



Documentation of endangered musical traditions of Western Rajasthan

*A project for the revival and preservation
of ballads and oral epics*





Documentation of endangered musical traditions of Western Rajasthan

*A project for the revival and preservation of
ballads and oral epics*

Shubha Chaudhuri

Project Director

Archives and Research Center for Ethnomusicology
American Institute of Indian Studies

© American Institute of Indian Studies,
Archives and Research Center for Ethnomusicology, 2022

All rights reserved. No part of this publication may be reproduced or utilized in any form, or by any electronic or mechanical or other means, now known or hereafter invented, including photocopying and recording or in any information storage or retrieval system, without prior written permission from the copyright holders

Design: Alpana Khare

Special Acknowledgement

The American Institute of Indian Studies expresses its sincere gratitude to the U.S. Mission in India for its support and partnership in implementing the U.S. Ambassador's Fund for Cultural Preservation grant project for the "Documentation of Endangered Musical Traditions of Western Rajasthan."

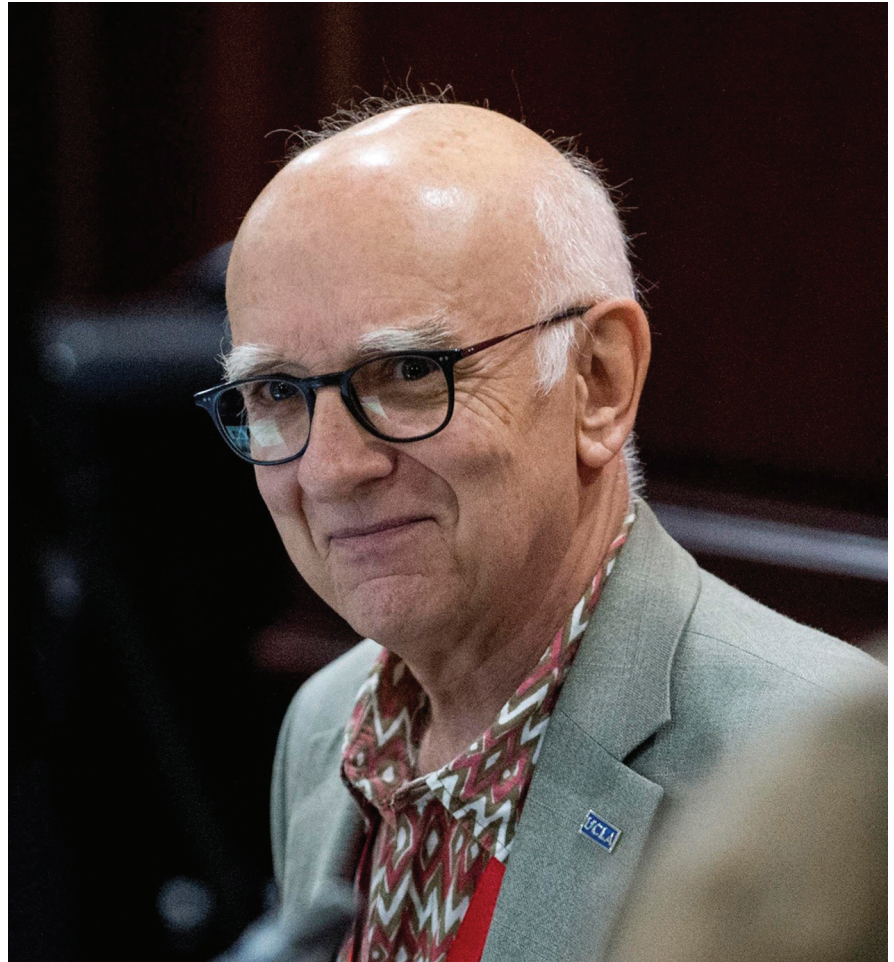
Preface

Of all the genres of music and speech, epics and long ballads are among those most likely to be abandoned and lost in music cultures around the world. Based on language, they are rarely popular with audiences that cannot understand them. Sometimes their languages are not even easily understood within their own communities. Like Shakespeare's plays to modern audiences, their expressions may be anachronistic and unfamiliar to contemporary readers. In addition to language, epics and ballads are often "slow genres." Their performance may extend over hours or even days. They do not fit easily into the concert hall programs, lifestyles, social media, and work weeks of the early 21st century. Elderly masters thus find themselves without disciples to whom they can pass their art. Their stories and songs turn to silence when they can no longer perform what no younger performers have learned.

"Documentation of Endangered Musical Traditions in Western Rajasthan", a project for the revival and preservation of ballads and oral epics is a model project for preserving and reviving disappearing musical forms. A collaboration between Rupayan Sansthan, the AIIS Archives and Research Center for Ethnomusicology, and both young and old Langa and Manganiar musicians, the project trained young musicians to locate the remaining performers of these genres, interview them, and record them. Six senior musicians taught this genre to six young musicians as part of this project.

The recordings are housed in both institutions where they can be consulted by artists and members of the local communities. Copies are also being provided to the musicians who participated in the documentation. Concerts were planned that would feature the genres, both locally and in New Delhi, where they would be recorded.

The digital recordings, along with extensive information about them, await some future use that may be made of them, and the young musician-researchers may continue the genres in new ways. All this may raise the status of these old forms, which is one of the most powerful indicators of what music will survive the passage of time.



The world continues to change. The extended performance times of epics and ballads performances may soon not seem unusual. Millions of Americans “binge-watch” entire seasons of television shows in one sitting. As leisure time increases, many Indians may soon find it a normal thing to listen to entire narrative performances like the ones saved from silence through this project. The US Ambassador’s Fund for Cultural Preservation, the AIIS -ARCE, and the youth and elders who worked on this project are all to be congratulated for what it intended to do, and what it was able to do despite COVID.

This is a project that extends beyond archiving and goes right to the heart of local communities, renowned artists, and the art of epic and ballad performance.

Anthony Seeger

Chair, AIIS Committee on Ethnomusicology

Curator and Director Emeritus, Smithsonian Folkways Recordings

Smithsonian Institution

The Institutions



U.S. Ambassador's Fund for Cultural Preservation

The U.S. Ambassador's Fund for Cultural Preservation (AFCP) supports projects to preserve a wide range of cultural heritage in countries around the world, including historic buildings, archaeological sites, ethnographic objects, paintings, manuscripts, and indigenous languages and other forms of traditional cultural expression.

Through the AFCP, the United States demonstrates American leadership in the preservation of cultural heritage around the world and shows respect for other cultures.

American Institute of Indian Studies (AIIS)

The American Institute of Indian Studies (AIIS) is a consortium of 90 universities and colleges in the United States where scholars actively engage in teaching and research about India. Since 1961, the Institute has provided fellowship support for scholars and PhD candidates in America. It has offered on-site training in Indian languages through the superb facilities of its Language Centers, and it has extended knowledge of Indian culture through its two Research Centers, the Archives and Research Center for Ethnomusicology and the Center for Art and Archaeology.

AIIS has awarded over 5,700 research fellowships and over 3,050 language fellowships since its inception. Former AIIS Fellows hold distinguished teaching positions at leading American colleges and universities. Performing and Creative Arts Fellows return to the U.S. to teach and perform, helping to sustain traditional Indian art forms and to introduce them to new audiences.

Both Research Centers have been extensively used by Indian, American and international scholars, who have published more than 3000 books that have drawn on their resources.

Archives and Research Center for Ethnomusicology

The Archives and Research Centre of the American Institute of Indian Studies (ARCE) was established in 1982 with the primary aim to make available field recordings on Indian musical traditions in archives and collections abroad hitherto unavailable within India. Today, ARCE has over 250 collections



and recordings by scholars, collectors and institutions from all over the world, including those by Indian scholars and institutions. As a center for ethnomusicology, the collections reflect the discipline through its growing collections from various musical traditions of India, ranging from classical music to various regional traditions, extending to popular music.

ARCE is committed to scientific preservation of materials and an ethical and legal approach to their dissemination. Its facilities include a state-of-the-art audio-visual laboratory, climate-controlled vaults, and a library.

ARCE undertakes fieldwork and archive-based research projects of its own from time to time. ARCE also actively provides training programs in ethnomusicology and audiovisual archiving to scholars in India and throughout the world through seminars, symposia and workshops.

Rupayan Sansthan

Rupayan Sansthan was established in 1960 by the collective efforts of renowned folklorist Komal Kothari and writer Vijaydan Detha. The aim of the institution was to document the living traditions of people and explain Rajasthan from the community perspective. The archive at Rupayan consists of 5,000 hours of audio-video recordings on folk music, musical instruments, folklore, nomadism, folk epics and many more, making it the largest archival collection in Rajasthan. Scholars from around the world have used and contributed by leaving behind a copy of their research. Other than this, the institution also possesses a collection of musical traditions of Rajasthan in the form of CDs and publications.

From an institute that was started with a purely academic approach, Rupayan has evolved to a much bigger framework of activities. By partnering with eminent folklore institutions worldwide, organizing meaningful platforms for folk art forms, quality research work, and effective dissemination of information at the local and international level, Rupayan endeavors to empower the present and coming generations to uphold and preserve Rajasthan's cultural and intellectual wealth. The Arna Jharna Desert Museum, an ethnographic museum, is a recent addition to Rupayan Sansthan, developed along the vision of its founder Komal Kothari, to represent the daily lives of the desert culture.







Contents

Chapter 1

*Documentation of
Endangered Musical Traditions
of Western Rajasthan: an introduction*

Chapter 2

*A pilot project for community-based
revitalization*

Chapter 3

Bards and their Ballads: a survey

Chapter 4

*The Ballads: Stories in Songs,
Tales that Travel*

Chapter 5

*Providing a Platform:
Creating Audiences*

Chapter 6

*Sustaining the Tradition:
Archiving and Access*

*Appendix: Archival Resources
at the Archives and Research Center
for Ethnomusicology*

Chapter 1

Documentation of Endangered Musical Traditions of Western Rajasthan: an introduction



Top: Langa and Manganiar musicians at a documentation session
Above: Manganiar musicians at Binjasar, Barmer

“Documentation of endangered musical traditions of Western Rajasthan” was framed as a pilot project with a focus on a group of related narrative genres which may be termed as ballads, and are known locally as *gatha* (sung) *katha* (recited) and *varta* or *bat* (narrated). It was carried out by the Archives and Research Center for Ethnomusicology, American Institute of Indian Studies (AIIS-ARCE henceforth) and the Rupayan Sansthan.

The two institutions have a long history of working in partnership on projects in Rajasthan since the 1980s. The place that Rupayan Sansthan occupies in Rajasthan provided a focal point for involvement with the community, and local access to archival materials at the later stage. The AIIS-ARCE with Rupayan Sansthan had carried out small exploratory exercises on the *gatha katha* repertoire in 2003 and 2013.

“Oral epic song is narrative poetry composed in a manner evolved over many generations by singers of tales who did not know how to write; it consists of the building of metrical lines and half lines by means of formulas and formulaic expressions and of the building of the songs by the use of themes.”

Albert B. Lord, *The Singer of Tales*, Harvard University Press, 1960, p. 4.

Why katha gatha? An endangered tradition of marginalized communities

Oral traditions such as ballads, oral epics and ritual narratives are an important aspect of the Intangible Cultural Heritage, of a country and its people, as is recognized by the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage. These traditions, which are passed from generation to generation through oral transmission, are considered to be some of the most fragile cultural expressions, in need of safeguarding. As they are not written, they are constantly evolving. However, as they rely on memory, when the transmission is disrupted, or when performance is limited, the repertoire shrinks and many items are lost.

Though ballads and oral epics are a part of the intangible cultural heritage all over the world, and of many communities in India and indeed in Rajasthan, this project focuses on the ballad repertoires of two marginalized hereditary musical communities – the Manganiars and the Langas of Western Rajasthan. These include a range of heroic ballads, romantic ballads, many of which have Sufi spiritual interpretations.

The outcome of this project is envisaged as reactivating and revitalizing a near-extinct tradition that captures the rich local history of a part of India that is known for its musical traditions, through documentation by community members, teaching in the traditional oral transmission mode, supporting and nurturing traditional audiences as well as creating wider national and global audiences. A collection was created which will be archived as well as distributed to the communities and the performers, which will further aid the revitalization initiative. The methodology of community-led revitalization is a path-breaking initiative, and can be used as a pilot for other oral traditions

Why two communities and one genre?

As the Manganiar and Langa communities have gained fame and recognition in the past few decades, it is hard to conceive of them as marginalized communities. It is important to realize that they have traditionally been socially marginalized communities for generations, and for the most part continue to be so. It is a small minority who are known on the urban and indeed the world music stage. For the few known hundreds, there are thousands who live in abject poverty, reliant on a subsistence way of life dependent on their traditional caste patrons or *jajmans* as they are called.

Multan Khan singing with Hakam Khan and Kalla Khan





Askar Khan Langa, Kadar Khan and Hussain Khan

The performance of these ballad traditions is today restricted to traditional contexts among the patron families, such as weddings or social gatherings, where the musicians sing, recite and narrate these tales late into the night. Today, even among the patrons, it is the older generation who are the audience for this genre, and thus the musicians who have this repertoire are largely of the older generation.

Though the music of these communities is well known and has led to the fame of Rajasthani music, the ballad genres of *gatha*, *katha*, *varta* are largely unknown, despite the fact that they provide a vehicle for not only the vocal artistry and melodic virtuosity of the Langa and Manganiar musicians, but also exhibit the immense oral lore as well as their ability to narrate and entertain.

The primary reason that these traditions are threatened or nearly extinct is that the narratives are long and sung and recited for several hours as has been mentioned, traditionally during night-long performances called “*revan*” or “*kucheri*”, and thus have not been able to migrate to the urban stage the way

instrumental and vocal performances of the same communities have. The reduction of traditional patronage has not been replaced by the concert stage and festivals as a support for the performers and an incentive to learn the narratives, as many other traditions have done successfully.

Today, extracts from these ballads which are performed as songs or “*geet*” are the only evidence of their existence that can be heard in public performances.

Though the Langa and Manganiar communities do not have the same repertoire, there are overlaps. This is true of the ballad traditions as well. The context of performance is the same and they share many stories, but often have different texts and always different melodies..

There are two subdivisions among the Langas – there are the Sarangiya Langas and the Surnaiya Langas (who play wind instruments). The ballad traditions described here and which are the focus of this project are those of the Sarangiya Langas.

The advantage of working with the communities, with whom the AIIS-ARCE has worked for many years, is the relationship built with a large network of musicians, as well as the experience and knowledge gained from ethnographic research. Focusing on one genre enables a detailed approach within the time-limit of a project. Thus the approach is multi-pronged but focuses on only one genre.

The three districts of Western Rajasthan identified for survey and documentation – Barmer, Jaisalmer and Jodhpur, which form the cultural region of Marwar – have the highest concentration of these communities.

Performing *gatha*, *katha*, *bat*, *varta*

The repertoire of this ballad genre of the Langas and Manganiars is composed through *duhas* or couplets. The themes include romance, heroic tales of bravery, and also stories of deities which have a great devotional importance. The heroes are often kings and queens, but also include ordinary people who exhibit courage, loyalty, generosity or devotion to duty, and exhibit their capacity of keeping their word in spite of many challenges. The Sindhi Sufi tales such as Umar Marvi, Sassi Punnu, Heer Ranjha and many more are known as Sufi, as in them romantic love is connected with and interpreted as divine love. The *gathas* which are sung are based on Rajasthani *rags*, and the musicians exhibit not only their knowledge of the narrative but of the *rag* to be able to perform a ballad successfully. Ballads such as the iconic Dhola Maru lends its name to the *rag* Maru in which it is sung. The language of the ballads is largely Marwari, though there are many that are sung in Sindhi composed by Sufi poets.



Meherdin Khan Langa playing the Sindhi Sarangi



Aslam Khan recording
Yar Mohammad Langa

The texts of these narratives include information that reveal aspects of local folklore, customs and rituals, beliefs and superstition, mythology, and contain stories which are exotic or familiar. They provide a valuable insight into local cultures. *Duhas* are recited and sung, and always interjected with the narration of the story, as well as explanations termed *akhyan*, all of which serve to provide detail and increase comprehension. The tales are “embroidered” often through diversions of side stories, songs that are relevant to the occasion being described, and elaboration of the story responding to the audience. The text of the ballad is however not altered. The additions are in narration or addition of songs.

The performance most often consists of a small group of musicians, or even a duo. Solo performances are usually performed with some vocal support, as it is hard for one musician to sustain the singing and narration for many hours. Accompaniment of string instruments such as the kamaicha or sarangi and percussion through dholak are common though not mandatory. The most common accompaniment is that of the harmonium played by the singer.

The listeners are an important part of the experience as *hunkar*’s making sounds of appreciation such as “*wah*” or repeating a fragment of the last sentence. The audience is entertained by variations of familiar stories as well as the performance skills of the musicians.

Women and ballads

The project focused on male musicians of the Langa and Manganiar communities as they are the performers in this tradition, and there are few women who sing in public. Today, women among the Manganiars who sing do so at the homes of their patrons, largely for women and in ritual contexts such as weddings. As they do not perform at entertainment sessions or *revan*, which is the setting for the singing of *gatha* and *katha*, we had not investigated their possible role until much later in the project. We heard then that many women know these and even teach them in their families to sons. Hakam Khan Manganiar, one of the mentors of this project, said he learned the Dhol Maru *gatha* from his mother. We thus decided to record women in their homes even if they did not perform for others. Manjoor Khan Manganiar, a Project Assistant, recorded the women in his family and we thus have a small sample of women singing the ballads.

Urgency for revitalization

As this ballad genre has not migrated to the performance stage, it has not had the wider audience that is popularly associated with the Langa and Manganiar musicians. Today, most of the musicians who have this repertoire are very old, and many have passed away within the last decade. An initial informal survey

showed that this is indeed an endangered tradition and that we are losing musicians each year. Though there have been many projects documenting the music and oral epics such as Pabuji and Bagrawat, this particular repertoire has not been documented systematically and there are next to no publications on it.

Oral traditions such as these are passed on from generation to generation and survive only in the memory of the practitioners and the audience. Thus a break in transmission or shrinking of audiences is the greatest threat to the survival of oral traditions. Audiences are as important as practitioners in the case of oral traditions. The audience creates the demand for performance, are the patrons and the support system within which the tradition survives. The enjoyment of the audience in genres such as these ballad forms is based on their knowledge of the stories and themes, as well as the music, which enables them to appreciate the details and nuances of the tales and their performance.



Chapter 2

A pilot project for community-based revitalization

Providing a model empowering the community



The project had a multi-pronged approach involving documentation of the genre as well as teaching to the next generation. It also aimed to empower the communities by training young musicians to record and document their own heritage, thus taking control of how their own traditions are documented for the future, and how recordings can be used by themselves to revitalize this endangered tradition. The project has not only provided technical skills and training in documentation, but created greater appreciation and knowledge of their own heritage. The documentation survey over three districts was carried out entirely by the young Project Assistants of the musician communities.



Finally we shall turn our attention to the song itself. We shall see that in a very real sense every performance is a separate song; for every performance is unique, and every performance bears the signature of its poet singer. He may have learned his song and the technique of its construction from others, but good or bad, the song produced in performance is his own. The audience knows it as his because he is before them. The singer of tales is at once the tradition and an individual creator.

Albert B. Lord, *The Singer of Tales*, Harvard University Press, 1960.



The second phase of the project focused more on performance, with stipends being provided to six senior musicians and six disciples over a period of three months to learn the ballad repertoire. In addition to the oral transmission in the traditional manner, the younger musicians were also able to write down texts, which in many cases was the first time any of the texts were written down. This has created a new resource within the community.

Another important aspect of the performance focus of this project was to address the lack of performance opportunities. For any music to survive it needs an audience and patronage. The underlying idea here was to try and create a renewed interest through the project and have six young musicians who would be able to perform this genre, in addition to the senior musicians. Another aspect was to work with the musicians and create a format that could be performed on stage. This has been attempted by presenting selected extracts, and providing information both through the stage introduction and written information to be circulated to the audience. This was to be supported through rural and urban performances.

Consultation and Communication

The planning of the project began with a meeting of the two partner institutions – the AIIS-ARCE and Rupayan Sansthan – with a group of senior musicians, and a few of the younger generation of the Langa and Manganiar communities, chosen for their knowledge of the ballad traditions. A discussion spanning over three days laid the basis for the project. A list of ballads, the villages that should be visited, and musicians who have knowledge of the ballad genres was drawn up at the initial meeting.



Shubha Chaudhuri and Kuldeep Kothari with Kadar Khan, Askar Khan and Meherdin Khan Langa



Mathar Khan and Shafi Khan Langa at a recording session in Undu

This process of consultation was sustained through the project at various junctures. The training workshop that was held for the young musicians from which Project Assistants were chosen was also attended by six senior musicians who discussed the importance of this repertoire with the younger generation, but also performed for the recording exercises. The field trips by the Project Director Shubha Chaudhuri and the Project Coordinator Kuldeep Kothari also focused on meeting and consulting with senior musicians halfway through the project. The Project Assistants identified musicians for meetings with the Project Director and Project Coordinator, as well as gave suggestions as to who could participate in the project as mentors. Each field trip consisted of visiting as many villages as possible, meeting and consulting as many musicians as possible.

The attempt was also to consult a wider circle of musicians than we started with from previous projects.

The voice of the community

(translated from interviews)

Hakam Khan Manganiar

Gathas and *kathas* are part of our old traditions; they are part of our heritage handed down from generations. I started learning to sing from both my father and mother since I was eight years old. As we learned songs, we learned *gathas* and *kathas* also. *Gathas* are sung, and are long stories; they go on describing what happens to the characters. Many stories are sung as *gathas* and recited as *kathas* as well as told like stories. In those days we all learned *gathas* and *kathas*. I used to go with my father to his *jajmans* (patrons) who would ask to hear the stories being sung. They enjoyed the poetry and the music, and would often interrupt with “*wah wah*”.

The most common time for performing these was when we went for weddings to the homes of our patrons, where it was a common after dinner entertainment. Sometimes, they would ask us to sing *gathas* even when we visited them. When we sing for patrons, we often choose *gathas* which are related to their clans in some way, or related to some of their ancestors. They appreciate this and it makes them happy.

Even today the elders among the patrons want to hear them (ballads). They often tell us, “Don’t let the old things die away, you must preserve them” – but then the younger among the patrons are not so interested.

Gathas as stories are most often about relationships – husband and wife, brother and sister, brother and brother, sisters in law, and so on. But most are romantic – *prem gatha* about husband and wife. The famous romances are Dhola Maru, Umade, Asa Dabi, Ratan Raiko. *Gathas* as they are sung have specifics *rags* associated with them. It is very important that a musician knows the *rags* and not only the story and the verses, and the listener should also be able to understand the *rag*.

A *gatha* can be sung in half an hour, one hour or longer. However when we sing them, it is the response of the listeners and audience that matters. We can finish the story in an hour or make it last through the night. We can repeat verses, elaborate on the *rag*, or add songs which are related to the story to make it longer and more interesting. It is like adding *masala*.

In the last some years, with musicians being more interested in only performing in “programs” in cities, our traditional songs, *bhajans* (devotional songs) and *gathas* do not find a place, and so younger people do not learn them. It was Komalda (Komal Kothari) who first showed interest in our old traditions. It is because of him that some of the old songs like Longodar,

Hakam Khan Manganiar





Askar Khan Langa

Madkar, Lunagar started being sung in programs. Today most musicians who can sing *gathas* and recite *kathas* are old and often do not remember all the verses. But now that you are doing this project, we all have started remembering them, and trying to recall them.

My son Manjoor worked on the *gatha katha* project and travelled to over a 100 villages and heard so many old singers, and some young musicians who know old things. Today he has become interested and wants to learn the old songs.

It is good that these are being recorded; at least they will survive that way.

Askar Khan Langa

Gatha and *katha* are important and very old traditions of our community. *Gathas* are sung, *kathas* are recited. They are about a particular story which has deep meanings. Not everybody has the ability to understand or appreciate *gatha* and *katha*. *Vartas* are stories about the ways of the world; they describe things that are happening to people, even to animals, and are about nature and many other themes. *Kathas* are recited and the person who recites must be able to express the feelings and recite clearly and with the rhythm (meters). The *gathas* that are important in our tradition are Kachbo, Jasma Odan, Kheenvjii Abhalde, Dhola Maru, Ridmal and Maniyaro. They are not only romantic stories but have a lot of meaning in them, and talk about the truths of life. *Rags* are very important for *gathas*. Every *gatha* has a specific *rag* in which it must be sung, only then does the beauty of the *gatha* emerge. Dhola Maru must be sung in Maru, Jasma Odan must be sung in Sameri, Sassi Punnhu in Sasvi, and so forth.

In this project it is important that you have been concerned about the meaning and significance of the *gathas* and *kathas*. People outside our tradition are generally not interested in why something is sung, what is the underlying meaning, when it is sung, and treat them merely as songs. Now that you have taken up this project, a lot of people have started talking about *gatha katha*! I think that we will be getting more opportunities to perform.



Latif Khan Langa

Latif Khan Langa

I know both *gathas* and *kathas*, but am more known for *kathas*. Even today I have a lot of patrons who want to hear the *kathas*. When I visit my patrons, I tend to be up until 3 in the morning singing and reciting. Yes, it is true that most of the patrons are old! I have taught Amu Khan through this project, and he has been a good student. I hope he gets the chance to perform before others. I would be very happy to teach others.

The effect on the younger generation which could read was that the young people began to memorize songs from the books. They still learned the art from elders and could sing songs picked up from oral tradition, but they were moving away from that tradition by memorizing some of their repertory from song books. The memorization from a fixed text influenced their other songs as well, because they now felt they should memorize even the oral version.

Albert B. Lord, *The Singer of Tales*, Harvard University Press, 1960, p. 137.

M. Umashankar training the Project Assistants and musicians in sound recording





Workshop and recording session with Langa and Manganiar musicians

Involving the next generation Sensitizing young musicians towards preservation of their heritage

Training Workshop, Arna Jharna, March 2020

A group of six young musicians from the Langa and Manganiar communities were brought together for a training workshop to learn audio and video recording as well as the basics of documentation. The objective was to enable them to carry out a survey of villages in the three districts of Jaisalmer, Barmer and Jodhpur, recording and interviewing musicians and creating a body of recording that would provide an estimate of the status of the ballad genre.

The participants were identified by the Project Coordinator Kuldeep Kothari and senior musicians of the community. The week-long workshop was held at the Arna Jharna Desert Museum of the Rupayan Sansthan at Jodhpur. The facilitators were Umashankar, the well-known recordist who taught them to use the digital audio and video recorders, Shubha Chaudhuri, Project Director who discussed the importance of documentation and making notes. Both the Project Director and the Project Coordinator Kuldeep Kothari conducted the discussion and performance sessions,

The trainees had hands-on sessions with the equipment that had been acquired for the project.

The workshop also included discussion about the project, the importance of the endangered tradition, and training in recording.

Training on Zoom and WhatsApp

As it was necessary to include more Project Assistants than were initially present at the workshop, training sessions were carried out at Rupayan Sansthan under the supervision of the Project Coordinator Kuldeep Kothari and with the Project Director Shubha Chaudhuri joining on Zoom. Monthly meetings on Zoom were also conducted where future plans were made, documentation reviewed and deposited at Rupayan Sansthan, and queries answered. This was due to the COVID pandemic and limitations on travel. A WhatsApp group was created so that the Project Assistants could log in from the villages they visited and upload photographs and small extracts of recordings. This enabled communication among the Project Assistants and provided a platform for answering technical and methodological queries.

ASLAM KHAN (translated)

This project was really good for me as I have been attracted to *kathas* and stories from my childhood. Working on this project and transcribing the recordings, I became very familiar with the *gathas* and *kathas* and got attracted to them as a performer. This project also gave the opportunity to learn from a master. I became a disciple of my *ustad* Sardar Khan who gave me a lot of time and attention, teaching me not only the *gathas* but how to perform them and what their importance is. I also got the opportunity to perform what I had learned in public in the March 2022 concert.

*Training session*



*Hakam Khan and Manjoor Khan
Manganiar*



Aslam Khan with Sardar Khan Langa



Ramzan Khan with Mushtaq Khan



Chanan Khan with Jakir Khan

Mentor–Mentee Program: Guru–Shishya

The second half of the project moved to performance from documentation. Important among these activities was the initiative to provide stipends to six senior musicians to teach six of the younger generation. Stipends were provided to the students as well. Three musicians of the Langa community and three of the Manganiar community were chosen to teach six of the younger generation, for a period of three to four months. We received samples of teaching sessions, and had meetings on the phone or on Zoom once a month. In addition to the oral transmission, since the younger generation is literate, they were able to write down the texts.

Mentor–Mentee / Guru–Shishya

Askar Khan Langa – Hussein Khan Langa

Sardar Khan Langa – Aslam Khan Langa

Latif Khan Langa – Amu Khan Langa

Ramjan Khan Manganiar – Mustak Khan Manganiar

Chanan Khan Manganiar – Jakir Khan Manganiar

Hakam Khan Manganiar – Manjoor Khan Manganiar

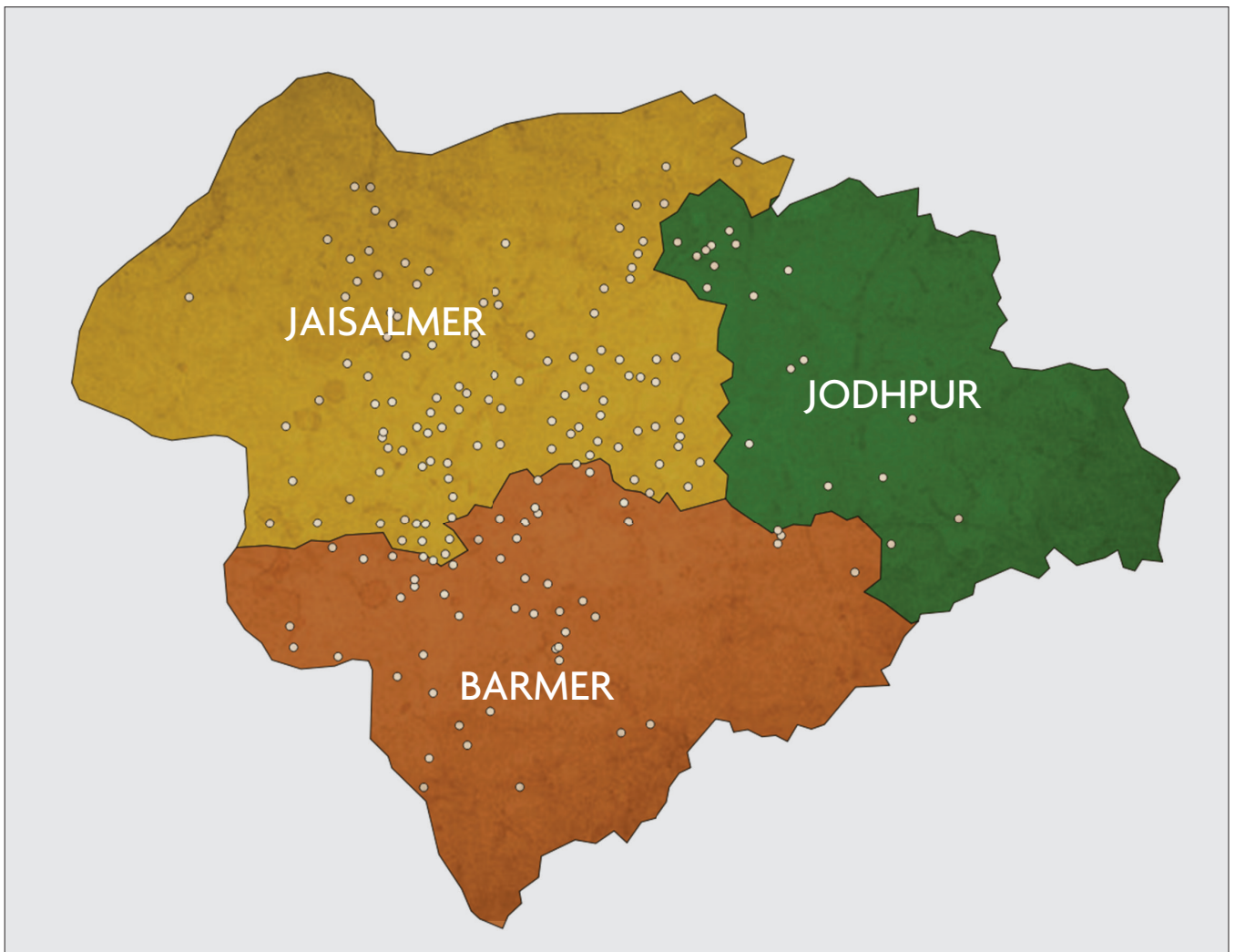


Javru Khan being recorded by Project Assistant Manjoor Khan at Ramgarh, Jaisalmer

The effect on the younger generation which could read was that the young people began to memorize songs from the books. They still learned the art from elders and could sing songs picked up from oral tradition, but they were moving away from that tradition by memorizing some of their repertory from song books. The memorization from a fixed text influenced their other songs as well, because they now felt they should memorize even the oral version.

Albert B. Lord, *The Singer of Tales*, Harvard University Press, 1960, p. 137.

Chapter 3

*Bards and their Ballads:
a survey*

Map showing all the villages in the districts of Barmer, Jaisalmer and Jodhpur which were part of the project survey

A survey was planned in the three districts of Western Rajasthan – Jaisalmer Barmer and Jodhpur, which comprises the traditional area of Marwar, the heartland of the Manganiar and Langa communities. The survey on the whole was to assess how endangered the *gatha katha varta* tradition is, and to understand the views of the practitioners and use these as a means to revitalize the tradition.

As mentioned earlier, the survey was carried out through a roster of 3 Project Assistants at a time. A total of 8 Project Assistants worked on the survey.

THE SURVEY HAD MULTIPLE OBJECTIVES

- To identify musicians who have a repertoire of *gathas* and *kathas*, and to also understand from them what they felt about it.
- To record and interview the musicians, thus creating a body of recorded ballads.
- Project Assistants who were young musicians, as well as their friends and colleagues, would learn more about this tradition, meeting the older generation as well as younger generation who performed the ballad, thus creating a greater awareness among the younger generation.
- As the Project Assistants travelled through a large number of villages, and the Project Director and Project Coordinator also met and recorded musicians identified by the Project Assistants, a greater awareness of the project as well of the *gatha katha* would be created.
- The survey would bring to light musicians in the many villages who have not performed in public and as a result are not known. The Project Assistants were also to identify musicians who could be called upon to teach as mentors.
- The survey would provide an organic way for the AIIS-ARCE and Rupayan Sansthan to widen the circle of performers that they have known through previous documentation projects.
- The process of documentation raises the level of awareness and interest in the community and their traditional patrons, which are the actual context in which musical traditions survive, evolve and grow.





Documentation and recording by
Project Assistants



THE SURVEY ON THE GROUND

The survey of around 200 villages and over 500 musicians yielded many insights.

- There are 22 Langa villages, and over 400 hundred Manganiar villages.
- All the Langa villages were included in the survey and most of the Manganiar villages in Jaisalmer and Barmer districts.
- There are two subgroups among the Langas – the Sarangiya Langas and the Surnaiya Langas. The *gatha katha* tradition is more the domain of the Sarangiya Langas.
- There is overlapping repertoires between the two communities but the text and melody can vary.
- There are other genres that get linked to the *gatha* and *katha* which were also recorded as they were seen as relevant by the musicians. There are *geet* (songs) often linked to the ballad or *gatha*; *bhavan* (panegyric songs), linked to the stories of the *gathas* which could be termed as heroic ballads; *shubhraj* (genealogies of the clan of heroes of the ballads) or *bhajans* (devotional songs) linked to ballads which feature deities.
- The extent of patronage or support for the performance of *gathas* and *kathas* on the ground is very varied, ranging from many musicians saying that they hardly sang them any more to musicians who said that they were asked to perform these regularly by their patrons.
- Though most musicians who had this repertoire were senior, there are some young musicians who have the repertoire and have been learning from their fathers.
- The tradition is endangered, as only a small percentage of musicians know these ballads and many do not know the whole text.
- The same story can be a *katha* (recited) and a *gatha* (sung).

THE SURVEY ON THE GROUND

- *Kathas* and *gathas* with similar names sometimes have different stories within the main storyline. It depends on the performer, who tries to add more depth and complexity to the story by adding other complementary stories within the main story. Most of these complementary stories are also various *kathas* and *gathas* found in our collection.
- A *gatha* or *katha* performed by two different musicians can vary in their storyline and even renditions, as each of them adds their own style and sensibilities.
- The performer often calls out the names of their main deities, important kings and personalities while narrating the story. This is a way of dedicating a performance.



