

Rudolf VIG ethnomusicologist
Member of the Folk Music Research Group
Hungarian Academy of Sciences

Hungary

Roosevelt tér 9
Budapest, V.

April 1, 1969

Rudolf Vig
Folk Music Research Group
Hungarian Academy of Sciences
Roosevelt ter 9
Budapest, V

Dear Dr. Vig:

This is just a word to acknowledge receipt of your report on Indian folk music in relation to the music of European Gypsies and to thank you for your courtesy in letting me have a copy. I shall of course read the report with great interest in the hope of being able to listen to some of your recordings at some later date. Meanwhile, just glancing at it I have already enjoyed the very beautiful and instructive photographs.

With all good wishes and kind regards,

Sincerely yours,

Alexander L. Ringer
Professor of Music
Chairman, Musicology Div.

ALR:sm

I N D I A N F O L K M U S I C
E t h n o m u s i c o l o g y

Comparative study of Indian folk music
and the music of European Gypsies
by recording Indian folk music on tape

Report of a Study Programme
established by UNESCO

for a duration of seven months from June 1st to December 31st, 1967
with the aid of a Fellowship in Ethnomusicology awarded under the
Programme of Participation in the Activities of Member States
for 1965/1966
/East-West Major Project/

by Rudolf Víg

ethnomusicologist
Folk Music Research Group
Hungarian Academy of Sciences,
Roosevelt tér 9
Budapest - V

Budapest 1968

C o n t e n t s

Curriculum vitae	1
European Gypsies and their music	3
Object of undertaking the Study programme	8
One month in Paris en route India	9
Consultation with officials in India and drawing out of the Study programme	11
Embarkation on the Project	13
Rajasthan	
Udaipur	
Jodhpur	
Gujerat /Saurashtra peninsula/ Bhavnagar	
Maharashtra	
Poona	
Andhra Pradesh	
Hyderabad	
Adilabad	
Tamilnad	
Madras	
Mysore	
Bangalore	
Mysore	
Arsikare	
Kerala	
Alleppey	
Trichur	
West Bengal	
Calcutta	
Orissa	
Bhubaneswar	
Acknowledgement	18
ANNEX I Tentative study tour programme	19
ANNEX II Routes traversed during the study tour	20
ANNEX III Details of the cites	21
ANNEX IV List of recordings	23
ANNEX V Index to the List of recordings	46
ANNEX VI Photographs	50

Curriculum vitae

I was born in Bogács /Borsod County, Hungary/ on June 25th, 1929. I began to study music quite as a young boy while at school. I took particular interest in folk music and studied it with the late Zoltán Kodály, attending his lectures at the Academy of Music in Budapest.

During 1947 - 1948 I worked with the late László Lajtha as a student in the Folk Music Department of Budapest National Ethnographic Museum.

In 1948 I was awarded a Hungarian State Fellowship for studying in Moscow Conservatoire. It was intended that I should study ethnomusicology there under the guidance of Prof. Dr V.M. Belaiev and conducting, under the guidance of Prof. A. V. Sveshnikov. I obtained my Diploma of highest merit in Musicology and Conducting in 1954.

During 1954 - 1958 I was a conductor of the Hungarian State Folk Music and Dance Ensemble and travelled with them in France, Holland, Belgium and U.S.S.R.

In the year 1958 I have been employed by the Folk Music Research Group of the Hungarian Academy of Sciences where I was chiefly concerned with Hungarian folk music. I participated in the preparation of the subsequent volumes of the "Corpus Musicae Popularis Hungaricae", "Hungarian Folk Song Types" and other publications.

Since there are about a quarter of a million Gypsies in Hungary, from 1959 I began to make detailed collections of their folk music, a field which up to now has received scant attention. I have collected with tape recorder some 5,000 songs of Gypsies /non-musicians/ in various parts of the country in addition to some 200 songs collected by Béla Bartók, Zoltán Kodály and László Lajtha between 1912 - 1940; and some 1,200 songs collected in the 1940's by Sándor and Imre Csenki. Some 1,500 songs collected by András Hajdú in the 1950's have also been available to me in the Budapest National Ethnographic Museum. Thus I have, at my disposal, rich material collected from every part of Hungary and from every other collector.

In 1963 I collected Gypsy songs in Rumania, and later, in the summer of 1966 I spent a month collecting Gypsy songs in the U.S.S.R. - in Moscow, Leningrad and Kiev. Besides, I could collect a few Gypsy songs in Paris suburbs on my way to India and few more in Rome, in the outskirts while I was on my way back to Hungary.

At the Folk Music Research Group I was transcribing, collating and classifying on punched cards these songs from musical and textual point of view: metric structure of the text and its relation to the tune; structure and tonal range of the melody.

I have delivered lectures on Gypsy Folk Music in Hungary, in the U.S.S.R. and later in India. I was associated as an expert with the production of a Hungarian film called "Gypsies" I compiled the musical components of this film.

Between 1957 - 1965 I also did some part-time teaching of music in the Budapest State Music School.

With the support of the late president of International Folk Music Council and the Director of Folk Music Research Group of Hungarian Academy of Sciences Prof. Dr Zoltán Kodály in 1967 I was awarded a Unesco fellowship lasting seven months, - one month in France and six months in India to carry out studies in the field of Indian folk music, to make a comparative study of Indian folk music and the music of European Gypsies.

As an outcome of this research trip, I have now more than 400 Indian folk song records at my disposal, which are not to be found in any archives in India or in Europe.

On the basis of these records now I am carrying out a comparative investigation relating to the musical materials of European Gypsies and certain Indian peoples and tribes.

European Gypsies and their music

Nomenclature of the term Gypsy needs here a little bit clarification in order to avoid any misconception. There has been a general tendency to think that Gypsies are communities who are nomadic or seminomadic and in that sense any wandering tribes may be mistaken for Gypsy. The right concept of the term Gypsy has got little to do with their sedentary or seminomadic way of life. We look at them now as a discrete ethnic group.

The English word Gypsy /or gipsy, the only name of a people which is almost always written with a small letter/ originated from the word Egypt. The nomadic Gypsy people of Indian origin are supposed to have come from Egypt. We speak of their language as Romany, because they call themselves Rom. /Rom means man, the adjective is Romano, Romani is the plural of it./ The word Rom in various Gypsy languages and dialects of the Middle East is found as dom, dōm, dum, lom /cf. Sanskrit doma, domba minstrel-dancer of low caste/.

There is no exact statistical data about Gypsies in most of the European countries. In Hungary, according to fairly good estimates their number is about a quarter of a million.

Sociologically, they are far from being a homogeneous group. Mr Kamill Erdős pointed out what sharp caste-like distinction there was among the Gypsies based on their various traditional Gypsy occupations. For instance horse-sellers, carpet-sellers, unbaked brick makers, nail-smiths, wooden trough carvers etc.

The process of the Gypsies' assimilation into the Hungarian society had begun a long time ago, and is steadily increasing in our days with larger and larger strata of them melting into the local population.

One can clearly observe this process of assimilation if one studies the life of Gypsies at two extremes. On the one side we have Gypsies in a Gypsy encampment where they live almost in a Ghetto-like separation, in miserable little huts, speaking among themselves in Romany, their own mother tongue and knowing relatively poor Magyar. These illiterate Gypsies are very different from the urban Gypsies who live in modern houses and know hardly any Romany. The children of these urban Gypsies are educated in music schools to become "folk artists". These people at times ashamed to declare their Gypsy origin.

"The Gypsies are a people who originated in India, as their language discloses. They immigrated to Hungary in the 15th century. After a lapse of time, more specifically during the last one hundred years - the Gypsies were a nomadic people among us who had settled down in the outskirts of various villages. They live in small huts and engage themselves in small handicrafts, especially in the making and mending of metal pots, baskets etc.

"This should dispel the popular mistaken notion that every Gypsy is born with a violin under his arm. Far from it. The fact is that the majority of these village Gypsies cannot play any musical instruments at all. Although we have reference to the role played by Gypsy musicians from as far back as the 18th century, the fact remains that very few among the Gypsies are musicians. According to statistical calculations, only about 6 % of the Gypsies are musicians in Hungary." /Béla Bartók/

The fact of this great variety, this diversity among Gypsies is not always understood by other sections of people. And if we have built up an image of Gypsies in our mind only on the basis of their popular music, we are still thinking of that small percentage who have, through assimilation, reached a kind of professional musical status and can be heard anywhere, in Western Europe too.

Gypsies are found in several countries of Europe. A large number of rather "colourful" and romantic writings have appeared about their way of life, their music, and their dance. Unfortunately, these writings hardly give any scientific musical information about the genuine Gypsy folk music. In the whole range of international literature there is not one single authentic collection of genuine Gypsy folk songs. However we have the first comprehensive and authentic study of Gypsy folk music, published by András Hajdú in a French periodical.

In the larger Gypsy bands or orchestras playing in the big towns there are usually eight or so string instruments. In the Gypsy orchestras in smaller villages there is no cimbalom and all the instruments are string instruments /the violin and its relations/. The professional Gypsy musicians in Hungary, Slovakia and Rumania are mostly violinists, while in the Soviet Union and in Spain they are guitar players.

It is obvious that there are two things which make this type of music so popular. One is the passionate, temperamental, colourful, attractive and seductive character of the performance. The second reason why these "Cigány bands" are so popular is that they always in answer to popular demand, and although the musicians themselves do not sing at all, often the non-Gypsy customers, who have asked for the song, sing to the accompaniment of the Gypsy band.

In fact they go so far in following the latest fashions that their present day repertoire includes songs from musicals, operettas, modern dance music and even Jazz. This is the reason why it is impossible to draw conclusions for the genuine Gypsy music folklore from the repertoire of the Gypsy orchestras. If someone undertook investigations into this kind of entertaining music, one would find that this field is quite different from what can be called Gypsy folklore, but is a sort of Hungarian "pop-music", a special kind of Hungarian urban folklore nearly always performed by professional Gypsy musicians. The genuine songs of the Gypsies can only be found from non-musician Gypsies, who almost never play musical instruments.

