious percussionist brother, the late Chaturlal, belong to Jodhpur, Manharlal Beenkar and Jagannath Pakhavaji, recipients of the President's Award for instrumental music, are from Rajasthan, versatile Bhishmadev Vedi is known as the master of the sur-darpan-his own invention.¹⁸

'Outsiders' of Renown

Among the 'outsiders' who enjoyed princely patronage are sarod virtuoso Vilayat Khan, who were the porteges of the Maharaja of Jodhpur. During his stay at Jodhpur, Ali Akbar groomed the late Damodarlal Kabra in the sarod and his younger brother, Brij Bhushan, in the guitar.

A geologist and businessman, Brij Bhushan has emerged on the traditional scene as a trend-setter, in that he has transformed a Western instrument into a full-fledged Indian solo concert instrument that can lend itself to classical abstractions as naturally as the sarod or the sitar. Flautist Suraj Narayan Purohit, a disciple of Pannalal Ghosh, is a talented amateur artiste from Jodhpur.²⁰

A wealth of musical literature, both scientific and appreciative, came to be written by many eminent scholars side by side with the development of classical music as a performing art in Rajasthan. Books and manuscripts on the subject are treasured in the libraries set up by the rulers of the erstwhile princely States or Bikaner, Ajmer and Udaipur.

The House of Kabra

No account of Rajasthan's contribution to Hindustani music will be complete without reference to the great work done by the late Govardhanlal Kabra in the educational field. The illustrious house of Kabras has, in fact, vied with the princes in their patronage to music and musicians for the last three generations.²²

Govardhanlalji was an eminent musicologist and educationist of his time and had the benefit of guidance in vocal music from Vishnu Digambar and the sitar maestro, Inayat Khan, father of Vilayat Khan. Propagation of music was, however, his first love and he founded the music college at Jodhpur. As founder chairman of the Rajasthan Sangit Natak Akademi, he launched a revolutionary programme for scholastic education in classical music. He organized annual sangeet sammelans and generously helped gifted and needy artistes. Govardhanlalji's missionary work is still being continued by his children.

THE dhrupad type devotionals sung at the Nathdwara temples in Rajasthan are known as kirtans. Reportedly numbering 3,000, these kirtans are poetic compositions credited to eight saint-musicians (ashta chaap) representing the Vallabhacharya sect of Vaishnavas.

The style of singing these kirtans is different from that of the dhrupads that were performed in the princely courts and which are now heard on the public platform. Kirtans are rendered strictly according to the specified time of day and season sanctioned by convention. The ragas in which they are sung also correspond to the poetic mood designed to be depicted through the compositions.²⁴

There is no scope in these kirtans for alaap-like preliminary raga exploration that always goes with dhrupad singing elsewhere. The reason given is that kirtans are rendered at darshan time. An interesting feature of kirtan singing in the Vaishnava temples is that quite a few traditional ragas are treated 'as out of bounds'. These include Bhairavi, one of the perennially popular melodies of North Indian music, Puriya Dhanashri, Bilaskani Todi and Jaunpuri.

According to available accounts, Tansen was found 'guilty' of having heard Bhairavi clandestinely from Khumbhandas, an eminent saint of the sect, without obtaining his consent. The orthodox temple singers have, therefore,



come to look upon the charming raga as a 'defiled' raga. The other three ragas are also believed to have been introduced by what are described as 'outsiders' by the temple singers. According to another version, the ragas are said to carry 'foreign' influence and are, therefore, taboo in the sacred temples.

RAJASTHAN'S contribution to India's musical literature is as rich as it is varied. The impressive collection of the Anup Sanskrit Library at Bikaner includes Bhavabhata's Anup Ragamala, Sankarshana's Ragaratna Kavya, Pakshadhar's Sangit Kalpataru, all the Sanskrit.

There is also a Vaishnava treatise containing a plenitude of musical references in Hindi. Besides another Hindi book, Ragamala, the authorship of which is not known. Sangit Madan is a unique publication. The State Library at Ajmer has Man Kutuhala, written by Raja Man Singh and reputed to be the oldest publication of its kind in Rajasthan.

The collection in this library covers books on Ragamala by three separate authors : Moharaj Gopal Sing, Sukhdev and Kavi Harchan; Jaan's Sangit Guru Deepak; and Fakirchand's Vadya Viveka Vilas and Nritya Sudha Manjari. Maharana Kumbha of Udaipur's Sangit Raj is an encyclopaedia of music. He has also written a commentary on Gita-Govinda. Both these works are in the Udaipur State Library.