Recording session: Manjoor Khan,
Hakam Khan and Kutla Khan at
Sanawara, Jaisalmer





Manjoor Khan



Kutla Khan



Khethe Khan

Working on the Project: Recording and Documentation *Voice of the community*

Project Assistants (translated)

Manjoor Khan Manganiar, Sanawara, Jaisalmer

Through the *gatha katha* project, I travelled in the districts of Jaisalmer, Barmer and Jodhpur, and recorded *kathas* and *gathas* in villages. There were stories which were based on various relationships – brother and sister, husband and wife, brother-in-law and sister-in-law (*devar–babhi*), mother-in-law and daughter-in-law, sisters-in-law, father and son, uncle and nephew, and even about animals. They are very long stories.

Some of the important ones are Heer Ranjha, Saychi, Ugda Bhanej, Hariya Hul, Laila Majnu, Sassi Punnuhu, Moomal Mahendra.

I carried out a survey and visited about 200 villages, and learned to make audio and video recordings, and write notes. Though I knew some *gathas* as I heard my father Hakam Khan singing I became very interested in finding more *gathas* and *kathas* and more musicians who know them. I tried my best and have visited all the villages in Jaisalmer where there are musicians who can sing these.

Khethe Khan Manganiar, Hamera, Jaisalmer

We are known today for performing in programs, but our major responsibility is towards our *jajmans* (patrons) for whom we recite the *shubhraj* (genealogies) and sing and recite *gathas* and *kathas*. It is this that gives us our identity; it is what we are known for as Manganiars. It is necessary for us to demonstrate our memory of these to our patrons. When the patrons have *revans* and *kucheris* (social gatherings on various occasions), we are required to sing this kind of repertoire, not just the general songs we sing in programs.

Apart from the patrons, even when others want to record us we feel that we are known for more than just the songs that we perform on the stage. This project has made us aware of the importance of this part of our heritage. It has given us new work (repertoire) that we feel that we can perform.

Knowing that the recordings we have made are in an archive and will be there permanently makes me very happy about my role in this work. I used to record earlier, but it was just casual – I would record whatever seemed to be interesting or important to me. But now, through the workshop and working

on this project, we learned how to document things properly, understood the system of doing this in an organized way. To understand the meaning, the significance, of when and why things are sung is as important as the recording. I have understood this.

The project also gave an opportunity for the young people in our community to learn from the elders in the traditional manner. However, as these young people are literate, they have all been writing down the *gathas* and *kathas*, which is happening perhaps for the first time now.

I was recently contacted by a lady from Jaipur who asked me to come to an event, not to perform but to talk about my work in the Katha Gatha project.

Aslam Khan Langa, Barnawa, Barmer

I am Aslam Khan Langa from Barnawa Charnan. First I would like to thank Shubha Chaudhuri and Kuldeep Kothari for giving us the opportunity to work on the *gatha katha* project. I enjoyed this work a lot as I learned new things and had new experiences. We learned to make audio and video recordings and how to write notes. After that we travelled to many villages and were able to talk to and record many talented old musicians. This increased our knowledge. I used to listen to the recordings when we came back and write down what was recorded, which improved my ability to write.

When I joined the project, I had no work. It was the first good job, and having regular work through this project, helped my family financially. We were able to continue working through the lockdown as well, which was a great help. So in all these ways I really appreciated working on this project.

Harun Khan Langa, Barnawa, Barmer

I am Harun Khan Langa from Barnawa, Barmer in Rajasthan. I had finished my graduation and was looking for work when I met Komal Kothari's son Kuldeep Kothari. He told me about the *gatha katha* project and we met Shubha Chaudhuri. After that, under her care and supervision, we had a training workshop at Arna Jharna. I am very grateful to Kuldeep Kothari and Shubha Chaudhuri for giving us this opportunity, for we did not have a job before this. This helped us financially and improved our financial status. When the COVID pandemic happened, we did not have to ask anybody for help.

When the project started we did not know much about it, but as it went on, we started understanding more and more. This was a new experience for us and we started enjoying it very much (it gave us a lot of happiness). Carrying out field work was a new experience and gave us the opportunity to meet many wise and talented people.



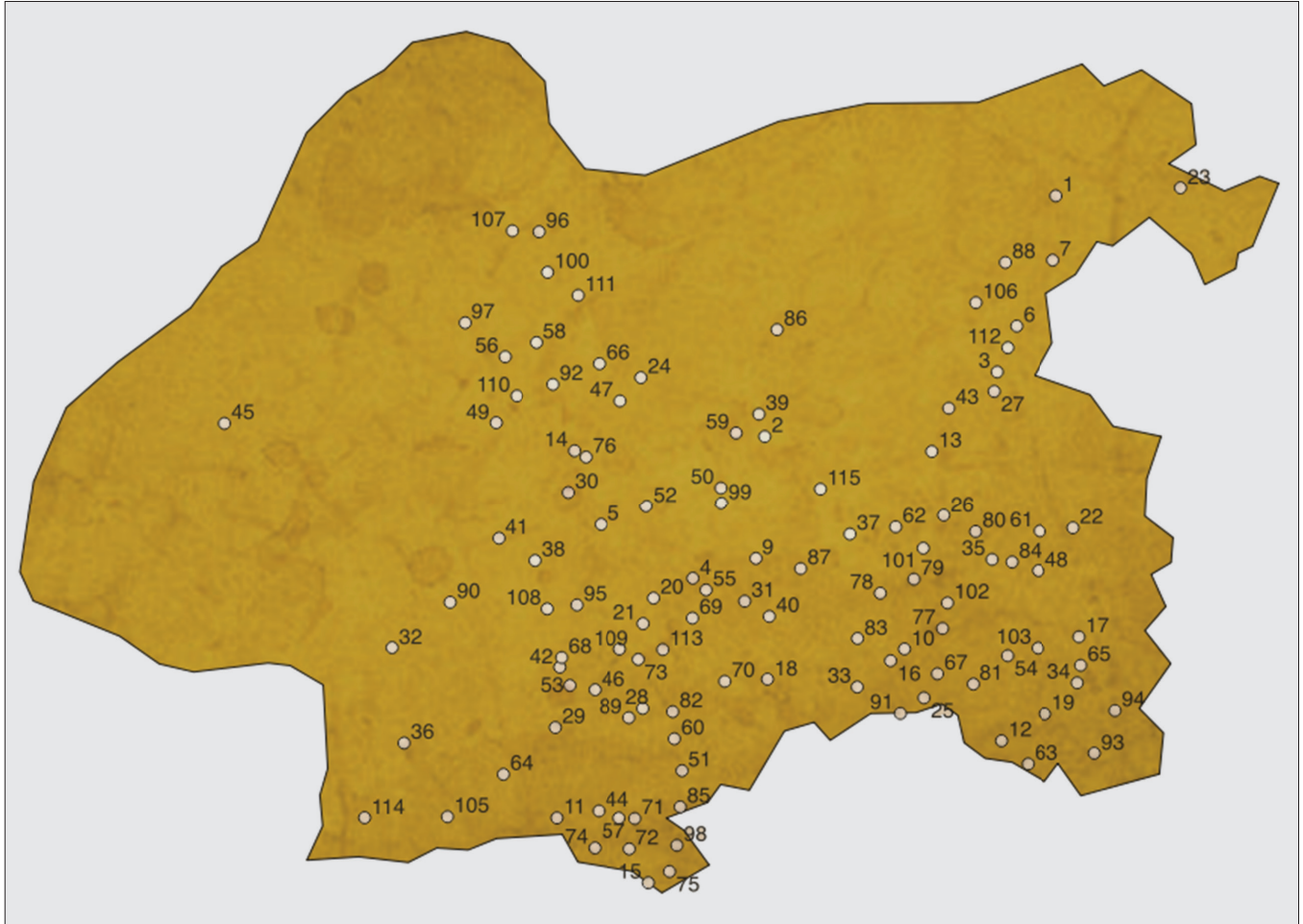
Aslam Khan Langa



Harun Khan Langa

Project Villages

JAISALMER



1	Aava	17	Bhadli	33	Chelak
2	Ainta	18	Bhaisra	34	Chhatangar
3	Ainta	19	Bhaniyana	35	Chhatrel
4	Ajasar	20	Bhelani	36	Chhor
5	Akal	21	Bhelani	37	Dabri
6	Amar Sagar	22	Bhikhorai	38	Dangri
7	Askandra	23	Bhoo	39	Dantal
8	Away	24	Bhopa	40	Dantal
9	Baarna	25	Biliya	41	Dav
10	Bachiya	26	Bodana	42	Dawara
11	Badoda Gaon	27	Boha	43	Dedha
12	Baitina	28	Boha	44	Deuga
13	Baiya	29	Bonada	45	Devikot
14	Bandheva	30	Chanani	46	Dhani Kanoi/Kanoi
15	Bhadariya	31	Chandhan	47	Dhoba
16	Bhadasar	32	Chandsar	48	Eta



49	Gaj Singh ka Gaanv	75	Khelana	101	Ola
50	Gajuon ki basti	76	Khelana	102	Parewar
51	Geraja	77	Khuri	103	Phalsood
52	Gogade	78	Kinta	104	Phoolasar
53	Gudi	79	Koda	105	Pithala
54	Habur	80	Kohda	106	Raimala
55	Hameera	81	Kohra	107	Ramgarh
56	Harbha	82	Korwa	108	Randha
57	Jaisalmer	83	Kunda	109	Randha
58	Janra	84	Lakha	110	Ridava
59	Jhalora	85	Lanela	111	Sadhna
60	Jhinkali	86	Loona	112	Sanawara
61	Jodha	87	Madasar	113	Sankra
62	Joga	88	Madhopura	114	Sardar Singh ki dhani
63	Jogidas ka Gaon	89	Mahesha-ki-Dhani	115	Sardarpura
64	Kabir Basti	90	Masuriya	116	Satto
65	Kanod	91	Megha	117	Satyaya
66	Kanoi	92	Mehrajot	118	Seuwa
67	Kapuriya	93	Modardi	119	Sipala
68	Kapuriya	94	Modha	120	Soda
69	Kelawa	95	Mohangarh	121	Sonoo
70	Keraliya	96	Moolana	122	Tejpala
71	Kesula	97	Mungeria	123	Tota
72	Khariya	98	Nachna	124	Ugawa
73	Kheenvsar	99	Nagraja	125	Unda
74	Kheeya	100	Nimba		

BARMER



1	Arang	18	Dhok	35	Phogera
2	Baglesar	19	Harsani	36	Phulasar
3	Bandra	20	Harwa	37	Pusar
4	Barmer	21	Jaisindhar	38	Ramsar
5	Barnawa charnan	22	Jane ki Beri	39	Rateu
6	Barnawa Jageer	23	Jansingh ki Beri	40	Redana
7	Beesoo	24	Jhanphli	41	Rohidala
8	Besala	25	Kavas	42	Sanau
9	Bhadkha	26	Kawas	43	Sarupe ka tala
10	Bhadres	27	Khubadiya	44	Sheo
11	Bhuniya	28	Konara	45	Talon-ki-Dhani
12	Bijasar	29	Kotra	46	Tamlor
13	Bisoo Kalan	30	Lakhe ki Dhani	47	Thumbali
14	Chadar	31	Lakhetali	48	Undoo
15	Chetrodi	32	Mahabar	49	Unrod
16	Chhotoo	33	Mahaveer Nagar		
17	Dharvi	34	Myajlar		

JODHPUR



- 1 Jodhpurcity
- 2 Baru
- 3 Bengti
- 4 Chanchalva
- 5 Chhayan
- 6 Dedasari

- 7 Dholiya
- 8 Hindol-Gol
- 9 Hingola
- 10 Khetasar
- 11 Khetusar
- 12 Kushlava

- 13 Lauwa
- 14 Nure ki bhurj
- 15 Raneri
- 16 Somesar
- 17 Tekra
- 18 Tepu

Challenges of the Project: COVID and its aftermath

The COVID pandemic which came at the very start of the project was the single biggest factor that affected this project – forcing us to change methodologies, plans and some basic aspects of the project. At the same time, it challenged us to think of new solutions.

The lockdown came a few days after the training workshop at Arna Jharna in Jodhpur. As with everybody else, it caught us unprepared and in the beginning we had no option but to delay the field work and the hiring of the Project Assistants.

Grant revision and changing timelines

The constant changes and uncertainties of the pandemic resulted in more than one revision of the grant.

However, the first revision was the most important as we requested funds for additions to the budget – for private transport and health insurance for the Project Assistants – so that they could begin work. The understanding and generosity of the US Embassy in agreeing to these additions changed the perception of this project among the communities and gave us the confidence to carry on the project. We were able to provide health insurance to 5 Project Assistants for a year.

One aspect that had a great impact was the funds provided for private transport. It eased the travel to remote areas, and some of the Project Assistants were able to cover long distances. We were also able to revisit musicians after an initial review when it was felt that more recordings would be fruitful. The project has covered over 200 villages, which would not have been possible without this facility. The earnings of the local transporters in the villages was also seen as a benefit of the project,

Changing systems and methodology

As travel restrictions eased, the situation was constantly changing between districts in Rajasthan and travelling from Delhi would not be possible for very much longer. We had planned that the project would be community-led, but the pandemic forced change in a way that we could not have foreseen.

It was decided that the Project Assistants would come to Rupayan Sansthan once a month, bringing with them the recordings and notes they had made to deposit them. These were copied and scanned at Rupayan Sansthan and sent on to AIIS-ARCE for storage and archiving. We had Zoom meetings on these days with the Project Coordinator Kuldeep Kothari, the Project

Director Shubha Chaudhuri and the Project Assistants. These Zoom meetings were useful in refreshing the training, discussing issues faced by the Project Assistants in the field, and increasing communication which would otherwise have been hampered due to lack of travel.

We also created a WhatsApp group so that the Project Assistants could be in touch with one another and with us. We could also use it to monitor the field work as the Project Assistants would check in from each location, uploading images and snippets of recordings. (These also became very useful to populate the Facebook page of the Project.)

As they heard about each other's Zoom meetings, the suggestion came from the Project Assistants that they would like to join the Zoom meetings from their homes in the village when the others were at Rupayan Sansthan.

However this system had to be constantly changed and tweaked as the pandemic situation was constantly changing and unpredictable.

The Second Wave

This wave of the pandemic was much more ferocious than the first and its penetration to the rural areas deadly, with medical access being distant and unavailable. We had thus to stop all field work. As we did not want to stop the salaries of the Project Assistants, we asked them to record interviews and performances within their villages, and transcribe the recordings that they had with them.

Manjoor Khan showed great enterprise at this time. As there were seven deaths in Sanawara village where he belongs, singing and playing of musical instruments was not allowed. He therefore decided to record the texts of all the ballads – *gathas* and *kathas*, in a spoken form. He was able to consult a wide range of musicians, often supplementing incomplete verses and flagging memories. This has resulted in the collection of full texts of a number of ballads.

During this phase we lost Kalla Khan Manganiar, who was one of our senior musicians and mentors of the project. A total of 32 musicians of the Manganiar community from among those we had recorded were lost to COVID during the project.





Project Director Dr Shubha Chaudhuri with a group of Manganiar musicians at Sheo

Group photo of musicians with Gloria Berben and Mandeep Kaur of the US Embassy, Purnima Mehta, Shubha Chaudhuri and staff of the American Institute of Indian Studies, and Kuldeep Kothari of Rupayan Sansthan

Changes made due to the pandemic

- Travel of Project Director was reduced and postponed to the third quarter of the project.
- Site visits of US Embassy were reduced and postponed to the third quarter.
- Site visit of Anthony Seeger, Chair AIIS Committee, was cancelled.
- Concert in 4 metro cities was cancelled.

Additions enabled

- Facebook Live programs from villages.
- Project monograph – including reports and materials on the genre and communities.
- Grant extensions to enable completion of work.
- Participation in the 20th anniversary of the AFCP program in India.



FIELD TRIPS AND SITE VISITS

Project Director Shubha Chaudhuri and Project Coordinator Kuldeep Kothari of Rupayan Sansthan carried out a few field visits, though they did not take place in the first year.

This was intended to provide support to the Project Assistants, meeting and recording musicians recommended by them, in villages in all the three districts. Each field visit focused on discussing the project with a number of musicians, setting up the mentor–mentee or *guru–shishya* program, Facebook Live programs, and the in-person concert that was held in March at the Arna Jharna Museum in Jodhpur.

GRANT SITE VISIT

The three-day grant site visit in November 2021 by Carly Van Orman and Mandeep Kaur, accompanied by Project Director Shubha Chaudhuri, was intended to provide a glimpse into the project and its current status by the US Embassy staff meeting a sample of all the constituencies or stakeholders of the project.

The visit included:

- Three districts that constitute the project area – Jaisalmer, Barmer and Jodhpur
- Meeting musicians of both communities – the Langas and Manganiars
- Meeting with four Project Assistants
- Meeting 3 mentors and 3 mentees
- Meeting senior musicians of the Langa and Manganiar communities
- Meeting with the Project Coordinator and visit to the Project office at Rupayan Sansthan
- Witnessing performances by Manganiar and Langa musicians as well as a children's group which demonstrated the transmission to the next generation.
- Visit to Arna Jharna Desert Museum as a site for the public performance in March.



Shubha Chaudhuri with Mathar Khan and Kuldeep Kothari



Carly Van Orman, Mandeep Kaur and Shubha Chaudhuri with musicians and their families

List of Performers Recorded for the Project

NAME OF THE PERFORMER	VILLAGE	TEHSIL	DISTRICT
Abrar Khan Langa	Phoolasar	Pokaran	Jaisalmer
Achar Khan Manganiar	Kheeya	Jaisalmer	Jaisalmer
Ahmad Khan s/o Mishri Khan Manganiar	Madhopura	Pokaran	Jaisalmer
Ahmad Khan s/o Sakar Khan Manganiar	Baiya	Sam	Jaisalmer
Akbar Khan	Somesar	Shergarh	Jodhpur
Arthe Khan Manganiar	Bhaisra	Pokaran	Jaisalmer
Akhe Khan s/o Ramzan Khan Manganiar	Dharvi	Sheo	Barmer
Aladin Khan Langa s/o Mange Khan Langa	Hindal gol	Bap	Jodhpur
Aladin Khan s/o Luna Khan Manganiar	Harwa	Sheo	Barmer
Alam Khan s/o Langodar Khan Manganiar	Sanawara	Barmer	Barmer
Alap Khan Manganiar	Sanawara	Barmer	Barmer
Ale Khan s/o Dine Khan Manganiar	Devikot	Fatehgarh	Jaisalmer
Alfu Khan Manganiar	Baiya	Fatehgarh	Jaisalmer
Ali Khan s/o Dine Khan Manganiar	Devikot	Fatehgarh	Jaisalmer
Amre Khan s/o Bhikhe Khan Langa	Undoo	Sheo	Barmer
Anwar Khan s/o Rayedhan Khan Manganiar	Jodha	Jaisalmer	Jaisalmer
Arab Khan s/o Satar Khan Manganiar	Tamlor	Sheo	Barmer
Arfan Khan s/o Hedar Khan Langa	Barnawa	Pachpadra	Barmer
Asin Khan s/o Muse Khan Langa	Barnawa	Pachpadra	Barmer
Askar Khan s/o Ibrahim Khan Langa	Barnawa Jageer	Pachpadra	Barmer
Askar Khan s/o Kadar Khan Langa	Barnawa Jageer	Pachpadra	Barmer
Atam Khan	Kanoi	Jaisalmer	Jaisalmer
Atam Khan s/o Sumar Khan Manganiar	Tejpala	Sam	Jaisalmer
Atu Khan s/o Haji Khan Manganiar	Baiya	Sam	Jaisalmer
Babu Khan s/o Dine Khan Langa	Kushlava	Phalodi	Jodhpur
Babu Khan s/o Hakam Khan Manganiar	Bachiya	Sheo	Barmer
Babu Khan s/o Huthi Khan Manganiar	Bachiya	Sheo	Barmer
Babu Khan s/o Ramze Khan Manganiar	Barmer	Barmer	Barmer
Babu Khan s/o Rane Khan Manganiar	Khetusar	Phalodi	Jodhpur
Babu singh Manganiar	Betina	Pokaran	Rajasthan
Bachhu Khan	Mahesha ki Dhani	Pokaran	Jaisalmer
Badal Khan s/o Haji Khan Manganiar	Balesar	Balesar	Jodhpur
Badhe Khan s/o Kubru Khan Manganiar	Harwa	Sheo	Barmer
Badu Khan Manganiar s/o Luna Khan	Thumbli	Baltora	Barmer

NAME OF THE PERFORMER	VILLAGE	TEHSIL	DISTRICT
Bakshe Khan s/o Sakar Khan Manganiar	Sanawara	Pokaran	Jaisalmer
Bapu Khan s/o Jusab Khan Manganiar	Jhalora	Pokaran	Jaisalmer
Bariyam Khan s/o Pathan Khan Manganiar	Dantal	Pokaran	Jaisalmer
Barkat Khan s/o Fateh Khan Manganiar	Sonoo	Jaisalmer	Jaisalmer
Barkat Khan s/o Husen Khan Manganiar	Biliya	Pokaran	Jaisalmer
Barkat Khan s/o Mohle Khan Manganiar	Dholiya	Phalodi	Jodhpur
Bhagan Khan s/o Ibrahim Khan Manganiar	Sanawara	Pokaran	Jaisalmer
Bhaura Khan s/o Bandhu Khan Manganiar	Bandra	Barmer	Barmer
Bhikhe Khan s/o Hanif Khan Langa	Hindal-gol	Bap	Jodhpur
Bhojram Meghwal	Sarupe ka tala	Chohtan	Barmer
Bhungar Khan s/o Kishan Khan Manganiar	Dawara	Fatehgarh	Jaisalmer
Bhungar Khan s/o Ramzan Khan Langa	Dhola	Sumerpur	Pali
Bhura Khan Manganiar	Konra	Chohtan	Barmer
Bhuta Khan s/o Sawai Khan Manganiar	Chetrodi	Sheo	Barmer
Buta Khan s/o Jime Khan Manganiar	Kadha	Jaisalmer	Jaisalmer
Champe Khan Manganiar	Sanawara	Pokaran	Jaisalmer
Chanan Khan s/o Aku Khan Langa	Baiya	Fatehgarh	Jaisalmer
Chanan Khan s/o Uka Khan Manganiar	Kohda	Jaisalmer	Jaisalmer
Chhuge Khan s/o Mishri Khan Manganiar	Madhopura	Pokaran	Jaisalmer
Chuge Khan s/o Pampe Khan Manganiar	Hamira	Jaisalmer	Jaisalmer
Dalbar Khan s/o Talab Khan Manganiar	Barmer	Barmer	Barmer
Dane Khan s/o Jabru Khan Manganiar	Tekra	Phalodi	Jodhpur



Lale Khan



Kadar Khan Langa



Hakim Khan



Mathar Khan

NAME OF THE PERFORMER	VILLAGE	TEHSIL	DISTRICT
Dape Khan s/o Pathan Khan Manganiar	Sanawara	Pokaran	Jaisalmer
Damu Khan Manganiar	Boha	Jaisalmer	Jaisalmer
Daru Khan Manganiar	Ola	Sankra	Jaisalmer
Deu Khan Manganiar	Mehrajot	Fatehgarh	Jaisalmer
Deo Khan s/o Sawai Khan Manganiar	Keraliya	Sankra	Jaisalmer
Deve Khan s/o Sultan Khan Manganiar	Sanau	Barmer	Barmer
Dhane Khan s/o Alarakha Khan Langa	Bhurj	Bap	Jodhpur
Dhure Khan s/o Jamil Khan Langa	Barnwa	Baltora	Barmer
Dilbar Khan s/o Kabru Khan Manganiar	New Kawas	Baytoo	Barmer
Dilip Khan Manganiar	Hameera	Jaisalmer	Jaisalmer
Dina Sakur Khan s/o Karim Khan Manganiar	Chandhan	Jaisalmer	Jaisalmer
Dine Khan s/o Husen Khan Manganiar	Sardarpura	Rajgarh	Jodhpur
Domu Khan s/o Atam Khan Manganiar	Sardarpura	Rajgarh	Jodhpur
Ehsan Khan Manganiar	Baiya	Fatehgarh	Jaisalmer
Fade Khan s/o Pathan Khan Manganiar	Sardarpura	Rajgarh	Jodhpur
Fakire Khan s/o Khurid Khan Manganiar	Parewar	Jaisalmer	Jaisalmer
Fakire Khan s/o Ridmal Khan Manganiar	Parewar	Jaisalmer	Jaisalmer
Faruq Khan Langa	Barnawa	Pachpadra	Barmer
Firoz Khan s/o Jassu Khan Manganiar	Bhadres	Barmer	Barmer
Gafoor Khan s/o Amin Khan Manganiar	Dhok	Chohtan	Barmer
Gafoor Khan s/o Rane Khan Manganiar	Khetasar	Osian	Jodhpur

NAME OF THE PERFORMER	VILLAGE	TEHSIL	DISTRICT
Gaga Khan s/o Sakar Khan Manganiar	Jaisindhar	Sheo	Barmer
Gagan Khan s/o Ibrahim Khan Manganiar	Sanawara	Pokaran	Jaisalmer
Gaganji Manganiar	Kadha	Jaisalmer	Jaisalmer
Gaman Khan Manganiar	Sanawara	Pokaran	Jaisalmer
Ganga Khan s/o Sakar Khan Manganiar	Jaisindhar	Sheo	Barmer
Gaphur Khan s/o Ami Khan Manganiar	Dhok	Chohtan	Barmer
Gute Khan Manganiar	Dav	Jaisalmer	Jaisalmer
Ghote Khan Manganiar	Badoda Gaon	Jaisalmer	Jaisalmer
Gatte Khan s/o Ibrahim Khan Manganiar	Kanoi	Jaisalmer	Jaisalmer
Ghene Khan s/o Aladin Khan Langa	Bhurj	Bap	Jodhpur
Ghewar Khan s/o Chanan Khan Manganiar	Ola	Sankra	Jaisalmer
Ghure Khan s/o Jamin Khan Langa	Barnawa Charnan	Pachpadra	Barmer
Ghuri & Piroz Khan	Sanawara	Pokaran	Jaisalmer
Gope Khan s/o Dalu Khan Manganiar	Ainta	Jaisalmer	Jaisalmer
Gulam Khan s/o Adrim Khan Manganiar	Akal	Jaisalmer	Jaisalmer
Gulam Khan s/o Pathan Khan Manganiar	Deunga	Jaisalmer	Jaisalmer
Habib Khan Langa	Barnawa	Pachpadra	Barmer
Hakam Khan Manganiar	Sanawara	Pokaran	Jaisalmer
Hakam Khan s/o Zume Khan Manganiar	Kesoola Ka Pana	Pokaran	Jaisalmer
Hamire Khan Manganiar	Banada	Pokaran	Jaisalmer
Hammu Khan s/o Ajim Khan Manganiar	Kelawa	Pokaran	Jaisalmer
Hanif Khan s/o Aku Khan Manganiar	Bhaniyana	Pokaran	Jaisalmer
Hanif Khan s/o Ismat Khan Manganiar	Sanawara	Pokaran	Jaisalmer
Hasam Khan s/o Babu Khan	Chanchalva	Shergarh	Jodhpur
Hasanji Jaisalmeri Manganiar	Sanawara	Pokaran	Jaisalmer
Hawa Khan Manganiar	Khelana	Sankra	Jaisalmer
Hayat Khan Manganiar	Konra	Chohtan	Barmer
Hedar Khan s/o Pathan Khan	Dholiya	Phalodi	Jodhpur
Hire Khan Manganiar	Dantal	Pokaran	Jaisalmer
Husein Khan Manganiar	Dantal	Pokaran	Jaisalmer
Idu Khan s/o Aku Khan Langa	Barnawa	Pachpadra	Barmer
Imam Khan s/o Ramzu Khan Manganiar	Korwa	Fatehgarh	Jaisalmer
Iqbal Khan Manganiar	Raimala	Sam	Jaisalmer
Ishak Khan s/o Mangle Khan Manganiar	Parewar	Jaisalmer	Jaisalmer
Ishak Khan s/o Chande Khan Manganiar	Sanawara	Pokaran	Jaisalmer

NAME OF THE PERFORMER	VILLAGE	TEHSIL	DISTRICT
Ishak Khan Manganiar	Soda	Fatehgarh	Jaisalmer
Jabru Khan s/o Sagte Khan Manganiar	Ramgarh	Jaisalmer	Jaisalmer
Jaini bano s/o Jamin Khan Langa	Barnawa Charnan	Pachpadra	Barmer
Jakab Khan	Motha	Fatehgarh	Jaisalmer
Jalal Khan s/o Barkat Khan Manganiar	Lauwa	Pokaran	Jaisalmer
Jalal Khan s/o Juthe Khan Manganiar	Chandhan	Jaisalmer	Jaisalmer
Jamal Khan Manganiar	Soda	Fatehgarh	Jaisalmer
Janu Khan s/o Bhikhe Khan Langa	Chanchalva	Shergarh	Jodhpur
Janu Khan s/o Ali Khan Manganiar	Baru	Bap	Jodhpur
Jete Khan s/o Fazle Khan Manganiar	Sankra	Pokaran	Jaisalmer
Jine Khan Manganiar	Chanchalva	Shergarh	Jodhpur
Jivne Khan s/o Kadre Khan Manganiar	Gudi	Pokaran	Jaisalmer
Jore Khan s/o Lune Khan Manganiar	Ugawa	Sam	Jaisalmer
Jume Khan s/o Khebre Khan	Bhelani	Fatehgarh	Jaisalmer
Juseb Khan s/o Khaju Khan Manganiar	Sanawara	Pokaran	Jaisalmer
Kabul Khan s/o Satar Khan Manganiar	Jaisindhar	Sheo	Barmer
Kane Khan Manganiar	Khuri	Sam	Jaisalmer
Karim Khan s/o Bhikhe Khan Manganiar	Dabri	Jaisalmer	Jaisalmer
Karmali Khan s/o Roze Khan Manganiar	Gajuon ki basti	Sam	Jaisalmer
Kasam Khan s/o Channan Khan	Ola	Sankra	Jaisalmer
Kaviraj Badau Khan Manganiar	Khuri	Sam	Jaisalmer
Khanma Ram Manganiar	Sanawara	Pokaran	Jaisalmer
Kheta Khan Manganiar	Megha	Fatehgarh	Jaisalmer
Khete Khan s/o Kale Khan Manganiar	Lanela	Jaisalmer	Jaisalmer
Kole Khan s/o Achar Khan Manganiar	Jhinkali	Sheo	Barmer
Kode Khan s/o Chuge Khan Manganiar	Madhupura	Pokaran	Jaisalmer
Kubru Khan s/o Jusbe Khan Manganiar	Kavas	Baytoo	Barmer
Kuchat Khan s/o Uke Khan	Ola	Sankra	Jaisalmer
Kuchat Khan s/o Gopa Khan Manganiar	Ola	Sankra	Jaisalmer
Kutle Khan	Dhoba	Jaisalmer	Jaisalmer
Kutle Khan s/o Mugre Khan Manganiar	Ola	Sankra	Jaisalmer
Lakhe Khan Manganiar	Raneri	Bap	Jodhpur
Lale Khan s/o Nabhe Khan Langa	Phoolasar	Pokaran	Jaisalmer
Latif Khan s/o Allarakh Khan Langa	Someswar	Shergarh	Jodhpur
Latif Khan s/o Ishak Khan Manganiar	Jaisindhar	Sheo	Barmer

NAME OF THE PERFORMER	VILLAGE	TEHSIL	DISTRICT
Latif Khan s/o Allarakh Khan Langa	Someswar	Shergarh	Jodhpur
Latif Khan s/o Gaphur Khan Manganiar	Hameera	Jaisalmer	Jaisalmer
Latif Khan s/o Sakar Khan Manganiar	Kanod	Jaisalmer	Jaisalmer
Latu Khan s/o Abbu Khan Langa	Barnwa	Baltora	Barmer
Luna Khan Manganiar	Sadhna	Jaisalmer	Jaisalmer
Maggu Khan s/o Kure Khan Manganiar	Besala	Barmer	Barmer
Maghe Khan Manganiar	Sanawara	Pokaran	Jaisalmer
Mahendra Khan s/o Sajjan Khan Manganiar	Sadhna	Jaisalmer	Jaisalmer
Male Khan Langa	Badhewa	Pokaran	Jaisalmer
Maman Khan Manganiar	Sanawara	Pokaran	Jaisalmer
Mange Khan s/o Sultan Khan Manganiar	Sanawara	Pokaran	Jaisalmer
Mangu Khan s/o Akku Khan Manganiar	Kubadiya	Sheo	Barmer
Mangu Khan s/o Bhikhe Khan Langa	Besala	Barmer	Barmer
Manjoor Khan s/o Hakam Khan Manganiar	Sanawara	Pokaran	Jaisalmer
Manjoor Khan s/o Sale Khan Manganiar	Ola	Sankra	Jaisalmer
Manne Khan Manganiar s/o Jujha Khan	Bhadkha	Barmer	Barmer
Manohar Khan s/o Barkat Khan Manganiar	Akal	Jaisalmer	Jaisalmer
Manohar Khan s/o Pathan Khan Manganiar	Bhaisra	Pokaran	Jaisalmer
Masud Khan s/o Barkat Khan Manganiar	Sanawara	Pokaran	Jaisalmer
Mathar Khan s/o Bhikhe Khan Langa	Undoo	Sheo	Barmer
Meghdan s/o Prabhudan Charan	Bijasar	Chohtan	Barmer
Mishre Khan s/o Badu Khan Manganiar	Myajlar	Jaisalmer	Jaisalmer



Askar Khan Langa



Sardar Khan Langa



Shafi Khan Langa

NAME OF THE PERFORMER	VILLAGE	TEHSIL	DISTRICT
Mohammad Khan s/o Rahman Khan Langa	Barnawa Charnan	Pachpadra	Barmer
Mohammad Khan s/o Sachhu Khan Manganiar	Beesoo	Sheo	Barmer
Multan Khan Manganiar	Beesoo	Sheo	Barmer
Multan Khan s/o Hedar Khan	Kunda	Jaisalmer	Jaisalmer
Murid Khan s/o Fakir Khan Langa	Barnawa Charnan	Pachpadra	Barmer
Murid Khan s/o Bhikhe Khan Manganiar	Parewar	Jaisalmer	Jaisalmer
Mustak Khan s/o Sawai Khan Manganiar	Redana	Sheo	Barmer
Nasir Khan s/o Bhungar Khan Manganiar	Jaisindhar	Sheo	Barmer
Nayal Khan Langa	Barnawa	Pachpadra	Barmer
Neku Khan s/o Sindhe Khan Langa	Barnawa Charnan	Pachpadra	Barmer
Nihal Khan s/o Dawat Khan Langa	Barnawa Charnan	Pachpadra	Barmer
Nihal Khan s/o Basaya Khan Manganiar	Harwa	Sheo	Barmer
Najre Khan Manganiar	Soda	Fatehgarh	Jaisalmer
Nizam Khan s/o Hasam Khan Manganiar	Devikot	Fatehgarh	Jaisalmer
Usman Khan s/o Murid Khan Langa	Lakhe ki Dhani	Pachpadra	Barmer
Pampe Khan s/o Isman Khan Manganiar	Sanawara	Pokaran	Jaisalmer
Pape Khan s/o Ghamke Khan Manganiar	Kohda	Jaisalmer	Jaisalmer
Pappu Khan Manganiar	Parewar	Jaisalmer	Jaisalmer
Pathan Khan s/o Mana Khan Manganiar	Sanau	Chohtan	Barmer
Pempe Khan s/o Pathan Khan Manganiar	Sanawara	Pokaran	Jaisalmer
Pepe Khan s/o Chud Khan Manganiar	Dabri	Jaisalmer	Jaisalmer