Both Béla Bartók and Zoltán Kodály who wished to discover true Hungarian folk songs had to put aside social prejudices and turn their researches to the lowest strata of the Hungarians for their source material. The collector of Gypsy songs has to go to the spot, to the most miserable dirty hut-dwellers who are poorer than the poorest of Hungarians. It is only there where a student of folk music will find his musical treasure.

We have all witnessed the social transformation which has taken place in the last few decades amongst Hungary's peasants. This meant at the same time a transformation of the tradition of folk music also. It is wearing out, it is becoming colourless and is about to disappear. The urban culture, the school, the theatre, the radio, the cinema and lately the television - all this with its modern fashion has attacked the roots of folk music and is eating away the very vitals of it. This process cannot even be arrested.

The lack of civilisation, backwardness and isolation was always greater among the non-musician Gypsies than in the neighbouring peasantry of Hungary. Therefore, we can observe a most intensive worldly life and flourishing folk music culture with their ancient characteristics. It is remarkable that even the Gypsy youth of today adheres to certain old fashioned typical modes of performance which proves the reality and intensity of a living tradition.

In Gypsies' everyday musical practice, like any other living great traditions, one can observe the splendid ability of that simple people to present wonderful vocal performance. They are untutored singers, still they sing beautifully with deep emotional content and lyrical force. In their dance songs we can find true virtuosity in the technique of singing, which might well be envied by experienced professional performers.

In Hungary the Gypsies sing mostly in Romany, very often in Magyar and sometime in a language which is more or less a hybrid form of Romany and Magyar. The tunes represent almost without exception, a decided stanza structure which is symmetrical, recurring and predominantly composed of four text lines corresponding to the four section of the melody.

I mention here the following two main types of songs of the non-musician Gypsies of Hungary, namely, "Meselaki dyili" and "Khelimaski dyili".

A very large number of songs come under the first group. They are slow and free rhythmic melodies called by the Gypsies in Romany as "Meselaki dyili", meaning 'table song', or 'entertainment song', or 'song to be listened to'.

In every stanza we can observe four isometric sections. Each section contains either six or eight syllables. The melody-contour of the stanza is characterised by descendent line. There is a free display of 'parlando rubato' rhythm which also typifies this group of songs.

According to scales, we find both minor and major type scales. The main feature is that the upper seventh may either be minor or major, leading tone being occurring compulsorily under the tonic.

One of the most interesting and conspicuous trait in the manner of singing is the last syllable at the end of fourth section which is invariably separated from the previous one by a little pause given for breath taking, even in the cases where a word in the text has to be splitted inconveniently into two odd parts.

These slow lyrical songs are generally full of pathos and sorrow. The singers bemoan their loneliness and sad life, depicting the misery of poor living condition, suffering of jailed life, tramping and wandering.

There is a great number of "Meselaki dyili" sung on the theme of the personal emotion of love as well. Love, jealousy, quarrel, fighting and murdering of the beloved ones accused of betrayal, are also expressed in these songs.

The other category of Gypsy songs called by them in Romany "Khelimaski dyili" means dance song. These songs are always accompanied with dance. During my collection of songs, it had often happened that while the singing was going on, on-looker

Gypsies were unable to hold themselves stationary and burst into dance spontaneously. All Gypsies dance with great pleasure and aptitude and they do it quite frequently, never unaccompanied by a song and never with the accompaniment of instruments.

The melodic-contour of the tune in "Khelimaski dyili" too, is mostly descendent. But unlike "Meselaki dyili", the second half of the melody stanza here is very often a more or less exact repetition of the first one, a fifth lower. It is, though, a common feature with certain Hungarian folk songs, but we find mostly in them minor type scales while in Gypsy songs the major type scales are found prevalent.

The most interesting peculiarity of "Khelimaski dyili" lies in instrument-like character in its style of singing. The singers employ usually only a few words containing definite meanings, for instance a couple of lines with an intelligible text; and when they run out of this text, they are in habit of using particular meaningless syllables cleverly woven into the song, decorating and ornamenting the basic melody themes with great virtuosity.

The other uncommon feature of these dance songs is the specific vocal rhythmic polyphony. Two or a group of men stand beside the principal singer and provide rhythmical accompaniment while the main singer interprets in his own way the theme melody. Though this particular off-beat accompaniment is mostly done with the lip-sounds /sometimes with finger snaps and palm claps/, it sounds deceptively like percussion instruments. It is to help the dancer to keep his rhythm. Apart from that it may have certain and definite musical pitch which is purely accidental. The latter is to enforce and strengthen the bars and measure, to get a real 'tempo giusto'.

Corresponding to the vigorous tunes of "Khelimaski dyili" the topic of these songs is generally light and humorous, teasing and mocking mostly about bodily love, very often dealing with the amorous aspect of life presented openly without inhibition.

During their wanderings the Gypsies have come in contact with a great number of people and thus they have undergone various influences. On the basis of systematic and well-ordered Hungarian, Slovak, Rumanian, Serbo-Croatian, Bulgarian folk music collections, we have sufficient material to demonstrate a great many of such cross influences between Gypsy folk music and that of the neighbouring East European peoples. "The contact among various peoples results not only in an exchange of melodies, but at the same time it stimulates and revitalises the creation or development of new styles." /Béla Bartók/

On the question of what elements and which portion of the Gypsy folk music has been brought by the Gypsies from their country of origin India, to Eastern European countries, hitherto we have nothing at our disposal very concrete and conclusive, except theories, hypotheses and surmises. Without any significant Indian folk and tribal music collection and their comparative and analytical appraisal, this type of genetical research, therefore cannot make appreciable head way to the point of any definite conclusion.

From a systematic and scientific investigation into the Gypsy songs an ardent researcher may be in a position to answer a number of intricate problems of ethnomusicology, for example: How the process of change takes place in the music of an ethnic group which loses contact with its relatives? What kind of musical dialects came into being due to the fact that the migrations of the different Gypsy tribes occurred at different times? How these dialects of folk music were influenced by the folk music of other peoples surrounding the Gypsy groups? Did the Gypsy groups integrate themselves to the musical environment in which they are living at present and if so, how and to what extent?

And last but not the least, what traits of Indian music have been preserved by the European Gypsies, and whether we can find any traces in the folk music of the peoples and tribes of India of to-day which would supplement the results of comparative linguistic studies already made by extending it to folk music?

Object of undertaking the Study programme

The main object of my study trip to India was to record folk music on tape at places inhabited by peoples and tribes who are supposed to be the ancestors of the European Gypsies. In Europe we do not have any records or collections of such Indian folk and tribal music on the basis of which a comparative investigation relating to the musical material of European Gypsies and that of certain Indian peoples and tribes might be carried out, though comparative linguistics have proved the Indian origin of the Gypsy language.

Through my present research tour in India, I have, therefore, tried to identify and isolate certain original melodies of Indian tribal folk songs in order to inter-relate in one way or other to the kind of songs we have been recording in Europe from the Gypsies.

One month in Paris en route India

I arrived at Paris on June 1st, 1967. The following day I went to visit the Permanent Delegation of Hungary at Unesco /Dr Magda Jóború and Miss Éva Turgonyi/. They informed Mr C.B. Watson, Chief of Humanities and Mass Communication Section, Division of Training Abroad of Unesco, of my arrival.

On June 3rd I visited the Association les Études Tsiganes. I was invited to attend a film presentation at the Musée de l'Homme. Two films dealing with the life of Gypsies were shown. There I was introduced to the members of this Society and to the leading experts of Gypsy Ethnology. Later on I also had more opportunities to meet them at different times. They took keen interest in my work and provided me with a number of most useful books, periodicals, journals and grammophone records pertaining to my subject. Moreover, they brought me in contact with the leading linguists, social scientists.

On June 5th, I met Mr C.B. Watson at the headquarters of Unesco and Mademoiselles M. Delaygue and D. Matillon at the French National Commission for Cooperation with Unesco. All of them took a very active interest in my work and did everything to organize the smooth running of my programme in Paris. They suggested Institutions and specialists which they thought would be interesting and worthwhile to me for my subsequent study trip to India.

Because of the language difficulty, I was given an interpreter. Besides, they were very kind to arrange for me an excellent audio-visual English course. The latter was very useful for me, particularly in developing my spoken English. Every day in addition to attending this course, I spent most of my time visiting different Institutions and became familiar with their activities. Below are the names of the Institutions and specialists on my subject which I visited:

Musée National des Arts et Traditions Populaires, Département d'Ethnomusicologie. Mademoiselle Claudie Marcel-Dubois.

Musée de l'Homme, Muséum National d'Histoire Naturelle. Monsieur Gilbert Rouget.

Musée Guimet. Madame Mireille Helffer.

Centre d'Études de Musique Orientale. Madame Nelly Caron.

École Nationale des Langues Orientales Vivantes. Monsieur Jean Gergely.

Association les Études Tsiganes. Madame Henriette David.

In the Département d'Ethnomusicologie of the Musée National des Arts et Traditions Populaires I had the opportunity to hear and study a good and valuable collection of Gypsy songs, which had been collected by Mr András Hajdú and Monsieur Philippe Lemaire de Marne.

Mr Nadjm Bammate, Director of the Cultural Department of Unesco very kindly arranged a meeting where I presented Gypsy song records from Hungary and a short documentary film entitled "The Gypsies" made by Sándor Sára and István Gál.

Mr Nadjm Bammate introduced me to Mr Jack Bornoff, Mr John Evert and Dr Tran Van Khe of the International Music Council who wanted to help me by providing a studio quality Nagra tape-recorder for my study trip to India. Although this was not finally successful, Mr Bammate promised that Unesco would make a note of it and take it into account in the coming budget. He assured me that it might be given to Hungarian Academy of Sciences in the form of an aid possibly in the next year.

I had the opportunity also to visit extensively the outskirts of Paris where I visited Gypsies in Montreuil-sous-Bois /Seine/ and Romainville. I recorded some of their songs. The material is of great research interest.

In the meantime, a problem had arisen with respect to my Indian trip. I badly needed an Indian specialist who would take me around the country and to the remotest villages, and it was a question of who would pay the service. Mr C.B. Watson came to my assistance and very kindly covered the necessary expenses for this service from Unesco.