About a dozen manuscripts on the ragamala concept are to be found in a private library at Fatehpur. There is a quaint manuscript, entitled Ragamala, in the Saraswati Mandir at Udaipur. It describes an unknown raga, Sindhu, as an offspring of the raga Dipak. There is also a pictorial representation of the raga which, according to the manuscript, used to be sung by Dholi and Dhadhi warriors on their way to the battlefield. Bikaner's Prince Raj Singh was a great connoisseur of ragamala paintings and he had collected such paintings from places as far off as Ahmednagar. The Maharajas of Udaipur, Jodhpur and Jaipur also patronized several gifted ragmala painters.²⁶

III.RESULTS

For every occasion, music plays a vital role in creating a positive essence especially when it's a wedding! Heavy sound, vibrant decoration, light and dance create a thrilling environment at Rajasthani weddings. It shows the excitement and lively nature of the people here.

We will not keep you waiting for long, scroll the hit list of Rajasthani wedding songs below-

Kesariya Balam

You all have heard this song in the colors tv serial "balika vadhu" as this is one of the most famous Rajasthani songs Mand style is used by women of rajasthan to express their love and affection for their husbands. Allah Jilai Bai introduced this folk song. The state is known as golden land due to its desert area, thus, this song determines the beauty of it.

Mishri Ko Baag Laga De Rasiya

Music has always been a source to express love either to a loved one, parents or friends. Love has a different language and with folk music it adds colors to the married life of couples. This romantic folk song admires the love among couples. This song beautifully portrays the demands of a wife to her husband about her likings.²

Ghoomar

This energetic song is originated by Bhil tribe of rajasthan. It is the core of the celebration in every Rajasthani wedding. Women perform dance with the traditional dress and jewellery in a group. The dance steps are quite difficult and it involves maximum swirls in a complete performance. Ghoomar represents "Marwari tradition".

Banni

Top most favorite song of the year is "Banni". The song helps the groom to admire the beauty of her wife. You can give an awesome performance on the sangeet night with this trending song.



Kajaliyo

Latest Rajasthani song that assures the groom that he will be loved and cared by her wife throughout her life.⁵

Rangilo Mahro Dholna

Rajasthan is not only a golden land but it is also a place where Rajas have won many war. Thus, ladies dedicate this song to all men who go in the war. Women sing the song for the longevity and safety of their husbands. The beats are fast and its dance performance involves amazing moves with swirls.

Janudi Milgi Re

The most loved thing about all Rajasthani songs is that it is composed of amazing beats. One such song is Janudi milgi re that represents the feelings of the groom towards his wife. The groom describes about the presents he offers on the wedding day.

Dholi Taro Dhol Baaje

The famous bollywood song represents the joyful environment at a wedding. When you will listen to it, you will be unable to stop yourself in giving a fantastic dance performance. You can add fun while performing it with your cousins or guests in a group.

Tejal Aav

Song composed as a tribute to Tejaji Maharaj of Rajasthan is a superhit to play on a wedding. It basically welcome the groom to the land of her would be life partner.⁷

Fortuner

This song is listed in banna banni songs in which guests tells the bride about the gifts that his husband has got for her

Chhotya Thara Byav Me

All time favorite song of sister in law of the groom is this song. Bhabhi (sister in law) says to the groom that on your wedding I will get ready like a princess and follow the Ghoomar beats to celebrate your big day. It has slow beats but expresses the affection of sister in law.

Raste Raste Chal Ji Banna Sa

The cutest song ever that represent the innocent behavior of the bride. She complains to her husband about the loss of her jewellery. In reply the groom gives her surety to bring as many jewellery pieces as she desire.

Chalo Dekhan Ne

Caring sister is travelling to different cities to find a perfect partner for his brother. She asks to her relatives and friends to come along for the celebration. If you are also searching a banni for your brother then you must listen to it.⁹

IV. CONCLUSIONS

Rajasthan's popular vocalist Anwar Khan Manganiyar, who has also sung in films like "Rang Rasiya" and "Dhanak", says its good to see that Bollywood films are using folk music, but they should incorporate it in its original form. "I am both happy and sad with the way Bollywood movies are using folk songs. We are getting a platform through films and it is a nice progress for artistes like us, but we also want our songs to progress too. People should be happy after listening to our songs," Khan told IANS here. "People don't understand many of our songs through words but they understand the rhythm and connect with that, so our songs should be taken by Bollywood but not in half form or with



some editing," he said on the sidelines of Rajasthan International Folk Festival (RIFF) 2016, where he performed .Giving an example of the popular number "Nimbooda" from the Aishwarya Rai Bachchan-starrer "Hum Dil De Chuke Sanam", he says what has been shown in the film is not the true version."The full song is far more interesting and rhythmic. So, what you saw in the film is not what a folk song is," he said.¹¹