Laldin Khan Langa



Sakar Khan Manganiar



Shayar Khan Langa

NAME OF THE PERFORMER	VILLAGE	TEHSIL	DISTRICT
Phote Khan s/o Roze Khan Manganiar	Dav	Jaisalmer	Jaisalmer
Phuse Khan Manganiar	Parewar	Jaisalmer	Jaisalmer
Phade Khan Manganiar	Ainta	Jaisalmer	Jaisalmer
Piche Khan s/o Lune Khan Manganiar	Dav	Jaisalmer	Jaisalmer
Pire Khan s/o Barkat Khan Manganiar	Sonoo	Jaisalmer	Jaisalmer
Piroz Khan Manganiar	Sanawara	Pokaran	Jaisalmer
Rafiq Khan s/o Hakam Khan Manganiar	Ola	Sankra	Jaisalmer
Rafiq Khan s/o Sawai Khan Manganiar	Bhulana	Pokaran	Jaisalmer
Rahim Khan s/o Jeta Khan Manganiar	Jane ki Beri	Barmer	Barmer
Rais Khan Manganiar	Hameera	Jaisalmer	Jaisalmer
Ramdin Khan Manganiar	Bhuniya	Barmer	Barmer
Ramzan Khan s/o Mugra Khan Manganiar	Harwa	Sheo	Barmer
Ramzan Khan s/o Badhu Khan Manganiar	Tamlor	Sheo	Barmer
Ramzan Khan s/o Gafur Khan Langa	Barnawa Charnan	Pachpadra	Barmer
Ramzan Khan s/o Khera Khan Manganiar	Mahabar	Barmer	Barmer
Rashid Khan Manganiar	Jane ki Beri	Barmer	Barmer
Rasool Khan s/o Murad Khan Manganiar	Modardi	Pokaran	Jaisalmer
Rasul Khan s/o Bure Khan Manganiar	Chelak	Jaisalmer	Jaisalmer
Ridmal Khan s/o Mohammad Khan Manganiar	Parewar	Jaisalmer	Jaisalmer
Roje Khan s/o Imam Khan Manganiar	Chanani	Pokaran	Jaisalmer
Roshan Khan Manganiar	Barmer	Barmer	Barmer
Sabir Khan s/o Gafur Khan Manganiar	Khetasar	Sankra	Jaisalmer
Sachhu Khan s/o Kadre Khan Manganiar	Hameera	Jaisalmer	Jaisalmer
Sadi Khan Manganiar	Bhadasar	Barmer	Barmer
Sadik Khan s/o Nure Khan Manganiar	Kesula	Barmer	Barmer
Safi Khan Langa	Phoolasar	Pokaran	Jaisalmer
Safi Khan s/o Fakir Khan Langa	Barnawa Charnan	Pachpadra	Barmer
Safi Khan s/o Sumar Khan Langa	Barnawa Charnan	Pachpadra	Barmer
Safu Khan Manganiar	Barnawa	Pachpadra	Barmer
Sajan Khan s/o Nijre Khan Manganiar	Modardi	Pokaran	Jaisalmer
Sajan Khan s/o Nure Khan Manganiar	Kesula	Barmer	Barmer
Sakar Khan s/o Amra Khan Manganiar	Chadar	Barmer	Barmer
Sakar Khan s/o Rane Khan Manganiar	Mohangarh	Jaisalmer	Jaisalmer
Shakur Khan s/o Dhamse khan Manganiar	Barmer	Barmer	Barmer
Shakur Khan s/o Naga khan Manganiar	Barmer	Barmer	Barmer

NAME OF THE PERFORMER	VILLAGE	TEHSIL	DISTRICT
Shakur Khan s/o Hasan Khan Manganiar	Satto	Jaisalmer	Jaisalmer
Salim Khan s/o Muse Khan Langa	Bhurj	Phalodi	Jodhpur
Salim Khan s/o Ramze Khan Manganiar	Dharvi	Sheo	Barmer
Sardar Khan s/o Aladin Khan Langa	Barnawa Charnan	Pachpadra	Barmer
Samdar Khan s/o Muse Khan Langa	Barnawa Charnan	Pachpadra	Barmer
Samar Khan Manganiar	Sardarpura		
Samad Khan s/o Khira Khan Manganiar	Arang	Sheo	Barmer
Samdar Khan Langa	Barnawa	Pachpadra	Barmer
Same Khan s/o Luna Khan	Unrod	Sheo	Barmer
Sardar Khan s/o Aladin Khan	Barnawa	Pachpadra	Barmer
Sardar Khan s/o Gani Khan Langa	Barnawa	Pachpadra	Barmer
Satar Khan Manganiar	Jaisindhar	Sheo	Barmer
Satar Khan Manganiar	Tamlor	Sheo	Barmer
Satar Khan Manganiar s/o Salim	Chetrodi	Sheo	Barmer
Satar Khan s/o Bhamra Khan Manganiar	Jaisindhar	Sheo	Barmer
Satar Khan s/o Rafik Khan	Ola	Sankra	Jaisalmer
Saukat Khan Manganiar	Rohidala	Sheo	Barmer
Sawai Khan s/o Bhike Khan Manganiar	Dangri	Sam	Jaisalmer
Sawai Khan s/o Dinu Khan Manganiar	Bhesra	Pokaran	Jaisalmer
Sawai Khan s/o Jivne Khan Manganiar	Undoo	Sheo	Barmer
Sawai Khan s/o Kabru Khan Manganiar	Khetasar	Osian	Jodhpur
Sawai Khan s/o Swarup Khan	Dabri	Jaisalmer	Jaisalmer
Sawroop Khan s/o Allarakh Langa	Someswar	Shergarh	Jodhpur
Sawroop Khan Manganiar	Talon ki dhani	Sheo	Barmer
Sayar Khan s/o Allarakh Langa	Someswar	Shergarh	Jodhpur
Shafi Khan s/o Fakir Khan	Barnawa	Pachpadra	Barmer
Shakur Khan s/o Hasan Khan	Satto	Jaisalmer	Jaisalmer
Shakur Khan s/o Naga Khan Manganiar	Barmer	Barmer	Barmer
Shakur Khan s/o Dhamse Khan Manganiar	Barmer	Barmer	Barmer
Shubhan Khan s/o Khame Khan Langa	Barnawa Charnan	Pachpadra	Barmer
Sikandar Khan s/o Gani Khan Langa	Barnawa	Pachpadra	Barmer
Sikandar Khan s/o Ilme Khan Langa	Barnawa Charnan	Pachpadra	Barmer
Sikandar Khan s/o Jamid Khan	Barnawa Charnan	Pachpadra	Barmer
Sikendra Khan s/o Hakam Khan	Sanawara	Pokaran	Jaisalmer
Sipundar Khan Manganiar	Barnawa	Pachpadra	Barmer

NAME OF THE PERFORMER	VILLAGE	TEHSIL	DISTRICT
Surta Khan Manganiar	Sanau	Chohtan	Barmer
Swaroop Khan Langa	Someswar	Shergarh	Jodhpur
Swaroop Khan s/o Gunese Khan Manganiar	Talon ki dhani	Sheo	Barmer
Swaroop Khan Manganiar	Pusar	Sheo	Barmer
Talab Khan s/o Najra Khan Manganiar	Baglesar	Barmer	Barmer
Talab Khan Manganiar	Kinta	Jaisalmer	Jaisalmer
Tarif Khan Manganiar	Bhadres	Barmer	Barmer
Tayardin s/o Nizam Khan Manganiar	Rateu	Baytoo	Barmer
Thanu Khan Manganiar	Janra	Jaisalmer	Jaisalmer
Thanu Khan s/o Rane Khan	Geraja	Jaisalmer	Jaisalmer
Thoho Khan s/o Rane Khan Manganiar	Badoda Gaon	Jaisalmer	Jaisalmer
Uke Khan s/o Najre Khan Manganiar	Harwa	Sheo	Barmer
Ummed Khan s/o Jivne Khan	Gudi	Pokaran	Jaisalmer
Usman Khan s/o Murid Khan Langa	Lakhetali	Baytoo	Barmer
Yar Mohammad Khan s/o Meherdin Langa	Bengti	Phalodi	Jodhpur
Yaru Khan Manganiar	Datan	Jaisalmer	Jaisalmer
Zakir Khan s/o Gagan Khan Manganiar	Sanawara	Pokaran	Jaisalmer
Zume Khan Manganiar	Sanawara	Pokaran	Jaisalmer



Ramzan Khan Langa



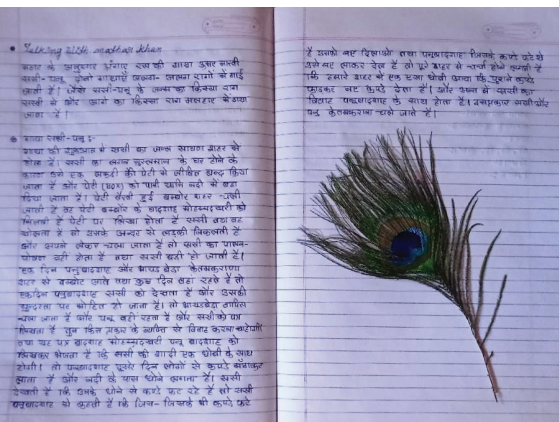
Ramdin Khan Manganiar



Akbar Khan Langa

Chapter 4

The Ballads: Stories in Songs, Tales that Travel



Written documentation by
Project Assistant

What are these ballads – these *gathas* and *kathas*?

To provide a flavour of the ballads and as an insight into the variety of themes the summary of a few tales and sample texts in Devanagari are presented here. The examples are some of the best known among the Langas and Manganiars.

These are highly abbreviated summaries, and lack many details and episodes. Each of these is sung by more than community, and there are variations in the stories. These are versions as told by the Langa and Manganiar musicians. The texts and even some episodes in the versions between Langas and Manganiars and even within the same community may vary, but the basic story remains the same.

The transcription samples are by Aslam Khan and Harun Khan, both Project Assistants from Barnawa, District Barmer, based on the recordings made by them.

For those who can read the Devanagari, the rhythms and idioms may add to their understanding.

Dhola Maru
Heer Ranjha
Jasma Odan
Asa Dabi
Ridimal

The story of Ridmal Rawat, also known as Ridmal Singh Rathod

Ridmal Rawat was a brave warrior who lived in Barmer's Redana village with his brother Bharmal Singh and his sister-in-law. One day Ridmal met a horse merchant by the village pond and he arranged for his stay for a few months. Grateful for all the help offered by Ridmal, the merchant asked him to choose one of his horses to keep. Ridmal chose a pregnant mare. The merchant told him that the mare would bear a strong and healthy foal which would be able to fly like a bird and its strides would be so strong that it would make the earth shake.

When the foal was born, Ridmal took great care of it and fed it the best of food. As it grew, it turned into a magnificent horse. Everyone talked about the horse, who came to be known as Ridmal's *naulakha* (9 lakhs) horse. Ridmal acquired unparalleled power because of him. He would take his horse to the forest and catch deer and make them wear bells in their ears. The might of Ridmal's horse became the talk of the town.

The daughter of the king of Umarkot saw the deer with bells in their ears and was impressed. The Sodhi (daughter of the Sodha clan of Rajputs) expressed a desire to marry the person who was able to do this and left for Redana with her fastest horses with the intention to defeat Ridmal's horse and impress him, so that he would marry her.

Upon reaching Redana she asked Ridmal to let his horse compete with hers, and said that if her horses lost she would behead them all. Ridmal also promised never to ride his horse again if he failed to win the race.

Ridmal's *naulakha* horse left the Sodhi's horses behind and won the race with ease. Disappointed, the Sodhi beheaded all her horses and left Redana immediately.

The king of Umarkot wanted revenge for his daughter's defeat and hatched a plan to ridicule Ridmal by taking away his *pag* (headgear). He sent an invitation for Ridmal to visit Umarkot and marry his daughter.

However, Ridmal's brother Bharmal Singh received the invitation as Ridmal was away. Suspicious of the invitation, he decided to hide it from his brother and visit Umarkot himself. When Ridmal came back home his sister-in-law explained the situation to him. Ridmal immediately left for Umarkot on his *naulakha* horse.

1
Started Part

साल आधा सारपनमा नही नगार मातास तेरी दुख्खा, केहनर सूता
केहनर जगता, केहनरों पा पोतिया मोचों रे पागे पड़या आबतोड़ा
चोर ईचोटीस ले ले आगे।
तो बेवती मखीनो बेसवार हागे और बेवते चरगोषा
री टोंग हागे तो आ गोरस-फाफरा सखाद परा आगे।

जो जिगमें बसे तीन गों दो खुला एक खले नी, जिगमें
रेखे तीन कुंछार दो डोठ एक छडे नी। जिगो पकड़ी तीन टोंडी दो
फुटोड़ी एक चडे नी। जिगोमें पक्या तीन पावल दो छिहू एक
ईन्या नी। नंगया तीन त्रीहोमों ने दो इग्यारखिया एक लीसे नी।
जिगों ने गांयो दी तीन दो डोठ एक बीयावेनी। जिगोरा रत्न बरिया
लीन दो खोटा एक हावे नी। जताया तीन अणों ने दो ओंछा एक
देखे नी। तो मोख्या हे पोषी में दो तिख्या एक डुब्यो कोनी।
मारी तीन थापो दो टसगी एक कापी को नी हैं...

बात री बात कुरे बात री कुरे बात आकडे रो कुंठो
साढाक सत्रो हाथ प्रहा क पन्ने हाथ।

मजबूत पणो रखणो मन में, दुख दीन पणो दरसावणो नी
बेवणे कुल रीत रे आगे, हरी खो हेत टटावणो नी
चिमनीच हंस होला मे, बिना स्वार्थ लेंर बसावणो नी

2
बात राव रिडमल

बात रे बुकसात में कुई व्यापारी आपरा छोड़ा और छोडे लेने
अग्या लपार करणो बरोड़ा होखे। और आबदा अगन रिडमल
रे बाहर छाटोणे में रात रे। कुर्वो छोड़ोरे डोली एक छोड़ी जिहरे
पेट में आ हरियावपाड़ छोडे रे कांडा होखे। कुईज छोड़ीरात
री डोण दे दे। तो कुम्हार व्यापारी तो ओयेओ रतने हो जावे
पण छोड़ी रे बुककुल छोटे होखे तो कु लेना नी सके और
छोड़ी रे बच्चे नो ओरोईज छोड व्यापारी तो जावे परा हान परकी
कुम्हार ले घर होवे कु कुम्हार ऊवे बच्चे नो देखे तो आपरे
छिरे ले जावे परो। हान कुई आपरे छिरे रखे आर अँहो रो
दूध जावे। पण उवेनो ठा नी होवे कि ओ नवलेखो छोड़ो है।
कुम्हार आपरी लुमाईनो के कि ओ बच्चो आपणे तो कुई
कोमरे हे कोनी ओ तो रजवाडे मेईज फूटोरे लगे। तो एक
दिन रिडमल आपरे छिरे छुलावे और कु बच्चों रिडमल नो
दे दे। रिडमल कुम्हार नो छोडे री थुड़ी चणी कुमत रे हान
आपरे रजवाडे लेजा एक तलमवर लेजा में बंद दे। तो मेईज
चारों मेईज पोषी छः महीणों तक बटार ही नी निकाले। जद छोडे
छः महीणो रो होवे जद आपरो पोट पटके जद लीमी धुनग लग
जावे। आर रिडमल नो ठा पे जावे कि हमें छोड़ो चडोने लाख
हो म्भो। तो कुई दिनों बाद ऊवे छोडे नो तलमवर रे डो बटार
निकाले आर सगरी कुरे हो छोड़ो बिटरेबापरो जिगी- आसमोन
रो अघ पकड़ले। हमे राव रिडमल रोज छोड़ो लेन शिकुर करणो
जावे तो छोड़ो दिरणों रे बराबर दौडे। आर रिडमल जुको
दिरणों नो झल- झल सीगों रे बहारिया बन्द आर पासा जंगल
में छोड दे। हमे रिडमल और छोडे रा बखोण होखे होखे आहूडे-
पाहूडे रे इसको में होवण बँड जावे।

खावड में नगनीपणे रिडमल जेडा राव
खावड में खड दो खडे नईपाड लीलो घाह

3

दिरण निकारे सीगों में बहारिया बंदोड़ा हो कुं हीरण फिरत-फिरत
छाटोणे ओ रेदोणे जावे परा। रेदोणे री राजारीकुंवरी ऊवे हीरणों
रेखे तो आपरी साहेल्यो नो पुछे कि ऐडो कुण आदमी जुको दिरणों
रे सीगो मे बहारिया बंदरा। तो साहेले के कि छाटोणे में एक रिड-
मल नो रो आदमी हे और ऊवेछोडे ऐडो छोड़ो हे जुको
दिरणों रे बराबर दौडे। हे बहारिया राव रिडमल बंदरा। सोदी
आ छात सुणे तो रिडमल री बाहदूर मये कोहीत हो जावे। हान
रिडमल डो बादी करण ओंटा आप एक नारेल और एक अंगियो
मेले। तो जोबीडो नारेल और अंगियो लेन रेदोणे हों छाटोणे जावे।
जोबीडो रिडमल रे रजवाडे में जावे तो रिडमल तो मीकार गयोडो
होखे हान जोबीडो नारेल और अंगियो रिडमल रे जोडे भाई
आरमल रे हथ मे दे दे।

सोदी नारेल मोक्खो, लीनो आरमल हाथ
झुल्यो जोबीडो देवतो, दीनो आरमल रे हाथ

आरमल नारेल और अंगियो आपरे कोडे रख दे आर आ छात
केनोई नी बतावे। कुई दिनों बाद रिडमल और ऊवेरे साची
बीलो सीकार बयोड़ा होवे। तो आरमल खुद बीद बणदे शके आर
आ जोन तेंगह करदे शके सोदी हो परणीजणो रेदोणे रेखे
हो जावे। तो रिडमल नो कुई बात रो ठा हीनी सुबे मीकार
मये जावे आर शोम रो पछो आवे। कुवे दिन रिडमल बेगाईज
पछो आवे और खान बेंडो होवे। तो बडे भाई आरमल री
बगाई आवे आर रिडमल नो के -

आप सोंपडे बानिया, भोंगा ठाड री भीत
सोदो छेरे देश मे, पाग लेवण री रीत

रिडमल पूरी बात बतावे कि ये तो सोंपाडो कुरे होन आपरो

4

भाई आरमल बरात लेन गया है। सोदो रे देश में पाग
लेवणारी रीत हे आर पाग परी ली तो पूरे रजवाडे री
लेखनी हो जावे। आ बात ईंठो तो रिडमल नो गुस्सो आवे
आर आपरे साची बीले नो के -

बीला लीलो लावणे, कुबा रेवण दे टार
साख ज मोछे सोनरी, चडसी रात कुंवर

तो ईये भौत हों बीलो छोडे नो बार मिछले हैं। कोर
मये सोने री पिछोणी मछे आर पूले तरार कुरे। तो
रिडमल छोडे कोडे आवे और छोडे नो के -

नली काढावो नवलखा, मीजगिये सिराबो पोट
राखे बीद री पागडी, नही तो नी बाँदणो डोण

तो छोड़ो पछो रिडमल नो के -

एक तंग रा हो तंगतोहिने, मुकंदे लुम्बो ओख
वाग रंखीनो हाथ मे, कुदो अमर कोट

इये भौत हों रिडमल और बीलो छोडे मये खंवार होन
बारात रे लारे खाने हो जावे। तो आरमल री जोन एक
जमा जल ढाले फरे तो चोखटे मे जाजस ढाले हे आर
रिवोण लमाई हे हान अमल ले बेंडा। तो आपत में एक
बीने हों बातों कुरे कि दो-दो ओह री दूरी हों बीस
प्रघोन पाग लेवणो होंमी आहें कुवोनो रिडमल रे छोडेरे
बिना कुण पार कुर सगे। अग्या नवगन खाई कुदणी
हे अमर कोट कुदणो है। पाग ले ली तो बेजती हो
जावे। एडी बातो हावे पडी।

5

mychotee
DATE
PAGE NO.

ભાગમ ઢાલી-ચોવટે, સોદીના પૂછે બાત
એકે રિડમલ બાટેરે, સાથે અલૂણા સાથ

એડે જાતો હાથે પદ જેડે રિડમલ રે છોડે રે પગો રી રૂઢણડ બને
તો હેંગી જોવે આર રિડમલ ઓર બીલો છોડે મથે સંગાર રિવોળ
કોડેહો તેજ રફતાર હો નિકલે તો રિડમલ હથ રો ઢઢારો કરે
કિ રો ભારે-ભારે આલોરો। આર રિડમલ અગ્યા જાવ તો
પણડી પ્રધોન હોંમી આવે પાન લેવળો આવે પળ કપે છોડે
રો મુકાજલો કુછ કુર સગો। શુડી જેજ રેંડે, સ્થ હન ચકુ જાવે।
તો રિડમલ રો છોડો બીસ પ્રધોનો નો પાર કર, નવગલ ચાઈ કુદ,
અમકોટ કુદ કિલે રે મેં જા રુકે। સોદી છોડે નો દેષે તે ઓલસ લે
આર આપરી ડાલડિયો નો મેલે તો ડાલડે જાન છોડે રી ઘાન અલે -

નવગલ ચાઈ છોડો કુદિયો, કુદયો અમરકોટ
સોદી બીંદ પરચિયો, દે ગુંગટ રી ઓટ

તો સોદી રિડમલ નો ઓલસ લે। પળ રિડમલ કે બારત તો ભારે
આવે મારે બડે માઈ આમલ રી। તો સોદી કે કિ મેં તો આપેર લિં
નારેલ મેજ્યોદો આર મેં તો આપ હો લિપાહ કરોલા। આપેર માઈ
નો મારી છોટી બેઠન પરગાદોલા। તો હમે સોદી મથો થો રંગોન
કુર-રહી દે તયાર દોલે પડે -

સોદી માથે ઘોલિયો, ગાલિયોં મપિયો કીનિ
આમલ પરગીજે-શલગટી, રિડમલ મટલો બીંચ

ઈયે મોંત હોં સોદી હો રિડમલ પરગીજે। આર આમલ સોદી રી
છોટી બેઠન હો પરગીજે। આર બિની માઈ યુમ- ધાન હો પરગીજ
મ-ધિરે જાવે। પસા ઘાટોળે જાવે તો ઓયે કુવનો બદાન ઘાગાલે

6

mychotee
DATE
PAGE NO.

તો કુદી દિન રિડમલ આપેર રજલડે મેં સોદી કોડે રે। આર
કેડ દિનો બાદ રિડમલ આર બીલો ઈડરગદ રી-વાકરી
મથે જાવે પરા। તો કુદી મટીના ગુનર જાવે પળ પસા
ઘાટોળે આવેઈ ની મ્યોંકિ રિડમલ રો મન ઓચરી પસેબોન
હોં ભગ જાવે જાન સોદી નો પોંતર જાવે। આર બીલો રોજ
રાતરો રિડમલ રો છોડો લેન આપેર ધિરે આવે આર સુલેહ
બેગો દિન ડગળે હોં પેલ ઈડરગદ જાવે પરા। સ્ક દિન
રિડમલ છોડે મથે હથ ફેરે તો રિડમલ બીલે નો પૂછે
કિ ઘાટોળે રી ઘૂડ છોડે મથે કિનાઈ આઈ તો બીલે કે
કિ રાતે ઘાટોળે રી દિસા હોં ઓંછી આઈડી ઈય વળે હો
છોડે મથે આ રાની ભગી। આર રિડમલ ટાઈ ની પે।

સોદી રિડમલ રી બાટ જો જો શય જાવે પળ
ના તો, રિડમલ આવે આર ના કોડ પત્ર લિચ મેલે તો સોદી
આપ પત્ર લિચન મેલે ઈડરગદ રી રોળી નો। પત્ર મેં લિચે કિ-

ઈડરગદ રી રોળિયોં, આપો કળ લયા
જાઠે મ્હારો બાલમલસે, કયા બેગી બસન કરયા

તો ઓ પત્ર ઈડરગદ રી રોળી પડે તો લિચોડી કિ મેં આપ
મથે આ જાત લેન સોચ્ય કિ અગર આપલો રાજા આપનો
છોડ કુદી બીલે મુલ્ક મેં લસ જાવે તો ચોરી કેડી હાલત હથે
ઓડી મડી હાલત દે। આ બાત રોચન મદ બાલમ રિડમલ
નો કયા કિ બેગો ધિરે આવે। તો ઈડરગદ રી રોળી સોદી
નો પછો પત્ર લિચન મેલે - કિ

ઈડર જોમ્બા ઓમ્બલે, ઈડર ટાડમ ટાચ
પાલ ગોંબો રી નોકરી, અઠે રિડમલ જાવન લાચ

7

mychotee
DATE
PAGE NO.

રોળી કે કિ રયેતો રિડમલ નો રા કેડી આદમી રયે કમ કરે। આર
રિડમલ નો કો કિ બેગી જાવન કરયા। તો સોદી બિલે પછો પત્ર
લિચન મેલે ભેદરયો પત્ર મેં લિચે કિ -

કાકો કુલેયો કુંપદેવ, માઈ આમલ
છોડો કુલેયો નવલસો, રાવતિયો રિડમલ

તો ભેદરયો ઓ પત્ર રોળી કોડે જાવે આર રોળી પડે તો રોળી
રાજા કે કિ રયે નો રે આદમી નો છુટિત દે હો। તો રાજા
છુટ્ટી દે દે પળ રિડમલ વુડ ધિરે ની આવે। પળ બીલો રોજ
રાતરો આવે ઓર સુજે જાવે। તો માઈ બીલે રી લુગાઈ ગમ્મી હોં
તો જાવે આર આ બાત સોદી નો ઠાપે જાવે। તો સોદી માઈ
બીલે રી લુગાઈ કોડે જાવે આર કેહ કિ તયોં ધળી મરે ધળી
મલ્લો ઓરોહો દે છેડી મટીના હોયા આર તુ ગમ્મી કીકર દે। જિતા
ત્યે પેટ મેં બચ્ચોં ફરે દે। તો કુ બતા દે કિ બીલો રોજ રાતરો
રિડમલ રો છોડો લેન ધિરે આવે। તો બીલોડી રાત બીલોડી રાત
બીલો ધિરે આવે તો રોળી બીલે રે ધિરે જાવે આર બીલે કેહ
કિ તુ રોજ ધિરે આવે આર રિડમલ નો ધિરે લાવેઈ ની આર
રિડમલ રે છોડે નો દોરો કરે। હમે જા જાન હમકલે જે રિડમલ
નો હાથે ની લેન આયો તો તયો સર કુલમ કર દહી। બીલો
પળો જાવે જાન તરકીબ લગાવે। તો પેલ પાસેબોન ઓરત નિકેલે
રિડમલ નો હેંગ પોન્ટરા દિનોરો। કુલે કોડે જાવે જાન કે કિ
કુ વ. જુકો રિડમલ - રિડમલ કરે દેની ઓ કુદી રાજપૂતની
દે ઓ આરબાલ દે। અગર તનો યકીન ની આવે તો નચ જ
તુમાર લે જાન સારો દે। આર રિડમલ નો કે કિ પાસેબોન
ડાકળ હોમી દે બાનમ રયા મ્યોંકિ આ તો ઉકરોંટા
કાલજા કહે। તો રિડમલ હિનોન કરળો બેઠે આર પાસેબોન
રોજ ફેરે જ્યોં હથ ફેરે। તો હથ ફેરડી - ફેરડી નચ્ચાળાં
જિલોન લગાવે, પળ જાવો ડાકળ હો મી આર આ તો આ

8

mychotee
DATE
PAGE NO.

જાઈર। તો ઓથે હોં ઠઠ જાવે આર કપડા પેર સીધો છોડે
મથે જાવે નંડે। તો છોડો હેંડળ મથે કુલે ટેમ બીલો ઈ
આર નંડ જાવે આર કોટ મથે કર ન કુદાવે, તો છોડે
રો ભારલો પોડ કોટ રે કોંગરે દકરાવે નિકેહો છોર
રો દુકો કોંગરો ભગ નીચો ચિર જાવે। જુકો બાલે મી
જુટોડો દે। આર રિડમલ ઓર બીલો જાવે પળ આપેર
રજલડે ઓથે કુવોનો બદાન અગા લે। આર રિડમલ ઓર
સોદી પસા મિલ જાવે।

અન્ત મેં પસા કાલ જાતા દે -

કુવો રાજપાઠ ઓથે, અપો કર રયા હો રયો!
સારમિયા હો જાલ નુગન્ટા, નોમ રેહયા મદેં હંતા!

The king of Umarkot had dug a deep and long moat for Ridmal to fall into, but Ridmal's horse leapt over the moat and reached Umarkot before his brother. The Sodhi was impressed again and finally they got married.

By the time the couple returned to Redana, it was already time for Ridmal to go back to work with his friend Asa Ji and others. Ridmal would be away for twelve years for his work, and this was a test of everyone's patience.

As time passed Ridmal and his colleagues were busy with work, and forgot all about their wives waiting for them back home. Meanwhile, the Sodhi wrote many letters addressing Rao Gange, under whom Ridmal was employed, requesting him to send Ridmal, the one with the *naulakha* horse, home, or else she would perform *sati* (self-immolation).

Rao Gange said that he had many Ridmals in his employ. To identify the Ridmal with his *naulakha* horse Rao Gange set a test for all his employees and asked all the Ridmals in his court to jump over the highest wall in his castle. The Sodhi's husband Ridmal jumped over the wall with his *naulakha* horse and reached her just as she was setting herself on fire. Finally Ridmal was reunited with his wife and promised never to leave her again.

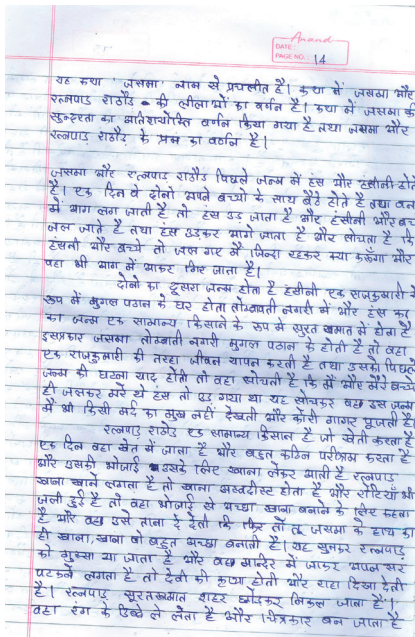
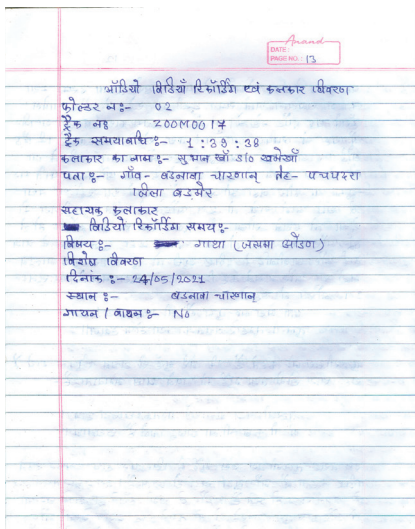
Jasma Odan

Jasma and Ratanpa Rathod were a swan couple in their previous life. One day the swan couple was sitting on a tree trunk with their children when the entire forest caught fire. The male swan escaped the fire; however, his partner and children died. The female swan saw her mate escaping the fire. However, the male swan, after seeing his family dying, also jumped into the fire and died. The female swan did not know this.

In the next life, Jasma was born into a wealthy family of Pathan, and Ratanpa Rathod was born to a poor farmer. Jasma lived a luxurious life as a princess but remembered her previous life when her partner had left her to die in the fire. She was filled with contempt for all men and decided never to marry anyone. If she did, she would only marry a man from a community in which the husband never leaves his wife. Her father sent his emissary to find such a caste, but all of them said that they left their wives and homes for work.

On the other hand, Ratanpa Rathod led a harsh life working as a farmer. His sister-in-law mocked him and never fed him a good meal. Frustrated, he went to a temple to pray. A goddess appeared before him and blessed him, and he remembered his previous life.

Ratanpa left his home searching for Jasma and became a painter. He found where Jasma lived and painted two paintings: one depicting the mother swan



dying with her children, and the other the male swan jumping into the fire. He painted them on a wall right in front of Jasma's window. When Jasma saw the paintings, she was astounded and called for Ratanpa Rathod to visit her. The couple met and reconciled, and got married.

After their marriage, Jasma requested her husband to find a job where they could work together and did not have to be apart even for a minute. They found that the Od caste, who dig lakes and ponds, always stay together, and the husband never lets his wife out of his sight. Ratanpa Rathod and Jasma joined the Ods, working hard.

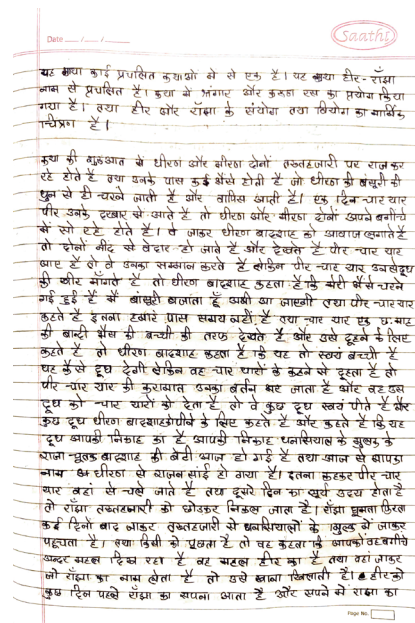
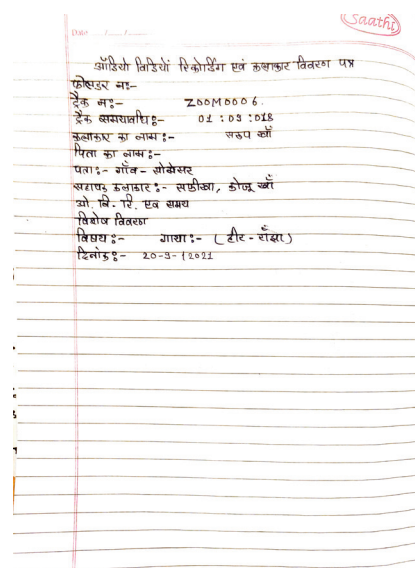
One day, when the couple was working together, a cunning Brahmin saw Jasma and was bewitched by her beauty. He went to the king, described Jasma's beauty, and urged him to marry Jasma. Curious, the king joined the brahmin and spied on Jasma; he was mesmerised and desired to have her as his wife. Jasma and Ratanpa escaped, hiding from the king, and went to the kingdom of the king Lakha Phulani who was known for his benevolence. There they met Mangat, a Langa. People were suspicious of Jasma's beauty and the fact that she had spades and implements made of gold. They confided in Mangat about Jasma's royal antecedents. Lakha Phulani adopted Jasma as he is daughter and they lived under his protection.

Heer Ranjha

Heer Ranjha is a popular Sindhi ballad of love and separation. Ranjha is a prince in Urs Bukhari, a place in Arabia. He dreams of a beautiful girl Heer, and decides to leave home in search of her. Heer is the daughter of Badshah Chutak of Dhansiyala. Heer has also dreamt of Ranjha and fallen in love with him.

When Ranjha finally meets Heer, they hatch a plan to live near each other, as her parents opposed their relationship. She disguises Ranjha as their cattleman; and would visit him daily during lunch to spend time together. However, one day her father's men discover their secret and take Heer away. They capture Ranjha and torture him, but their love for each other was so strong and divine that when Ranjha was whipped, Heer got marks on her body. Seeing this condition of his daughter Badshah Chutak became adamant about getting her married to king Kherbadi, to whom she was engaged. Heer is heartbroken; she tries hard to convince her father that she and Ranjha were already married, and that Pir Char Yaar had blessed their love, but her father does not heed her urges and marries her off to king Kherbadi.

Subsequently, Heer stays separately from king Kherbadi. She is miserable and longs for Ranjha. After six long months, Ranjha comes looking for Heer. He disguises himself as a *jogi* and plays his flute. She recognizes the sound of



Amard
DATE: _____
PAGE NO.: _____

आसिबी रिकॉर्डिंग एवं कलाकार विवरण

कौन्सिलर नं०- १०
डिस्क नं०- 200M2010.WAV
डिस्क संख्या/शीट:-
कलाकार का नाम:- सुभाष खाँ
पिता का नाम:- खोशाला
पता:- बड़मवा-चारधाम लेह-पंचपट्टा, जिला-बाड़मेर

अवधारक कलाकार:- N0

आसिबी रिकॉर्डिंग संख्या:-
विषय:- कथा (आसादाबी)

विशेष विवरण:-

दिनांक:- 05/04/2021
स्थान:- बड़मवा, चारधाम (हमारे को दागी)
रायन / लान्ड:- N0

Amard
DATE: _____
PAGE NO.: _____

आसादाबी की कथा पत्नी-पत्नी आसोली बादली प्रेम विधिया
पर आधारित है इस कथा में सचोपा और खिसोम का विचित्र
चित्रण है।

• संक्षेप:- एक दिन आसोली और बादली जी अपने-अपने घर
घर पर चढ़ते हैं और बादली जी बगुले की उड़ने की आवाज
सुनते हैं और कहते हैं कि इन बगुले की आवाज को देखकर
यह सब सच है जैसे आसोली और बादली जी की उड़ने की
आवाज की नौकरी पर जा रहे हैं यह खलक आसोली कहता है यह
आपके वचन पर बनेगा और कहेंगे कि उड़ने की आवाज
जानेगा। बादली जी रोकने में लिए बहुत खलक करते हैं लेकिन
आसोली नहीं मानता है और जाने की तैयारी करने लगता है
लेकिन बादली जी आसोली से जाने से पहले एक वचन
लेता है कि अगर वह सावका की ओर के दिन घर नहीं आए
तो अपने में जोड़ करके अपनी जान दे दूँगी और आसोली
इसका के लिए खाना खा जाते हैं। रास्ते में बारीब गुद
मोन्सला काम की आसोली के दल के साथ खाना खा जाता है
कुछ दिनों के बाद इंदरगढ़ पहुँच जाते हैं और
अपने-अपने काम पर लग जाते हैं कुछ महीने गुजर जाते
आसोली बादली जी से किया कदा भूल जाते हैं और उसे उसी-वचन
को पता चलता है कि वह खलक की लीज है तो वह उसी
खलक को लेकर खाना खा जाता है तो उसी कोस की दूरी पर
अपना सट्टा या और भयंकर गारिया खल हो जाती है छोड़ा
रास्ते में एक जगह है तो किसी राजवाड़े से छोड़ा मंगल होता
है और बीच में नदी की धारा जाती है वह कालुमीर उसे पार
करता है बहुत संघर्ष करते हैं जैसे ही बादली जी जाना ने
कुदने वाली है उसी वक्त पहुँच जाते हैं और बादली जी का
हाथ फँककर अपने घोड़े पर बैठते हैं और गडर के सभी लोग
खुश हो जाते हैं। आसोली बादली जी को लेकर घर चले जाते हैं।

his flute, and they reunite and decide to run away together. King Kherbadi is furious and wants to bring back Heer; she pleads with him to let her go with Ranjha as she is in love with him. But the king doesn't agree.