Mr András Hajdú, a leading specialist in my line, had been kind to extend his invitation to me to drop in at Tel Aviv on the way to India. Due to unfavourable international situation prevailing there at that time, it was not possible to comply with his invitation; but Mr András Hajdú was very nice to come and see me at the air port where we had a brief encounter and a fruitful discussion of mutual benefit.

Consultation with officials in India and
drawing out of the Study Programme

After arriving in New Delhi on July 5th, 1967, I visited the following officials of Unesco:

Mr F.J.C. Pala, Acting Chief of Mission, and Miss M.F. Roach, Deputy Chief of Mission, Office of the Chief of Mission in India, Regional Centre for Science and Technology for South Asia.

Mr G.S. Nayar, Secretary and Mr N.N. Datta, Education Officer, Indian National Commission for Cooperation with Unesco.

After a preliminary discussion with those officers, I was finally attached with Dr Suresh Awasthi, Secretary of Sangeet Natak Akademi /National Academy of Music, Dance and Drama, India/ whose useful advice and suggestion right from programming the study tour upto its execution were invaluable.

Music section of the Akademi is a highly organized body. Besides its manifold activities it mainly conducts specialised research in Indian music and dance, in their various aspects. It had already in its possession a valuable and rich collection of films, photographs and tape recordings of various parts of India.

Thus, this organisation was highly competent to give all necessary assistance in chalking out my study plan, selecting out most relevant places in various parts of the vast country for my on-the-spot-study, offering me the best available facilities.

The task of organising such a programme was not, though, very simple. And I am grateful to the Akademi, without its active collaboration and help it would have been impossible to embark on such an ambitious project which involved finding out suitable and relevant research subjects representing the huge sub-continent.

I am also very much obliged to my co-worker, Mr Govind Vidyarthi, Technical Officer of Akademi, who by virtue of being not only technically competent but also being familiar with a number of Indian languages, could help me very much.

To facilitate the Akademi to draw out the detailed plan, I was requested to give a synoptical talk on the field of my activity with tape-recorded songs. The talk was received by the audience with keen appreciation as I could know it from the number of interesting questions manifesting their participation in the subject.

After consultation with the local specialists it was decided that I should visit as many as possible the tribal areas in different parts of the country. These tribes live in communities, have different languages or dialects, but their social position, way of life and habits are all more or less comparable with that of European Gypsies. This outward similarities opened up a new line of research to me from the point of view of exploring the genesis of Gypsy music's inherent style.

Mr Govind Vidyarthi whom I have already mentioned, was appointed to accompany me at the suggestion of Dr Suresh Awasthi and Unesco officials as it was prearranged in Paris. He had already had considerable field experience as he visited many places for selecting participants for the folk music festivals in New Delhi. Of the main Indian languages, he could speak fluently Hindi, Urdu, Bengali, Malayalam, Marathi and Gujerathi. He was also an excellent technician of filming, photographing and recording.

During this period I had the opportunity to be invited to meet Mr Prem N. Kirpal, Secretary and Dr Kapila Vatsyayan, Secretary of Ministry of Education, Government of India. They took keen interest in my work. But at the same time they had been frank to make me aware of the difficulties of such trip in India and been kind enough to assure any help which I might need.

It is also a pleasure for me to mention Mr S.N. Mozumdar, Ex-Vice-Chairman of Sangeet Natak Akademi, who visited Hungary a short time ago. His instructions and cooperation was very much benefitting.

Here I am delighted to mention Mr Jayramdas Doulatram. He very much appreciated the need and usefulness of my study programme being himself in close association with tribal peoples and their welfare, besides being a high ranking politician. His kind attention and inspiration helped a long way in the pursuit of my work.

After staying forty four days in New Delhi I finally embarked on my research project. This preparatory period had been very useful in visiting musical institutions, Faculty of Music, University of Delhi, All India Radio, museums, and learning local customs. I also took a short visit to Chandigarh.

Embarkation on the Project

Rajasthan

U d a i p u r

My first destination was Udaipur which I reached by train on August 21st. It has a nice institution with a museum, puppet theatre and folk art collection. Founder director of the institution, Mr Devi Lal Samar, had been very cooperating in making available the helpful collaboration of three enterprising field workers who accompanied me to the villages, located for my field-research. These three young staff - Mr Mahendra Bhanavath, Mr Kesari Singh Arha and Mr Bheru Lal Paliwal, were also very kind to write out the texts of the songs. Besides collection of songs, I could study as well the working of this institution and whatever documentation available there. Being requested, I delivered a short talk on my field before a large audience.

J o d h p u r

After ten days I left for Jodhpur and I arrived there on September 1st. Here I was met by officials of the local Rajasthan Sangeet Natak Akademi, Miss Sudha Rajhans, the Secretary and Mr Rajendra Singh Barhat, Technical Officer. I received a great deal of assistance from Mr Komal Kothari, who was the former Secretary of this organisation.

Weather being unfavourable on account of rain and flood at that time, it was not very much convenient for me to tour through villages nearby. Mr Kothari, however, was very kind enough to summon a small meeting of people from the easily approachable villages in the Akademi and thus I succeeded in meeting a representative gathering of villagers from the point of view of my study.

Gujerat /Saurashtra peninsula/

B h a v n a g a r

On September 16th I arrived in Saurashtra, in the city of Bhavnagar. Mr Vidyarthi was waiting for me here. He together with the Curator of the local Ghandi Smriti /museum/ helped find out the local tribal people for recording. Invaluable assistance also came from Mr Jyoti Pandya and Mrs Jayant Pandya, friends of Mr Vidyarthi who wrote down all the texts of the songs.

Maharashtra

P o o n a

On September 23rd I left by plane for Bombay and Poona in the state of Maharashtra. The local tribal organisation offered their assistance, provided a jeep, and accompanied us to the nearby villages of Wagholi and Lonikand. I recorded some 16 songs in Poona itself.

Andhra Pradesh

H y d e r a b a d

We next went to Hyderabad, capital of the Andhra Pradesh on September 30th. There is a great local organisation of the Tribal Cultural Research and Training Institute. Mr P. Kamala Manohar Rao, Director, was extremely kind and all of his staff were more than willing to help us.

We first visited the Lambadi Tanda at Pedda Sahpur, 17 miles from Hyderabad and recorded a large number of songs. We were accompanied by Mr Mohan Rao, lecturer of the above mentioned institute and Mr K. Desapathi Rao, Administrative Officer of the Andhra Pradesh Sangeet Nataka Akademi. We for the second time visited Tanda at Babu Nagar to make further recordings.

A d i l a b a d

It was then suggested that we should make a journey by bus to Adilabad in the mountains where we could meet a great variety of different tribes. We were able to record songs of the Rajgonds, Pradhans, Mathuras and Lambadis at Utnoor, further in the interior at Jainpoor and Sirpoor, we recorded Rajgonds and Pradhans tribes again; and at Umri village we found a large number of Mathuras and Lambadis people. We were thus able to make many excellent recordings. I was invited, on my return to Hyderabad, to give a lecture with illustration at the Tribal Research Institute.

Tamilnad

M a d r a s

On October 11th we arrived at Madras. We visited the local organisation of the Sangeet Nataka Akademi and several concerts. We did not plan to collect songs here, because the tribes lived mostly among the hills and there were not much information available at that time so as to conveniently get in touch with them.

Mysore

B a n g a l o r e

We continued our journey to Bangalore where we arrived on October 18th. Here I was able to have detailed discussions with eminent classical musicians and other specialists with the assistance of Mr B. V. K. Sastry and Mr M. S. Natarajan, and Mr Dixit, Director and Mr Krishnaswamy, Violinist of All India Radio, Bangalore. With kind arrangement made for me by them I could meet great artists like Veena Doraswamy Iyengar and also other specialists in Gottuvadyam, Mrindangam, Kanjeera, Ghattam, Mukhvina. I made special analytical recordings of these instruments.

M y s o r e

With the help of the Secretary of Mysore State Sangeetha Nataka Academy, Bangalore, we made arrangements to visit Mysore city for attending the great Indian Autumn festival on during that time. Incidentally we were invited to a wedding ceremony where I could record some wonderful classical music played by one of the best sitar virtuoso of India; Pandit Ustad Abdul Halim Jaffar Khan.

A r s i k a r e

From Mysore we went to Arsikare, and then to villages of Muddanallur, Tallalur, Anchekoppalu of Lambanis, Bovis and Holeyas, where I made many recordings of tribal songs.

Again, on October 29th I presented my lecture before a large audience at the Institute of the Engineers' Hall in Bangalore.

Kerala

A l l e p p e y a n d T r i c h u r

On October 30th I left for Kerala and my co-worker Mr Govind Vidyarthi for Delhi. Leaving of Mr Vidyarthi at this junctor became, for some time, a matter of concern to me and I obviously became apprehensive. I moved the matter of getting an equivalent and suitable substitute but nothing could be arranged within such a short time. Despite my feeling of apprehension my study-sojourn in Kerala worked out very well upto my satisfaction. Local experts rendered all their possible help. They arranged everything in advance facilitating my study.

Here I was met by Mr Kavalam Narayan Panikkar, Secretary of the Kerala Sangeet Nataka Akademi. He invited me to stay at his residence and made necessary arrangements for my work. Mr Panikkar is a poet, playwright and above all a man of high musical accomplishment. With his help I recorded the music of the semi-professional musicians and folk singers, and learnt about the old traditions of their music which is chiefly religious in character.

In Kerala I recorded in the districts of Alleppey, Trichur and Kottayam. During my twenty days stay I was able to record the music of the Paliyan, Mannan, Panan, Pulluvan, Pulaya, Kaniyan and Valan. I also visited several art institutions, including famous Kathakali dance theatre, and met a number of connoisseurs of art where I recorded many interesting performances.

West Bengal

C a l c u t t a

On November 21st I went to the capital of West Bengal, Calcutta. It was a most unfortunate time for my visit because of political disturbance going on there. I was, therefore, advised by Dr Asutosh Bhattacharya to cancel my studies in West Bengal and go to the state of Orissa to take up there.