"There is a huge difference in the films made earlier and now. It was so good to hear old songs. Earlier, people used to learn singing by listening to their father and forefathers," said Khan, who has collaborated with classical musicians like Krishna Mohan Bhatt, Vishwa Mohan Bhatt and Zakir Hussain.He will also entertain music lovers through his gig on Sunday at RIFF by presenting songs that were passed on by his grandparents.How does the younger generation carry forward the legacy of folk music? He said that most of them have participated in reality TV shows like "India's Got Talent" and "Indian Idol".But he doesn't want them to compromise on their education."We want our kids to continue both studies and music together. They should carry pen in one hand and instrument in the another one," said Khan, who belongs to the Manganiyar community in Jaisalmer, Rajasthan.He can sing traditional jangada, sufi and Siraki songs. He comes from a village named Baiya in Jaisalmer, but has travelled extensively nationally and internationally, including to Europe, for gigs. He will soon perform at Abu Dhabi.²⁶

REFERENCES

1. Monograph on Langas: a folk musician caste of Rajasthan. by Komal Kothari. 1960.
2. Folk musical instruments of Rajasthan: a folio, by Komal Kothari. Rajasthan Institute of Folklore, 1977.
3. Bards, ballads and boundaries: an ethnographic atlas of music traditions in West Rajasthan, by Daniel Neuman, Shubha Chaudhuri, Komal Kothari. Seagull, 2007. ISBN 1-905422-07-5.
4. Sharma, Manorma (2006). Tradition of Hindustani music. New Delhi: A.P.H. Pub. Corp. p. 49. ISBN 81-7648-999-9.
5. ^ Suryanarayan, Renuka (8 August 2014). "Conveying the essence of Jaipur-Atrauli gharana". The Hindu.
6. ^ Haḷadaṇakara, Babanarāva (2001). Aesthetics of Agra and Jaipur Traditions. Popular Prakashan. p. 15. ISBN 9788171546855.
7. ^ Manorma Sharma (2006). Tradition of Hindustani Music. APH Publishing. pp. 49–51. ISBN 978-81-7648-999-7.
8. ^ Jeffrey Michael Grimes (2008). The Geography of Hindustani Music: The Influence of Region and Regionalism on the North Indian Classical Tradition. pp. 142–. ISBN 978-1-109-00342-0.
9. ^ Kumāraprasāda Mukhopādhyāya (2006). The Lost World of Hindustani Music. Penguin Books India. pp. 154–. ISBN 978-0-14-306199-1.
10. ^ "Jaipur Atrauli Gharana".
11. ^ Nair, Jyoti (9 November 2016). "His gayaki set up a tradition". The Hindu.
12. ^ "Official Website: Sangeet Samrat Ustad Alladiya Khan(Emperor of Music): About Us".
13. ^ Archived at Ghostarchive and the Wayback Machine: "Haveli sangeet and Jaipur-Atrauli gharana". YouTube.
14. ^ Neuman, Daniel M. (1990). The Life of Music in North India: The Organization of an Artistic Tradition. University of Chicago Press. pp. 96–97. ISBN 9780226575162.
15. ^ "Azmat Hussain Khan Dilrang (1911 1975)" – via Internet Archive.
16. ^ Sinha, Manjari (17 November 2016). "Ashwini Bhide Deshpande: Nurturing the covalent bonds of music". The Hindu.
17. ^ "Vocalist Mattigatti dead | Hubballi News - Times of India". The Times of India. 5 October 2013.
18. ^ "The Sanctity of Parampara - Manik Bhide".
19. ^ https://www.outlookindia.com/newscroll/classical-singer-manik-bhide-chosen-f-Mohanrao_Palekaror-bhimsen-joshi-award/1155162
20. ^ Nadadur, Srivathsan (14 July 2016). "Yashaswi Sirpotdar: On a graceful note". The Hindu.
21. ^ <https://www.outlookindia.com/magazine/story/tejashree-amonkar/298144>,^[bare URL]
22. ^ "Understanding sam - G5A". 20 June 2013.
23. Cyberpark Team."Rajasthan Music & Dance, Rajasthan Musical Instruments, Rajasthan Travel Guide". rajasthantravelguide.com. Archived from the original on 11 August 2014. Retrieved 25 January 2015.
24. ^ "instruments - rajasthan". rajtourism.com.
25. ^ "Bhutte khan manganiar". manganiar.com.
26. ^ "Folk Instruments of Rajasthan".