She then offers an elegant solution; she suggests that she make a paper boat, put it in the river and make Ranjha and king Kherbadi stand in opposite directions. If the boat moved towards either of the men, it would prove that she was that man's wife. The village gathers to see this revelation, and as Heer sits on the boat, it gradually moves towards Ranjha.

The lovers are united in the end and become immortal lovers in history.

Asa Dabi

Asa Dabi is a romantic ballad about the struggles of a married couple, Asa and Badli who had to be apart just after their marriage.

Soon after their marriage Asa had to leave for work. Badli tried hard to convince him to stay back, but Asa was determined to return to work as promised. He ordered his men to start preparing to leave for work. Badli was distraught and asked Asa to promise that he would return to her on the day of *Sawan ri Teej* (the third day of the Indian month of the rainy month of Sawan, an auspicious day) or else, she would perform *sati* (self-immolation). Asa promised her and left with his men.

The couple were miserable apart and missed each other terribly. However, as time passed, Asa got busy with his work and forgot that he had to return to his wife. The day before *Sawan ri Teej*, he remembered his promise and was terrified that his wife will perform *sati* if he didn't reach her on time. He told his master about his crisis who, hearing of his problem, gave him the fastest horse, but as it was the month of *Sawan*, it was raining heavily, and the horse got tired after a few hours of running and couldn't move at all.

Asa left the horse behind and was seeking shelter from the rain, very despondent. A couple who were in the same place saw him and asked him what ailed him. On hearing his tale, the lady said that he could borrow her fastest camel, but warned him not to go near any pool of water or else the camel wouldn't move an inch. The camel was swift and ran without a stop for many hours, but the animal suddenly saw a pool of rainwater collected at the side of the road and instantly sat down.

Asa tried in vain to move the camel and gave up finally and ran in search of another ride. He reached a *Rajwada* and met with Ridmal Ji, who let him borrow his *naulakha* horse. Ridmal Ji assured Asa that his horse ran faster than lightning but could not cross rivers.

Asa rode the horse as fast as he could and reached the river bank. It was raining heavily, and there were no boatmen to be found. He searched for a long time and finally found a boatman's hut. He explained the situation to the boatman and requested him to drop him at the other side of the river.

The boatman hesitated initially as his wife did not want him to go out in the heavy rain. However, he understood Asa's desperation and ferried him across the river. As soon as Asa reached the river's other end, he looked for another horse to ride.

Meanwhile, Badli was dejected and was preparing to set herself on fire. Everyone from the village gathered around her and tried to convince her to wait for a few more hours, but she was determined to set herself on fire.

As soon as she lit the fire, Asa arrived on the horse, picked her up from the pyre, and rode around the village with her on his lap.

Seeing the couple's happy reunion, everyone cheered them on and danced to the beats of drums.

Dhola Maru

The story of Dhola Maru began when a king captured a swan and left it with his queen. The swan and the queen fell in love with each other and sang songs professing their rebirth as lovers, Dhola and Maru.

In the next part of the ballad, Raja Nal, king of Narvargarh and Raja Pingal, king of Pugal, meet and discover that both their wives are pregnant. They promise each other that if one of them has a son and the other a daughter, they would be married to each other. Dhola is born to king Nal and Maru to king Pingal.

However, their parents decide to keep them separate until they came of age. As time passed, Dhola was married to Malwani, the princess of Malwa. Thus, both Dhola and Maru grow up without knowing each other. But one day, Maru sees Dhola in her dream, and on confronting her parents, she finds out that she was promised in marriage to him. Maru then writes a letter and sends it to Dhola through a messenger. Dhola secretly meets Maru, and she sends him messages with a young couple. Malwani is suspicious and tries many tricks to intercept the camel. There are many obstacles to the romance of Dhola and Maru, and the ballad is full of songs of love and longing, and the role of the camel. Eventually Dhola elopes with Maru and takes her to his kingdom.

This is perhaps the most well known of the ballads, and there are many verses extolling the virtues of Marwar, to which Maru belongs, which perhaps accounts for its popularity in the Marwar region.

आदिशे विडियो रिकॉर्डिंग एवं कलाकार विवरण

फॉर्म नं- 02

डेटा नं- 20080014

डेटा समयावधि- 1:05:08

कलाकार नाम- सुधान खोडा खोडा

पता- गौत- बरनावा नारायण नंद- पचपरा

जिला- जयपुर

सटावक कलाकार

विडियो रिकॉर्डिंग समय- 1:05:08

विषय- गायिका (जयमा खोडा)

पिछोछ विवरण

दिनांक- 24/05/2024

कक्षा- 1- बरनावा नारायण

गणक / विवरण- N6










Ballads sung, recited and narrated


A complete listing of recordings of the ballads follows here. These include what we consider as the core repertoire and the focus of this project – *gatha* – sung, *katha* – recited, and *bat* and *varta* – narrated, often interspersed with recitation.

These are not all the recordings made for the project. The recordings of the items related to the ballads according to the musicians were recorded but are not included here. These are *bhajans* (devotional songs), *shubhraj* (genealogies), *bhavan* (panegyric songs) are not included here.






These records are available at the website of the AIIS Virtual Museum of Image and Sound (<https://vmis.in>), where they are illustrated with images, audio or video recordings, and documentation in Devanagari. The QR code against some of the recorded items connect to an audio or video sample on the site.




ITEM NAME	GENRE	RECORDIST	PERFORMER	VILLAGE	DISTRICT	QR CODE
Papiya Pakshi ki Bat	Bat	Aslam Khan Langa	Yarmohammad Khan	Bengti	Jodhpur	
Jaisalmer ki Bat	Bat	Manjoor Khan Manganiar	Gute Khan	Dav	Jaisalmer	
Narpat Supiyarti ki Bat	Bat	Kutla Khan Manganiar	Jamal Khan	Janra	Jaisalmer	
Umar Marvi ki Bat	Bat	Kutla Khan Manganiar	Lala Khan	Unrod	Barmer	
Asa Narpat ki Bat	Bat	Kutla Khan Manganiar	Lala Khan	Unrod	Barmer	
Jagdev Pawar	Bat	Manjoor Khan Manganiar	Mishri Khan	Janra	Jaisalmer	
Raja Bhoj ki Bat	Bat	Kutla Khan Manganiar	Nazir Khan	Ramsar	Barmer	
Kachbo KalaBatiri Bat	Bat	Manjoor Khan Manganiar	Dape Khan	Sanawara	Jaisalmer	
Ugda Bhanej ki Bat	Bat	Manjoor Khan Manganiar	Dape Khan	Sanawara	Jaisalmer	
Halman ki Bat	Bat	Manjoor Khan Manganiar	Dape Khan	Sanawara	Jaisalmer	
Saychi ki Bat	Bat	Manjoor Khan Manganiar	Hakam Khan	Sanawara	Jaisalmer	
Senal Binja ki Bat	Bat	Kutla Khan Manganiar	Ramzan Khan	Harwa	Barmer	
Halman Jethuwa	Bat	Kutla Khan Manganiar	Ramzan Khan	Harwa	Barmer	
Dhola Maru ki Bat	Bat	Manjoor Khan Manganiar	Sawai Khan	Sanawara	Jaisalmer	
Gaj Singh Maharaja ki Bat	Bat	Kutla Khan Manganiar	Chanan Khan	Kohda	Jaisalmer	
Nag Putri, Gaje Singh teen, Bhoh ki Bat	Bat	Kutla Khan Manganiar	Multan Khan	Beesoo	Barmer	
Babhuta Ram Bhil ki Bat	Bat	Kutla Khan Manganiar	Ramzan Khan	Tamlor	Barmer	
Senal aur Binja ri Bat	Bat	Manjoor Khan Manganiar	Gafoor Khan	Parewar	Jaisalmer	
Koriyo Kakriyo ri Bat	Bat	Manjoor Khan Manganiar	Bachhu Khan	Mahesha-ki-Dhani	Jaisalmer	


ITEM NAME	GENRE	RECORDIST	PERFORMER	VILLAGE	DISTRICT	QR CODE
Sassi Punhu	Bat	Manjoor Khan Manganiar	Karmali Khan	Gajuon ki basti	Jaisalmer	
Rupade ki Bat	Bat	Manjoor Khan Manganiar	Jabru Khan	Ramgarh	Jaisalmer	
Ishwar Das Ji ki Bat	Bat	Khete Khan Manganiar	Barkat Khan	Sonoo	Jaisalmer	
Panch Kathin Baatein	Bat	Manjoor Khan Manganiar	Hanif Khan	Sanawara	Jaisalmer	
Ishwar Das Ji ri Bat	Bat	Khete Khan Manganiar	Barkat Khan	Sonoo	Jaisalmer	
Ugda Bhanej ri Bat	Bat	Manjoor Khan Manganiar	Kasam Khan	Ola	Jaisalmer	
Halman Jethwa	Bat	Manjoor Khan Manganiar	Dine Khan	Sardarpura	Jodhpur	
Din ki Bat	Bat	Manjoor Khan Manganiar	Hakam Khan	Sanawara	Jaisalmer	
Umeda Sati	Bat	Manjoor Khan Manganiar	Yaru Khan	Dantal	Jaisalmer	
Chanch Rathod ki Bat	Bat	Sakar Khan Manganiar	Salim Khan	Bhadasar	Barmer	
Sorath ki Sindhi me Bat	Bat	Sakar Khan Manganiar	Salim Khan	Bhadasar	Barmer	
Aurat ke gehno ki Bat	Bat	Sakar Khan Manganiar	Bhojram Meghwal	Sarupe ka tala	Barmer	
Satya Yug ki Bat	Bat	Manjoor Khan Manganiar	Jalal Khan	Lauwa	Jodhpur	
Prithviraj Chauhan ki Bat	Bat	Manjoor Khan Manganiar	Ridmal Khan	Parewar	Jaisalmer	
Sat Behno ki Bat	Bat	Manjoor Khan Manganiar	Dilip Khan	Hameera	Jaisalmer	
Raja Alsi ke Putri ki Bat	Bat	Manjoor Khan Manganiar	Daru Khan	Ola	Jaisalmer	
Lalan ke teen Janm	Bat	Manjoor Khan Manganiar	Daru Khan	Ola	Jaisalmer	
Kesariya Kavar ri Bat	Bat	Manjoor Khan Manganiar	Gagan Khan, Daru Khan, and Kuchar Khan	Ola	Jaisalmer	
Chandra Kavar ki Bat	Bat	Manjoor Khan Manganiar	Gagan Khan, Daru Khan, and Kuchar Khan	Ola	Jaisalmer	
Mohato Kaiyariyo ki Bat	Bat	Manjoor Khan Manganiar	Gagan Khan, Daru Khan, and Kuchar Khan	Ola	Jaisalmer	
Ugda Bhanej ki Bat	Bat	Manjoor Khan Manganiar	Gagan Khan, Daru Khan, and Kuchar Khan	Ola	Jaisalmer	







ITEM NAME	GENRE	RECORDIST	PERFORMER	VILLAGE	DISTRICT	QR CODE
Sirbiriyo Kawath ki Bat	Bat	Manjoor Khan Manganiar	Gagan Khan, Daru Khan, and Kuchar Khan	Ola	Jaisalmer	
Raja Man Singh	Bat	Manjoor Khan Manganiar	Kole Khan	Jhinkali	Barmer	
Char Por ki Bat	Bat	Manjoor Khan Manganiar	Kuchat Khan	Ola	Jaisalmer	
Lal Chand Ji Bhati ri Bat	Bat	Manjoor Khan Manganiar	Mohammad Khan	Jhalora	Barmer	
Khim Singh ki Bat Gatha	Bat & Gatha	Manjoor Khan Manganiar	Manjoor Khan	Sanawara	Jaisalmer	
Jam Tamaichi/ Muhani	Gatha	Kuldeep Kothari	Mathar Khan Langa	Undoo	Barmer	
Dadhiya Vhikiya Fakir	Gatha	Kuldeep Kothari	Mathar Khan Langa	Undoo	Barmer	
Asa Dabi	Gatha	Shubha Chaudhuri	Shafi Khan (Sarangi) and Latif Khan, Sayar Khan, Lale Khan	Jodhpur	Jodhpur	
Dhola Maru	Gatha	Shubha Chaudhuri	Hakam Khan Manganiar (Kamaicha, and narration) Multan Khan Manganiar (lead vocals), Kalla Khan Manganiar (Kamaicha)	Jodhpur	Jodhpur	
Dhola Maru	Gatha	Shubha Chaudhuri	Latif Khan (narration) Shafi Khan Langa (Sarangi) and 2 other Langa Performers.	Jodhpur	Jodhpur	
Ridmal Rathod	Gatha	Shubha Chaudhuri	Kalla Khan Manganiar (narration & Kamaicha), Multan Khan Manganiar (vocals), Hakam Khan Manganiar (Kamaicha)	Jodhpur	Jodhpur	
Ridmal Rathod	Gatha	Shubha Chaudhuri	Kalla Khan Manganiar (narration & Kamaicha), Multan Khan Manganiar (vocals), Hakam Khan Manganiar (Kamaicha)	Jodhpur	Jodhpur	
Ratan Raiko	Gatha	Shubha Chaudhuri	Kalla Khan Manganiar (narration & Kamaicha), Multan Khan Manganiar (vocals), Hakam Khan Manganiar (Kamaicha)	Jodhpur	Jodhpur	
Ratan Raiko	Gatha	Shubha Chaudhuri	Shafi Khan (vocals & Sarangi), Latif Khan, Sayar Khan, Lale Khan	Jodhpur	Jodhpur	
Jasma Odan	Gatha	Shubha Chaudhuri	Shafi Khan Langa (Sarangi) and Latif Khan, Sayar Khan, Lale Khan	Jodhpur	Jodhpur	
Umade-Achla Khichi	Gatha	Shubha Chaudhuri	Kalla Khan Manganiar (Kamaicha), Multan Khan Manganiar (vocals), Hakam Khan Manganiar (narration & Kamaicha)	Jodhpur	Jodhpur	



ITEM NAME	GENRE	RECORDIST	PERFORMER	VILLAGE	DISTRICT	QR CODE
Umade-Achla Khichi	Gatha	Shubha Chaudhuri	Kalla Khan Manganiar (Kamaicha), Multan Khan Manganiar (vocals), Hakam Khan Manganiar (narration & Kamaicha)	Jodhpur	Jodhpur	
Abal Khmji	Gatha	Aslam Khan Langa	Ramzan Khan	Barnawa Charnan	Barmer	
Dhola Maru	Gatha	Aslam Khan Langa	Shafi Khan	Lakhe ki Dhani	Barmer	
Sirbiryon Kawath	Gatha	Kutla Khan	Jamal Khan	Janra	Jaisalmer	
Abal Khimji	Gatha	Aslam Khan Langa	Shayar Khan	Somesar	Jodhpur	
Jasma Odan	Gatha	Aslam Khan Langa	Subhan Khan	Barnawa Charnan	Barmer	
Raja Bharthahari	Gatha	Aslam Khan Langa	Subhan Khan	Barnawa Charnan	Barmer	
Jasma Odan	Gatha	Aslam Khan Langa	Subhan Khan	Barnawa Charnan	Barmer	
Dholaji	Gatha	Manjoor Khan Manganiar	Pepe Khan	Sanawara	Jaisalmer	
Rana Kachbo	Gatha	Aslam Khan Langa	Subhan Khan	Barnawa Charnan	Barmer	
Aumpuri	Gatha	Aslam Khan Langa	Yarmohammad Khan	Bengti	Jodhpur	
Heer Ranjha	Gatha	Manjoor Khan Manganiar	Atam Khan	Kanoi	Jaisalmer	
Sassi Punhu	Gatha	Manjoor Khan Manganiar	Atam Khan	Kanoi	Jaisalmer	
Sassi Punhu	Gatha	Manjoor Khan Manganiar	Raban Khan	Jaisalmer	Jaisalmer	
Ram sa Pir	Gatha	Manjoor Khan Manganiar	Sambhuram	Gudi	Jaisalmer	
Bagji	Gatha	Aslam Khan Langa	Subhan Khan	Barnawa Charnan	Barmer	
Kachbo Kachbi	Gatha	Manjoor Khan Manganiar	Talab Khan	Modha	Jaisalmer	
Sakur Khan Nohariya	Gatha	Manjoor Khan Manganiar	Talab Khan	Modha	Jaisalmer	





ITEM NAME	GENRE	RECORDIST	PERFORMER	VILLAGE	DISTRICT	QR CODE
Achla Khichi	Gatha	Shubha Chaudhuri	Multan Khan (vocals), Hakam Kham (vocals & Kamaicha), Kalla Khan Manganiar (vocals & Kamaicha)	Jodhpur	Jodhpur	
Sindhi Sorath	Gatha	Shubha Chaudhuri	Multan Khan (vocals and narration), Hakam Kham (vocals & Kamaicha), Kalla Khan Manganiar (vocals & Kamaicha)	Jodhpur	Jodhpur	
Dhola Maru	Gatha	Shubha Chaudhuri	Subha Chaudhuri and Both Langa & Manganiar Performers	Jodhpur	Jodhpur	
Saychi	Gatha	Shubha Chaudhuri	Multan Khan Manganiar (narration)	Jodhpur	Jodhpur	
Saychi	Gatha	Shubha Chaudhuri	Multan Khan (vocals), Hakam Kham (vocals & Kamaicha), Kalla Khan Manganiar (vocals & Kamaicha)	Jodhpur	Jodhpur	
Jasma Odan	Gatha	Shubha Chaudhuri	Askar Khan (vocals), Sardar Khan (Sarangi & vocals) and Shafi Khan Langa (Sarangi)	Jodhpur	Jodhpur	
Umade	Gatha	Shubha Chaudhuri	Ramzan Khan of Harwa (vocals), Hakim Khan (Kamaicha), Kutla Khan (Dholak)	Harwa	Barmer	
Achla Khichi	Gatha	Shubha Chaudhuri	Ramzan Khan (vocals), Hakam Khan (Kamaicha), Kutla Khan (Dholak)	Sheo	Barmer	
Dhola Maru	Gatha	Shubha Chaudhuri	Hakam Khan Kesula (vocals), Harmonium, Dholak	Sanawara	Jaisalmer	
Hariya Hul	Gatha	Shubha Chaudhuri	Hakam Khan Kesula (vocals), Bakshe Khan (Recitation)	Sanawara	Jaisalmer	
Sorath ki Gatha	Gatha	Shubha Chaudhuri	Atu Khan, Chanan Khan	Sheo	Barmer	
Achla Khichi	Gatha	Shubha Chaudhuri	Ramzan Khan (vocals) Kamaicha (Hakam Khan), Dholak (Kutla Khan)	Sheo	Barmer	
Senal Binja	Gatha	Shubha Chaudhuri	Ramzan Khan (vocals), Kamaicha (Hakam Khan), Dholak (Kutla Khan)	Sheo	Barmer	
Jasma Odan	Gatha	Shubha Chaudhuri	Akbar Khan (Vocal and Harmonium), Shayar Khan (recitation), Koju Khan (Dholak), Shafi Khan (Jr) (Sarangi), Shafi Khan (recitation)	Somesar	Jodhpur	
Ugda Bhanej	Gatha	Shubha Chaudhuri	Latif Khan and Aku Khan	Somesar	Jodhpur	
Dhola Maru	Gatha	Shubha Chaudhuri	Hakam Khan Kesula (vocals), Dholak and Kamaicha accompaniments	Sanawara	Jaisalmer	
Umade aur Achla Khichi	Gatha	Shubha Chaudhuri	Saiyan Khan of Dangri (vocals), Manjoor Khan (Kamaicha)	Sanawara	Jaisalmer	
















ITEM NAME	GENRE	RECORDIST	PERFORMER	VILLAGE	DISTRICT	QR CODE
Jasma Odan	Gatha	Aslam Khan Langa	Askar Khan (vocals) accompanied by Kadar Khan, Meherdin Khan, Faruq Khan	Barnawa Jageer	Barmer	
Heer Ranjha	Gatha	Aslam Khan Langa	Swaroop Khan (vocals), Shafi Khan, and Koju Khan	Somesar	Jaisalmer	
Nagji	Gatha	Aslam Khan Langa	Subhan Khan	Barnawa Charnan	Barmer	
Umade aur Achla Khichi	Gatha	Manjoor Khan Manganiar	Dane Khan	Tekra	Jodhpur	
Prahlad Bhagat	Gatha	Manjoor Khan Manganiar	Dape Khan	Sanawara	Jaisalmer	
Moomal Mahendra	Gatha	Aslam Khan Langa	Lale Khan	Phulasar	Barmer	
Bagji Kotadiya	Gatha	Aslam Khan Langa	Sardar Khan	Barnawa Charnan	Barmer	
Nagji	Gatha	Aslam Khan Langa	Shayar Khan	Somesar	Jodhpur	
Dhola Maru	Gatha	Shubha Chaudhuri	Hakam Khan Sanawara	Sanawara	Jaisalmer	
Dhola Maru	Gatha	Aslam Khan Langa	Askar Khan & Kadar Khan	Barnawa Jageer	Barmer	
Raja Bharthari	Gatha	Aslam Khan Langa	Lale Khan	Phulasar	Barmer	
Ridmal	Gatha	Aslam Khan Langa	Subhan Khan	Barnawa Charnan	Barmer	
Senal Binja	Gatha	Manjoor Khan Manganiar	Hayat Khan	Khelana	Jaisalmer	
Pratap Singh and Mukan Singh	Gatha	Manjoor Khan Manganiar	Alam Khan	Sanawara	Jaisalmer	
Rohail Shah	Gatha	Khete Khan Manganiar	Barkat Khan	Sonoo	Jaisalmer	
Sufiyana Bani aur Gurunanak ki Siksha	Gatha	Manjoor Khan Manganiar	Barkat Khan	Sonoo	Jaisalmer	
Asa Dabi	Gatha	Khete Khan Manganiar	Chanan Khan	Kanoi	Jaisalmer	
Heer Ranjha	Gatha	Khete Khan Manganiar	Chanan Khan	Kanoi	Jaisalmer	
Khinvji Abhalde	Gatha	Manjoor Khan Manganiar	Fakire Khan	Parewar	Jaisalmer	
Asawari, Rag Sorath	Gatha	Manjoor Khan Manganiar	Mahendra Khan	Sadhna	Jaisalmer	
Hariya Hul	Gatha	Manjoor Khan Manganiar	Ridmal Khan	Parewar	Jaisalmer	

















ITEM NAME	GENRE	RECORDIST	PERFORMER	VILLAGE	DISTRICT	QR CODE
Ridmal Ji, Rag Soob	Gatha	Manjoor Khan Manganiar	Sajan Khan	Modardi	Jaisalmer	
Chirango - Karni Ma	Gatha	Manjoor Khan Manganiar	Ummed Khan	Guddi	Jaisalmer	
Sassi Punhu	Gatha	Manjoor Khan Manganiar	Atam Khan	Kanoi	Jaisalmer	
Gatha - Maniyara	Gatha	Aslam Khan Langa	Sardar Khan	Barnawa Charnan	Barmer	
Sindhi Sorath	Gatha	Aslam Khan Langa	Mathar Khan	Undoo	Barmer	
Sindhi Sorath	Gatha	Aslam Khan Langa	Mathar Khan	Undoo	Barmer	
Abal Khimji	Gatha	Aslam Khan Langa	Rashid Khan & Juseb Khan	Dedasari	Jodhpur	
Laila Majnu	Gatha	Manjoor Khan Manganiar	Karmali Khan	Dabri	Jaisalmer	
Rana Mahendra	Gatha	Manjoor Khan Manganiar	Karmali Khan	Dabri	Jaisalmer	
Dhola aur Maru	Gatha	Manjoor Khan Manganiar	Sajan Khan	Khelana	Jaipur	
Asa Dabi	Gatha	Manjoor Khan Manganiar	Sajan Khan	Khelana	Jaipur	
Asa Dabi	Gatha	Manjoor Khan Manganiar	Hakam Khan	Sanawara	Jaisalmer	
Soor Veero ki Gatha	Gatha	Manjoor Khan Manganiar	Samad Khan	Arang	Barmer	
Bharat-Pakistan ki Gatha	Gatha	Manjoor Khan Manganiar	Samad Khan	Arang	Barmer	
Kesariya Kavar ri	Gatha	Manjoor Khan Manganiar	Samad Khan	Arang	Barmer	
Moomal aur Rano Mahendro	Gatha	Hamid Khan Langa	Mathar Khan	Undoo	Barmer	
Raja Uday Singh	Gatha	Hamid Khan Langa	Sikandar Khan	Barnawa	Barmer	
Ambar Raja ki Gatha	Gatha	Hamid Khan Langa	Sikandar Khan	Barnawa	Barmer	
Senal Binja	Gatha	Hamid Khan Langa	Swaroop Khan	Somesar	Jodhpur	
Moomal Mahendra	Gatha	Manjoor Khan Manganiar	Rasul Khan	Modardi	Jaisalmer	



ITEM NAME	GENRE	RECORDIST	PERFORMER	VILLAGE	DISTRICT	QR CODE
Badal Nath ki Gatha	Gatha	Sakar Khan Manganiar	Arab Khan	Tamlor	Barmer	
Mata Jagadamba ki Gatha	Gatha	Sakar Khan Manganiar	Arab Khan	Tamlor	Barmer	
Krishna Bhagwan ki Gatha	Gatha	Sakar Khan Manganiar	Bhuta Khan	Chetordi	Barmer	
Sadaram ki Gatha	Gatha	Sakar Khan Manganiar	Bhuta Khan	Chetrodi	Barmer	
Kachbo Kachbi	Gatha	Manjoor Khan Manganiar	Hakam Khan	Sanawara	Jaisalmer	
Mata Jagdamba ki Gatha	Gatha	Sakar Khan Manganiar	Pathan Khan	Sanau	Barmer	
Pir Hayat Shah ki Maukhik Gatha	Gatha	Sakar Khan Manganiar	Rahim Khan	Jane ki Beri	Barmer	
Sat Yug ki Gatha	Gatha	Manjoor Khan Manganiar	Kuchat Khan	Ola	Jaisalmer	
Senal Binja	Gatha	Manjoor Khan Manganiar	Bakshe Khan	Sanawara	Jaisalmer	
Dadana Motiyawali swaroop ki Gatha	Gatha	Manjoor Khan Manganiar	Ghuri & Piroz Khan	Sanawara	Jaisalmer	
Sachi Swaroopal	Gatha	Manjoor Khan Manganiar	Ghuri & Piroz Khan	Sanawara	Jaisalmer	
Ridmal	Gatha	Manjoor Khan Manganiar	Sardar Khan	Barnawa Charnan	Barmer	
Sassi Punhu	Gatha	Manjoor Khan Manganiar	Mathar Khan	Undoo	Barmer	
Moomal Mahendra	Gatha	Manjoor Khan Manganiar	Mathar Khan	Undoo	Barmer	
Ratan Singh Pokran	Gatha	Kutla Khan	Multan Khan	Kunda	Jaisalmer	
Ishwar Das ki 16 Sanjeevani	Gatha	Kutla Khan	Ramzan Khan	Mahabar	Barmer	
Rajputo ki Jati	Gatha	Kutla Khan	Ramzan Khan	Tamlor	Barmer	
Ishwar Das ki Aradhana Deviyo ko arja, 108 Deviya	Gatha	Kutla Khan	Ramzan Khan	Mahabar	Barmer	
Ratan Raiko	Gatha	Shubha Chaudhuri	Askar Khan (vocals), Sardar Khan (Sarangi & vocals) and Shafi Khan Langa (Sarangi)	Jodhpur	Jodhpur	


ITEM NAME	GENRE	RECORDIST	PERFORMER	VILLAGE	DISTRICT	QR CODE
Ratan Raiko	Gatha	Shubha Chaudhuri	Multan Khan (vocals), Hakam Kham (vocals & Kamaicha), Kalla Khan Manganiar (vocals & Kamaicha)	Jodhpur	Jodhpur	
Ratan Raiko	Gatha	Shubha Chaudhuri	Multan Khan (vocals), Hakam Kham (vocals & Kamaicha), Kalla Khan Manganiar (vocals & Kamaicha)	Jodhpur	Jodhpur	
Dhola Maru & Ratan Raiko story	Gatha	Shubha Chaudhuri	Multan Khan (vocals), Hakam Kham (vocals & Kamaicha), Kalla Khan Manganiar (vocals & Kamaicha) and Shubha Chaudhuri (discussant)	Jodhpur	Jodhpur	
Hemsahi Math 16 Siddh	Gatha	Kutla Khan	Dhola Khan	Kapuriya	Jaisalmer	
Bhatiyani ka bansh	Gatha	Manjoor Khan Manganiar	Gagan Khan	Sanawara	Jaisalmer	
Senal Binja	Gatha	Manjoor Khan Manganiar	Piche Khan	Dav	Jaisalmer	
Natkhat Bannada	Gatha	Manjoor Khan Manganiar	Dina Sakur Khan	Chandhan	Jaisalmer	
Bikhsingh Daku	Gatha	Manjoor Khan Manganiar	Hayat Khan	Khelana	Jaisalmer	
Sabal Dan ji	Gatha	Manjoor Khan Manganiar	Hakam Khan	Sanawara	Jaisalmer	
Jodhpur ke Maharaja aur Kavi Sabal Dan	Gatha	Manjoor Khan Manganiar	Hakam Khan	Sanawara	Jaisalmer	
Helam Kariya	Gatha	Manjoor Khan Manganiar	Imam Khan	Bhelani	Jaisalmer	
Ratan Raiko	Gatha	Manjoor Khan Manganiar	Sukhi Khan	Modardi	Jaisalmer	
Karni Mata	Gatha	Manjoor Khan Manganiar	Atam Khan	Tejpala	Jaisalmer	
Krishna ji ki Janam patri	Gatha	Manjoor Khan Manganiar	Gope Khan	Ola	Jaisalmer	
Umeda Sati	Gatha	Manjoor Khan Manganiar	Maghe Khan	Merajata	Jaisalmer	
Raja Vikram ki Kahani	Gatha & Bat	Manjoor Khan Manganiar	Dape Khan	Sanawara	Jaisalmer	
Halman Jethwa ki Bat	Gatha & Bat	Manjoor Khan Manganiar	Dape Khan	Sanawara	Jaisalmer	
Asa Dabi Gatha va Bat	Gatha & Bat	Manjoor Khan Manganiar	Akhe Khan	Dharvi	Barmer	

ITEM NAME	GENRE	RECORDIST	PERFORMER	VILLAGE	DISTRICT	QR CODE
Kachi Kariya, Rag Soob	Gatha & Geet	Manjoor Khan Manganiar	Talab Khan	Kita	Jaisalmer	
Barsala	Gatha & Geet	Manjoor Khan Manganiar	Ali Khan	Devikot	Jaisalmer	
Hemal Kariya	Gatha & Geet	Manjoor Khan Manganiar	Pampe Khan	Sanawara	Jaisalmer	
Asa Dabi	Gatha & Geet	Manjoor Khan Manganiar	Pepe Khan	Sanawara	Jaisalmer	
Bhola ro	Gatha & Geet	Manjoor Khan Manganiar	Bakshe Khan	Sanawara	Jaisalmer	
Achla Khichi, Kachbo, Roopnagar (Mohan Murali le gayo..)	Gatha & Geet	Shubha Chaudhuri	Multan Khan (vocals), Hakam Kham (vocals, narration & Kamaicha), Kalla Khan Manganiar (vocals & Kamaicha) and Langa Performers	Jodhpur	Jodhpur	
Raja Janak ki Gatha aur Bhajan	Gatha & Bhajan	Manjoor Khan Manganiar	Kuchat Khan	Ola	Jaisalmer	
Jhedar	Gatha & Katha	Harun Khan Langa	Askar Khan	Barnawa Jageer	Barmer	
Ridmal Ji	Gatha & Katha	Manjoor Khan Manganiar	Imam Khan	Bhelani	Jaisalmer	
Kachbo (Gatha-Katha) with english translation	Gatha & Katha	Shubha Chaudhuri	Askar Khan, Kadar Khan, Mehrdin Husein, and Samdar Khan (Dholak)	Sanawara	Jaisalmer	
Umar Marvi ka Kissa	Gatha & Kissa	Sakar Khan Manganiar	Sadi Khan	Bhadasar	Barmer	
Dhola Maru	Gatha & Varta	Manjoor Khan Manganiar	Ishak Khan	Parewar	Jaisalmer	
Ujli Babhuti Aang	Gatha & Varta	Manjoor Khan Manganiar	Jete Khan	Sankra	Jaisalmer	
Ridmal Ji	Gatha & Varta	Manjoor Khan Manganiar	Jete Khan	Sankra	Jaisalmer	
Dadhiya Vhikiya Fakir	Katha	Kuldeep Kothari	Mathar Khan Langa	Undoo	Barmer	
Minjhiyari	Katha	Shubha Chaudhuri	Latif Khan	Jodhpur	Jodhpur	
Nimbuchand	Katha	Aslam Khan Langa	Ghure Khan	Barnawa Charnan	Barmer	
Nagji	Katha	Harun Khan Langa	Lale Khan	Phulasar	Barmer	
Ugda Bhanej	Katha	Aslam Khan Langa	Ramzan Khan	Barnawa Charnan	Barmer	

ITEM NAME	GENRE	RECORDIST	PERFORMER	VILLAGE	DISTRICT	QR CODE
Nyay ke upar Katha	Katha	Harun Khan Langa	Maggu Khan	Jodhpur	Jodhpur	
Char Sar	Katha	Aslam Khan Langa	Neku Khan	Lakhe ki Dhani, BarnawaCharnan	Barmer	
Lalji Bhatiyani ki Katha	Katha	Aslam Khan Langa	Neku Khan	Lakhe ki Dhani, BarnawaCharnan	Barmer	
Hariya Hul	Katha	Aslam Khan Langa	Ramzan Khan	Lakhe ki Dhani	Barmer	
Raja Risalu	Katha	Harun Khan Langa	Ramzan Khan	Barnawa	Barmer	
Rajhans	Katha	Aslam Khan Langa	Shafi Khan	Barnawa Charnan	Barmer	
Saychi	Katha	Harun Khan Langa	Shafi Khan	Barnawa Charnan	Barmer	
Aunad Singh ki Katha	Katha	Harun Khan Langa	Shafi Khan	Barnawa Charnan	Barmer	
Asa Dabi	Katha	Aslam Khan Langa	Subhan Khan	Lakhe ki Dhani	Barmer	
Jaisalmer ke Bhag Ji	Katha	Harun Khan Langa	Yarmohammad Khan	Bengti	Jodhpur	
Radhika Ji ka shringar	Katha	Manjoor Khan Manganiar	Kaviraj Badau Khan	Khuri	Jaisalmer	
Hariya Hul	Katha	Manjoor Khan Manganiar	Uke Khan	Harwa	Barmer	
Sabal Dan	Katha	Manjoor Khan Manganiar	Khan Sahab, Gagan ji & Dewu Khan	Beesoo	Barmer	
Raja Risalu	Katha	Aslam Khan Langa	Arfan Khan	Barnawa Jageer	Barmer	
Bagji	Katha	Aslam Khan Langa	Arfan Khan	Barnawa Jageer	Barmer	
Khimji ki Veerta aur Abal Khimji ke prem ka pathan	Katha	Aslam Khan Langa	Arfan Khan	Barnawa Jageer	Barmer	
Seth Hiralal	Katha	Harun Khan Langa	Arfan Khan	Barnawa Jageer	Barmer	
Gajraj	Katha	Harun Khan Langa	Lale Khan	Phulasar	Barmer	