Orissa

B h u b a n e s w a r

As Orissa was not included in my study schedule, I requested the State officials at Bhubaneswar to kindly help me finding out suitable tribal cites where I could carry out my study. Mr G. N. Mohanty, a writer and a Government official connected with tribal welfare, came to my help and had been very kind to introduce me to Dr Harekrushna Mahatab, former Governor of Bombay, a great historian and patron of tribal people, who very kindly meddled in this matter and immediately arranged everything in the best possible way.

I could get ample material for study and I did there a very useful collection of tribal and folk songs. Orissa marked the last and final phase of my present field-research in India.

I returned to New Delhi on December 16th, 1967. Since then till January 7th, 1968, I was mostly occupied with the processing and arranging of my collections and compilation of the written texts of the songs. I duplicated all the tapes, a length of about 8000 meters covering a run of 25 hours net music for the Central Sangeet Natak Akademi, New Delhi. Besides, for each of the principal centres of Udaipur, Jodhpur, Bhavnagar, Hyderabad, Alleppey, Bangalore and Bhubaneswar, I reproduced and submitted a copy of the recordings containing the work of the respective centre, for our mutual benefit and future reference. My next important job was to collect and compile the written texts of the recorded songs in the original dialect typed out in the scripts of the region, sent from various centres to Delhi. This was considered necessary for making phonetic transcription and translation of the songs, to be needed for subsequent analytical study.

Last couple of days, I paid courtesy visits to the concerned officials and experts who were all so very cooperating and helpful to me. I took farewell from them in a friendly and hearty get-together.

The Unesco fellowship has been so much helpful for me that I have been able to establish contact with many institutions and individuals in several parts of India, which gives future possibility for fruitful exchange of ideas, experience and materials between Hungarian and Indian folk music experts.

With a sense of satisfaction for the accomplishment of the assignment whatever feasible within the limited time and scope, I left India for Hungary on January 7th, 1968. This present six-months study tour gave me a very good cross-sectional idea of Indian tribal and folk music. With this background, now, I hope I will be able to make a more intensive and localised study on my subject during my next tour in 1969 arranged under the auspices of Indo-Hungarian Cultural Exchange Programme.

Acknowledgement

It is a pleasant duty of the author to record his indebtedness to Unesco Officials at Headquarter in Paris and those in Hungarian, French and Indian National Committees for Cooperation with Unesco. A venture such as the present one could not have been embarked on without their copious aid.

It would be an inexhaustive list to name the organisations, institutions, officials, experts and musicians of India who were helpful in varieties of ways during the tenure of my work. To all of them, I express my gratitude for their generous help and warm hospitality.

I am particularly grateful and thankful to all - from the greatest professional musicians down to humble tribal singers, whose performances, rich in depth, colourful and variegated, has introduced to me a great tradition of Indian music hitherto unknown to me.

Finally, the author wishes to acknowledge his thanks to late Dr Charles Louis Fábri, Mr Govind Vidyarthi, Mr Mihir Kumar Basu, Miss Anne Osborn and Dr Bimalendu Datta for kindly going through the manuscript.

TENTATIVE STUDY TOUR PROGRAMME
OF MR RUDOLF VIG, ETHNOMUSICOLOGIST FROM HUNGARY,
IN INDIA UNDER UNESCO PROGRAMME;

+++++

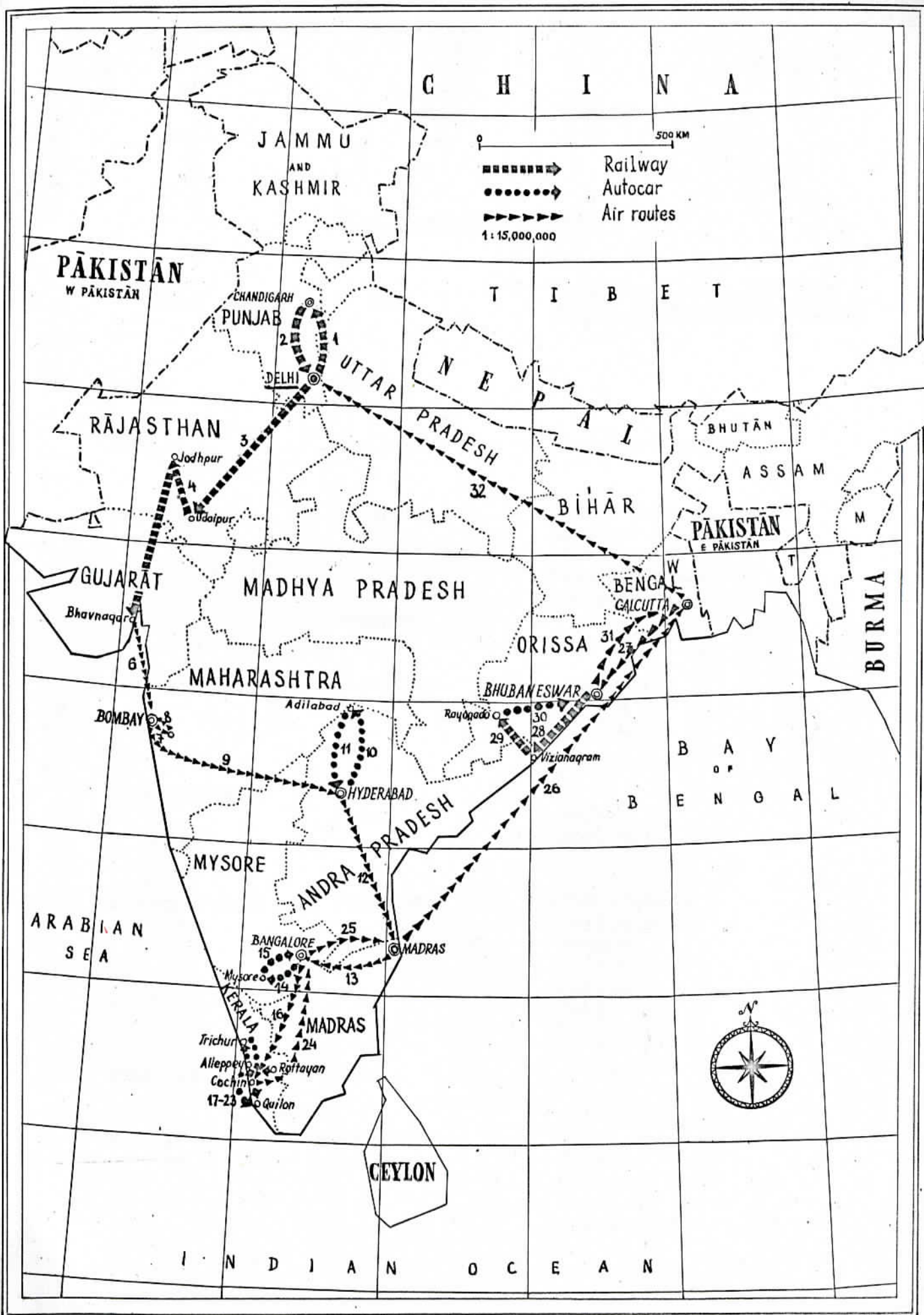
- /a/ 16th August to 31st August, 1967
Visit Udaipur and Jodhpur - one week at each place.
Shri K. Kothari to help in Jodhpur and Shri Devi Lal Samar in Udaipur.
- /b/ 1st September, 1967 to 8th September, 1967
Saurashtra region of Gujarat with Bhavnagar as base.
Shri Govind Vidyarthi to assist.
- /c/ 9th September to 19th September, 1967
Interior Maharashtra Poona as the base.
Shri Govind Vidyarthi to assist.
- /d/ 20th September to 5th October, 1967
Interior Andhra Pradesh with Hyderabad as base.
Shri Govind Vidyarthi to assist.
- /e/ 6th October to 17th October, 1967
Interior Madras with base in Madras.
Shri Govind Vidyarthi to assist.
- /f/ Mysore from 18th October to 28th October, 1967
Interior, Bangalore as the base. Sangeet Natak Akademi,
Mysore to assist.
- /g/ Kerala from 29th October to 8th November, 1967
Interior tribal area with base as Trichur.
Sangeet Natak Akademi, Trichur to assist.
- /h/ Bengal from 9th November to 19th November, 1967
Santhal and other allied regions with base at Calcutta.
Shri Ashutosh Bhattacharya to assist.
- /i/ 20th November back to Delhi.

+++++

N O T E:

The dates suggested in this programme are tentative and do not take into account stopover timings and availability of next plane or transport.

.....



List of visited places

<u>State</u>	<u>City</u>	<u>Village, Colony, District, Panda, Taluk, Police Station</u>
Delhi	New Delhi	
Punjab	Chandigarh	Pinjore Gardens
Rajasthan	Udaipur	Mulla Talai Thakkar Bappa Amberi Gandhi Ground Badgaon
	Jodhpur	
Gujerat	Bhavnagar	Adodiyavas Chitra Phulsar
Maharashtra	Bombay Poona	Wagholi Lonikand
Andhra Pradesh	Hyderabad Adilabad	Pedda Sahpur Bapu Nagar Utnoor Sirpur Jainoor Umri
Tamilnad	Madras	
Mysore	Bangalore Mysore	Arsikare Muddannalli Talallur Anchekoppalu

<u>State</u>	<u>City</u>	<u>Village, Colony, District, Tanda, Taluk, Police Station</u>
Kerala	Cochin	
	Alleppey	Kavalam Karuvatta Aryad North Mannanchery Ambalapuzha Kalarcode
	Trichur	Cheruthuruthi Shoranur
	Kottayam	Kanjirappally Kumaly Thekkady
	Quilon	
West Bengal	Calcutta	
Orissa	Bhubaneswar	
	Puri Konarak Vizianagram Rayagada	Koraput Kasipur Thudibar Forest Lakharish Gorakhapur Bissam-Cuttack Ranibondh Urlajodi Nehru Ponga Kudabeli Podor

List of recordings

Tape recorder: Uher Report 4000 L, mono records, double track.
Microphone: Uher dynamic type. Tapes: BASF LGS 35, 270 m - 900 ft,
and Scotch 111, 180 m - 600 ft. Speeds: mostly 19 cm/sec /= 7 1/2
i.p.s./, sometimes 9,5 cm/sec /= 3 3/4 i.p.s./

August 22nd, 1967

State: Rajasthan, City: Udaipur, Colony: Mulla Talai.

Tribe: Kalbelia, Language: Kalbelia dialect.

Guides: M. Bhanavath and K.S. Arha, Bhartiya Lok Kalamandal, Udaipur

Sl. No. Tape No. Counter No.

1	1-A	008	
2		070	
3		120	
4		206	Instrument: Punghi

August 23rd, 1967

5		343	
6		488	Interrupted = 1-B 000
	1-B	000	
7		050	
8		148	
9		175	
10		270	
11		320	
12		388	

August 23rd and 24th, 1967

State: Rajasthan, City: Udaipur, Colony: Thakkar Bappa.

Tribe: Mewari, Language: Mewari.

Guide: B.L. Paliwal of Bhartiya Lok Kalamandal, Udaipur.

13	2-A	000	
14		098	
15		165	

16		285	
17		488	Interrupted = 2-B 000
	2-B	000	
18		060	7/8
19		113	
20		185	
21		297	
22		466	Drum
23		508	Drum

August 26th, 1967 /Recorded in Bhartiya Lok Kalamandal, Udaipur/
State: Rajasthan, City: Udaipur, Village: Amberi.
Tribe: Bhil, Language: Mewari.
Guides: M. Bhanavath and K.S. Arha, Bhartiya Lok Kalamandal, Udaipur

24	3-A	000	
25		018	
26		027	attacca
27		061	
28		088	
29		136	
30		161	
31		207	
32		229	attacca
33		248	
34		271	attacca
35		301	
36		355	
37		426	

August 26th, 1967
State: Rajasthan, City: Udaipur, Village: Gandhi Ground.
Tribe: Banjara /build workers/, Language: Mewari.
Guide: B.L. Paliwal, Bhartiya Lok Kalamandal, Udaipur.

38	3-B	008	
39		087	attacca
40		112	
41		136	attacca
42		191	attacca
43		238	
44		296	
45		335	Children
46		399	

August 28th, 1967

State: Rajasthan, City: Udaipur, Village: Badgaon.

Tribe: Kalbelia, Language: Dialect of Mewari.

Guides: M. Bhanavath and K.S. Arha, Bhartiya Lok Kalamandal, Udaipur

47	4-A	000	Flute and drum
48		016	Punghi
49		055	Song with punghi and drum

August 31st, 1967 /Recorded in Bhartiya Lok Kalamandal, Udaipur/

State: Rajasthan, City: Udaipur

Traditional professional singers. Language: Mewari.

Expert: Devi Lal Samar, Director, Bhartiya Lok Kalamandal.

	4-A	106	Explanatory words of Devi Lal Samar
50		113	Song with harmonium and drums
51		180	
52		247	
53		352	Sl. No. 52 without accompaniment
54		411	Drum solo
55		469	Interrupted = 4-B 000
	4-B	000	
56		062	
57		073	
58		113	
59		168	
60		222	
61		322	
62		426	
63	5-A	000	
64		016	
65		032	
66		041	Rhythmical patterns of the drum

September 1st, 1967

67	074
68	118
69	148
70	190
71	243
72	338
73	476

74	5-B	000
75		039
76		075
77		144
78		218
79		263
80		309
81		389
82		393

September 3rd, 1967 /Recorded in Rajasthan Sangeet Natak Akademi,
State: Rajasthan, City: Jodhpur, Village: Jodhpur/
Tribe: Boldar, Language:
Guides: K. Kothari, S. Rajhans, Secretary and
R.S. Barhat, Technical Officer of RSNA, Jodhpur.

83	6-A	000
84		073
85		192
86		220
87		263
88		394
		500

The singers tell their names

September 4th, 1967 /Recorded in Rajasthan Sangeet Natak Akademi,
State: Rajasthan, City: Jodhpur, Village: Jodhpur/
Tribe: Hudakal Thari, Language:
Guides: K. Kothari, S. Rajhans, Secretary and
R.S. Barhat, Technical Officer of RSNA, Jodhpur.

89	6-B	000	Husband, wife and harmonium
90		106	
91		190	
92		268	
93		355	
94		508	
95	8-B	200	

September 5th, 1967 /Recorded in Rajasthan Sangeet Natak Akademi,
State: Rajasthan, City: Jodhpur, Village: Jodhpur/
Tribe: Sansi and Bhand. Language:
Guides: K. Kothari, S. Rajhans, Secretary and
R.S. Barhat, Technical Officer of RSNA, Jodhpur.

96	7-A	000	Women's group and tabla
----	-----	-----	-------------------------

97	7-A	033	
98		070	
99		088	
100		134	
101		202	
102		278	Man and drum
103		340	
104		443	

September 6th, 1967 /Recorded in Rajasthan Sangeet Natak Akademi,
State: Rajasthan, City: Jodhpur, Village: Jodhpur/
Tribe: Thori, Language:
Guides: K. Kothari, S. Rajhans, Secretary and
R.S. Barhat, Technical Officer of RSNA, Jodhpur.

105	7-B	000	Women
106		081	
107		228	
108		268	
109		358	
110		445	

September 7th, 1967

111	8-B	000	Women and drum 7/8
112		033	
113		075	Woman solo
114		098	
115		112	
116		133	
		200	Cf. Sl. No. 95
117		272	Women and drum
118		428	
119		473	

September 7th, 1967 /Rcorded in Kuchaman House, Jodhpur/
State: Rajasthan, City: Jodhpur.
Hindusthani Classical Music. Sarod: Damodar Lal Kabra,
Sitar: Miss Manju Bhatt /disciple of D.L. Kabra/, Tabla:

120	8-A	000	Sarod
121		185	Sitar
		492	Explanatory words of Mr Kabra

September 13th, 1967

State: Gujerat /Saurashtra peninsula/, City: Bhavnagar.

Caste: Adodiya, Language: Dialect of Rajasthani.

Guides: The Curator of Gandhi Smriti, Bhavnagar and
G. Vidyarthi, Sangeet Natak Akademi, New Delhi.

122	9-A	000	Cradle song
123		018	Banjara song
124		027	Lament
125		042	
126		063	Sl. No. 125 without accompaniment
127		085	Marriage song
128		100	Marriage song /for ceremony/
129		119	
130		127	
131		151	Jail song

September 14th, 1967

State: Gujerat, City: Bhavnagar, Village: Chitra.

Caste: Koli, Language: "Dialect"

Guides: The Curator of Gandhi Smriti, Bhavnagar and
G. Vidyarthi, Sangeet Natak Akademi, New Delhi.

132	9-A	171	Devotional song
133		270	Ras Hoondi
134		319	Religious song
135		379	Bhajan
136		490	
137	9-B	000	Marriage song

September 14th, 1967

State: Gujerat, City: Bhavnagar, Village: Phulsar.

Caste: Marwari Gurjar Sutar woman who sell combs.

Tribe: Kangsar, Language: "Dialect"

Guides: The Curator of Gandhi Smriti, Bhavnagar and
G. Vidyarthi, Sangeet Natak Akademi, New Delhi.

138	9-B	024	Lament
139		034	Wedding song
140		059	Marriage song
141		074	

September 16th, 1967 /Recorded in Ghandi Smriti, Bhavnagar/
State: Gujerat, City: Bhavnagar.
Caste: Jogi /Bawa/, Language: "Saurashtra"
Guides: The Curator of Gandhi Smriti, Bhavnagar and
G. Vidyarthi, Sangeet Natak Akademi, New Delhi.

142	9-B	090	Ras
143		120	Ras
144		153	Married lady's song
		195	Cf. Sl. No. 149
145		268	Ras
		302	Cf. Sl. No. 157
146		372	Marriage song
147		442	Mourn song
148	10-A	000	

September 16th, 1967 /Recorded in Ghandi Smriti, Bhavnagar/
State: Gujerat, City: Bhavnagar.
Caste: Kadiya, Language: "Saurashtra"
Guides: The Curator of Gandhi Smriti, Bhavnagar and
G. Vidyarthi, Sangeet Natak Akademi, New Delhi.

149	9-B	195	Ras
150		221	Ras
151		253	
		268	Cf. Sl. No. 145
152	10-A	032	Ras
153		076	attacca
154		083	
155		134	
156		138	

September 16th, 1967 /Recorded in Ghandi Smriti, Bhavnagar/
State: Gujerat, City: Bhavnagar.
Singer: Pragna G. Shah, Caste: Baniya, Language: "Saurashtra"
Guides: The Curator of Gandhi Smriti, Bhavnagar and
G. Vidyarthi, Sangeet Natak Akademi, New Delhi.

157	9-B	302	Devotional song. Poet: Dula Kag.
		372	Cf. Sl. No. 146

September 17th, 1967 /Recorded in Gandhi Smriti, Bhavnagar/
State: Gujerat, City: Bhavnagar.
Caste: Barot, Language: "Saurashtra"
Guides: The Curator of Gandhi Smriti, Bhavnagar and
G. Vidyarthi, Sangeet Natak Akademi, New Delhi.

158	10-A	215	Khamma Mara Nandjina Lal /Ravan Hatho/
159		236	Dhun on Ravan Hatha
160		255	Dhun on Ravan Hatha
161		273	Jadaya Hirda Ne Judh Kari /Jahal Chithi/ song

September 17th, 1967 /Recorded in Mr J. Pandya's House,
1890, Atabhai Road, Bhavnagar 2/
State: Gujerat, City: Bhavnagar.
Traditional poetry of Saurashtra.
Guides: Mr and Mrs J. Pandya, Bhavnagar and
G. Vidyarthi, Sangeet Natak Akademi, New Delhi.

162	10-A	318	Baldevbhai, 41.
163		488	Interrupted = 10-B 000 Bapalbhai, 40.
	10-B	000	
164		036	Dada Ho Dikri. Ras. Bapalbhai, 40.
165		077	Doha Duet. Bapalbhai, 40 and Hingaldan, 38.
166		107	Kavita. Poetry. Hindalagan, 38.
167		130	Chhapai. Kavita. Hindalagan, 38.
168		139	Ras. Bapalbhai, 40.
169		190	Bhajan. Devotional song. Bapalbhai, 40.