ITEM NAME	GENRE	RECORDIST	PERFORMER	VILLAGE	DISTRICT	QR CODE
Aanadraja	Katha	Harun Khan Langa	Nek Mohammad	Barnawa Charnan	Barmer	
Ram Singh aur Amar Singh	Katha	Harun Khan Langa	Nek Mohammad	Barnawa Charnan	Barmer	
Ek Seth ki Kahani	Katha	Harun Khan Langa	Neku Khan	Lakhe ki Dhani, BarnawaCharnan	Barmer	
Asa Dabi	Katha	Harun Khan Langa	Nihaldin	Barnawa Charnan	Barmer	
Hariya Hul	Katha	Harun Khan Langa	Ramzan Khan	Lakhe ki Dhani	Barmer	
Rajput aur uski patni	Katha	Harun Khan Langa	Samdar Khan	Barnawa Charnan	Barmer	
Rajkumar aur Natni	Katha	Aslam Khan Langa	Subhan Khan	Barnawa Charnan	Barmer	
Raja aur Seth Veeru Chand	Katha	Aslam Khan Langa	Subhan Khan	Barnawa Charnan	Barmer	
Jagdev Pawar	Katha	Aslam Khan Langa	Subhan Khan	Barnawa Charnan	Barmer	
Prithvi Raj	Katha	Harun Khan Langa	Asin Khan	Barnawa Charnan	Barmer	
Swapna mahal ki katha	Katha	Aslam Khan Langa	Arfan Khan	Barnawa Jageer	Barmer	
Hasan Rup	Katha	Harun Khan Langa	Arfan Khan	Barnawa Jageer	Barmer	
Esra Parmesha Sangai ji Gaur	Katha	Harun Khan Langa	Idu Khan	Barnawa Charnan	Barmer	
Jagdev Pawar	Katha	Harun Khan Langa	Idu Khan	Lakhe ki Dhani	Barmer	
Ugda Bhanej	Katha	Aslam Khan Langa	Latib Khan	Somesar	Jodhpur	
Akbar Birbal	Katha	Aslam Khan Langa	Lale Khan	Phulasar	Barmer	
Raja Mohjit	Katha	Aslam Khan Langa	Subhan Khan	Barnawa Charnan	Barmer	
Sher Sing aur Mansukh - Part 1	Katha	Aslam Khan Langa	Subhan Khan	Barnawa Charnan	Barmer	


ITEM NAME	GENRE	RECORDIST	PERFORMER	VILLAGE	DISTRICT	QR CODE
Sher Sing aur Mansukh - Part 2	Katha	Aslam Khan Langa	Subhan Khan	Barnawa Charnan	Barmer	
Rayab Sayab	Katha	Aslam Khan Langa	Subhan Khan	Barnawa Charnan	Barmer	
Bagji aur Bikaner durbar	Katha	Aslam Khan Langa	Subhan Khan	Barnawa Charnan	Barmer	
Madhusingh Lucknow durbar - Part 1	Katha	Aslam Khan Langa	Subhan Khan	Barnawa Charnan	Barmer	
Madhusingh Lucknow durbar - Part 2	Katha	Aslam Khan Langa	Subhan Khan	Barnawa Charnan	Barmer	
Putiya Raja	Katha	Aslam Khan Langa	Subhan Khan	Barnawa Charnan	Barmer	
Sikandar Badshah	Katha	Aslam Khan Langa	Subhan Khan	Barnawa Charnan	Barmer	
Sogagaur aur Bijaytak	Katha	Aslam Khan Langa	Subhan Khan	Barnawa Charnan	Barmer	
Dali Chand Seth	Katha	Aslam Khan Langa	Usman Khan	Lakhe ki Dhani	Barmer	
Raja Ki Katha	Katha	Harun Khan Langa	Usman Khan	Lakhe ki Dhani	Barmer	
Hemsahi math 1008	Katha	Kutla Khan	Aladin Khan	Harwa	Jaisalmer	
Raja Bhoj	Katha	Aslam Khan Langa	Arfan Khan	Barnawa Jageer	Barmer	
Pati-Patni ki Katha	Katha	Aslam Khan Langa	Arfan Khan	Barnawa Jageer	Barmer	
Brahman ki Katha	Katha	Aslam Khan Langa	Subhan Khan	Barnawacharnan	Barmer	
Ridmal	Katha	Harun Khan Langa	Idu Khan	Barnawacharnan	Barmer	
Anar Singh se sambandhit Katha	Katha	Harun Khan Langa	Idu Khan	Barnawacharnan	Barmer	
Akbar - Birbal	Katha	Harun Khan Langa	Idu Khan	Barnawacharnan	Barmer	
Ridmal Rawat	Katha	Harun Khan Langa	Neku Khan	Lakhe ki Dhani, BarnawaCharnan	Barmer	
Bhagya aur Akal par adharit Katha	Katha	Harun Khan Langa	Neku Khan	Lakhe ki Dhani, BarnawaCharnan	Barmer	
Nagji	Katha	Harun Khan Langa	Ramzan Khan	Barnawa Charnan	Barmer	


ITEM NAME	GENRE	RECORDIST	PERFORMER	VILLAGE	DISTRICT	QR CODE
Saychi	Katha	Harun Khan Langa	Shafi Khan	Barnawa Charnan	Barmer	
Bhai Char aur Dosti	Katha	Harun Khan Langa	Safi Khan	Baldev Nagar, Jodhpur city	Jodhpur	
Ban me ombo moviyo	Katha	Aslam Khan Langa	Subhan Khan	Barnawa Charnan	Barmer	
Jeh Bharani	Katha	Aslam Khan Langa	Subhan Khan	Barnawa Charnan	Barmer	
Seth aur Sunar	Katha	Aslam Khan Langa	Subhan Khan	Barnawa Charnan	Barmer	
Rayo Singh	Katha	Aslam Khan Langa	Subhan Khan	Barnawa Charnan	Barmer	
Raja Hans aur Kauwa	Katha	Aslam Khan Langa	Subhan Khan	Barnawa Charnan	Barmer	
Gun ka Avgun	Katha	Aslam Khan Langa	Subhan Khan	Barnawa Charnan	Barmer	
Aadmi ki Kimat	Katha	Aslam Khan Langa	Yarmohammad Khan	Bengti	Jodhpur	
Hemsahi Math Kapuriya	Katha	Kutla Khan	Ramzan Khan	Kapuriya	Jaisalmer	
Ugda Bhanej	Katha	Harun Khan Langa	Amre Khan	Undoo	Barmer	
Ek Raja se sambandhit Katha	Katha	Harun Khan Langa	Jonu Khan	Baldev Nagar, Jodhpur city	Jodhpur	
Rup Swaroop	Katha	Harun Khan Langa	Neku Khan	Lakhe ki Dhani, BarnawaCharnan	Barmer	
Char Sar	Katha	Aslam Khan Langa	Subhan Khan	Barnawa Charnan	Barmer	
Char Sar	Katha	Harun Khan Langa	Samdar Khan	Barnawa Charnan	Barmer	
Akal aur Bhag	Katha	Aslam Khan Langa	Subhan Khan	Barnawa Charnan	Barmer	
Satyug Kalyug	Katha	Aslam Khan Langa	Subhan Khan	Barnawa Charnan	Barmer	
Sudmud Shalanga	Katha	Aslam Khan Langa	Subhan Khan	Barnawa Charnan	Barmer	
Rajput aur Singh	Katha	Aslam Khan Langa	Subhan Khan	Barnawa Charnan	Barmer	
Rajput Pati-Patni ki Katha	Katha	Aslam Khan Langa	Subhan Khan	Barnawa Charnan	Barmer	
Bannado	Katha	Khete Khan Manganiar	Hakam Khan	Sanawara	Jaisalmer	





ITEM NAME	GENRE	RECORDIST	PERFORMER	VILLAGE	DISTRICT	QR CODE
Halman Jethuwa	Katha	Kuldeep Kothari	Lale Khan	Phulasar	Barmer	
Insan aur Sher	Katha	Kuldeep Kothari	Lale Khan	Phulasar	Barmer	
Rao Khangar	Katha	Kuldeep Kothari	Safi Khan Langa	Baldev Nagar, Jodhpur city	Jodhpur	
Hariya Hul	Katha	Shubha Chaudhuri	Hakam Khan Kesula (vocals), Bakshe Khan (Recitation)	Sanawara	Jaisalmer	
Ugda Bhanej	Katha	Aslam Khan Langa	Latif Khan and Aku Khan	Somesar	Jaisalmer	
Raja Hans par adaharit Katha	Katha	Harun Khan Langa	Bhikhe Khan	Hindol-Gol	Jodhpur	
Moomal Mahendra	Katha	Harun Khan Langa	Dhane Khan	Nure ki bhurj	Jodhpur	
Satya par adharit Katha	Katha	Harun Khan Langa	Idu Khan	Barnawacharnan	Barmer	
Akbar Birbal	Katha	Harun Khan Langa	Idu Khan	Barnawacharnan	Barmer	
Amba Raja ki Pol	Katha	Aslam Khan Langa	Jone Khan	Chanchalva	Jodhpur	
Hada Rao Rana	Katha	Harun Khan Langa	Mohammad Khan	Lakhe ki Dhani	Barmer	
Din man ka chakra	Katha	Aslam Khan Langa	Subhan Khan	Barnawa Charnan	Barmer	
Vir Vikramdev Raja	Katha	Aslam Khan Langa	Subhan Khan	Barnawa Charnan	Barmer	
Lalar Bhatiyani	Katha	Aslam Khan Langa	Subhan Khan	Barnawa Charnan	Barmer	
Raja Hans	Katha	Aslam Khan Langa	Yarmohammad Khan	Bengti	Jodhpur	
Akbar Birbal	Katha	Aslam Khan Langa	Latu Khan	Barnama charnan	Barmer	
Ishwar Bhagwan ki katha	Katha	Manjoor Khan Manganiar	Alam Khan	Sanawara	Jaisalmer	
Brahman ki Katha	Katha	Manjoor Khan Manganiar	Bachhu Khan	Mahesha-ki-Dhani	Jaisalmer	
Rathod Bansh ki Katha	Katha	Manjoor Khan Manganiar	Barkat Khan	Dholiya	Jodhpur	
Baru aur Jhijhiyanili ki Katha	Katha	Manjoor Khan Manganiar	Barkat Khan	Dholiya	Jodhpur	
Ishwar Das ji ki Katha	Katha	Manjoor Khan Manganiar	Dape Khan	Sanawara	Jaisalmer	





ITEM NAME	GENRE	RECORDIST	PERFORMER	VILLAGE	DISTRICT	QR CODE
Lakhi Banjara	Katha	Manjoor Khan Manganiar	Nasir Khan	Jaisindhar	Barmer	
Vir Vikramdev	Katha	Harun Khan Langa	Usman Khan	Lakhe ki Dhani	Barmer	
Bagji Kotadiya	Katha	Harun Khan Langa	Idu Khan	Lakhe ki Dhani	Barmer	
Ridmal	Katha	Harun Khan Langa	Idu Khan	Lakhe ki Dhani	Barmer	
Bhati bansh ke daanvir vyakti	Katha	Harun Khan Langa	Idu Khan	Lakhe ki Dhani	Barmer	
Acchayi aur Burai par aadharit	Katha	Harun Khan Langa	Idu Khan	Lakhe ki Dhani	Barmer	
Kahani do thagon ki	Katha	Harun Khan Langa	Idu Khan	Lakhe ki Dhani	Barmer	
Saychi	Katha	Harun Khan Langa	Latif Khan	Somesar	Jodhpur	
Char Bhai	Katha	Aslam Khan Langa	Latu Khan	Barnawa Charnan	Barmer	
Raja Chandan Mehragani	Katha	Aslam Khan Langa	Subhan Khan	Barnawa Charnan	Barmer	
Pepiya	Katha	Aslam Khan Langa	Subhan Khan	Barnawa Charnan	Barmer	
Gangbhat - Akbar Baadshah	Katha	Aslam Khan Langa	Subhan Khan	Barnawa Charnan	Barmer	
Seth ki Katha	Katha	Aslam Khan Langa	Subhan Khan	Barnawa Charnan	Barmer	
Harishchandra aur Chandravati	Katha	Aslam Khan Langa	Subhan Khan	Barnawa Charnan	Barmer	
Bhatiyani ki Katha	Katha	Manjoor Khan Manganiar	Buta Khan	Kadha	Ajmer	
Maa Swaroop Bai	Katha	Manjoor Khan Manganiar	Karim Khan	Chandhan	Jaisalmer	
Panna Singh Rathod	Katha	Harun Khan Langa	Askar Khan	Barnawa Jageer	Barmer	
Chandan Mehragani	Katha	Harun Khan Langa	Bhikhe Khan	Hindol-Gol	Jodhpur	
Sher Singh ke jeewan par adharit	Katha	Harun Khan Langa	Idu Khan	Lakhe ki Dhani	Barmer	
Akbar Birbal	Katha	Harun Khan Langa	Idu Khan	Barnawacharnan	Barmer	
Feroz Badshah	Katha	Harun Khan Langa	Idu Khan	Lakhe ki Dhani	Barmer	



ITEM NAME	GENRE	RECORDIST	PERFORMER	VILLAGE	DISTRICT	QR CODE
Vikhiya Aasmani	Katha	Harun Khan Langa	Idu Khan	Lakhe ki Dhani	Barmer	
Raja aur Char Ladkiya	Katha	Aslam Khan Langa	Jaini Bano	Barnawa Charnan	Barmer	
Bhimdev Chaudhuri	Katha	Aslam Khan Langa	Janu Khan	Baru	Jodhpur	
Halman Jethuwa	Katha	Harun Khan Langa	Latif Khan	Somesar	Jodhpur	
Raja Hans	Katha	Harun Khan Langa	Salim Khan	Burj	Jodhpur	
Bhala aur Bura	Katha	Aslam Khan Langa	Sardar Khan	Barnawa Charnan	Barmer	
Kehar Seth Bhati	Katha	Harun Khan Langa	Sardar Khan	Lakhe ki Dhani	Barmer	
Raja Man Singh	Katha	Harun Khan Langa	Sardar Khan	Lakhe ki Dhani	Barmer	
Nagpandur	Katha	Aslam Khan Langa	Subhan Khan	Barnawa Charnan	Barmer	
Sogji	Katha	Aslam Khan Langa	Subhan Khan	Barnawa Charnan	Barmer	
Lakhu Vaisya	Katha	Aslam Khan Langa	Subhan Khan	Barnawa Charnan	Barmer	
Vir Durgadas	Katha	Aslam Khan Langa	Subhan Khan	Barnawa Charnan	Barmer	
Senal Binja	Katha	Aslam Khan Langa	Subhan Khan	Barnawa Charnan	Barmer	
Raja Jaswant Singh	Katha	Aslam Khan Langa	Subhan Khan	Barnawa Charnan	Barmer	
Jagdev Pawar ki Katha	Katha	Manjoor Khan Manganiar	Barkat Khan	Sanawara	Jaisalmer	
Lakha Phulani ri Katha	Katha	Manjoor Khan Manganiar	Barkat Khan	Sanawara	Jaisalmer	
Dine ri Dewal	Katha	Manjoor Khan Manganiar	Dape Khan	Sanawara	Jaisalmer	
Prahlad Bhagat ki Katha	Katha	Manjoor Khan Manganiar	Dape Khan	Sanawara	Jaisalmer	
Sirbiriyo ki Katha	Katha	Manjoor Khan Manganiar	Gagan Khan	Sanawara	Jaisalmer	
Katha Narayan singh Daku ki	Katha	Manjoor Khan Manganiar	Gagan Khan	Sanawara	Jaisalmer	
Prithviraj Chauhan aur unki siksha	Katha	Manjoor Khan Manganiar	Hanif Khan	Sanawara	Jaisalmer	

ITEM NAME	GENRE	RECORDIST	PERFORMER	VILLAGE	DISTRICT	QR CODE
Nathu Singh Rajput	Katha	Manjoor Khan Manganiar	Zakir Khan	Sanawara	Jaisalmer	
Ridmal Ji	Katha	Manjoor Khan Manganiar	Zakir Khan	Sanawara	Jaisalmer	
Alaji Janjh Bhati ki Katha	Katha	Khete Khan	Chanan Khan	Kanoi	Jaisalmer	
Jagdish Pawar ri katha	Katha	Manjoor Khan Manganiar	Barkat Khan	Sonoo	Jaisalmer	
Jagdev Pawar	Katha	Manjoor Khan Manganiar	Anwar Khan	Jodha	Jaisalmer	
Ridmal Ji	Katha	Manjoor Khan Manganiar	Imam Khan	Bhelani	Jaisalmer	
Moomal jo Mahendro	Katha	Manjoor Khan Manganiar	Imam Khan	Bhelani	Jaisalmer	
Binja Prem Katha	Katha	Harun Khan Langa	Meherdin Khna	Bhikhorai	Jaisalmer	
Dholiya Thag	Katha	Harun Khan Langa	Idu Khan	Barnawa Charnan	Barmer	
Seth Nimbuchand	Katha	Harun Khan Langa	Ghure Khan	Barnawa Charnan	Barmer	
Akal aur Bhagya se sambandhit	Katha	Harun Khan Langa	Idu Khan	Barnawa Charnan	Barmer	
Raja Uday Singh	Katha	Harun Khan Langa	Usman Khan	Lakhetali	Barmer	
Amba Raja ki Pol	Katha	Harun Khan Langa	Shafi Khan	Lakhe ki Dhani	Barmer	
Seth Motilal	Katha	Harun Khan Langa	Neku Khan	Lakhe ki Dhani	Barmer	
Raja Umed Singh	Katha	Harun Khan Langa	Bhikhe Khan	Lakhe ki Dhani	Barmer	
Char Bhai	Katha	Aslam Khan Langa	Subhan Khan	Barnawa Charnan	Barmer	
Kans aur Krishna	Katha	Aslam Khan Langa	Subhan Khan	Barnawa Charnan	Barmer	
Chach ka kya soch	Katha	Aslam Khan Langa	Subhan Khan	Barnawa Charnan	Barmer	
Seth Motilal	Katha	Aslam Khan Langa	Subhan Khan	Barnawa Charnan	Barmer	
Tida Fakir	Katha	Aslam Khan Langa	Subhan Khan	Barnawa Charnan	Barmer	
Shah Latif	Katha	Aslam Khan Langa	Umar Khan	Kushlava	Jodhpur	

ITEM NAME	GENRE	RECORDIST	PERFORMER	VILLAGE	DISTRICT	QR CODE
Jagdev Pawar	Katha	Aslam Khan Langa	Yarmohammad Khan	Bengti	Jodhpur	
Narpat Khimji	Katha	Aslam Khan Langa	Mehrdin Khan			
Raja Bhoj	Katha	Aslam Khan Langa	Subhan Khan	Barnawa Charnan	Barmer	
Narpat Khimji	Katha	Aslam Khan Langa	Mehrdin Khan (Surnai Langa)	Bhikhorai	Jaisalmer	
Raja Bhoj	Katha	Aslam Khan Langa	Subhan Khan	Barnawa Charnan	Barmer	
Sethani	Katha	Aslam Khan Langa	Subhan Khan	Barnawa Charnan	Barmer	
Thakur aur Thakurain	Katha	Aslam Khan Langa	Subhan Khan	Barnawa Charnan	Barmer	
Mijari	Katha	Aslam Khan Langa	Subhan Khan	Barnawa Charnan	Barmer	
Akbar Badshah	Katha	Aslam Khan Langa	Subhan Khan	Barnawa Charnan	Barmer	
Amba Raja ri Pol	Katha	Harun Khan Langa	Askar Khan	Barnawa Jageer	Barmer	
Asa Dabi	Katha	Harun Khan Langa	Laldeem Khan	Hindol-Gol	Jodhpur	
Bhairji Bhati	Katha	Harun Khan Langa	Askar Khan	Barnawa Jageer	Barmer	
Prithviraj aur Sadira	Katha	Harun Khan Langa	Idu Khan	Lakhe ki Dhani	Barmer	
Tida Fakir	Katha	Harun Khan Langa	Idu Khan	Lakhe ki Dhani	Barmer	
Raja Vir Vikramdev	Katha	Harun Khan Langa	Muse Khan	Dedasari	Jodhpur	
Akbar Birbal	Katha	Harun Khan Langa	Asman Khan	Lakhe ki Dhani	Barmer	
Bhalai aur Burai	Katha	Manjoor Khan Manganiar	Khamise Khan	Habur	Jaisalmer	
Raja Bhoj ki Katha	Katha	Khete Khan Manganiar	Sakar Khan	Mohangarh	Jaisalmer	
Kabir Das ki Katha	Katha	Sakar Khan Manganiar	Badal Khan	Konara	Barmer	
Karni Mata ki Katha	Katha	Sakar Khan Manganiar	Meghdan	Bijasar	Barmer	
Ugda Bhanej	Katha	Hamid Khan Langa	Safu Khan	Barnawa	Barmer	



ITEM NAME	GENRE	RECORDIST	PERFORMER	VILLAGE	DISTRICT	QR CODE
Prithvi Raj Chauhan	Katha	Hamid Khan Langa	Sikandar Khan	Barnawa	Barmer	
Jhujhar Bikasi ji ki Katha	Katha	Manjoor Khan Manganiar	Barkat Khan	Sonoo	Jaisalmer	
Kanjus daanvir ki Katha	Katha	Manjoor Khan Manganiar	Dape Khan	Sanawara	Jaisalmer	
Matarani Bhatiyani ki Katha	Katha	Sakar Khan Manganiar	Manne Khan	Bhadkha	Barmer	
Khwaja Garib Nawaz ki Katha	Katha	Sakar Khan Manganiar	Rasul Khan	Chelak	Jaisalmer	
Pir Jilani ki Katha	Katha	Sakar Khan Manganiar	Satar Khan			
Swaroop	Katha	Manjoor Khan Manganiar	Rasul Khan	Biliya	Jaisalmer	
Rupadev	Katha	Manjoor Khan Manganiar	Rasul Khan	Biliya	Jaisalmer	
Asa Dabi	Katha	Manjoor Khan Manganiar	Jakab Khan	Motha	Jaisalmer	
Sakur Khan Nohariya	Katha	Manjoor Khan Manganiar	Jakab Khan	Motha	Jaisalmer	
Bhawar Ji	Katha	Manjoor Khan Manganiar	Lune Khan	Sheo	Barmer	
Hirlajmata ki Chiranj	Katha	Manjoor Khan Manganiar	Goparam	Sheo	Barmer	
Chelak	Katha	Manjoor Khan Manganiar	Goparam	Sheo	Barmer	
Asa Dabi	Katha	Manjoor Khan Manganiar	Meherdin Khan	Bhikhorai	Jaisalmer	
Bago ka Bhawara	Katha	Manjoor Khan Manganiar	Sardar Khan	Barnawa Charnan	Barmer	
Raja Man Singh	Katha	Manjoor Khan Manganiar	Shubha Khan	Barnawa Charnan	Barmer	
Bunnu aur Bakhtu	Katha	Manjoor Khan Manganiar	Shubha Khan	Barnawa Charnan	Barmer	
Raja aur Pijare ka Ladka	Katha	Manjoor Khan Manganiar	Shubha Khan	Barnawa Charnan	Barmer	
Raja Bhoj	Katha	Kuldeep Kothari	Lale Khan	Phulasar	Barmer	
Amarkot ke Amar Singh Rathod	Katha	Kuldeep Kothari	Lale Khan	Phulasar	Barmer	

ITEM NAME	GENRE	RECORDIST	PERFORMER	VILLAGE	DISTRICT	QR CODE
Raja Jugmal Singh Ji	Katha	Kuldeep Kothari	Lale Khan	Phulasar	Barmer	
Ugda Bhanej	Katha	Harun Khan Langa	Idu Khan	Lakhe ki Dhani	Barmer	
Jehoji Bharoni ki Katha	Katha	Harun Khan Langa	Neku Khan	Lakhe ki Dhani, BarnawaCharnan	Barmer	
Ramdev Pir	Katha & Gatha	Manjoor Khan Manganiar	Gulam Khan	Deunga	Jaisalmer	
Ridmal Ji	Katha & Gatha	Manjoor Khan Manganiar	Atam Khan	Tejpala	Jaisalmer	
Krishna Bhagwan ebam Shisupal	Katha & Varta	Kutla Khan Manganiar	Swaroop Khan	Pusar	Barmer	
Balwant Singh ki Katha aur Varta	Katha & Varta	Sakar Khan Manganiar	Gafoor Khan	Dhok	Barmer	
Rayan	Varta	Manjoor Khan Manganiar	Hakam Khan	Sanawara	Jaisalmer	
Ridmal Ji Rathor ki Varta	Varta	Manjoor Khan Manganiar	Dape Khan	Sanawara	Jaisalmer	
Karnipal Jogeswar Dharti ka Varnan	Varta	Kutla Khan Manganiar	Chanan Khan	Kohda	Jaisalmer	
Raja Dashrath ki Varta	Varta	Kutla Khan Manganiar	Aladin Khan	Kohda	Jaisalmer	
Bhoot ri Varta	Varta	Manjoor Khan Manganiar	Gafoor Khan	Parewar	Jaisalmer	
Budha kare Raji ki Varta	Varta	Kutla Khan Manganiar	Ramzan Khan	Nimba	Jaisalmer	
Bhalai aur Burai ki Varta	Varta	Manjoor Khan Manganiar	Swaroop Khan	Amar Sagar	Jaisalmer	
Madan Fakir ki Varta	Varta	Manjoor Khan Manganiar	Swaroop Khan	Amar Sagar	Jaisalmer	
Sawai Singh ki Varta	Varta	Manjoor Khan Manganiar	Gagan Khan	Sanawara	Jaisalmer	
Kurje Bhati ki Varta	Varta	Manjoor Khan Manganiar	Gagan Khan	Sanawara	Jaisalmer	
Narayan Thakur ki Varta	Varta	Manjoor Khan Manganiar	Gagu Khan	Sanawara	Jaisalmer	
Aumpuri Sakda Soorveer	Varta	Manjoor Khan Manganiar	Gagu Khan	Sanawara	Jaisalmer	
Amar Singh	Varta	Manjoor Khan Manganiar	Gagu Khan	Sanawara	Jaisalmer	

ITEM NAME	GENRE	RECORDIST	PERFORMER	VILLAGE	DISTRICT	QR CODE
Krishna aur Bhagwan Kavi	Varta	Manjoor Khan Manganiar	Jabru Khan	Ramgarh	Jaisalmer	
Rajputo ka Itihas	Varta	Manjoor Khan Manganiar	Alam Khan	Sanawara	Jaisalmer	
Shiv va Parvati ri Varta	Varta	Khete Khan Manganiar	Barkat Khan	Sonoo	Jaisalmer	
Varta Maharana Pratap, Udaipur	Varta	Manjoor Khan Manganiar	Bhagan Khan	Sanawara	Jaisalmer	
Aadmi ke Lakshan ki Varta	Varta	Manjoor Khan Manganiar	Champe Khan	Sanawara	Jaisalmer	
9 guna aur 9 avguna ki Varta	Varta	Manjoor Khan Manganiar	Champe Khan	Sanawara	Jaisalmer	
9 gun aur 9 avgun	Varta	Manjoor Khan Manganiar	Damu Khan	Boha	Jaisalmer	
Rajputo ka Itihas	Varta	Manjoor Khan Manganiar	Damu Khan	Boha	Jaisalmer	
Dharti ka Varnan	Varta	Manjoor Khan Manganiar	Damu Khan	Boha	Jaisalmer	
Stri ka pura roop Bataya	Varta	Manjoor Khan Manganiar	Damu Khan	Boha	Jaisalmer	
9 gun aur 9 avagun	Varta	Manjoor Khan Manganiar	Damu Khan	Boha	Jaisalmer	
Saychi	Varta	Manjoor Khan Manganiar	Dape Khan	Sanawara	Jaisalmer	
Ganesh Ji ne janam nahi liya tha	Varta	Manjoor Khan Manganiar	Fade Khan	Ainta	Jaisalmer	
Aumpuri Sakda Soorveer	Varta	Manjoor Khan Manganiar	Gagan Khan	Sanawara	Jaisalmer	
Narayan Singh Daku	Varta	Manjoor Khan Manganiar	Gagan Khan	Sanawara	Jaisalmer	
4 yug ri Varta	Varta	Manjoor Khan Manganiar	Hakam Khan	Sanawara	Jaisalmer	
7 yug ri Varta	Varta	Manjoor Khan Manganiar	Hakam Khan	Sanawara	Jaisalmer	
Panchatatva	Varta	Manjoor Khan Manganiar	Jabru Khan	Ramgarh	Jaisalmer	
Saychi ki Varta	Varta	Manjoor Khan Manganiar	Juseb Khan	Sanawara	Jaisalmer	
Hafte ke 7 din ki Varta	Varta	Manjoor Khan Manganiar	Khete Khan	Lanela	Jaisalmer	
Asa Dabi ki Bat	Varta	Manjoor Khan Manganiar	Ridmal Khan	Parewar	Jaisalmer	

ITEM NAME	GENRE	RECORDIST	PERFORMER	VILLAGE	DISTRICT	QR CODE
Purush ra gun	Varta	Manjoor Khan Manganiar	Barkat Khan	Sonoo	Jaisalmer	
Dharti par na (9) nugra	Varta	Manjoor Khan Manganiar	Barkat Khan	Sonoo	Jaisalmer	
Bhairji Bhati	Varta	Manjoor Khan Manganiar	Anwar Khan	Jodha	Jaisalmer	
Brahman aur Raja	Varta	Manjoor Khan Manganiar	Ramzan Khan	Harwa	Barmer	
Achala Khichi - Umade ki Varta	Varta	Manjoor Khan Manganiar	Ramzan Khan	Harwa	Barmer	
Varta	Varta	Harun Khan Langa	Singers of Arna Jharna	Jodhpur	Jodhpur	
Narayan Singh Thakur	Varta	Manjoor Khan Manganiar	Gagu Khan	Sanawara	Jaisalmer	
Krishna ri Janam Patri	Varta	Manjoor Khan Manganiar	Hakam Khan	Sanawara	Jaisalmer	
Senal Binja	Varta	Manjoor Khan Manganiar	Kasam Khan	Ola	Jaisalmer	
9 gun	Varta	Manjoor Khan Manganiar	Manohar Khan	Bhaisara	Jaisalmer	
Rai Singh aur Ratan Singh	Varta	Manjoor Khan Manganiar	Dape Khan	Sanawara	Jaisalmer	
Safar Piran	Varta	Manjoor Khan Manganiar	Jalal Khan	Chandhan	Jaisalmer	
Raja Umirdi	Varta	Anwar Khan Langa	Lale Khan	Phulasar	Barmer	
Akbar and Birbal	Varta	Anwar Khan Langa	Lale Khan	Phulasar	Barmer	
Sindhi Sorath	Varta	Anwar Khan Langa	Mathar Khan	Undoo	Barmer	
Sirbiriyo Kawath aur Ugda Bhanej	Varta	Hamid Khan Langa	Mathar Khan	Undoo	Barmer	
Jogmaya Mata ka Charcha	Varta	Sakar Khan Manganiar	Meghdan	Bijasar	Barmer	
Saychi	Varta	Anwar Khan Langa	Safu Khan	Barnawa	Barmer	
Tidi ki Varta	Varta	Sakar Khan Manganiar	Bhojram Meghwal	Sarupe ka tala	Barmer	
Radha ke prem ki Varta	Varta	Manjoor Khan Manganiar	Fakire Khan	Parewar	Jaisalmer	
Sugala Seth ki Varta	Varta	Sakar Khan Manganiar	Isha Khan	Redana	Barmer	

ITEM NAME	GENRE	RECORDIST	PERFORMER	VILLAGE	DISTRICT	QR CODE
Hira Bedi	Varta	Manjoor Khan Manganiar	Jabru Khan	Ramgarh	Jaisalmer	
Varta Asa Dabi ki	Varta	Hamid Khan Langa	Nayal Khan	Barnawa	Barmer	
Varta	Varta	Manjoor Khan Manganiar	Sadik Khan	Kesula	Barmer	
Panch Naam	Varta	Manjoor Khan Manganiar	Hedar Ali	Dholiya	Jodhpur	
Guru ki Chahiti Kala	Varta	Manjoor Khan Manganiar	Hedar Ali	Dholiya	Jodhpur	
Raja Bhoj ki Varta	Varta	Manjoor Khan Manganiar	Hedar Ali	Dholiya	Jodhpur	
Sifiyati ki Varta	Varta	Sakar Khan Manganiar	Jakab Khan		Barmer	
Achla Khichi ri Varta	Varta	Sakar Khan Manganiar	Kuchta Khan	Dhok	Barmer	
Jul Sut Mantra	Varta	Sakar Khan Manganiar	Mangu Khan	Kubadiya	Jaisalmer	
Khimri Varta	Varta	Manjoor Khan Manganiar	Manjoor Khan	Sanawara	Jaisalmer	
Chhand Devi ka	Varta	Manjoor Khan Manganiar	Imam Khan	Korwa	Jaisalmer	
Sagai	Varta	Manjoor Khan Manganiar	Manjoor Khan	Ola	Jaisalmer	
Yadu Bansh	Varta	Kutla Khan Manganiar	Thanu Khan	Janra	Jaisalmer	
Rupde ki Varta	Varta	Manjoor Khan Manganiar	Jabru Khan	Ramgarh	Jaisalmer	
Mirasi Manganiar ki Vanshawali	Varta	Manjoor Khan Manganiar	Ghewar Khan	Kanoi	Jaisalmer	
Vishwakarma. Sutharon ki Vanshawali	Varta	Manjoor Khan Manganiar	Ghewar Khan	Kanoi	Jaisalmer	
Mirasi Jati ka Vanshawali	Varta	Manjoor Khan Manganiar	Ramzan Khan	Kanoi	Jaisalmer	
490 Gaon ke naam	Varta	Manjoor Khan Manganiar	Panu khan	Pusar	Barmer	
Bhati Vansh ka Itihas	Varta	Manjoor Khan Manganiar	Babu Khan	Sanawara	Jaisalmer	
Rag Kalyan ka Itihas	Varta	Manjoor Khan Manganiar	Barkat Khan	Sonoo	Jaisalmer	
Bhati Vansh Rajputana	Varta	Manjoor Khan Manganiar	Atam Kham	Tejpala	Jaisalmer	

ITEM NAME	GENRE	RECORDIST	PERFORMER	VILLAGE	DISTRICT	QR CODE
Abal Khimji	Varta	Manjoor Khan Manganiar	Dape Khan	Sanawara	Jaisalmer	
Rao Bhojraj Singh	Varta	Manjoor Khan Manganiar	Dape Khan	Sanawara	Jaisalmer	
Sabhi Jaato ke naam	Varta	Manjoor Khan Manganiar	Panu Khan	Pusar	Barmer	
Sawali Majisa	Varta	Manjoor Khan Manganiar	Gafoor Khan	Khetasar	Jodhpur	
Rajaji ka bachan	Varta	Manjoor Khan Manganiar	Hawa Khan	Khelana	Jaisalmer	
Kaun kehta hain Bhagwan aate nahi	Varta	Manjoor Khan Manganiar	Janu Khan	Baru	Jodhpur	
Hira Bedi	Varta	Manjoor Khan Manganiar	Imam Khan	Bhelani	Jaisalmer	
Bherji Bhati	Varta	Manjoor Khan Manganiar	Gagu Khan	Sanawara	Jaisalmer	
Thakar Vikram	Varta	Manjoor Khan Manganiar	Hamire Khan	Baarna	Jaisalmer	
Jaisalmer ki Katari	Varta	Manjoor Khan Manganiar	Hamire Khan	Baarna	Jaisalmer	
Bhatiyani ka Swaroop	Varta	Manjoor Khan Manganiar	Jabru Khan	Ramgarh	Jaisalmer	
Kavi Pingal	Varta	Manjoor Khan Manganiar	Samad Khan	Arang	Jaisalmer	
Jagdev Pawar ki uttpati	Varta	Manjoor Khan Manganiar	Samad Khan	Arang	Barmer	
59 Kaal	Varta	Manjoor Khan Manganiar	Latif Khan	Kanod	Jaisalmer	
Kali Yug	Varta	Manjoor Khan Manganiar	Latif Khan	Kanod	Jaisalmer	
Badal Nath Ji	Varta	Manjoor Khan Manganiar	Kutle Khan	Dhoba	Jaisalmer	
Bhawan, Moolchand Bhati	Varta & Bhawan	Kutla Khan Manganiar	Atu Khan	Baiya	Jaisalmer	
Do Manganiar	Varta & Duha	Kutla Khan Manganiar	Swaroop Khan	Pusar	Barmer	
Dhola Maru ri Varta aur Gatha	Varta & Gatha	Manjoor Khan Manganiar	Ishak Khan	Sanawara	Jaisalmer	
Ya Ali - Rora (Hazarat Ali ki Varta)	Varta & Sufi Kalam	Manjoor Khan Manganiar	Atam Khan	Kanoi	Jaisalmer	

Chapter 5

Providing a Platform: Creating Audiences

Performing the ballads for rural as well as urban audiences, using an abbreviated form, accompanied by explanations, was one of the major aims of this project.

Facebook Live concerts

A series of Facebook Live programs were carried out to compensate the lack of public performances due to the COVID pandemic. As each of these was held in villages where the musicians belong, it did away with the need for travel, and there were local audiences for each of the village performances from surrounding villages. These attracted online audiences at each performance, but many viewed the performances after the event as they remained active on the Facebook page.

Each of these reached approximately 200 viewers. The Facebook performances

- Provided a platform for musicians in their own village;
- Promoted musicians who are not known on a national or urban level;
- Created live audiences locally;
- Provided an opportunity to the Project Assistants who were in charge of organizing, presenting and transmitting the programs.

The Facebook Live programs were of the Langa musicians from Barnawa of Manganiar musicians from Sanawara and Dangri in District Jaisalmer, and of Langa musicians in Somesar, District Jodhpur.

The musicians all received an honorarium for the performances, which provided local support as well as greater credibility for the project.

The audiences who logged in to these concerts included a large number of local audiences from surrounding villages, and many musicians. As the Facebook Live programs remained available on the Facebook page over 200

people accessed the recordings in the days following the programs:
<https://www.facebook.com/profile.php?id=10006421143611>

Bards and Ballads: an in-person event at Arna Jharna Desert Museum, Jodhpur

This in-person event on March 15, 2022 was the culmination of nearly two years of the project. Its aim was to recreate the ambience of a *rihan* or *revan* – a term used for an informal gathering of musicians where the musicians entertain their patrons, and the stories are told and sung into the night.

The program showcased the project by bringing together senior musicians who were selected for their knowledge of the endangered ballad tradition. They were among the 280 musicians who were recorded over a period of two years. The group of 22 musicians also included those who have been involved in teaching, the young mentees, and all the Project Assistants from the musician communities.

The performance was inaugurated by Gloria F. Berbena, Minister Counselor for Public Diplomacy of the U.S. Embassy, New Delhi. The US Embassy was also





represented by Mandeep Kaur, Principal Programs Advisor. Purnima Mehta, Director General of the American Institute of Indian Studies, welcomed the guests.

The event was aimed at an audience of surrounding villages as well as cultural influencers from the city of Jodhpur, other performers and institutions that are involved with Rupayan Sansthan.

Who did we reach through the project?

- 8 Project Assistants visited over 200 villages disseminating information about the project, and made recordings in 198 villages
- 280 performers were recorded
- Project field trips:
 - The Project Director and Project Coordinator visited 12 villages meeting groups of musicians at each place.
- Facebook Live programs
 - 3500 invitations sent
 - 4044 Views
 - 200 shares
- Project Facebook page has over 300 followers
- In-person audience of over 100 influencers at Bards and Ballads event in Jodhpur

The numerical data are a mere indication of the reach of the project. As Project Assistants travelled to little known villages in search of musicians who knew the ballad repertoire, the penetration of the project into the interior of Western Rajasthan was much more than institutional field work can ever achieve.

Social Media

Project Facebook page

Documentation of endangered musical traditions in Western Rajasthan.

[www.facebook.com/ profile.php?id=100064211463611](https://www.facebook.com/profile.php?id=100064211463611)

Facebook was chosen as the platform for the project to post regular information, photographs and video clips, as this is one that is accessed most commonly by community members, and yet reaches more general audiences, scholars and researchers as all posts are shared on the Facebook page of the ARCE.



Chapter 6

Sustaining the Tradition: Archiving and Access



390 hours of digital audio recordings and 90 hours of digital video recordings were made, as well as 1,000 photographs taken during the course of this project, largely by the Project Assistants.

ARCHIVING DIGITAL MATERIALS INVOLVES:

1. Processing the recordings by editing and creating archival files.
2. Creating recording logs for all recordings using the documentation accompanying the recordings.
3. Numbering the files for ingestion into the archival system.
4. Creating documentation files from the notes created by the Project Assistants and collated these with the recordings.
5. Creating metadata for all audio, video and image files.
6. Uploading selected recording samples with metadata to the Virtual Museum of Image and Sound so that there is internet access to the recordings. Each recording has information, related images and documentation notes in Devanagari. Full recordings can be requested from the archives. <https://vmis.in/ArceMusics/home/>
7. Making copies for distribution to the performers.
8. Archiving the recordings as an independent collection within the ARCE archives, which will be made accessible to all users of the archives.

VMIS: Virtual Museum of Image and Sound

A special gallery or section has been created for samples from this project collection under the Oral Narratives of Rajasthan section, with notes and images.

https://vmis.in/ArceCategories/music_in_context_innercat/420

Smithsonian Folkways Album

An album entitled “Ballad traditions of Western Rajasthan” is under preparation with Smithsonian Folkways. A selection of 10 ballads, which includes ballads from this project as well as archival collections, will be made available on www.folkways.si.edu for paid downloads. 25% of the download revenue will be paid to the performers. Each track is accompanied by detailed liner notes.

Repatriation of archival recordings

As the AIIS-ARCE had in its collections and through its collaborative projects with Rupayan Sansthan, older recordings of the ballads, copies of these were distributed to the community through the heirs of the musicians.

Online presence

- The Facebook Project page has regular updates and clips of various musicians
- Facebook Live programs
- Virtual Museum of Image and Sound
- Smithsonian Folkways Album

Sharing documentation

Copies of recordings made through the documentation survey are being distributed to the musicians.

Financial support

- Training in audio and video recording provided to 8 young musicians.
- Salaries to 8 project assistants over two years (three at any given time).
- Private transport for the project supported many in the villages.
- Stipends to 6 musician mentors and 6 mentees.





- Recording fees paid to 50 musicians recorded by the Project Director and Project Coordinator.
- Performance and recording fees paid to 22 musicians who attended the documentation session and in-person event “Bards and Ballads” in March 2022.
- Performance fees paid to all those who participated in the 4 Facebook Live programs.
- 25% of download revenue will be paid to performers who appear on the Smithsonian Folkways Album, “Ballad traditions of Western Rajasthan”.

The Way Forward

“What will happen when this project is over?” is a question that we hear from many of those who have been involved in the project. As in all initiatives with a limited financial window, the intensity of the activities cannot be sustained. However, it is anticipated that this project has made some endeavours towards revitalization and sustainability.

Awareness-raising.

- As there is more awareness in the community, it is anticipated that they will include this repertoire in their performances.
- In the feedback from the communities all report greater awareness and interest.
- Distribution of the project recordings among the community is a tangible object which will support interest in the community.

Increased performance opportunities

Many musicians are of the opinion that they are going to get opportunities to perform the ballad *gatha katha* and will be able to add it to their concert repertoire. Younger patrons will also be attracted to what they see as the rising importance of this genre.

- Askar Khan, Sardar Khan and Kadar Khan Langa were invited to present the *gatha katha* ballads at the RIFF (Rajasthan International Folk Festival) in 2022.
- The project has been selected for celebrating the 20th anniversary of the US Ambassador’s Fund for Cultural Preservation. An in-person performance featuring six musicians presenting extracts of the *gatha katha* ballads will be presented at the event.





- Rupayan Sansthan has already received expressions of interest to organize performances of this ballad repertoire from organizations such as Banyan Tree.

New performers created

Six young musicians received training from senior masters and learned the complete texts and music of a set of *gatha katha* ballads, which adds to their repertoire.

Training in documentation and technology

Though a small number, the project has trained 8 young community members who will be able to use these skills to find work in projects conducted by other institutions and individuals in Rajasthan.

This has also provided proof that a project can be based on community participation. It is perhaps the first instance of the documentation being

Kadar Khan and Askar Khan receiving SD cards from ARCE with their father's earlier recordings, as well as their own recordings from earlier performances

entirely carried out by community members and not the host institution. This should provide a model for other projects to funding agencies as well as institutions in the field.

- 8 Project Assistants trained from two communities to handle digital audio and video recorders, make recordings, transcribe recordings, create notes.
- The Project Assistants all learned to participate and set up Zoom meetings, use WhatsApp to share field recordings.
- The Project Assistants set up and managed Facebook Live programs from villages, organizing, announcing and explaining the ballads. The relative low cost of hosting such an event will hopefully lead to more such initiatives increasing the audience.

Recognition of the project

- Khete Khan Manganiar, who has been a Project Assistant and involved in the project from its inception, was asked to speak at a meeting about the documentation work involved in the project.

Internet presence

Information about the project and the materials created will continue to have a presence on the internet

Virtual Museum of Image and Sound (<https://vmis.in>)

– A database of approximately 1,000 recordings is being made available on this website of the AHS. They include audio and video samples, photographs and documentation accompanying each track.

– This publication will also be uploaded on this site.

Project Facebook page

This page will be maintained to continue to provide information that is relevant to the objectives of this project after it is concluded. We will provide a platform for Facebook Live initiatives that musicians may want to host.

Ballads of Western Rajasthan – an online album on Smithsonian Folkways

An album is under preparation which will be made available on the Smithsonian Folkways website. There will be 10 tracks accompanied by liner notes for paid downloads, from which performers will get 25% of the revenue as well as recognition on an international platform. The album will contain some older archival recordings as well as those created as part of this project.



Archival resources

All recordings, documentation and notes as well as photographs are archived at the AIIS-ARCE for access by scholars and researchers as well as the community. A copy of all materials will also be available at Rupayan Sansthan.

The transcriptions of the ballads are a particularly important addition to the archive, capturing the texts of an oral tradition.

Appendix:

Archival Resources at the Archives and Research Center for Ethnomusicology

Archive and library research was carried out at the ARCE to identify unpublished and published materials that are relevant to the ballad traditions that are relevant to this project. This adds an archival dimension to the project materials.

Field recordings of the ballad traditions of Western Rajasthan of the Langa and Manganiar communities

ARCE Project Collections

- **Archives and Community Partnership. 2009. 10 hours.**
Video recordings of *katha gatha varta*. Performance and interviews with Langa and Manganiar musicians at the AIIS Campus in Gurgaon.
Musicians: Chanan Khan, Multan Khan, Khete Khan, Mehrdin Khan, Jameen Khan, Bundu Khan, Safi Khan
Ballads: Kachbo, Rana Pratap, Achali Khichi, Saychi.
- **ARCE Project for Living Traditions. 2013. 13 hours**
Audio and Video recordings of *katha gatha* ballad traditions by Langa and Manganiar musicians at Arna Jharna Desert Museum, Jodhpur.
Musicians: Chanan Khan, Multan Khan, Sankar Khan, Jameen Khan, Ilahu Khan, Ramzan Khan, Kalla Khan, Askar Khan, Kadar Khan, Hakam Khan, Aki Mohammad.
Ballads: Dhola Maru, Saychi, Ridmal, Achala Khichi, Ratan Raiko, Kachbo, Jasma Odan, Umar Marvi, Sassi Punnuhu, Senal Binja.

Nazil Ali Jairazbhoy and Amy Caitlin Jairazbhoy Collection

1. Raja Risalo. Manganiar. Jhalawar, Rajasthan. 1978. '*Raja Risalo*' in *Rajasthani Rag Sameri sung by Zakhre Khan of Nimba village with Kamaicha accompaniment. Song about Bijaldev, a Rajput king, also known as Raja Risalo, as he was known for losing his temper.*
2. Mansingh Bhavan. Bhavan. Manganiar. Jhunjhunu, Rajasthan. 1978. *Bhavan of Mansingh sung by Jusbe Khan Manganiar with Kamaicha, Dholak and Harmonium accompaniment. Bhavan are panegyric songs praising famous Rajput heroes – kings or warriors, and their great deeds.*
3. Raja Bharthari. *Gatha*. Jodhpur, Rajasthan. 1979. *A song from the ballad of Raja Bharthari sung by Sovan Bhopa and the Bhopi with Ravanhatha accompaniment. Raja Bharthari was a king known for his kindness and philanthropy.*
4. Rana Kachhbo. *Gatha*. Manganiar. Jhunjunu, Rajasthan. 1978. *The Ballad of Rana Kachhbo is sung*

and narrated by Haidar Khan of Kapuriyo village with Kamaicha, Harmonium, Kartal and Dholak accompaniment.

5. Sassi Punnu-Rag Kohiyari-Manganiar-Rajasthan. Manganiar musicians sung Sassi Punnu in Rag Kohiyari with Harmonium, Khartal and Dholak accompaniment. It starts with Duha, followed by Geet sung in 8 beats cycle and a short conversation.
6. Traditional song—Bhavan—Rajasthan. Bhavan, panegyric songs in praise of Rajput kings, Sabal Singh Rathore, sung to accompaniment of Harmonium and Dholak.
7. Bhavan—Rag Sindhi Jog—Rag Suhab—Rajasthan. Bhavan of Rana Pratap of Jaisalmer, sung in Rag Sindhi Jog and Rag Suhab. Male vocal lead starts singing with Duhas, the Dholak played in the background occasionally. This is followed by recitation of the lyrics of the song.
8. Umar Marvi—Bhil—Sind—Pakistan. Marvi Qalam (Umar Marvi) starts with Duhas. There is narration of one song and related conversation in between and the song continues with the accompaniment of Harmonium and Dholak
9. Discussion—Demonstration—Khair Mohammad—Kamaicha—Sind—Pakistan. Discussion with Khair Mohammad about Rana Kachba Jhangra, Dhola Maru da kariya, Bharji, Ratan Raika. He played Rana Kaachba in both Dodha and Joda strings. Another person described Jhangra and other pieces.
10. Sassi Punnu—Rag Kohiyari—Manganiar—Rajasthan. Jaisalmer. Rajasthan. 1978. Manganiar musicians sung Sassi Punnu in Rag Kohiyari with Harmonium, Khartal and Dholak. It starts with Duha, followed by Geet sung in 8 beats cycle and a short conversation.
11. Traditional song—Bhavan—Rajasthan. Rajasthan. 1978. Bhavan, a panegyric song in praise of Rajput king Sabal Singh Rathore, sung to the accompaniment of Harmonium and Dholak
12. Bhavan—Rag Sindhi Jog—Rag Suhab—Rajasthan. Rajasthan. 1978. Bhavan of Rana Pratap of Jaisalmer, sung in Rag Sindhi Jog and Rag Suhab. Male vocal lead starts singing with Duhas, the Dholak played in the background occasionally. This is followed by recitation of the lyrics of the song.



13. Umar Marvi—Bhil—Sind—Pakistan. Sind. 1978. Marvi qalam (Umar Marvi) starts with Duhas. There is narration of one song and related conversation in between and the song continues with the accompaniment of Harmonium and Dholak.
14. Discussion—Demonstration—Khair Mohammad—Kamaicha—Sind—Pakistan. Mirpurkhas. Sind. 1978. Discussion with Khair Mohammad about Rana Kachba Jhangra, Dhola Maru da kariya, Bharji, Ratan Raika. He played Rana Kaachba in both Dodha and Joda strings. Another person described Jhangra and other pieces.
15. Ridmal. Langa. Barmer, Rajasthan. 1978
16. Moomal Rano. Langa. Jodhpur, Rajasthan. 1978
17. Bhavan. Manganiar. Jaisalmer, Rajasthan. 1978
18. Rana Mumal ka Bait. Manganiar. Jaisalmer, Rajasthan. 1978
19. Bhavan. Langa. Jaisalmer, Rajasthan. 1978
20. Jaisalmer Darbar ka Shubhraj. Manganiar. Jaisalmer, Rajasthan. 1978
21. Bhavan. Manganiar. Jaisalmer, Rajasthan. 1978
22. Manganiar. Jaisalmer, Rajasthan. 1978
23. Bhavan. Manganiar, Rajasthan. 1978
24. Umar Marvi. Bhil, Sind. 1978

ARCE and Rupayan Sansthan Collections

Audio recordings from the collection of Rupayan Sansthan digitized as part of a collaborative project supported by the **Endangered Archive Program of the British library** It should be the same size as the heading on page 109 Page 109. Last column. First para big font, second para smaller. Page 113. Appendix add the word Documents as under:

Documents available for reference at ARCE, Rupayan Sansthan and the EAP website of the British Library.

1. Dhola Maru. Male singers with Dholak accompaniment. 1971.12.18. Jaipur, Rajasthan, India. *Gatha. A song from the romantic ballad of Dhola Maru sung by male singers of Mirasi community, accompanied by Tandra and Dholak. The recording begins with an announcement in French by Genevieve Dournon. There is also an announcement between verses. This item is an original recording.*
2. Jogi Ballad. Male singers with Jogiya Sarangi accompaniment. 1971.12.22. Jaipur, Rajasthan, India. *Gatha. This episode from a ballad based on the life of a Jogi saint sung by a two men of the Jogi*

community, accompanied by two Jogiya Sarangi. A member of the group is beating the box of the sarangi as percussion accompaniment. This item is an original recording.

3. Jogi Ballad. Male singers with Jogiya Sarangi accompaniment. 1971.12.22. Jaipur, Rajasthan, India. *Gatha. This episode from a ballad based on the life of a Jogi saint sung by a two men of the Jogi community, accompanied by two Jogiya Sarangi. A member of the group is beating the box of the sarangi as percussion accompaniment. This item is an original recording.*
4. Amarsingh Rathore ki mrityu. Male singers with Jogiya Sarangi accompaniment. 1971.12.22. Jaipur, Rajasthan, India. *katha. A song from the story of Amarsingh Rathore describing the death of the hero Amarsingh and his wife, sung by two male singers of the Jogi community from Alwar, Rajasthan. This track contains an announcement in French by Genevieve Dournon, the researcher and recordist. This item is an original recording.*
5. Raja Bharthari. Male singers with Bhapang and Jogiya Sarangi accompaniment. 1971.12.22. Jaipur, Rajasthan, India. *Gatha. A devotional song sung as part of the ballad of Raja Bharthari by two male singers of the Jogi community from Alwar, Rajasthan, accompanied by Bhapang and Sarangi. According to the legend, Raja Bharthari was king known for his generosity. This item is an original recording.*
6. Raja Bharthari. Male singers with Bhapang and Jogiya Sarangi accompaniment. 1971.12.22. Jaipur, Rajasthan, India. *Gatha. This episode from the ballad of Raja Bharthari sung by two men of the Jogi community from Alwar, Rajasthan, accompanied by Bhapang and Sarangi. This item is an original recording.*
7. Rana Kachbo-1. Male singers with Sindhi Sarangi and Gujratan Sarangi accompaniment. 1971.12.28. Jodhpur, Rajasthan, India. *Gatha. An extract from the ballad Rana Kachbo sung by Sarangiya Langa musicians - Alladin Khan, Sumar Khan and Noor Mohammad Khan. Rana Kachbo or Kachbo was the nickname of a king who was known for his generosity. It is a ballad about his life and deeds. This item is an original recording.*



8. Rana Kachbo-2. Male singers with Sindhi Sarangi and Gujratan Sarangi accompaniment. 1971.12.28. Jodhpur, Rajasthan, India. *Gatha. An extract from the ballad Rana Kachbo sung by Sarangiya Langa musicians - Alladin Khan, Sumar Khan and Noor Mohammad Khan. Rana Kachbo or Kachbo was the nickname of a king who was known for his generosity. It is a ballad about his life and deeds. This item is an original recording.*
9. Kachabiyo. Male singers with Sindhi Sarangi and Gujratan Sarangi accompaniment. 1971.12.28. Jodhpur, Rajasthan, India. *Gatha. A song "Kachbi" from the ballad Rana Kachbo sung by Sarangiya Langa musicians Alladin Khan, Sumar Khan and Noor Mohammad Khan. Kachbo or Kachbo was the nickname of a king who was known for his generosity. It is a ballad about his life and deeds. This song is addressed to his wife to be teasing her about him as Kachbo means tortoise, telling her she will have to live in the water. This item is an original recording.*
10. Jasma Odan. Male singers with Sindhi Sarangi and Gujratan Sarangi accompaniment. 1971.12.28. Jodhpur, Rajasthan, India. *Gatha. An extract from the ballad "Jasma Odan" sung by Sarangiya Langa musicians Alladin Khan, Sumar Khan and Noor Mohammad Khan. This item is an original recording.*
11. Binja Sorath. Male singers with Sindhi Sarangi and Gujratan Sarangi accompaniment. 1971.12.29. Jodhpur, Rajasthan, India. *Gatha. A extract of the ballad "Binjha Sorath" sung by Sarangiya Langa musicians Alladin Khan, Noor Mohammad Khan and Sumar Khan. The track begins with an announcement by the recordist and researcher Genevieve Dournon. Mohammad Khan. This item is an original recording.*
12. Khinvji Abhalde. Male singers with Sindhi Sarangi and Gujratan Sarangi accompaniment. 1971.12.29. Jodhpur, Rajasthan, India. *Gatha. An extract from the ballad "Khinvi Abhalde" sung by Sarangiya Langa musicians Alladin Khan, Noor Mohammad Khan and Sumar Khan. It is about Rana Khivro, a king of Sodha Rajput clan famous for his generosity, and his queen Abhalde. This item is an original recording.*
13. Nagji Nagwanti. Male singers with Sindhi Sarangi and Gujratan Sarangi accompaniment. 1971.12.29. Jodhpur, Rajasthan, India. *Gatha. An extract from the ballad "Nagji Nagwanti" sung by Sarangiya Langa musicians Alladin Khan, accompanied by Noor Mohammad Khan and Sumar Khan.*
14. Dhola Maru ra Duha - Kamaicha. Instruments: Kamaicha. 1975.12.26. Bhikhodai, Tehsil Pokaran, District Jaisalmer, India. *Gatha. An instrumental rendition of 'Dhola Maru ra duha' in Rajasthani Rag Maru by Sakar Khan on Kamaicha. Dhola Maru is a traditional love ballad of Rajasthan which has also inspired a number of compositions and poems. This item is an original recording.*
15. Moomal. Male singer with Kamaicha accompaniment. 1971.12.31. Pokaran, District. Jaisalmer, Rajasthan, India. *Gatha. Moomal sung by Hassam Khan, accompanied by a Kamaicha. This song describes the beauty of Moomal and is related to the ballad of Moomal Mahendra. This item is an original recording.*
16. Amarsingh Rathore. Male singer and a young male singer with Sarangi accompaniment. 1976.05.27. Anadra, Reodar Tehsil, District Sirohi, Rajasthan, India. *katha. An extract from the ballad of Amarsingh Rathore sung by a male singer and a young male singer, accompanied by a Sarangi. This recording is part of the project by Rupayan Sansthan in collaboration with the National Centre for the Performing Arts (NCPA) in 1976. This item is an original recording.*
17. Kachbiyo- Kaho nandal man ri bat. Male singer with Dhol and Harmonium. 1976.05.29. Anadra Rest House, Anadra, Reodar Tehsil, District Sirohi, Rajasthan, India. *Gatha. A song related to the ballad of Rana Kachbo sung by Devaram, a male singer of the Dholi community from Sirohi, Rajasthan, accompanied by a Dhol and Harmonium. Kachbo is a ballad about a local hero, known as Kachbo Rana, venerated for his generosity and deeds. Kachbo was his nickname which means turtle. In this song the sister in law of his fiancé teases about her future husband living under water. This recording is part of the project by Rupayan Sansthan in collaboration with the National Centre for the Performing Arts (NCPA) in 1976. This item is an original recording.*

18. Meerabai ka geet. Male singers with Sarangi accompaniment. 1976.06.09. Wasa, Tehsil Pindwara, District Sirohi, Rajasthan, India. *katha*. A *katha* or a ballad based on the life and times of Meera, the saint poet of Rajasthan sung by Sitanath and Tolanath of the Jogi community accompanied by a Jogiya Sarangi. It starts when she is born, to the time when she decides on her spiritual path. This recording is part of the project by Rupayan Sansthan in collaboration with the National Centre for the Performing Arts (NCPA) in 1976. This item is an original recording.
19. Chandan Raja ri bat. Male singers with Sarangi accompaniment. 1976.06.09. Wasa, Tehsil Pindwara, District Sirohi, Rajasthan, India. *katha*. The *katha* or the Ballad of Raja Chand and Rani Maliyagari sung by Sitanath and Tolanath of the Jogi community accompanied on Jogiya Sarangi. This recording is part of the project by Rupayan Sansthan in collaboration with the National Centre for the Performing Arts (NCPA) in 1976. This item is an original recording.
20. Raja Jaisal ri bat . Male singers with Sarangi accompaniment. 1976.06.09. Wasa, Tehsil Pindwara, District Sirohi, Rajasthan, India. *katha*. The *katha* or the ballad based on the famous King of Jaisalmer, Raja Jaisal sung by Sitanath and Tolanath of the Jogi community accompanied on the Jogiya Sarangi. This recording is part of the project by Rupayan Sansthan in collaboration with the National Centre for the Performing Arts (NCPA) in 1976. This item is an original recording.
21. Raja Harchand ri bat. Male singers with Sarangi accompaniment. 1976.06.09. Wasa, Tehsil Pindwara, District Sirohi, Rajasthan, India. *Katha*. The *katha* or the ballad based on the King Raja Harchand sung by Sitanath and Tolanath of the Jogi community accompanied on the Jogiya Sarangi. This recording is part of the project by Rupayan Sansthan in collaboration with the National Centre for the Performing Arts (NCPA) in 1976. This item is an original recording.
22. Raja Harchand ri bat. Male singers with Sarangi accompaniment. 1976.06.09. Wasa, Tehsil Pindwara, District Sirohi, Rajasthan, India. *katha*. The *katha* or the ballad based on the King Raja Harchand sung by Sitanath and Tolanath of the Jogi community accompanied on the Jogiya Sarangi. This item is a continuation from CEAPII53/47_1. This recording is part of the project by Rupayan Sansthan in collaboration with the National Centre for the Performing Arts (NCPA) in 1976. This item is an original recording.
23. Kachabiyo. Female singers with Dhol accompaniment. 1976.05.26. Anadra, Reodar Tehsil, District Sirohi, Rajasthan, India. *Gatha*. Kachabiyo sung by a group of women of the Dholi community, accompanied on Dhol. This song is related to ballad of Rana Kachbo based on a king known for his generosity. This song is about his wife to be, who is being teased as kachbo means a turtle. This recording is part of the project by Rupayan Sansthan in collaboration with the National Centre for the Performing Arts (NCPA) in 1976. This item is an original recording.
24. Ratan Rano. Female singers. 1976.06.09. Dhakela, near Rohida Pindwara Tehsil, District Sirohi, Rajasthan, India. *Gatha*. Ratan Rano sung by a group of women of the Jogi community. Ratan Rano was a king known for his generosity and good deeds. This recording is part of the project by Rupayan Sansthan in collaboration with the National Centre for the Performing Arts (NCPA) in 1976. This item is an original recording.
25. Rana Kachbo. Male singer with Harmonium and Dholak accompaniment. Jalore District, Rajasthan, India. *Gatha*. A song from the longer ballad of Kachbo Rana sung by a male singer, accompanied by a Harmonium, and Dholak. Kachbo was the nickname of a king who was known for his generosity. This item is an original recording.
26. Jaisal Tolade. Male singers with Harmonium, Dholak and Manjira accompaniment. 1976. Sirohi Dak Bungalow, Sirohi, Rajasthan, India. *Gatha*. A song based on the ballad Jaisal Tolade, about Jaisal and the sati Tolade sung by Suna Ram and Varda Ram, accompanied by a Dholak, and Manjira. Jaisal was a dacoit who abducted the beautiful Tolade, who reformed him with her piety. This recording is part

- of the project by Rupayan Sansthan in collaboration with the National Centre for the Performing Arts (NCPA) in 1976. This item is an original recording.
27. Rag Maru - Dhola Maru ra duha. Male singers with Sindhi Sarangi and Ghara accompaniment. 1976.11.11. Barnawa, Tehsil Pachpadra, District Barmer, Rajasthan, India. *Gatha. Duhas in Rajasthani Rag Maru related to the romantic ballad of Dhola Maru sung by Ibrahim Khan and Kadar Khan accompanying themselves on the Sindhi Sarangi, and Mangilal on Ghara. This item is an original recording.*
 28. Rag Malhar Kafi - Algoza. Instruments: Algoza and Dholak. 1976.11.11. Rajasthan Forest Department, Barmer, Rajasthan, India. *Rajasthani Rag Malhar Kafi played on the algoza by Dodha Khan Langa. He is accompanied on the Dholak by Ramzan Khan. It is the instrumental rendition of a song from the ballad of Umar Marvi. He is accompanied on the Dholak by Ramzan Khan. This item is an original recording.*
 29. Umar Marvi. Instruments: Surnai and Dholak. 1976.11.14. Rajasthan Forest Department, Barmer, Rajasthan, India. *Gatha. Instrumental rendition of a song from the romantic ballad of Umar Marvi played by Badu Manganiar on Surnai, accompanied by Ramzan on Dholak. This item is an original recording.*
 30. Heer Ranjha. Instruments: Surnai and Dholak. 1976.11.14. Rajasthan Forest Department, Barmer, Rajasthan, India. *Gatha. Instrumental rendition of a song from the ballad of Heer Ranjha played by Badu Manganiar on Surnai, accompanied by Ramzan on Dholak. This item is an original recording.*
 31. Binjal Sorath- Murali. Instruments: Murali and Ghara. 1976.11.14. Bijrar, Tehsil Chohtan, District Barmer, Rajasthan, India. *Gatha. Instrumental rendition of the song "To bajai tar Binjal." in Rag Sindhi Sorath, from the ballad of Binjal Sorath played on the murali by Vali Mohammad and Lal Mohammad, accompanied by Amim on Ghara. They belong to the Surnaiya Langa community. This item is an original recording.*
 32. Rag Salang- Murali. Instruments: Murali. 1976.11.24. Barmer, District Barmer, Rajasthan, India. *Gatha. Rajasthani Rag Salang played by Abdul Langa on the Murali. This is an instrumental rendition of a kafi related to the ballad of Umar Marvi. This item is an original recording.*
 33. Kafi. Male singer followed by Murali. 1976.11.24. Barmer, District Barmer, Rajasthan, India. *Gatha. Song in Sindhi sung by Abdul Langa. This song is related to the ballad of Umar Marvi. The song is followed by the instrumental rendition of the same song played on the Murali. This item is an original recording.*
 34. Dhola Maru ra geet. Male singers with Sindhi Sarangi and Ghara accompaniment. 1976.11.24. Barnawa, Tehsil Pachpadra, District Barmer, Rajasthan, India. *Gatha. A song related to the ballad of Dhola Maru sung by Kadar Khan and Ibrahim Khan Langa accompanied by themselves on the Sindhi Sarangi and the Ghara. The song is about the message from Dhola that Maru has been awaiting. This item is an original recording.*
 35. Ratan Raiko. Male singer with Sindhi Sarangi and Ghara accompaniment. 1976.11.24. Barnawa, Tehsil Pachpadra, District Barmer, Rajasthan, India. *Gatha. A song from the ballad Ratan Raiko sung by Lal Mohammad and Abdal Langa, accompanied by Sindhi Sarangi, and Ghara. This item is an original recording.*
 36. Dhola Maru - Dholaji bega aijo. Male singer with Harmonium and Dholak accompaniment. 1976.11.26. Pokaran, District Jaisalmer, Rajasthan, India. *Gatha. Dholaji - a song from the ballad of Dhola Maru by Shankar Damami, in Rajasthani Rag Soob,*



accompanied by Harmonium, and Dholak. This part of the story is of Maru attempting to send a message to Dhola, and being intercepted by his wife Marwani. This item is an original recording.