September 23rd, 1967
State: Maharashtra, City: Poona, Village: Wagholi.
Community: Maratha, Language: Marathi.
Guides: Local officer of PWD and
G. Vidyarthi, Sangeet Natak Akademi, New Delhi.

170	10-B	259	Children with a lady
171		321	
172		343	
173		373	
174		402	Men's group, drums and harmonium
175		413	
176		429	
177	11-A	000	
178		029	

September 23rd, 1967

State: Maharashtra, City: Poona, Village: Lonikand.

Community: Maratha, Language: Marathi.

Guides: Local officer of PWD and

G. Vidyarthi, Sangeet Natak Akademi, New Delhi.

179	11-A	060
180		105
181		147
182		192
183		203
184		260

September 25th, 1967 /Recorded in Poona/

State: Maharashtra, City: Poona, Village: Lonikand.

Community: Maratha, Language: Marathi.

Guides: A local lady dance teacher and

G. Vidyarthi, Sangeet Natak Akademi, New Delhi.

185	11-A	302	9,5 cm/sec
186		318	
187		344	
188		373	
189		393	
190		422	
191		489	Interrupted = 11-B 000
	11-B	000	
192		021	
193		032	
194		046	19 cm/sec attacca
195		095	
196		110	9,5 cm/sec
197		151	Lament
198		159	
199		175	
200		184	

October 4th, 1967

State: Andhra Pradesh, City: Hyderabad, Tanda: Pedda Sahpur.

Tribe: Lambada, Language: Rajasthani Dialect, Marwari Dialect.

Guides: M. Rao, Lecturer of Tribal Research Institute, Hyderabad,
K.D. Rao, Administrative Officer, Andhra Pradesh Sangeeta
Nataka Akademi, Hyderabad and
G. Vidyarthi, Sangeet Natak Akademi, New Delhi.

201	11-B	208		9,5 cm/sec
202		235	Festival song	
203		252		
204		265		
205		333	Dance song	
206		390	Lullaby	
207		440	Marriage song	
208	12-A	000	"Dhavla" /Marriage song/	19 cm/sec
209		080	Holi song	
210		187	Agricultural song	
211		260	Marriage dance song	

October 5th, 1967

State: Andhra Pradesh, City: Hyderabad, Tanda: Bapu Nagar.

Tribe: Lambada, Language: Rajasthani Dialect, Marwari Dialect.

Guides: K.D. Rao, Administrative Officer, Andhra Pradesh Sangeeta
Nataka Akademi, Hyderabad and
G. Vidyarthi, Sangeet Natak Akademi, New Delhi.

212	12-A	317	Marriage song	
213		444		
214		488	Interrupted = 12-B 000	
	12-B	000		
215		050	Dance song	
216		104		
217		157		
218		204	Badhava	
219		272	Marriage song	

October 7th, 1967

State: Andhra Pradesh, District: Adilabad, Taluk: Utnoor, Village:

Tribe: Raj Gond. Language: Gondi Dialect. Sirpur.

Guides: M.V. Seshagir, Special Grade Block Development Officer,
G. Vidyarthi, SNA, New Delhi. Utnoor.

220	12-B	307		
-----	------	-----	--	--

221	12-B	360	
222		401	
223		456	
224		488	Language: Marathi
225	13-A	000	Marami Pata /with grinding the corn/
226		016	Panchavi Cha Pata
227		026	attacca
228		053	Lullaby
229		104	Adava Bodava

October 7th, 1967

State: Andhra Pradesh, District: Adilabad, Taluk: Utnoor, Village:
Tribe: Pardhan or Pradhan, Language: Gondi dialect Sirpur.
Guides: M.V. Seshagir, Special Grade Block Development Officer,
G. Vidyarthi, SNA, New Delhi. Utnoor.

230	13-A	170	Instrumental ensemble
		205	Separate sounds of various instruments
231		238	Instrumental ensemble
232		330	Instrumental ensemble
233		410	Song with Kingri, Interrupted = 13-B 000
	13-B	000	

Village: Jainoor

234		056	Song with Ghumela
235		096	

Tribe: Raj Gond, Language: Gondi dialect.

236		139	Song on Bhimdev
237		170	
238		239	Song on Jangubai
239		357	Marriage song
240		488	

October 8th, 1967

State: Andhra Pradesh, District: Adilabad, Taluk: Utnoor, Village:
Tribe: Rajput Banjara /Lambada/, Language: Marwari dialect. Umri.
Guides: M.V. Seshagir, Special Grade Block Development Officer,
G. Vidyarthi, SNA, New Delhi. Utnoor.

241	14-A	000	Chorus and instruments
-----	------	-----	------------------------

242	14-A	067	Holi song
243		209	Holi dance song
		321	Cf. Sl. No. 249
244	14-B	127	Cradle song
245		191	Dhavlo
246		303	Harvest song
247		388	Panjara
248		400	Dance song

Tribe: Mathura, **Language:** Braja bhazha.

249	14-A	321	Marriage song
250	14-B	000	
251		070	Masafir sung at the time of grinding corn

October 24th, 1967

State: Mysore, **City:** Arsikare, **Village:** Muddanalli.

Tribe: Lambani, **Language:** Marwari.

Guides: Local officers of PWD and

G. Vidyarthi, Sangeet Natak Akademi, New Delhi.

252	15-A	000	
253		029	
254		071	
255		123	Dance song
256		138	
257		178	

October 25th, 1967

State: Mysore, **City:** Arsikare.

Community: Holaya, **Language:** Kannada.

Guides: Local officers of PWD and

G. Vidyarthi, Sangeet Natak Akademi, New Delhi.

258	15-A	186	
259		361	
260		478	Interrupted = 15-B 000
	15-B	000	
261		021	
262		075	
263		096	
264		150	
265		218	

October 25th, 1967

State: Mysore, City: Arsikare, Village: Talallur.

Community: Holaya, Language: Kannada.

Guides: Kempa Gowda, teacher, Anchekoppalu.

G. Vidyarthi, Sangeet Natak Akademi, New Delhi.

266	16-A	000
267		024
268		045
269		070
270		083
271		103
272		141
273		171
274		203
275		239
276		291
277		320

October 26th, 1967

State: Mysore, City: Arsikare, Village: Anchekoppalu.

Community: Luigayat, Language: Kannada.

Guides: Kempa Gowda, teacher, Anchekoppalu.

G. Vidyarthi, Sangeet Natak Akademi, New Delhi.

278		389	
		474	Cf. Sl. No. 280
279	16-B	191	

October 26th, 1967

State: Mysore, City: Arsikare, Village: Anchekoppalu.

Community: Bovi, Language: Kannada.

280.	16-A	474	Interrupted = 16-B 000
	16-B	000	
281		032	
282		042	
283		072	
284		108	
285		122	
		191	Cf. Sl. No. 279

November 2nd, 1967

State: Kerala, City: Alleppey, Village: Karuvatta.

Guide: K.N. Panikkar, Secretary, Kerala Sangeetha Nataka Akademi,
Trichur.

Tribe or Name of the folk variety: Pulaya /Naru Pattu/, Language:
Malayalam. Singers: Pappi /45/, Chellamma /25/, Thankamma /15/;
Santhamma /18/, Kunjamma /19/.

297	17-A	134
298		163
299		217
300		269
301		483
302	17-B	000

Tribe or Name of the folk variety: Panan, Language: Malayalam.
Singers: Padmanabhan /50/ and Parvathi /45/, Instruments:
Udukku and Kinnam.

303		063
304		124
305		246

November 4th, 1967

State: Kerala, City: Alleppey, Village: Aryad North, Mannanchery.

Guide: K.N. Panikkar, Secretary, Kerala Sangeetha Nataka Akademi,
Trichur.

Tribe or Name of the folk variety: Pulluvan. Language: Malayalam.
Singers: Madhavan /44/ and Janaky /40/. Instruments: Veena and Kutan.

306	17-B	293	Conversation and music
307	18-A	000	Introduction
		012	Song attacca
308		092	
309		150	
310		205	
311		322	Interrupted = 18-B 000
	18-B	000	
312		037	

November 4th, 1967

State: Kerala, City: Alleppey, Village: Ambalapuzha.

Guide: K.N. Panikkar, Secretary, Kerala Sangeetha Nataka Akademi,
Trichur.

Kathakali songs and music. Language: Malayalam. Musicians:
K.R. Sivasankara Panikker /32/, S.S. Sankara Varrier /25/,
K. Sankara Kurup /54/, Srikumar /25/. Vocal with Chenkala,
Vocal with Elathalam, Chenda and Haddalam.

313	18-B	077	
314		130	
315		240	
		334	Cf. Sl. No. 321

November 7th, 1967

State: Kerala, City: Trichur.

Guide: K.N. Panikkar, Secretary, Kerala Sangeetha Nataka Akademi,
Trichur.

Tribe or Name of the folk variety: Mannan /Nanthunni Pattu/,
Language: Malayalam. Singers: Kalarikkal Velayudan /70/ and
Sankaran /45/. Instruments: Nanthunni.

316	19-A	000	
317		015	
318		087	
319		099	Cf. Sl. No. 318
320		109	

Tribe or Name of the folk variety: Ayyappan Pattu, Language:
Malayalam. Singers: P.R. Unni /40/, S.N. Thathanpat /38/,
P.R. Ramakrishnan /32/, P.K. Govindan /24/. Instrument: Udukku.

321	18-B	334	Interrupted = 19-A 207
	19-A	207	
322	19-B	000	
323		074	
324		156	
325		255	

Tribe or Name of the folk variety: Kaikotti kali. Language: Malayalam. Singer: S.N. Thathanpat.

326	20-A	000
327		014
328		041

November 11th, 1967

State: Kerala, City: Kottayam, Village: Kanjirappally.

Guide: K.N. Panikkar, Secretary, Kerala Sangeetha Nataka Akademi, Trichur.

Tribe or Name of the folk variety: Pulaya /Parichamuttu kali/, Language: Malayalam. Singers: Devassia /30/, Valiaparambil Devassia /29/, Kuttappan /20/, Kutti /29/, Thoma /28/, Kochikka /22/.

329	100
330	125
331	146
332	175
333	201
334	228

Tribe or Name of the folk variety: Pulaya /Mudiyattom/, Language: Malayalam. Singer: Narayanana /69/, Instrument: Para.

335	249
336	258
337	281

November 13th, 1967

State: Kerala, City: Kottayam, Village: Kumily.

Guides: K.I. Varghese, Kizhkethalackel, Kumily and Joseph Punnathanam, Santosh Bhawan, Kumily.

Tribe or Name of the folk variety: Paliyan and Mannan, Language: Malayalam. Musicians: Surryan /55/, Thanka /25/, Suryam /55/, Sasthavu /48/ and Raman /33/, Velayudhan /Dance/ /35/, Raman /Maddalam/ /33/, Rajan /Jalara/ /26/, Panchamoni /34/, Parvathi /60/ and Ponnamma /45/.

338	20-A	298	
339		327	
340		347	
341	20-B	000	
342		013	
343		023	
344		051	
345		084	
346		153	
347		188	
348		336	Interrupted song

November 16th, 1967.

State: Kerala, City: Alleppey, Village: Kalarcode.

Guide: K.N. Panikkar, Secretary, Kerala Sangeetha Nataka Akademi,
Trichur.

Tribe or Name of the folk variety: Velan, Language: Malayalam.
Singer: Narayanan, Instrument: Para.

349	21-A	000	
350		052	
351		116	
352		177	

December 3rd, 1967

State: Orissa, District: Koraput, Police Station: Kasipur,
Colony: Thudibar/Phutibar Forest.

Guides: M. Hossain, Administrative Officer and B.B. Patnaik,
K.C. Singh, Tribal Research Welfare Department.

Tribe: Thodia Paraja, Language: Thodia.

Singers: Thimiti Thodiani /21/, Dhoben Thodiani /16/, Halia Thodia
/34/, Durjan Thodia /23/. Instrument: Dungudungi.

353	21-A	217	
354		301	Interrupted song
355	21-B	000	
356		017	

December 4th, 1967

State: Orissa, District: Koraput, Police Station: Kasipur,
Village: Lakharish.

Guides: M. Hossain, Administrative Officer and B.B. Patnaik,
K.C. Singh, Tribal Research Welfare Department, Orissa.

Tribe: Pengo Kondh. Language: Pengo.

Singer: Cuachiri Majhi of Lakharish /45/, Instrument: Dhampa.

357	21-B	066	
358		108	
359		143	Song during "Toki Parab"

December 4th, 1967

State: Orissa, District: Koraput, Police Station: Kasipur,
Village: Gorakhapur.

Guides: M. Hossain, Administrative Officer and B.B. Patnaik,
K.C. Singh, Tribal Research Welfare Department, Orissa.

Tribe: Domb, Language: Domb.

Singers: Sasi Domuni /30/, Fulomoti Domuni /39/ and ten others,
Tabha Domuni /24/, Laxmi Domuni /16/.

360	21-B	158	
361		176	
362		205	
363		230	
364		267	
365		299	
366		338	

December 6th, 1967

State: Orissa, District: Koraput, Taluk: Bissam-Cuttack,
Village: Ranibondh, Kudabeli Podor, Niyamgiri hills.

Guides: B. Mahapatro, Administrative Officer and K.C. Singh,
Tribal Research Welfare Department, Orissa.

Tribe: Dongria Khond. Language: Kuvi /Khond language/.

Singers: Wadaka Lasu Bisimajhi /45/, Wadaka Kata /8/, Jakasika
Bano Jani /43/ of Kudabeli Podor Village; Sisoka Barda /28/,
Niska Purda /25/, Jakasika Drimba /24/, Jakasika Silko /15/,
Jakasika Nanda /12/ of Ranibondh village. Instruments: Gohoni,
Dadadu or Chilikichi /small drum/; Kdali /=axe/; Katai /=knife/.

367	22-A	000
368		042
369		097
370		106
371		119
372		156

December 7th, 1967

373	22-A	186	Lament
374		194	

December 7th, 1967

State: Orissa, District: Koraput, Taluk: Bissam-Cuttack,
Village: Urlajodi.
Guides: B. Mahapatro, Administrative Officer and K.C. Singh,
Tribal Research Welfare Department, Orissa.

Tribe: Desia Khond. Language: Kuvi /Khond Language/.
Singer: Malaka Mukuna /35/

375	22-A	200	Dance song
376		217	

December 8th, 1967

State: Orissa, District: Koraput, Taluk: Bissam-Cuttack,
Colony: Nehuru Ponga.
Guides: B. Mahapatro, Administrative Officer and K.C. Singh,
Tribal Research Welfare Department, Orissa.

Tribe: Kutia Khond, Language: Kuvi /Khond Language/.
Singers: Pratinga Mongula /55/ Village Headman, Sikabadi Gadaka
/60/ Village Priest, Pratinga Duki /18/, Pratinga Bodo /20/,
Pratinga Mubu /22/, Biramai /20/, Kada /50/.

377	22-A	261	
378		309	
379	22-B	000	
380		026	
		072	Tuning of the instrument
381		080	
382		153	Utterances after being visited by goddess
383		197	Drum playing Manikeswar

December 8th, 1967

State: Orissa, District: Koraput, Taluk: Bissam-Cuttack,
Village: Dangsurda.

Guides: B. Mahapatro, Administrative Officer and K.C. Singh,
Tribal Research Welfare Department, Orissa.

Tribe: Domb, Language: Domb.

Singers: Kousalya Baidehi /55/, Takri Bhamu /22/, Damani Batra /11/

384	22-B	210
385		217
386		236
387		243
388		266

August 17th, 1967

Recorded in Mrs Nita Thapar's House. 124 Janpath, New Delhi.
Ghazal programme, Language: Urdu.

Singers: Mrs Harbans Singh /= Sl. No. 390/ and Harish Bhardwaj,
artist of All Indian Radio, New Delhi. Instruments: Harmonium
and Pakhawaj /-Mridang/.

389	23-A	000	Badal Diya Hai Nigahon se Rukh Zamaneka Kabhi Raha Hai Zamane pe Ikhtyar Mujhe
390		031	Eh na thi Hamari Kirsmat Ki Wisale Yar Hola Agar Aur Jeete Rahate Ehi Intezar Hola /Ghalib/
391		083	Har Cheez Mohabbat Men Bétab Nazar Aayi Titli Bhi Hai Aawara Bhanvara Bhi Haittarjayi
392		165	Nazar Milao Io Dil Ko Quarar Aa Jaye Jahan Fizan Hai Vahiri Par Bahar Aa Jaye

October 4th, 1967 /Recorded in Hyderabad/

Public vocal recital of Mrs Begum Akhtar, Ghazal singer of New Delhi.
Thumri, Ghazals, Folk song and Kajri. Language: Urdu.

393	23-A	240	Thumri Piya O Piya Piya, Piya to Manat Nahin Kon Gunan sé Manavun Re
394		336	Ghazal Mahabbat Jab Sukune Zindagi Bardad Karti Hai To Lab Khamosh Rahta Hain Magew. Fariyad Karti Hai

395	23-B	000	Ghazal Mastiyon Ke Da Daman Me Inqualab Palté Hain Mei Kahon Ki Laghziz Sé Mekadé Sambalté Hain
396		077	Ghazal Ab Chhalakté Hué Saghar Nahin Dékhé Jaate Toba Ké Boad Eh Manzar Nahin Dékhé Jaate
397		146	Folk song Nadi Naalé Gayé Bhar Piy Nahin Aayé Magar
398		207	Ghazal Koyi Eh Kah De Gulshan Gulshan Lakh Balayén Ek Nashéman
399		271	Ghazal Saqui Chaman men Aake Agar Bénaqab Hó Kaliyan Banén Surahiyan Shabanam Sharab Hó
400		377	Kajri Ab Ké Sawan Ghar Aa Jaa O Bidéshi Saian Hum Akélé

October 23rd, 1967
Sitar programme of

Pandit Ustad Abdul Halim Jaffar Khan
Nafis Manzil, 146, Cadell Road, Mahim,
Bombay - 16.

Tabla player: Sadasiva Pawar.

Recorded in Mysore city in a wedding ceremony.

401	24-A	000	Kirwani
	24-B	000	continued
402		096	Pahadi followed by Khamach Thala
	25-A	000	continued
		112	Conversation

October 30th, 1967

State: Kerala, City: Alleppey.

Flute programme of Padmanebhan Ravindran, with mridangan
accompaniment of Mr Panikkar.

403	25-B	000
404		036

December 6th, 1967

State: Orissa, City: Rayagada.

Veena programme of Bhimo Maharana /born: 1940/, tabla accompaniment
of Siddhartha Das /born: 1952/, Bharati Kala Mandir, Rayagada.

District: Koraput, Orissa.

n405	25-B	148	Rag: Tilak Kamod /Hindustani/
406		259	Rag: Kirabani /Karnatic/
407		336	
408		395	Cf. Sl. No. 407
409		457	Tabla lesson

December 12th, 1967

State: Orissa, City: Bhubaneswar.

Sitar and vocal programme of Miss Sarla Jena with tabla accompaniment of Chandrasekhar Majhi

410	26-A	003
411		116
412		161
413		185
414		199
415		217
416		278

December 11th, 1967

State: Orissa, City: Bhubaneswar.

Dance music recorded in a public performance.

417	27-A	000	Invocation. Vocal and orchestra
418		070	Dance. Vocal and orchestra
419		147	Song. Vocal and orchestra
420		215	Song. Vocal and orchestra
421		275	Dance. /Interrupted/
422	27-B	000	Dance
423		106	Dance

December 15th, 1967

State: West Bengal, City: Calcutta - 29.

Sitar programme of Amrita Lal Bannerji, 8-B Lake Terrace.

Tabla: S.N. Mishra.