37. Binja Sorath. Female singer with Harmonium and Dholak accompaniment. 1976.12.02. Jaisalmer, District Jaisalmer, Rajasthan, India. *Gatha. A song from the ballad of 'Binja Sorath' in Rajasthani Rag Sorath sung by Khushali Bai accompanying herself on the Harmonium, and Lune Khan on Dholak. This item is an original recording.*
38. Moomal. Female singer with Harmonium and Dholak accompaniment. 1976.12.02. Jaisalmer, District Jaisalmer, Rajasthan, India. *Gatha. An extract from the Moomal Mahendra ballad sung by Khushali Bai in Sindhi accompanying herself on the Harmonium, and Lune Khan on Dholak. Moomal was a legendary heroine of the Moomal Mahendra ballad. This item is an original recording.*
39. Dhola Maru ra duha - Helam Kariya. Male singer with Harmonium and Dholak accompaniment. 1976.12.07. Satto, Tehsil Fatehgarh, District Jaisalmer, Rajasthan, India. *Gatha. The romantic ballad of Dhola Maru in Rajasthani Rag Maru sung by Rana Khan Manganiar. This begins with the song Helam Kariya, the baby camel who carried messages from Maru to Dhola. This is continued on CEAPI153/101_2/1. This item is an original recording.*
40. Dhola Maru ra duha. Male singer with Harmonium and Dholak accompaniment. 1976.12.07. Satto, Tehsil Fatehgarh, District Jaisalmer, Rajasthan, India. *Gatha. Ballad of Dhola Maru in Rajasthani Rag Maru sung by Rana Khan Manganiar continued from CEAPI153/100_2/2. This item is an original recording.*
41. Kachabiyo. Female singer with Harmonium and Dholak accompaniment. 1976.12.08. Meherlai Talai, Tehsil Pokaran, District Jaisalmer, Rajasthan, India. *Gatha. A song related to the ballad of Rana Kachbo by Teeja Devi. Rana Kachbo or Kachbo was the nickname of a king who was known for his generosity. It is a ballad about his life and deeds. This song is addressed to his wife to be teasing her about him as Kachbo means tortoise, telling her she will have to live in the water. This item is an original recording.*
42. Moomal. Male and female singer with Harmonium and Dholak accompaniment. 1976.12.08. Loharki, Tehsil Sankra, District Jaisalmer, Rajasthan, India. *Gatha. Moomal, sung by Sahuji Dholi and a female singer accompanied by Harmonium and Dholak. The song is related to the ballad of Moomal Mahendra. This item is an original recording.*
43. Raiko. Female singer with Harmonium and Dhol accompaniment. 1976.12.09. Biram Devra, Tehsil Pokaran, District Jaisalmer, Rajasthan, India. *Gatha. Raiko' sung by Sugani Devi of the Dholi community, accompanied by Harmonium, and Sattu Ram on Dhol. Part of the ballad of Ratan Raiko. This item is an original recording.*
44. Moomal. Male singer with Sindhi Sarangi and Ghara accompaniment. 1976.12.10. Bengti Kalan, Tehsil Phalodi, District Jodhpur, Rajasthan, India. *Gatha. Moomal from the romantic ballad Moomal Mahendra or Moomal Rana in Rajasthani Rag Kafi sung by Nizamuddin, accompanied on Sindhi Sarangi by Alladin Khan Langa and Ghara. This item is an original recording.*
45. Avo Rana raho rat. Male singer with Sindhi Sarangi and Ghara accompaniment. 1976.12.10. Bengti Kalan, Tehsil Phalodi, District Jodhpur, Rajasthan, India. *Gatha. The song "Avo Rana raho rat" from the romantic ballad Moomal Mahendra in Rajasthani Rag Rano sung by Nizamuddin, accompanied on Sindhi Sarangi by Alladin Khan Langa Khan Langa and Ghara. In this song Moomal asks Mahendra, also called Rana to stay the night. This item is an original recording.*
46. Sassi Punnhu. Male singer with Sindhi Sarangi and Ghara accompaniment. 1976.12.10. Bengti Kalan, Tehsil Phalodi, District Jodhpur, Rajasthan, India. *Gatha. A song in Rajasthani Rag Sasvi from the romantic ballad Sassi Punnhu, sung by Nizamuddin, accompanied by Ghara, and on Sindhi Sarangi by Alladin Khan. This is sung in the Sufi interpretation of the romantic ballad and makes reference to the Sufi saint Shah Abudul Latif of Bhit in Sindh. This item is an original recording.*
47. Jogi gaya - Heer Ranjha. Male singer with Sindhi Sarangi and Ghara accompaniment. 1976.12.10. Bengti

- Kalan, Tehsil Phalodi, District Jodhpur, Rajasthan, India. *Gatha. A song from the romantic ballad of Heer Ranjha sung by Nizamuddin, accompanied by Ghara, and on Sindhi Sarangi by Alladin Khan. This item is an original recording.*
48. Umar Marvi. Male singer with Sindhi Sarangi and Ghara accompaniment. 1976.12.10. Bengti Kalan, Tehsil Phalodi, District Jodhpur, Rajasthan, India. *Gatha. A song from the romantic ballad of Umar Marvi in Rajasthani Rag Marvi sung by Nizamuddin, accompanied by Ghara, and on Sindhi Sarangi by Alladin Khan. This item is an original recording.*
 49. Bhoj Raj. Male singer with Sindhi Sarangi and Dholak accompaniment. 1976.12.10. Bengti Kalan, Tehsil Phalodi, District Jodhpur, Rajasthan, India. *Gatha. Duha in Rajasthani Rag Soob followed by a Jangda Bhoj Raj sung by Nasir Khan, accompanied on Dholak and on Sindhi Sarangi by Alladin Khan Langa. Jangda are a kind of composition, and this is related to the story of Bhoj Raj. This item is an original recording.*
 50. Nagji Nagwanti. Male singers with Tandura, Manjira and Dhol accompaniment. Rajasthan, India. *Gatha. Ballad of Nagji sung by a group of singers from the Turi Bhat community of Dantrai village, accompanied by other men, Tandura, Manjira and Dhol. This track is part of a compilation tape titled "Folk epics of Rajasthan". This item is an original recording.*
 51. Jogi Ballad. Male singers with Chikara, Bhapang and Manjira accompaniment. Rajasthan, India. *Gatha. Ballad sung by a group of male Jogi singers of Alwar, accompanied by Sarangi, Bhapang, and Manjira. This track is part of a compilation tape titled "Folk epics of Rajasthan." and the track identified as a ballad. This item is an original recording.*
 52. Bharthari ka byavala. Male singers with Chkara accompaniment. Rajasthan, India. Byavala. *Bharthari ka byavala sung by a group of Jogis of Alwar from Vasa. Byavala are devotional songs that tell the story of the wedding of gods or deities. This is the Byavala of Raja Bharthari, a king known for his generosity. This track is part of a compilation tape titled "Folk epics of Rajasthan". This item is an original recording.*
 53. Gopichand. Male singer with Ravanhatha accompaniment. 1979.10.04. Rupayan Sansthan, Borunda, Tehsil Bilara, District Jodhpur, Rajasthan, India. *katha. The ballad of 'Gopichand ' sung by Chuna Ram Bhopa, accompanied by Ravanhatha. This song describes the story of Raja Gopichand who went on to become a Nath yogi, and is widely sung in the Dhundadh region of Rajasthan. This item is an original recording.*
 54. Dungji - Jawarji. Male singer with Ravanhatha accompaniment. 1975.03.15. Rupayan Sansthan, Borunda, Tehsil Bilara, District Jodhpur, Rajasthan, India. *katha. The ballad of 'Dungji-Jawarji' sung by Chuna Ram Bhopa sings, accompanied by a Ravanhatha. Dungji Jawarji was a patriot and a hero for having fought the British. There are many songs about him in various song genres. This item is an original recording.*
 55. Helam Kariyo. Male singer with Kamaicha, Dholak and Khartal accompaniment. Borunda, Tehsil Bilara, District Jodhpur, Rajasthan, India. *Jawai ra geet. A wedding song for the son in law in Rajasthani Rag Maru sung by Hasam Khan Manganiar. He is accompanied by Kamaicha, Dholak, and Khartal. This item is an original recording.*
 56. Kariyo - Dhola Maru. Instruments: Kamaicha and Khartal. 1973.03.09. Rajasthan, India. *Gatha. An instrumental rendition of the song Kariyo from the romantic ballad of Dhola Maru in Rajasthani Rag Maru played on the Kamaicha by Sakar Khan accompanied on Dholak and Chhuga Khan on Khartal. This is continued from CEAP1153/145_2/8. This item is an original recording.*
 57. Kariyo - Dhola Maru. Instruments: Murali, Dholak. 1973.03.09. Rajasthan, India. *Gatha. An instrumental rendition of the song Kariyo from the romantic ballad of Dhola Maru in Rajasthani Rag Maru played by Luna Khan on the Murali, accompanied by a Dholak. This item is an original recording.*
 58. Raiko - Sone ruperi intadli chunau. Male singers with Tandura and Manjira accompaniment. Rajasthan, India. *Gatha. Raiko is a song from the longer ballad of Ratan Raiko sung by Luna Khan and Rana Khan with Tandura, Dholak and Manjira accompaniment. This is part of the song when a palatial home with*

- bricks of silver and gold is being described. This item is an original recording.
59. Teja gatha. Male singer. 1973.08.31. Rajasthan, India. *Gatha. Teja gatha sung by Ramdin. This is part of the ballad of of the deity Tejaji. This item is an original recording.*
 60. Mirza Sahiban. Instruments: Shanai, Bagalbeen, Dholak. 1978.01.24. Hafizabad, District Gujranwala, Pakistan. Kissa. *An instrumental rendition of a song from the romantic epic Mirza Sahiban played on Shanai by Murid Hussein, accompanied by Ikram Hussein on Bagalbeen, Dholak by Mohammad Mansha Doli. This is a traditional tragic love story of Punjab. This item is an original recording.*
 61. Mirza Sahiban. Instruments: Shanai, Bagal been, Dholak. 1978.01.24. Hafizabad, District Gujranwala, Pakistan. Kissa. *An instrumental rendition of a song from the romantic epic Mirza Sahiban played on Shanai played by Murid Hussein, accompanied by Ikram Hussein on Baghalbeen, Dholak by Mohammad Mansha Doli. This is a traditional tragic love story of Punjab. This item is an original recording.*
 62. Dulha Bhatti. Male singer accompanied by Sarangi and Bagal been. 1978.01.28. Bholeval, near Lyallpur, Pakistan. Kissa. *An extract of the Dulha Bhatti epic sung by Gulam Mohammad with sarangi, Ikram Hussein on Baghalbeen. He is accompanied by two men. Dulla Bhatti was a famous Rajput warrior. This item is an original recording.*
 63. Mirza Sahiban. Male singer accompanied by Sarangi and Dhad. 1978.01.28. Bholeval, near Lyallpur, Pakistan. Kissa. *Mirza Sahiban sung by Gulam Mohammad with sarangi, accompanied on Dhad. Mirza Sahiban is a traditional tragic love story of Punjab. This item is an original recording.*
 64. Heer Ranjha. Male singers accompanied by Sarangi and Bagal been. 1978.01.28. Bholeval, near Lyallpur, Pakistan. Kissa. *The romantic legend of Heer Ranjha narrated by Gulam Mohammad accompanying himself on the sarangi with two other narrators. He is accompanied on the Bagal been. Heer Ranjha is a famous romantic epic of Punjab. This item is an original recording.*
 65. Gouri Shah. Male narrator with Sarangi accompaniment. 1978.01.28. Ghari Ghat, District Muzafargarh, Pakistan. Kissa. *The story of Gouri Shah and Rani Padmini sung by Sirajdin Jogi accompanying himself on the sarangi. This item is an original recording.*
 66. Gouri Shah. Male narrator with Sarangi accompaniment. 1978.01.28. Ghari Ghat, District Muzafargarh, Pakistan. Kissa. *The story of Gouri Shah and Rani Padmini sung by Sirajdin Jogi accompanying himself on the sarangi. This item is an original recording.*
 67. Soti Soti. Male singers. 1978.01.28. Multan, Pakistan. Kissa. *Soti Soti, a Bhangra sung by four male singer from the Od nomadic community in Punjab.*
 68. Jaimal Fatte. Male singer with Tumbi and Khartal. 1978.01.28. Qadirpur Ran, District Multan, Pakistan. Kissa. *The story of Jaimal and Fatte, Rajput warriors who died defending the fort of Chittor from the Mughal emperor Akbar. This is sung by Laldin Ragi, accompanied by Tumbi and Khartal. This item is an original recording.*
 69. Jaimal Fatte. Male singer with King and Khartal. 1978.01.28. Qadirpur Ran, District Multan, Pakistan. Kissa. *Story of Jaimal and Fatte, Rajput warriors who died defending the fort of Chittor from the Mughal emperor Akbar. Sung by Laldin Ragi, accompanied by King and Khartal. This is continued from CEAP1153/174_2/3. This item is an original recording.*
 70. Puran Bhagat. Male singer with Tumbi and Khartal accompaniment. 1978.01.28. Qadirpur Ran, District Multan, Pakistan. Kissa. *An extract of the Kissa of Puran Bhagat sung by Laldin Ragi accompanied by Tumbi and Khartal. Puran Bhagat was a prince of Sialkot in Punjab, who later becomes a disciple of Gorakh Nath and becomes a Jogi. This item is an original recording.*
 71. Dhol Badshah. Male singer with Tumbi and Khartal accompaniment. 1978.01.30. Qadirpur Ran, District Multan, Pakistan. Kissa. *An extract of the Kissa of Dhol Badshah narrated by Laldin Ragi, accompanied by Tumbi and Khartal. This item is an original recording.*
 72. Heer Ranjha. Male singer with Tumbi and Khartal accompaniment. 1978.01.30. Qadirpur Ran, District

- Multan, Pakistan. Kissa. *An extract of the Heer Ranjha a romantic epic sung by Laldin Ragi, accompanied by Tumbi and Khartal. This item is an original recording.*
73. Naley avno. Male singer with Tumbi and Khartal accompaniment. 1978.01.30. Qadirpur Ran, District Multan, Pakistan. Kissa. *A part that is common to many folktales of Punjab sung by Laldin Ragi, accompanied by Tumbi and Khartal. This is an original recording. This item is an original recording.*
 74. Veer Yodh. Male singer with Tumbi and Khartal accompaniment. 1978.01.30. Qadirpur Ran, District Multan, Pakistan. Kissa. *Veer Yodh - a folktale of Punjab sung by Laldin Ragi, accompanied by Tumbi and Khartal. It is about a brave warrior. This is an original recording. This item is an original recording.*
 75. Raja Risalu. Male singer with Tumbi and Khartal accompaniment. Qadirpur Ran, District Multan, Pakistan. Kissa. *Part of the story of Raja Risalu narrated and sung by Laldin Ragi, accompanied by Tumbi and Khartal. Raja Risalu was a heroic figure around him there are many legends. This is an original recording.*
 76. Raja Risalu. Male singer with Tumbi and Khartal accompaniment. Qadirpur Ran, District Multan, Pakistan. Kissa. *Raja Risalu sung by Laldin Ragi, accompanied by Tumbi and Khartal. Continued from CEAP1153/175_1/6. This item is an original recording.*
 77. Laila Majnu. Male singers with Tumbi, Ektara and Algoza accompaniment. Mian Channu, District Multan, Pakistan. Kissa. *A part from the romantic ballad of Laila-Majnu sung by Fazal Gujjar and Hakim Ali, accompanied by a Tumbi, Ektara, and Bashir Ahmed on Algoza. This is an original recording. This item is an original recording.*
 78. Achala Khichi ri bat. Male singers with kamaicha and dholak accompaniment . 1973.06.19. Rajasthan, India. Gatha. *Achala Khichi ri bat' a ballad sung by two men from the Manganiar community, accompanied on kamaicha and dholak. This item is an original recording.*
 79. Ridmal. Instruments: Pungi, Khanjari. 1975.03.07. Sariyari, Tehsil Kharchi, District Pali, Rajasthan, India. Gatha. *An instrumental rendition of the song Ridmal on the Pungi played by Suratnath, accompanied by Sohan Nath playing the Kalbelia khanjari. This song is related to the longer ballad of the legend of Ridmal. Ridmal was of the Khavadiya Rathod clan, and the story is about his exploits in getting nine lakh horses. This item is an original recording.*
 80. Nagji . Male singer with Khanjari accompaniment . 1975.03.08. Dungarpur, District Dungarpur, Rajasthan, India. Gatha. *A song related to the ballad of 'Nagji Nagwanti' sung by Shambhunath, accompanied on the Kalbelia Khanjari. This item is an original recording.*
 81. Rana kachhbo ri bat. Male singers with Sarangi. 1975.04.24. Rupayan Sansthan, Borunda, Tehsil Bilara, District Jodhpur, Rajasthan, India. Gatha. *The ballad of Rana Kachhbo narrated by Akbar Khan Langa, accompanied by Fakir Khan Langa on the Sarangi. This is a ballad about hero known as Kachbo Rana, venerated for his generosity and deeds. The narration alternates between instrumental playing and singing.*
 82. Jasma Odan. Male singers with Sarangi. 1975.04.24. Rupayan Sansthan, Borunda, Tehsil Bilara, District Jodhpur, Rajasthan, India. Gatha. *The romantic ballad of Jasma Odan narrated by Akbar Khan Langa, accompanied by Fakir Khan on the Sarangi. Jasma was a queen who married a man of the Od community, as it was one where the man and his wife did not part, but worked together. The narration alternates between instrumental playing and singing. This item is an original recording.*
 83. Rag Sorath - Murali. Instruments: Murali. 1975.05.02. Bhikhodai, Tehsil Pokaran, District Jaisalmer, Rajasthan, India. Gatha. *Instrumental rendition of the song Raiko in Rajasthani Rag Sorath- splayed on the by Saki Khan Langa on the Murali. It is related to the ballad Ratan Raiko. This item is an original recording.*
 84. Rag Soob - Ridmal. Instruments: Murali, Sarinda, Sarangi. 1977.03.11. Rupayan Sansthan, Borunda, Tehsil Bilara, District Jodhpur, Rajasthan, India. Gatha. *An instrumental rendition of the song 'Ridmal' played on the Murali by Saki Khan accompanied on the Sarinda and Sarangi by Akbar Khan Langa and Fakir Mohammad Langa respectively. This song is related to the longer ballad of the legend of Ridmal. Ridmal was a Khavadiya Rathod, and the story is about his*

- exploits in getting nine lakh horses. This item is an original recording.*
85. Dhola Maru ri katha. Male Narrator. 1979.09.23. Babra, Tehsil Raipur, District Pali, Rajasthan, India. *katha*. Narration of Dhola Maru, a romantic ballad of Rajasthan by Mohanji Rao of Babra village. Mohanji Rao has the patronage of the Jat community of Nagaur. This item is an original recording.
 86. Dhola Maru ri katha. Male Narrator. 1979.09.23. Babra, Tehsil Raipur, District Pali, Rajasthan, India. *katha*. Narration of Dhola Maru, a romantic ballad of Rajasthan by Mohanji Rao of Babra village. Mohanji Rao has the patronage of the Jat community of Nagaur. This is continued on CEAPI153/198_2/1. This item is an original recording.
 87. Preface of Dhola Maru. Male Narrator. 1979.09.23. Babra, Tehsil Raipur, District Pali, Rajasthan, India. *katha*. A short story related to the romantic ballad of Dhola Maru narrated as a preface to the ballad by Mohanji Rao of Babra village. Mohanji Rao has the patronage of the Jat community of Nagaur.
 88. Dhola Maru ri katha. Male Narrator. 1979.09.23. Babra, Tehsil Raipur, District Pali, Rajasthan, India. *katha*. Narration of Dhola Maru, a romantic ballad of Rajasthan by Mohanji Rao of Babra village. Mohanji Rao has the patronage of the Jat community of Nagaur. This is continued on CEAPI153/197_2/1. This item is an original recording.
 89. Tejaji katha. Male singer. 1979.09.23. Babra, Tehsil Raipur, District Pali, Rajasthan, India. *katha*. Tejaji katha, sung by Adoji Khokar. Tejaji is a deity worshipped particularly for protection from snakes. Apart from having this narrative dedicated entirely to him, Tejaji also belongs to a pantheon of local deities of Rajasthan featured in the epic of Devnarayan. This item is an original recording.
 90. Dhola - Maru - Dholaji aijo re. Male singers with Gujratan Sarangi, Sindhi Sarangi, and Dholak accompaniment. 1985.11.25. Ohio State University, Columbus, Ohio, USA. *Gatha*. A Duha in Rajasthani Rag Soob followed by an extract from the ballad of 'Dhola-Maru' sung by Bundu Khan Langa and Hayat Mohammad Langa accompanying himself on the Gujratan Sarangi, Meherdin Langa on Sindhi Sarangi, and Ramzan Khan Manganiar on Dholak. This is a recording from the concert of Langas and Manganiars at Ohio State University as part of the Festival of India in the USA in 1985. This item is an original recording.
 91. Binja Sorath. Instruments: Kamaicha, Dholak. 1985.11.25. Ohio State University, Columbus, Ohio, USA. *Gatha*. An instrumental rendition of the romantic epic 'Binjha - Sorath' of Rajasthan in Rajasthani Rag Sorath, played by Sakar Khan Manganiar on Kamaicha, accompanied by Ramzan Khan Manganiar on Dholak. This is a recording from the concert of Langas and Manganiars at Ohio State University as part of the Festival of India in the USA in 1985. This item is an original recording.
 92. Rav Khangar and Sorath - Rag Sorath. Male singer with Kamaicha, and Dholak accompaniment. 1985.11.25. Ohio State University, Columbus, Ohio, USA. *Gatha*. Rao Khangar and Sorath, in Rajasthani Rag Sorath sung by Bhungar Khan Manganiar in Sindhi, accompanied by Sakar Khan Manganiar on Kamaicha, and Ramzan Khan Manganiar on Dholak. The story is about a poet musician who is challenged to get the head of Rav Khangar in exchange for his poetry and music. He is confident that he will succeed as Rav Khangar is a generous man and true to his word. The poet goes to Rav Khangar and plays and sings for him. When Rav Khangar offers him a gift for his performance, he asks Rav Khangar for his head who asks his immediately asks his head to be severed. The song is sung as the head of Rav Khangar lies there. This is related to the Binjha Sorath epic but is a version from Sind in Pakistan. This is a recording from the concert of Langas and Manganiars at Ohio State University as part of the Festival of India in the USA in 1985. This item is an original recording.
 93. Heer - Ranjha. Male singer with Kamaicha, and Dholak accompaniment. 1985.11.25. Ohio State University, Columbus, Ohio, USA. *Gatha*. Duha and a kalam related to the romantic ballad of Heer Ranjha sung by Bhungar Khan Manganiar accompanied on the Kamaicha by Sakar Khan and Ramzan Khan on the Dholak. The romantic ballad of Heer Ranjha is part of the Sufi repertoire Sind, Rajasthan and

- Punjab. This kalam is a composition of the famous Sufi poet Bulleh Shah. The Duha says that the poet wants to die and should be allowed to fulfil his wish. This is a recording from the concert of Langas and Manganiars at Ohio State University as part of the Festival of India in the USA in 1985. The recording ends abruptly and is continued on CEAP1153/207_1/1. This item is an original recording.
94. Rag Rana. Instruments: Algoza, Dholak. 1985.11.25. Ohio State University, Columbus, Ohio, USA. *Gatha*. An instrumental rendition of the song "Raho Rana rat" was played by Karim Khan Langa and Meherdin Langa on Algoza, accompanied by Ramzan Khan Manganiar on Dholak. This composition in Rajasthani Rag Rano is a part of the Moomal-Mahendra love epic. Mahendra is also known as Rana. This is a recording of the concert of Langas and Manganiars at Ohio State University as part of the Festival of India in the USA in 1985. This item is an original recording.
 95. Ridmal. Instruments: Algoza. 1975.12.12. Barnawa, Tehsil Pachpadra, District Barmer, Rajasthan, India. *Gatha*. An instrumental rendition of the song 'Ridmal' in the Rajasthani Rag Soob played on Algoza by Kammu Khan Langa of Barnawa village. This song is related to the longer ballad of the legend of Ridmal. Ridmal was a Khavadiya Rathod, and the story is about his exploits in getting nine lakh horses. This track also contains an announcement by Genevieve Dournon mentioning that this melody is played on another pair of flutes (Algoza) by Kammu Khan. This item is an original recording.
 96. Ridmal. Instruments: Algoza. 1975.12.23. Barnawa, Tehsil Pachpadra, District Barmer, Rajasthan, India. *Gatha*. An instrumental rendition of the song 'Ridmal' in the Rajasthani Rag Soob played on the Algoza by Ridmal Khan Langa. This song is related to the longer ballad of the legend of Ridmal. Ridmal was a Khavadiya Rathod, and the story is about his exploits in getting nine lakh horses. This item is an original recording.
 97. Rao Khangar. Instruments: Algoza. 1976.01.10. Paota, Jodhpur, Rajasthan, India. *Gatha*. An instrumental rendition of the song 'Rao Khangar' from the ballad of Rao Khangar and Rani Sorathi in the Rajasthani Rag Sorath played by Dodha Khan Langa. This item is an original recording.
 98. Arjan Suvan. Male singers with Kendra and Manjira. 1976. 01.28. Bhukiya, District Banswara, Rajasthan, India. *Gatha*. A song from the ballad of Arjan Suvan, a brave Rajput, sung by Ghula Nath, Amar Nath and Siv Nath of the Jogi community of Banswara, accompanied on Kendra and Manjira. This item is an original recording.
 99. Srawan Kumar. Male singers with Kendra and Manjira. 1976. 01.28. Bhukiya, District Banswara, Rajasthan, India. *Gatha*. A song from the ballad of Srawan Kumar, sung by Ghula Nath, Amar Nath and Siv Nath of the Jogi community of Banswara, accompanied on Kendra and Manjira. This item is an original recording.
 100. Hiral. Male singers with Kendra and Manjira. 1976. 01.29. Bhukiya, District Banswara, Rajasthan, India. *Gatha*. A song from the ballad of Heeral, the beautiful daughter of Jagji Parmar, sung by Ghula Nath, Amar Nath and Siv Nath of the Jogi community of Banswara, accompanied on Kendra and Manjira. This item is an original recording.
 101. Lal Kanchli. Male singers with Kendra and Manjira. 1976. 01.29. Bhukiya, District Banswara, Rajasthan, India. *Gatha*. A song Lal Kanchli, meaning a red blouse, from a ballad, sung by Ghula Nath, Amar Nath and Siv Nath of the Jogi community of Banswara, accompanied on Kendra and Manjira. This item is an original recording.
 102. Rana Kachbo ki bat. Male singer with Sarangi. Rajasthan, India. *Gatha*. An excerpt from the ballad of Rana Kachbo sung by two Langa musicians, accompanied by a Sindhi Sarangi. The singing alternates with narration. Rana Kachbo or Kachbo was the nickname of a king who was known for his generosity. It is a ballad about his life and deeds. This item is an original recording.
 103. Rag Soob - Dhola Maru ra Duha. Male singer with Kamaicha. Rajasthan, India. *Gatha*. Dhola Maru ra duha, in Rajasthani Rag Soob sung by a Manganiar musician with Kamaicha accompaniment. This is related to the famous romantic ballad of Dhola

- Maru. The recording ends abruptly. This item is an original recording.
104. Shivji ka Byavla. Male singers with Bhapang, Sarangi, Manjira. Rajasthan, India. Byavala. *Shivji ka byavla'* sung by a group of men from the Alwar Jogi community, accompanied on Bhapang, Sarangi, and Manjira. Byavla are devotional songs that tell the story of the wedding of gods, in this case Shiva, who is also referred to as Shankar. This item is an original recording.
 105. Shivji ka Byavala. Male singers with Bhapang, Jogiya Sarangi, Manjira. Rajasthan, India. Byavala. *Shivji ka byavala'* sung by a group of men from the Alwar Jogi community, accompanied on Bhapang, Jogiya Sarangi, and Manjira. Byavla are devotional songs that tell the story of the wedding of gods, in this case Shiva, who is also referred to as Shankar. This track is part of a compilation tape titled "Instruments." This item is an original recording.
 106. Kachbi. Male singers with Sarangi accompaniment. Rajasthan, India. Gatha. An excerpt from the ballad of Rana Kachbo sung by Alladin Khan Langa and Sumar Khan Langa singer who provides vocal and sarangi support. Rana Kachbo was the nickname of a king who was known for his generosity. This song is addressed to his wife to be teasing her about him as Kachbo means tortoise, telling her she will have to live in the water. This track is part of a compilation tape titled "Instruments." This item is an original recording.
 107. Kachbo. Female singers. Rupayan Sansthan, Borunda, Tehsil Bilara, District Jodhpur, Rajasthan, India. Gatha. Kachbo sung by a group of women Thakari, Dakhari and Kavita of the Kalbelia community. The song is related to 'Rana Kachbo ki katha' or the Ballad of Rana Kachbo. Rana Kachbo was a king known for his generosity. This item is an original recording.
 108. Kachbo. Female singers. 1976.01.01. Rajasthan, India. Gatha. Kachbo sung by a group of women including Mukuni and Sugni. Kachbo is a song related to 'Rana Kachbo ki katha' or the Ballad of Rana Kachbo. Rana Kachbo was a king known for his generosity. This item is an original recording.
 109. Senal Binja ri bat. Male singer with Harmonium and Kamaicha accompaniment. Sangeet Natak Akademi, District Jodhpur, Rajasthan, India. Gatha. *Senal Binja ri bat'* narrated and sung by Najara Khan Manganiar in Rajasthani Rag Rana, accompanied on Harmonium, and by Hakim Khan Manganiar on Kamaicha. The singing is interspersed with explanation of the song. This item is an original recording.
 110. Kachbo Kachbi. Male singer with Harmonium and Kamaicha accompaniment. Sangeet Natak Akademi, District Jodhpur, Rajasthan, India. Gatha. *Kachbo Kachbi'* narrated and sung in Rajasthani Rag Paraj by Najara Khan Manganiar, accompanied on Harmonium, and by Hakim Khan Manganiar on Kamaicha. Kachbo is a story which can also be narrated in song form. Kachbo is a song which is part of the ballad about a local hero, known as Kachbo Rana, venerated for his generosity and deeds. This part of the story is about the wedding of Kachbo. 'Kachbo' song is part of a love-story addressed to unmarried men, that is sung primarily during the 'Shagun' ritual, and is considered a "manglik" or auspicious song, in wedding. This item is in a 'Katha' or, singing style narration form. This item is an original recording.
 111. Achala Khichi. Male singer with Harmonium and Kamaicha accompaniment. 1978.07.27. Sangeet Natak Akademi, District Jodhpur, Rajasthan, India. katha. *Achala Khichi'* narrated and sung by Najara Khan Manganiar in Rajasthani Rag Jog, accompanied on Harmonium, and by Hakim Khan Manganiar on Kamaicha. This story is a part of the larger story of 'Achal das Khichi ri bat'. This item is in a 'Katha' or, singing style narration form. The singing is interspersed with explanations of the song. This item is an original recording.
 112. Shivji ka Byavla . Male singers with Bhapang, Sarangi, Manjira. Pali, Rajasthan, India. Byavla. *Shivji ka Byavla'* sung by a group of men from the Alwar Jogi community, accompanied on Bhapang, Sarangi, and Manjira. Byavla are devotional songs that tell the story of the wedding of gods, in this case Shiva. This is part of a series of recordings entitled "Musical Instruments of Rajasthan Vol 2 ". This item is an

- original recording.
113. Dhola Maru. Male singers with Harmonium, Dholak and Manjira accompaniment. Bagseen, Tehsil Sheoganj, District Sirohi, Rajasthan, India. *Gatha. The ballad of 'Dhola Maru' sung and narrated by two members of the Rana community, whose patrons are the Meena community, Sogaram and Vardaram accompanied by a Harmonium, Dholak and Manjira. This item is an original recording.*
 114. Dhola Maru. Male singers with Harmonium, Dholak and Manjira accompaniment. Bagseen, Tehsil Sheoganj, District Sirohi, Rajasthan, India. *Gatha. The ballad of 'Dhola Maru' continued from CEAP1153/284_1, sung and narrated by two members of the Rana community, whose patrons are the Meena community, Sogaram and Vardaram accompanied by a Harmonium, Dholak and Manjira. This item is an original recording.*
 115. Dhola Maru. Male singer with Sarangi and Dholak accompaniment. Thoor, Bhinmal Tehsil, District Jalor, Rajasthan, India. *Gatha. A extract of the ballad of Dhola Maru sung by Pataram accompanying himself on the Sarangi, and Machhraram on the Dholak. This item is an original recording.*
 116. Khinvji Balecha. Male singers, Tandura . 1976.06.13. District Sirohi, Rajasthan, India. *katha. The story of the Khinvji Balecha narrated and sung by two men of the Turi Bhat community, accompanied by Tandura. Khartal and Manjira. This style alternates singing with recitation and explanation. The narration is echoed and responded to by a "Hunkar." This item is an original recording.*
 117. Jasma Odan. Male singer with Harmonium accompaniment. District Sirohi, Rajasthan, India. *Gatha. A narrative song related to the ballad of Jasma Odan sung by a male singer with Harmonium accompaniment. This item is an original recording.*
 118. Jaisal Tolade. Male singer with Harmonium, Dholak and Manjira accompaniment. 1979.09.26. Babra, Tehsil Raipur, District Pali, Rajasthan, India. *katha. A narrative of Jaisal Tolade narrated and sung by Sagardas with Harmonium and Dholak accompaniment. This is a story of a dacoit Jaisal who abducted a beautiful queen Tolade and was converted to religion by her devotion to God. This story is also known as the ballad of Jesal Toral in Saurashtra. This is an original recording.*
 119. Jaisal Tolade. Male singer with Harmonium, Dholak and Manjira accompaniment. 1979.09.26. Babra, Tehsil Raipur, District Pali, Rajasthan, India. *katha. A narrative of Jaisal Tolade narrated and sung by Sagardas with Harmonium and Dholak accompaniment. This is a story of a dacoit Jaisal who abducted a beautiful queen Tolade and was converted to religion by her devotion to God. This story is also known as the ballad of Jesal Toral in Saurashtra. This is an original recording.*
 120. Jaisal Tolade. Male singer with Harmonium, Dholak and Manjira accompaniment. 1979.09.26. Babra, Tehsil Raipur, District Pali, Rajasthan, India. *katha. A narrative of Jaisal Tolade narrated and sung by Sagardas with Harmonium and Dholak accompaniment. This is a story of a dacoit Jaisal who abducted a beautiful queen Tolade and was converted to religion by her devotion to God. This story is also known as the ballad of Jesal Toral in Saurashtra. This is an original recording.*
 121. Dhola Maru - Dholaji. Male singers with Sindhi Sarangi and Dholak. 1979.10.07. Rajasthan, India. *Gatha. An extract from the ballad of Dhola Maru sung by Hayat Mohammad Langa with Alladin Khan and Sumar Khan Langa accompanied on Sindhi Sarangi and Dholak. The recording ends abruptly. This item is an original recording.*
 122. Raja Bharthari. Male singer with Chikara accompaniment. 1976.05.13. Malgaon, Tehsil Reodar, District Sirohi, Rajasthan, India. *katha. The song about Raja Bharthari, sung by Chhogolal accompanying himself on the Chikara. This is part of a longer narrative performance of 'Raja Bharthari ki katha' based on the life of a generous king, Bharthari. This item is an original recording.*
 123. Rana Kachbo. Female singers. 1976.05.13. Malgaon, Tehsil Reodar, District Sirohi, Rajasthan, India. *Gatha. A song related to the ballad Rana Kachbo' sung by a group of females of Dholi-Nikasi community, sung with Dhol accompaniment. Kachbo is a ballad about a local hero, known as Kachbo Rana, venerated for*

his generosity and deeds. This recording is part of the project by Rupayan Sansthan in collaboration with the National Centre for the Performing Arts (NCPA) in 1976. This item is an original recording.

124. Raiko. Instruments: Surnai. 1973.12.17. Rajasthan, India. *Gatha. An instrumental rendition of the song Raiko played on Surnai by Pepa Khan Manganiar with Dholak accompaniment. This song is related to the ballad Ratan Raiko. It is a ballad that celebrates the dedication to duty. This is part of a compilation entitled 'Musical Instruments of Rajasthan'. This item is an original recording.*
125. Nagji Nagwanti. Male singers with Sindhi Sarangi accompaniment. Rajasthan, India. *Gatha. An extract from the Nagji-Nagwanti ballad sung by Alladin Khan, Sumar Khan and Noor Mohammad Khan, sung with the Sarangi accompaniment. This tape is a compilation of various recordings labelled as "Caste Musicians of Rajasthan". This item is an original recording.*
126. Dhola Maru. Male singers with Murali and Sindhi Sarangi accompaniment. Rajasthan, India. *Gatha. An extract from the romantic ballad Dhola Maru sung by Daud Khan Langa with Saki Khan on Murali and Inayat Khan on Sarinda Duha are essentially couplets sung or recited. Duhas that are in Rajasthani rags set the melody of the rag and often describe it. They are usually sung without the percussion accompaniment. This tape is a compilation of various recordings labelled as "Caste Musicians of Rajasthan". This item is an original recording.*
127. Kachbo. Male singers with Sarangi accompaniment. Barnawa, Tehsil Pachpadra, District Barmer, Rajasthan, India. *Gatha. A song from the ballad of Rana Kachbo in Rajasthani Rag Maru, sung by Daud Khan and Ibrahim Langa with Sarangi accompaniment. Rana Kachbo or Kachbo was the nickname of a king who was known for his generosity. It is a ballad about his life and deeds. This item is an original recording.*
128. Dhola Maru. Male singers with Murali and Sarinda accompaniment. Barnawa, Tehsil Pachpadra, District Barmer, Rajasthan, India. *Gatha. A song from the romantic ballad of Dhola Maru sung by Daud Khan Langa with Murali and Sarinda played by Saki Khan Langa and Inayat Khan Langa. In this song Maru is pleading someone to take her letter to her beloved, Dhola. This item is an original recording.*
129. Dhola Maru. Male singers with Sindhi Sarangi and Ghara accompaniment. Rajasthan, India. *Gatha. A song from the romantic ballad Dhola Maru sung by Ibrahim Khan and Kadar Khan with Sindhi Sarangi, and Ghara accompaniment. In this song Maru asks for her message to be delivered to her beloved Dhola. This item is an original recording.*
130. Khinvji Abhalde. Male singers with Sindhi Sarangi accompaniment. Rajasthan, India. *Gatha. An extract from the ballad 'Khinvji Abhalde' sung by Noor Mohammad Khan, Alladin Khan and Sumar Khan of the Langa community with Sindhi Sarangi accompaniment. This item is an original recording.*
131. Nagji Nagwanti. Male singers with Sindhi Sarangi accompaniment. Rajasthan, India. *Gatha. A song from the ballad 'Nagji Nagwanti' sung by Noor Mohammad Khan, Alladin Khan and Sumar Khan of the Langa community. This item is an original recording.*
132. Moomal Mahendra. Male singer with Sindhi Sarangi and Ghara accompaniment. Rajasthan, India. *Gatha. An extract from the romantic ballad 'Moomal Mahendra', sung by Nizamuddin Langa with Sindhi Sarangi and Ghara accompaniment. This is the Rajasthani Rag Sindhi Rano. This item is an original recording.*
133. Heer Ranjha. Male singer with Sindhi Sarangi and Ghara accompaniment. Rajasthan, India. *Gatha. An extract from the ballad 'Heer Ranjha' sung by Nizamuddin Langa with Sindhi Sarangi and Ghara accompaniment. This item is an original recording.*
134. Khivro. Male singers with Sindhi Sarangi and Dholak. 1975.03.20. Rajasthan, India. *Gatha. An extract from the ballad of Khivro, a Sodha Rajput king known for his generosity, sung by two men of the Langa community accompanied by Sindhi Sarangi and Dholak. This item is an original recording.*
135. Heer Ranjha - Jogi ja tu ghar ve. Male singer with Sindhi Sarangi accompaniment. 1975.12.25. Hameera, Tehsil Jaisalmer, District Jaisalmer, Rajasthan, India. *Gatha. A song from the romantic ballad of Heer*

Ranjha sung by Nizam Khan of the Sindhi Langa community, accompanied on the Sarangi by Lakha Khan Manganiar. The singer is accompanying himself with tapping on a matchbox. This track also contains an announcement by Genevieve Dournon in the beginning, mentioning that these are a separate group of musicians. This item is an original recording.

136. Sassi Punnuhu. Male singer with Sindhi Sarangi accompaniment. 1975.12.25. Hameera, Tehsil Jaisalmer, District Jaisalmer, Rajasthan, India. *Gatha. Song from the romantic ballad Sassi Punnuhu in Rajasthani Rag Pahadi sung by Nizam Khan of the Sindhi Langa community, accompanied on the Sarangi by Lakha Khan Manganiar. This item is an original recording.*
137. Raja Bharthari. Male singers. 1978.11.15. Rajasthan, India. *katha. This episode from the ballad of Raja Bharthari sung by two men of the Baladia pastoralist community. Raja Bharthari was a king known for his generosity. This is a ballad based on his life and deeds. This item is an original recording.*
138. Raja Bharthari. Male narrators. 1978.11.15. Rajasthan, India. *katha. This episode from the ballad of Raja Bharthari is narrated by two men of the Baladia pastoralist community. Raja Bharthari was a king known for his generosity. This is a ballad based on his life and deeds. The episode is about Raja Bharthari becoming a disciple of Guru Gorakhnath. This item is an original recording.*
139. Raja Bharthari. Male singers. 1978.11.15. Rajasthan, India. *katha. This episode from the ballad of Raja Bharthari is sung by two men of the Baladia pastoralist community. Raja Bharthari was a king known for his generosity. This is a ballad based on his life and deeds. This episode consists of a conversation between Raja Bharthari and his queens. This item is an original recording.*

Recordings from Rupayan Sansthan digitized under the project “Digitization and Preservation of Audio Recordings of Music and Oral Traditions”, funded by the Modern Endangered Program UCLA3.