424	27-B	124	Purba Kalyan
	28-A	000	continued
		144	Explanatory words

Index No. 1. /by Tape No./

<u>Tape No.</u>	<u>Sl. No.</u>	<u>Tape No.</u>	<u>Sl. No.</u>
1-A	1 - 6	15-A	252 - 260
B	7 - 12	B	261 - 265
2-A	13 - 17	16-A	266 - 278, 280
B	18 - 23	B	279, 281 - 287
3-A	24 - 37	17-A	288 - 301
B	38 - 46	B	302 - 306
4-A	47 - 55	18-A	307 - 311
B	56 - 62	B	312 - 315, 321
5-A	63 - 73	19-A	316 - 321
B	74 - 82	B	322 - 325
6-A	83 - 88	20-A	326 - 340
B	89 - 94	B	341 - 348
7-A	96 - 104	21-A	349 - 354
B	105 - 110	B	355 - 366
8-A	120 - 121	22-A	367 - 378
B	95, 111 - 119	B	379 - 388
9-A	122 - 136	23-A	389 - 394
B	137 - 147,	B	395 - 400
	149 - 151, 157	24-A	401
10-A	148, 152 - 156,	B	401
	158 - 163	25-A	402
B	164 - 176	B	403 - 409
11-A	177 - 191	26-A	410 - 416
B	192 - 207	B	
12-A	208 - 214	27-A	417 - 421
B	215 - 224	B	422 - 424
13-A	230 - 233	28-A	424
B	234 - 240	B	
14-A	241 - 243, 249		
B	244 - 248, 250 - 251		

Index No. 2. /by the Date of recording/

August 17th, 1967	389 - 392	August 23rd, 1967	5 - 12
August 22nd, 1967	1 - 4	August 24th, 1967	13 - 23

August 26th	24 - 46	October 23rd	401 - 402
August 28th	47 - 49	October 24th	252 - 257
August 31st	50 - 66	October 25th	258 - 277
September 1st	67 - 82	October 26th	278 - 285
September 3rd	83 - 88	October 30th	403 - 404
September 4th	89 - 95	November 1st	286 - 296
September 5th	96 - 104	November 2nd	297 - 305
September 6th	105 - 110	November 4th	306 - 315
September 7th	111 - 119	November 7th	316 - 328
September 8th	120 - 121	November 11th	329 - 337
September 13th	122 - 131	November 13th	338 - 348
September 14th	132 - 141	November 16th	349 - 352
September 16th	142 - 157	December 3rd	353 - 356
September 17th	158 - 169	December 4th	357 - 366
September 23rd	170 - 184	December 6th	367 - 372,
September 25th	185 - 200		405 - 409
October 4th	201 - 211,	December 7th	373 - 383
	393 - 400	December 8th	384 - 388
October 5th	212 - 219	December 11th	417 - 423
October 7th	220 - 240	December 12th	410 - 416
October 8th	241 - 251	December 15th	424

Index No. 3. /On the basis of States/

Andhra Pradesh	201 - 251	Maharashtra	170 - 200
Delhi	389 - 400	Mysore	252 - 285, 401 - 402
Gujerat	122 - 169	Orissa	353 - 388, 405 - 423
Kerala	286 - 352, 403 - 404	Rajasthan	1 - 121
	West Bengal		424

Index No. 4. /by Cities/

Adilabad	220 - 251	Jodhpur	83 - 121
Alleppey	286 - 315, 349 - 352,	Koraput	353 - 388
	403 - 404	Kottayam	329 - 348
Arsikare	252 - 285	Mysore	401 - 402
Bhavnagar	122 - 169	New Delhi	389 - 400
Bhubaneswar	410 - 423	Poona	170 - 200
Bombay	401 - 402	Rayagada	405 - 409
Calcutta	424	Trichur	316 - 328
Hyderabad	201 - 219	Udaipur	1 - 82

Index No. 5. /On the basis of
Village, Colony, District, Tanda, Taluk, Police Station/

Adilabad district 220 - 251	Kumily village 338 - 348
Ambalapuzha village 313 - 315	Lakharish village 352 - 359
Amberi village 24 - 37	Lonikand village 179 - 200
Anchekoppalu village 278 - 285	Mannanchery village 306 - 312
Aryad North village 306 - 312	Muddanalli village 252 - 257
Badgaon village 47 - 49	Mulla Talai Colony 1 - 12
Bapu Naga Tanda 212 - 219	Nehru Ponga Colony 377 - 383
Bissam-Cuttack Taluk 367 - 388	Niyamgiri hills 367 - 374
Chitra village 132 - 137	Pedda Sahpur Tanda 201 - 211
Dangsurda village 384 - 388	Phulsar village 138 - 141
Gandhi Ground Colony 38 - 46	Phutibar Forest 353 - 356
Gorakhpur village 360 - 366	Ranibondh village 367 - 374
Jainoor village 234 - 240	Sirpur village 220 - 233
Kalarcode village 349 - 352	Talallur village 266 - 277
Kanjirappally village 329 - 337	Thakkar Bappa Colony 13 - 23
Karuvatta village 297 - 305	Thudibar Forest 353 - 356
Kasipur Police Station 353 - 366	Umri village 241 - 251
Kavalam village 286 - 296	Urlajodi village 375 - 376
Koraput district 353 - 388	Utnoor Taluk 220 - 251
Kudabeli Podor village 367 - 374	Wagholi village 170 - 178

Index No. 6. /According to Tribe,
Caste, Community, Folk variety, Group etc./

Adodiya 122 - 131	Kaniyan 288
Ashtapadi 286	Koli 132 - 137
Ayyappan pattu 321 - 325	Kutia Khond 377 - 383
Baniya 157	Lambada 201 - 219
Banjara 38 - 46	Lambani 252 - 257
Barot 158 - 161	Luigayat 278 - 279
Bawa 142 - 148	Mannan /338 - 348/
Bhand 96 - 104	/Nanthunni pattu/ 316 - 320
Bhil 24 - 37	Maratha 170 - 200
Boldar 83 - 88	Marwari 138 - 141
Bovi 280 - 285	Mathura 249 - 251
Desia Khond 375 - 376	Mewari 13 - 23
Domb 360 - 366	Paliyan and Mannan 338 - 348
Dongria Khond 367 - 374	Panan 303 - 305
Hudakal Thari 89 - 95	Pardhan/Pradhan 230 - 235
Holaya 258 - 277	Pengo Kondh 357 - 359
Jogi 142 - 148	Pulaya 293
Kadiya 149 - 156	/Edanadan pattu/ 289-292, 295-296
Kalbeliya 1 - 12, 47 - 49	/Mudiyattom/ 335 - 337
Kaikotti kali 326 - 328	/Naru pattu/ 297 - 302
Kangsar 138 - 141	/Parichanuttu kali/ 329 - 334

Pulluvan 306 - 312	Thinala 294
Raj Gond 220 - 229, 236 - 240	Thirwathira 287
Rajput Banjara 241 - 248	Thodia Paraja 353 - 356
Sansi and Bhand 96 - 104	Thori 105 - 119
Velan 349 - 352	

Index No. 7. /Linguistically/

Braja bhazha 249 - 251
Domb 360 - 366, 384 - 388
Gondi 220 - 240
Kalbelia 1 - 12
Kannada 258 - 285
Khond 367 - 383
Kuvi 367 - 383
Malayalam 287 - 352
Marwari 241 - 248, 252 - 257
Marathi 170 - 200
Mewari 13 - 82
Pengo 357 - 359
Rajasthani 122 - 131, 201 - 219
Sanskrit 286
Saurashtra 142 - 169
Thodia 353 - 356
Urdu 389 - 400

Index No. 8. /Professional or half-professional musicians/

Singers 50 - 82, 157, 389 - 400
Poetry 162 - 169
Katakali songs 313 - 315
Ghazal 389 - 392, 394 - 399
Thumri 393
Kajri 400
Sarod 120
Sitar 121, 401 - 402, 410 - 416, 424
Veena 405 - 408
Flute 403 - 404
Orchestra 417 - 423



Rajasthan, Mulla Talai Colony
Kalbelia tribe



Rajasthan, Jodhpur
Sansi and Bhand tribe



Gujerat, Bhavnagar
Barot caste



Gujerat, Chitra village
Koli caste



Andhra Pradesh, Umri village
Mathura tribe

Photo Vidyarathi



Mysore, Arsikare
Holaya community



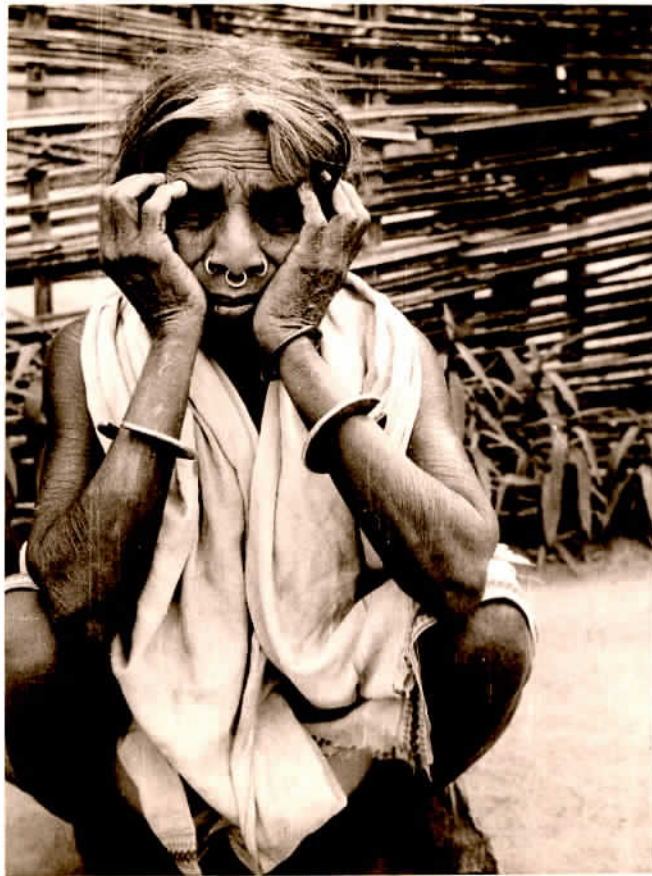
Mysore, Arsikare
Holaya community



Kerala, Aryad North
Pulluvan



Orissa, Nehru Ponga Colony
The village headman





Andhra Pradesh, Jainoor village
Pradhan tribe

Photo Vidyarthi



Orissa, Koraput district
Reaching the spot