Collections held at AIIS-ARCE and Rupayan Sansthan, and on the Modern Endangered Program of the UCLA Library. Recordings of Hereditary Musicians of Western Rajasthan

1. Dulla Bhati, Heer Ranjha (Ballads of Punjab elicited from Amardin Gujjar). October 5, 1987. *Amardin Gujjar sings ballads of Punjab with Sarangi and Dholak accompaniment. Komal Kothari recorded these during a trip to Islamabad, Pakistan, in 1987. The recordings in this tape span over fifteen days from 5th October to 10th October 1987.*
2. Dulla Bhati, Heer Ranjha (Ballads of Punjab elicited from Amardin Gujjar). October 20, 1987. *Amardin Gujjar sings ballads of Punjab with Sarangi and Dholak accompaniment. Komal Kothari recorded these during a trip to Islamabad, Pakistan, in 1987. The recordings in this tape span over fifteen days from 5th October to 10th October 1987.*
3. Dulha Dhari (Dulha Dhari - A Ballad with Mashak accompaniment). July 7, 1986. *An episode from the Ballad of ‘Dulha Dhari’ narrated by Bhagwan Nath and Sarvan Nath of the Jogi community with Mashak accompaniment.*
4. Dulha Dhari (Dulha Dhari and Dhanu Baniyo - Ballads). July 7, 1986. *An episode from the Ballad of ‘Dulha Dhari’ narrated by Bhagwan Nath and Sarvan Nath of the Jogi community with Mashak accompaniment. This is followed by a discussion of the artists with Komal Kothari and another story narrated by Ledaram and Aduram with Mashak accompaniment.*
5. Saichi Ri Baat (Uttar Kshetriya Lok Sahitya Sangoshthi

- Seminar on North Indian Folk Literature). April 15, 1989. *Proceedings of a seminar on North Indian folk literary traditions held at Rupayan Sansthan in Borunda organized by Sahitya Akademi, Delhi. The seminar consisted of performances of regional storytelling traditions and lecture presentations by eminent scholars and researchers of the field.*
6. Saichi Ri Baat (Uttar Kshetriya Lok Sahitya Sangoshthi - Seminar on North Indian Folk Literature). April 15, 1989. *Proceedings of a seminar on North Indian folk literary traditions held at Rupayan Sansthan in Borunda organized by Sahitya Akademi, Delhi. The seminar consisted of performances of regional storytelling traditions and lecture presentations by eminent scholars and researchers of the field.*
 7. Folk tales (Stories or *kathas* narrated by Lalu Khan). November 21, 1990. *An audio recording of katha and bat recited and narrated by Lalu Khan.*
 8. Folk tales (Stories or *kathas* narrated by Lalu Khan). November 21, 1990. *An audio recording of katha and bat recited and narrated by Lalu Khan.*
 9. Dhola Maru (Stories or *kathas* narrated by Kumbharam Dhadhi). November 22, 1990. *Recording of ballads and folk songs sung by Kumbharam of the Dhadhi community.*
 10. Ballad of Rani Sorathi, Mumal Rana (Children's training camp held at Borunda, Rajasthan, with the Centre for Cultural Resources and Training). November 22, 1990. *Recording of the proceedings of training camp for young boys of the Manganiar and Langa musician communities of Western Rajasthan. The recordings consist of various sessions of songs sung as part of the training by the children, as well as by the senior musician teachers. Komal Kothari conducts the sessions.*
 11. Mumal Mahendra (Children's training camp held at Borunda, Rajasthan, with the Centre for Cultural Resources and Training). November 25, 1990. *Recording of the proceedings of training camp for young boys of the Manganiar and Langa musician communities of Western Rajasthan. The recordings consist of various sessions of songs sung as part of the training by the children, as well as by the senior musician teachers. Komal Kothari conducts the sessions. This was held at the Rupayan Sansthan, Borunda, Rajasthan, in collaboration with the Centre for Cultural Resources and Training (CCRT).*
 12. Khinvji- Abhalde (Children's training camp held at Borunda, Rajasthan with the Centre for Cultural Resources and Training.). November 25, 1990. *Recording of the proceedings of training camp for young boys of the Manganiar and Langa musician communities of Western Rajasthan. The recordings consist of various sessions of songs sung as part of the training by the children, as well as by the senior musician teachers. Komal Kothari conducts the sessions. This was held at the Rupayan Sansthan, Borunda, Rajasthan, in collaboration with the Centre for Cultural Resources and Training (CCRT).*
 13. Nagji-Nagwanti and Ridmal (Recording of songs sung by Lakha Khan Manganiar and Alladin Khan Langa at CCRT camp 1990). November 26, 1990. *Recording of songs requested from Lakha Khan Manganiar and Alladin Khan Langa during the training camp for young boys of the Manganiar and Langa musician communities of Western Rajasthan. This was held at the Rupayan Sansthan, Borunda, Rajasthan, in collaboration with the Centre for Cultural Resources and Training (CCRT). Both the Lakha and Alladin are singers and accomplished Sarangi players of Manganiar and Langa traditions respectively.*
 14. Ridmal, Dhola Maru (Recording of songs sung by Alladin Khan Langa and Nijra Khan at CCRT camp 1990). November 27, 1990. *Recording of songs requested from Alladin Khan Langa and Nijra Khan during the training camp for young boys of the Manganiar and Langa musician communities of Western Rajasthan. This was held at the Rupayan Sansthan, Borunda, Rajasthan, in collaboration with the Centre for Cultural Resources and Training (CCRT). Alladin accompanies himself on the Sarangi, and Nijra Khan is accompanied on the Sarangi by Lakha Khan Manganiar. Both singers are accompanied on the Dholak by Firoz Khan Manganiar.*
 15. Rana Kachbo (Children's training camp held at Borunda, Rajasthan, with the Centre for Cultural Resources and Training.). November 29, 1990.

Recording of the proceedings of training camp for young boys of the Manganiar and Langa musician communities of Western Rajasthan. The recordings consist of various sessions of songs sung as part of the training by the children, as well as by the senior musician teachers. Komal Kothari conducts the sessions. This was held at the Rupayan Sansthan, Borunda, Rajasthan, in collaboration with the Centre for Cultural Resources and Training (CCRT). This tape contains group singing sessions with young Langa artists at the camp.

16. Raja Bhoj (Poems from Hakam Khan Manganiar's Father at Kiraliya village, Rajasthan). A series of poems and 'bat' elicited from the father of Hakam Khan Manganiar at Kiraliya village, district Jaisalmer, Rajasthan.
17. Raja Bhoj (Poems from Hakam Khan Manganiar's Father at Kiraliya village, Rajasthan). A series of poems and 'bat' elicited from the father of Hakam Khan Manganiar at Kiraliya village, district Jaisalmer, Rajasthan.
18. Story of Binja (Uttar Kshetriya Lok Sahitya Sangoshthi - Seminar on North Indian Folk Literature). October 2, 1981. *Proceedings of a seminar on North Indian folk literary traditions held at Rupayan Sansthan in Borunda organized by Sahitya Akademi, Delhi. The seminar consisted of performances of regional storytelling traditions and lecture presentations by eminent scholars and researchers of the field. This tape contains stories or katha narrated by Daluram ji of the Dhadhi community.*
19. Tolande (The ballad of Tolade). September 22, 1982. *Recording of a performance of the ballade of Tolade, also known as Rupade-Tolade, with Tandura, Harmonium, Manjira and Dholak accompaniment.*
20. Tolande (The ballad of Tolade). May 1, 1983. *Recording of a performance of the ballade of Tolade, also known as Rupade-Tolade, with Tandura, Harmonium, Manjira and Dholak accompaniment.*
21. Dhola Maru (Recording of Langa musicians of western Rajasthan). *Recordings of three musicians of the Sarangia Langa community from Western Rajasthan.*
22. Raja Rasalu and also Pabuji ri katha, baithi varta (The story of Pabuji, a pastoral deity of western Rajasthan, followed by an episode from the ballad of Raja Rasalu). *An episode from the epic of Pabuji, a pastoral deity from western Rajasthan. The epic of Pabuji is usually performed as 'Pabuji ri Par' with a painted scroll and Ravanhatha accompaniment. However, in this recording, Prabhudas Bhopa, Bhaggu Bai and Sakku Bai perform with Tandura and Manjira accompaniment without the painted scroll. This form of narration is known as 'Baithi varta'. This tape also contains an episode from the ballad of Raja Rasalu narrated by the same musicians. The narration alternates between sung verse known as 'Gav' and spoken elaboration of it known as 'Arthav'.*
23. Raja Rasalu (The story of Pabuji, a pastoral deity of western Rajasthan, followed by an episode from the ballad of Raja Rasalu. *An episode from the ballad of Raja Rasalu narrated and sung by Prabhudas Bhopa, Bhaggu Bai and Sakku Bai of the Kamad community. The narration alternates between sung verse known as 'Gav' and spoken elaboration of it known as 'Arthav'.*
24. Raja Rasalu (An episode from the Ballad of Raja Rasalu). *An episode from the ballad of Raja Rasalu narrated and sung by Prabhudas Bhopa, Bhaggu Bai and Sakku Bai of the Kamad community. The narration alternates between sung verse known as 'Gav' and spoken elaboration of it known as 'Arthav'.*
25. Raja Rasalu (An episode from the Ballad of Raja Rasalu). *An episode from the ballad of Raja Rasalu narrated and sung by Prabhudas Bhopa, Bhaggu Bai and Sakku Bai of the Kamad community. The narration alternates between sung verse known as 'Gav' and spoken elaboration of it known as 'Arthav'.*
26. Mev Ghudchadi (The story of Mev Ghudchadi narrated by a male speaker - Part 2). *An episode from the story of Mev Ghudchadi or 'Mev Ghudchadi ri Bat' is narrated by a male speaker. This is the second tape in the series of recordings of the story of Mev Ghudchadi.*
27. Mev Ghudchadi (The story of Mev Ghudchadi narrated by a male speaker - Part 2). *An episode from the story of Mev Ghudchadi or 'Mev Ghudchadi ri*

- Bat'* is narrated by a male speaker. This is the second tape in the series of recordings of the story of Mev Ghudchadhi.
28. Raja Nal aur Damayanti (Folk tales narrated by Balu Bai Detha). *Recording of stories narrated by Balu Bai Detha, a female storyteller from the Charan community who are traditionally genealogists and storytellers in Rajasthan. This recording was made by Mahendra Detha.*
 29. Raja Nal aur Damayanti (Folk tales narrated by Balu Bai Detha). *Recording of stories narrated by Balu Bai Detha, a female storyteller from the Charan community who are traditionally genealogists and storytellers in Rajasthan. This recording was made by Mahendra Detha.*
 30. Raja Nal Ri Baat (Uttar Kshetriya lok Sahitya Sangoshthi katha-1). *Recording of narrative performances performed during the Uttar Kshetriya Lok Sahitya Sangoshthi, a seminar on the folk literature of northern India, organized with the support of Sahitya Akademi, Delhi, at Rupayan Sansthan, Borunda, Rajasthan. This tape contains performances by Jahoor Khan Jogi, Khairdin Manganiar and Narayanram Bhopa.*
 31. The ballad of Nagji Nagwanti (The ballad of Nagji Nagwanti). March 03, 2000. *Recording of the Ballad of Nagji-Nagwanti sung and narrated by two female narrators, Lila and Shravani. The narration alternates between sung couplets known as 'Gav' and spoken elaboration of it known as 'Arthav'.*
 32. Bhija Bhanje Ki katha (The story of Bhinja Sorath followed by devotional songs). March 03, 2000. *Recording of a sung narrative, 'Bhija bhanja ka kissa', also known as 'Sorath ki katha' narrated by Shravani and Lila, followed by Bhajans and devotional songs sung by Ugamnath Jogi with Tandura and Manjira accompaniment.*
 33. Folk tales (Stories narrated by Krishnaram Nayak - 1). August 05, 2000. *Stories or 'Bat', narrated by Krishnaram of the Nayak community. Krishnaram introduces himself as a Bhopa or a priest of Pabuji, a pastoral deity of Rajasthan.*
 34. Folk tales (Stories narrated by Krishnaram Nayak - 1). August 05, 2000. *Stories or 'Bat', narrated by Krishnaram of the Nayak community. Krishnaram introduces himself as a Bhopa or a priest of Pabuji, a pastoral deity of Rajasthan. The last track in this tape contains a Morchang solo.*
 35. Conversation between Komal Kothari and N.K. Jain. (Conversation between Komal Kothari and N.K. Jain). September 01, 2003. *A conversation between Komal Kothari and NK Jain. Kothari tells Jain about the different genres of folklore and folk literature in Rajasthan and neighbouring states. Kothari also shares his research and interpretations of various narratives discussed in this conversation.*
 36. Conversation between Komal Kothari and N.K. Jain. (Conversation between Komal Kothari and N.K. Jain). September 01, 2004. *A conversation between Komal Kothari and NK Jain. Kothari tells Jain about the different genres of folklore and folk literature in Rajasthan and their relationship to different communities. Kothari also elaborates on the role of katha and songs about patronage systems.*
 37. Umar Marvi, Mumal Rana (Ballads narrated with Narh accompaniment by Sher Mohammad - Udaipur Camp 1992-93). December 01, 1992. *Recording of Komal Kothari eliciting storylines of two Sindhi ballads, Umar-Marvi and Mumal-Rana, from musicians who play the Narh, a pastoral wind instrument. The musicians also sing excerpts from the ballad Umar Marvi with Narh accompaniment. The last track of this tape contains a solo track of Narh. These performances took place during a children's training camp held at Udaipur in 1992-93.*
 38. Ridmal Khawadiya Ri Baat (Ballad of Ridmal Khavadiya narrated by musicians of the Langa community). April 03, 2005. *Recording of the love ballad known as 'Ridmal Khawadiya ri bat' sung by Jamin Khan Langa, Moosa Khan Langa and Safi Khan Langa with Sindhi Sarangi accompaniment. The ballad performance is preceded by a short interview of the artists conducted by Komal Kothari and Kuldeep Kothari. The ballad of Ridmal Khawadiya is about a Rathaur Rajput man known as Ridmal and is set in Rajasthan Rag Soob.*
 39. Ridmal Khawadiya Ri Baat (Songs from various ballads sung by musicians of the Langa community).

- March 04, 2005. *Recording of songs from different love ballads of Rajasthan. The songs are from ballads Khinvji-Abhalde, Rana Kachbo and Jasma Odhani, sung by Jamin Khan Langa, Moosa Khan Langa and Safi Khan Langa with Sindhi Sarangi accompaniment.*
40. Kachbo Kalawat (Episodes from the ballad of Rana Kachbo sung and narrated by Jameen Khan Langa). January 01, 1990. *Recording of a performance of the ballad of Rana Kachbo narrated and sung by Jameen Khan Langa with Harmonium, Sindhi Sarangi, Manjira and Dholak accompaniment. The Langa community's version of this ballad is in Rajasthani Rag Sorath.*
 41. Kachbo Kalawat (Episodes from the ballad of Rana Kachbo sung and narrated by Jameen Khan Langa). January 01, 1991. *Recording of a performance of the ballad of Rana Kachbo narrated and sung by Jameen Khan Langa with Harmonium, Sindhi Sarangi, Manjira and Dholak accompaniment. The Langa community's version of this ballad is in Rajasthani Rag Sorath.*
 42. Vir Vikram Dev (A story narrated by Jogi Pannanath.). February 17, 1990. *The story 'Veer Vikram dev ri bat' is about a king called Vikram, narrated by Jogi Pannanath.*
- Documents available for reference at ARCE, Rupayan Sansthan and the EAP website of the British Library
1. Gatha - Handwritten transcript by Komal Kothari. *This set of pages contains the text of a song called Raiko. This traditional song is part of a local epic of Panna Singh and Ratan Raika from Rajasthan. The set contains a handwritten and a typewritten copy of the same text. As noted at the bottom of the page the text is incomplete and has been elucidated from Hayat Khan Langa.*
 2. Katha - Handwritten transcript by Komal Kothari. 'Kaglo ar Kachri' *This set of pages carries the title "Crow and a cucumber". This is the text of a folktale with the same name. The tale is composed in prose and rhymes. The set includes a typewritten and a handwritten copy of the same text.*
 3. Gatha. This set of pages contains the text of a song called Raiko. *This traditional song is part of a local epic of Panna Singh and Ratan Raika from Rajasthan. The set contains a handwritten and a typewritten copy of the same text. As noted at the bottom of the page the text is incomplete and has been elucidated from Hayat Khan Langa.*
 4. Gatha. This set of pages contains text of a traditional song describing the arrival of the Maniharo - the traditional bangle seller -seen as a romantic figure. *The set contains a handwritten and a typewritten copy of the same text. As noted at the bottom of the page, the text is incomplete and has been elucidated from Hayat Khan Langa.*
 5. Katha. This set of pages carries the title "Crow and a cucumber". *This is the text of a folk-tale with the same name. The tale is composed in prose and rhymes. The set includes a typewritten and a handwritten copy of the same text.*
 6. Katha. This set of pages carries the title "There was once a deer" and contains the text of a tale of a deer who waits for the rains in her natural habitat. *The story is attributed to Nemaram Dhadhi. The set contains a copy of the same text in a handwritten and a typewritten format.*
 7. Katha/Gatha. This set contains a transcript for audio recording and is divided into four sections. *They are titled as 'Pandavan ro Bharat: Emno Kanvar'; 'Pandavan ro bharat. Duryodhan katha (Bidur)'; 'Pandavan ro Bharat: Anwali Bharat' and 'Pandavan ro Bharat: Lakho Baniyo'. It is mentioned at the bottom of the pages that the text has been generated from an audio recording of the group of storytellers led by Shri Nemaram Dhadi.*
 8. Gatha. Epic of Gogaji. *This set of printed pages contains transcript of scroll of the epic of Gogaji, a local deity The transcript contains the sung couplet called Gav and the spoken elaboration called Arthav along with the transcript of a short interview of Bhopi Patasi Devi by Dr. Suraj Rao about her journey as a Bhopi..*
 9. Katha. This set of handwritten and photocopied pages carries the title "Radha and Rukmini sweep the Pantvari". *This song is part of a 'Pantvari puja' which is part of one of the death rituals. The song is elucidated from women of Sirvi community and Sargara community of Devariya and Bisalpur village,*

- Jodhpur Rajasthan. This set also contains texts of two songs, one interview and a local tale. The set contains translation of these song texts into English as well.*
10. *Katha/Gatha. This notebook contains a transcript of a recording. It contains a transcript of a Sayal (a form of devotional poetry) dedicated to Pabuji, a local deity.*
 11. *Gatha. This hardbound notebook contains a transcript of recordings. Narayan Ji and Dhannaram Bhopa Ji along with Jairam Bhopa Ji narrates the epic of Bagrawat which is dedicated to the worship of Devnarayan. The performance took place at Lamba village of Nagaur district, Rajasthan on 8th March, 1979.*
 12. *Katha/Gatha. The notebook contains a transcript of recordings. This is a sayal -a genre of prayers in performing and literary traditions in Rajasthan. It is dedicated to Pabuji, a local deity. Apart from a sayal for Pabuji, the notebook contains Sayal addressed to Ramdev ji, Rupa Khati, Magji Kotadiye, Tile Dhandhal, Bikaner Maharaj, and Jodhpur Maharaj as well. The notebook contains transcripts of various local tales and epics too. Artists performing Sayal -Navlaram Ji Meghwal, Kol Giri, Lunaram Meghwal and Harkha Ram Ji from Hathitala village, Barmer - are accompanied by Bankaram Ji and Kuslaram ji Bhil from the same village in Barmer, Rajasthan. The recording and transcription has possibly occurred at Sangeet Natak Akademy on 26 Jul 1984.*
 13. *Katha. This set of typewritten pages contains transcripts of recordings. The text of Ridmal Khavadiyo epic is subdivided into Kavita, Choga, Geya and Arthav..*
 14. *Gatha/Katha. This notebook contains a transcript of a recording. Kubharam Dhadhi narrates the epic of Dhola-Maru.*
 15. *Gatha/Katha. This notebook contains a transcript of a recording. Fade Khan from Ghoda village, Rajasthan narrates the epic of Dhola-Maru. It was recorded on 3 Dec 1982.*
 16. *Gatha/Katha. This notebook contains a transcript of a recording of the epic of Dhola and Maru who is also known as Marvan in certain parts of Rajasthan*
 17. *Gatha. This notebook contains a transcript of a recording. Singers, Madanlal along with Bhavari Devi and Lakshmi of Hudkal community perform the epic of Jasma Odani and accompanied by musicians on various instruments..*
 18. *Gatha. This notebook contains a transcript of a recording of 'Jasma Odani Ki katha'. Singers, Madanlal along with Bhavari Devi of Hudkal community, perform the epic of Jasma Odani, accompanied by Nek Mohammed Langa on Dholak..*
 19. *Gatha/Katha. This notebook contains a transcript of a recording. The first part contains the story-katha of Gogaji -a local deity worshipped by both the Hindus and Muslims narrated by Dewasi Bahadur, Gopalji Chhogaram and Misa Jivanram. The second part contains 20 traditional songs from the Kalbelia community sung by women of the Kalbelia community namely Soni, Kelki and Sayari. The recording took place on 02 May 1982.*
 20. *Katha. This notebook contains transcripts of recordings. Dalu Ram Morani from Dhadhi community of Nimbal Kot village, Jodhpur, Rajasthan narrates local folk-tales. The recording took place in 1990 (Part 1).*
 21. *Katha. This notebook contains transcripts of recordings. Dalu Ram Morani from Dhadhi community of Nimbal Kot village, Jodhpur, Rajasthan narrates local folk-tales. The recording took place in 1990 (Part 2).*
 22. *Katha. This notebook contains transcripts of recordings. Dalu Ram Morani from Dhadhi community of Nimbal Kot village, Jodhpur, Rajasthan narrates local folk-tales. The recording took place in 1990 (Part 3).*
 23. *Katha. This notebook contains transcripts of recordings. Dalu Ram Morani from Dhadhi community of Nimbal Kot village, Jodhpur, Rajasthan narrates local folk-tales. The recording took place in 1990 (Part 4).*
 24. *Katha. This notebook contains transcripts of recordings. Dalu Ram Morani from Dhadhi community of Nimbal Kot village, Jodhpur, Rajasthan narrates local folk-tales. The recording took place in 1990 (Part 5).*

25. Katha. This notebook contains transcript of recordings. *Dalu Ram Morani from Dhadhi community of Nimbal Kot village, Jodhpur, Rajasthan narrates local folk-tales. This notebook contains the tale of 'Uma Bhatiyani of Jaisalmer'. The recording took place in 1990 (Part 56) .*
26. Katha. This notebook contains transcript of recordings. *Prahlad ji Harijan and Buta Khan from Borunda village, Jodhpur, Rajasthan narrates local folk-tales.*
27. Katha. This notebook contains transcript of recordings. *Buta Khan narrates the tale of Rav Ridmal, Hariya, Senal- Binjha and Bhunda Bhala. The recordings have been received from Shobharam.*
28. Katha. This notebook contains transcript of recordings. *Leela ji for the first section of the notebook and Mangilal Bhil from Nathun village for the second section of the notebook narrate the tales of Nagji and Binjha Ji.*
29. Katha. This notebook contains transcript of recordings. *There are a number of ritual and folk-life songs as well as local tales and collections of Duha couplets also in the notebook.*
30. Katha. This notebook has the title Munja-Sanga as it contains a transcript of a recording of the narration of this tale. *The notebook also contains transcript of Ridmal Khavadiyo and several other local tales.*
31. Gatha. The Notebook contains transcript of a recording. *Kesarilal and others narrate the epic of Tejaji, a local deity of Rajasthan. The recording took place on 12th September 1991. The script was received from Shobharam. (part 1) .*
32. Gatha. The Notebook contains transcript of a recording. *Kesarilal and others narrate the epic of Tejaji, a local deity of Rajasthan. The recording took place on 12th September 1991. The script was received from Shobharam. (part 2) .*
33. Gatha. The Notebook contains transcript of a recording. *Kesarilal and others narrate the epic of Tejaji, a local deity of Rajasthan. The recording took place on 12th September 1991. The script was received from Shobharam. (part 3) .*
34. Katha. This notebook contains transcript of a recording. *Hando Ji from the Dhadhi community of Duda Beri village, Shergadh, Rajasthan narrates the tales of Lakha Phulani, Bheru Singh, Viram De, Bhala Bhunda and several others. The recording took place on 5th July 1975.*
35. Katha. This notebook contains transcript of recordings. *This is a collection of folk-tales from Rajasthan.*
36. Katha. This notebook contains transcript of recordings. *This is a collection of 7 folk-tales from Rajasthan.*
37. Katha. This notebook contains transcript of recordings. *This is a collection of folk-tales from Rajasthan.*
38. Katha. This notebook contains transcript of a recording of *Daval* sung by Chhagandas Kamar of village Sankhwas, district Nagaur, Rajasthan. *Daval is a storytelling genre which borrows characters from the Mahabharata epic but creates further narratives following from the culmination of the canonical storyline..*
39. Katha. This notebook contains transcript of a recording of *Daval* sung by Ramdasdas Kamar and Party of village Borunda, Jodhpur, Rajasthan. *Daval is a storytelling genre which borrows characters from the Mahabharata epic but creates further narratives following from the culmination of the canonical storyline.*
40. Katha. This set of loose pages contains transcript of a recording. *Chogaram Bhopa along with his wife performs the epic of Pabuji with a Ravanhatha -a string instrument. The recording took place on 19th September 1985.*
41. Katha. This file contains transcription of a recording of an episode from *Mahabharat* sung and narrated by Samai Singh, Badhan Singh, Kamruddin and Zahoor Khan Jogi from Laxmangarh, Alwar, North Rajasthan.
42. Katha. This notebook contains transcript of recordings. *These are 11 tales in total and are about myths related to various ritual fasts for worship of local deities. They are narrated by Handa Dhadhi from Dudaberi, Shergarh, and Mohan ji Rav from Babra village. The recording took place in 1975.*
43. Katha. This notebook contains transcript of

- recordings. *These are 5 folk tales narrated by Nemaram ji Rao of Mithdi ki Haveli, Jodhpur. The recording took place on 28th April, 1985.*
44. Katha. This notebook contains transcript of recordings. *These are 55 folk tales gathered from western Rajasthan.*
 45. Katha. This notebook contains transcript of a recording. *This is an incomplete index of the recordings of folk tales narrated by Sohni Bai Sunar, Narmada Bai Joshi and Birju Bai Daroga from Borunda village. The notebook contains introduction of these artists which was compiled by Prakash Detha in October 1984.*
 46. Katha. This notebook contains transcript of a recording. *Shankarlal Kamar from Ralota village, Kishangarh, Ajmer narrated two tales - "Emno Kanwar" and "Durjodh ki katha" which were recorded on 21st June 1987.*
 47. Katha. *This notebook contains transcript of recordings of folk tales narrated by Hanumanram Solanki from Borunda.*
 48. Katha. This notebook contains transcript of a recording. *These are five tales from the storytelling tradition of 'Bat' from western Rajasthan.*
 49. Katha. This notebook contains transcript of a recording. *Chhagandas Kamar sings 'Ambaras'- an episode from Mahabharata in the 'Daval' tradition. Daval is a storytelling genre which borrows characters from the Mahabharata epic but creates further narratives following from the culmination of the canonical storyline. This recording took place on 17th February 1985. (Part 1).*
 50. Katha. This notebook contains transcript of a recording. *Chhagandas Kamar sings 'Ambaras' and 'Bhimavali' - episodes from Mahabharata in the 'Daval' tradition. Daval is a storytelling genre which borrows characters from the Mahabharata epic but creates further narratives following from the culmination of the canonical storyline. This recording took place on 17th February 1985. (Part 2).*
 51. Katha. This notebook contains transcript of a recording. *Chhagandas Kamar sings 'Bhimavali' - An episode from Mahabharata in the 'Daval' tradition. Daval is a storytelling genre which borrows characters from the Mahabharata epic but creates further narratives following from the culmination of the canonical storyline. This recording took place on 17th February 1985. (Part 3).*
 52. Katha. This notebook contains transcript of a recording. *Chhagandas Kamar sings 'Bhimavali' and 'KarnaKatha' - episodes from Mahabharata in the 'Daval' tradition. Daval is a storytelling genre which borrows characters from the Mahabharata epic but creates further narratives following from the culmination of the canonical storyline. This recording took place on 18th February 1985. (Part4).*
 53. Katha. This notebook contains transcript of a recording. *Chhagandas Kamar sings 'KarnaKatha' - An episode from Mahabharata. This notebook presumably belongs to the series of notebooks containing transcripts of recordings of 'Daval' sung by the same artist. Daval is a storytelling genre which borrows characters from the Mahabharata epic but creates further narratives following from the culmination of the canonical storyline. This recording took place on 18th February 1985. (Part5).*
 54. Katha. This notebook contains transcript of a recording. *Nemaram Dhadhi sings 'Anvali Bharat', an episode from Mahabharata in the 'Daval' tradition. Daval is a storytelling genre which borrows characters from the Mahabharata epic but creates further narratives following from the culmination of the canonical storyline. The pages mention that this tale is not recorded in a continuous stretch and that parts of a second tale called 'Lakho Baniyo' is interspersed within the tale of 'Anvali Bharat'. The transcript follows the recording as such. This recording took place on 2nd February and 9th February 1987. (Part 6).*
 55. Katha. *This notebook contains transcript of a recording of four various tales sung by the artist Damaram Meghwal from Barsinga Village in Barmer district of Western Rajasthan. The tales are called 'Lalar Rupande', 'Ramdevji ro Byavalo', 'KarnaKatha' ('Daval') and 'Hemalo'. Daval is a storytelling genre which borrows characters from the Mahabharata epic but creates further narratives following from the culmination of the canonical storyline. This recording*

- took place on 8th June 1987. An earlier notebook of this series (Part 5) contains transcript of a longer rendition of 'Karna katha' by a different artist.
56. Katha. This notebook contains transcript of a recording of folk tales from Borunda, Rajasthan. There are 51 stories transcribed in a series of two notebooks of which this notebook contains serial number 1 to 36. The notebook also contains an index for the stories from 1 to 36 pasted on the first page. These stories were recorded in the month of October 1987. (Part 1).
 57. Katha. This notebook contains transcript of a recording of folk tales from Borunda, Rajasthan. There are 51 stories transcribed in a series of two notebooks of which this notebook contains from serial number 37 to 51. These stories were recorded in the month of October 1987. (Part 2).
 58. Katha. This notebook contains transcript of two separate recordings of two artists singing the stories of Umar Marvi, Heer Ranjha and Sasi Punno. Bugar Khan sings Umar Marvi in the first recording and Yar Mohammad and Paudi Fakir sing both Umar Marvi and Sasi Punno. Umar Marvi is a famous folk tale from Western Rajasthan and Sindh in which the female protagonist Marvi is abducted by the king and imprisoned in the Umarmkot fort because she is not willing to marry him. The notebook contains transliteration into roman script from Rajasthani for each phrase.
 59. Katha. This is a transcript of two separate recordings of two different artists. The transcript is written on a set of loose papers. Munir Khan Mirasi and Bhadar Khan Mirasi of the Mirasi community sing the story of 'Rupande' in the Churu district of Rajasthan. This recording was made on 1st May 1980. In the second recording an unknown singer from Surpura village of Nagaur district sings the story of 'Tolande'. This recording was made on 22nd May 1981.
 60. Katha. This is a transcript of a recording of a story told in the tradition of 'Bat', a story telling tradition of Rajasthan.
 61. Katha. This is a Photocopy of a handwritten transcript of a recording of a story 'Ghurchadi tatha Meva Kha ki Baat'. It also contains a handwritten note on the page by Komal Kothari which says "Dol Narayan dvara bheji gai" (sent by Dol Narayan).
 62. Gatha. This set of loose papers contains the transcript of Pandun Ka kada, a ballad, sung by Mirasi musicians of Alwar.
 63. Katha. This is a transcript of a recording containing a collection of folk tales. There are five stories in this collection. The artist is not mentioned in the transcript. The transcription was done by Narpat Singh Rathor.
 64. Katha. This is a transcript of a recording containing a collection of folk tales. There are two stories in this collection. The artist is Hada Ram, son of Megho ji of the Dhadhi community, from Shergarh village of Jodhpur district of Rajasthan. The transcription was done by Narpat Singh Rathor.
 65. Katha. This is a transcript of a recording containing a collection of folk tales. There are nine stories in this collection. The artist is Hada Ram son of Megho ji of the Dhadhi community, from Shergarh village of Jodhpur district of Rajasthan. The transcription was done by Narpat Singh Rathor.
 66. Katha. This is a transcript of a recording containing a collection of folk tales. There are three stories in this collection. The artist is Hada Ram son of Megho ji of the Dhadhi community, from Shergarh village of Jodhpur district of Rajasthan. The transcription was done by Narpat Singh Rathor. This transcript is first in a series of two recordings done on 6th July 1975.
 67. Katha. This is a transcript of a recording containing a collection of folk tales. There are three stories in this collection. The artist is Hada Ram, son of Megho ji of the Dhadhi community, from Shergarh village of Jodhpur district of Rajasthan. The transcription was done by Narpat Singh Rathor. This transcript is the second of two recordings done on 6th July 1975.
 68. Katha. This is a transcript of a recording containing a collection of folk tales. There are four stories in this collection. The artist is Mohan Rao from Babra village of Jodhpur division. The transcription was done by Narpat Singh Rathor. This recording took place on 17th November 1979.
 69. Katha. This is a transcript of various recordings of two artists' renditions of the same folk tale 'Hariya

- hulu ri Bat'. The first artist is Mohan Rao from Babra Village and recorded on 17th November 1979 and the second artist is Hada Ram son of Shri Megho ji from Sherghadh village of Jodhpur division recorded on 4th July 1975. The transcription was done by Narpat Singh Rathor.*
70. Katha. This is a transcript of a recording containing a collection of folk tales. *There are five stories in this collection. The artist is Mohan Rao from Babra village of Jodhpur division. This recording took place on 28th April 1985.*
 71. Katha. This is a transcript of a recording. Artists Bankaram and Anandaram Bhopa from Barmer, Rajasthan narrate the epic of Pabuji, a pastoral deity. This recording took place on 10th July 1981.
 72. Katha. This is a transcript of a recording containing 'Sayal' of Pabuji. *Sayal is a genre of prayers among the performing and literary traditions of Rajasthan. It is dedicated to Pabuji, a pastoral deity. The singer is not mentioned in the transcript. This recording took place on 25th May 1983.*
 73. Katha. This is a transcript of a recording. Artists Bankaram and Jiyaram narrate the epic of Pabuji, a local deity. This recording took place on 26th May 1983. This is the transcript of the first in the series of two recordings of Pabuji ki varta by the same artists. This recording took place on 26th May 1983.
 74. Katha. This is a transcript of a recording. Artists Bankaram and Jiyaram narrate the epic of Pabuji, a local deity. This recording took place on 26th May 1983. This is the transcript of the second in the series of two recordings of Pabuji ki varta by the same artists. This recording took place on 27th May 1983.
 75. Katha. This is a description of a recording which contains the tale of Mev Ghudchadi. The artists are Sabhyasingh and Budh Singh on 'Sarangi' and Jahoor Khan on 'Bhapang'. They belong to the Jogi community. This recording took place on 31st March 1985.
 76. Gatha. This is a transcript of a recording of the regional epic called 'Nal Puran' after the protagonist King 'Nal'. This is the first folder in a series of two containing transcription of a recording of Nal Puran. The artist is Raghunath Jogi from Kishanpura Village. The transcription was done by Nagar das Vaishnav. This recording took place on 19th February 1981.
 77. Gatha. This is a transcript of a recording of the regional epic called 'Nal Puran' after the protagonist King 'Nal'. This is the second folder in a series of two containing transcription of a recording of Nal Puran. Artist Raghunath Jogi from Kishanpura Village sings the episode of 'Dhol Kanwar. The transcription was done by Nagar das Vaishnav on 12th December 2008. This recording took place on 19th February 1981.
 78. Gatha. This is a set of typewritten pages containing transcript of recordings of the epic of Bagrawat in four tapes tape 1, tape 3, tape 4 and tape 5 . It includes information about the recordings along with the names of the performers : Narayanji Bhopa, Dhannaram and Jairam Bhopa of village Lamba, Medhata tehsil, Nagaur district. It is mentioned that the recording has been done at Rupayan Sansthan.
 79. Gatha. This notebook contains handwritten transcript of recordings of the epic of Bagrawat. It includes information about the recording along with the names of performers, Dhannaram and Jairam Bhopa .
 80. Gatha. This notebook contains a carbon copy of a handwritten transcript of recordings of the epic of Bagrawat. This also includes other relevant information about the recordings.
 81. Gatha. This notebook contains handwritten transcript of recordings of the epic of Bagrawat. The transcript indicated that it corresponds to tape no. 9 (side A and B) and tape no. 10 (side A and B).
 82. Gatha. This file contains photocopied pages of handwritten transcript of recordings of the epic of Bagrawat. The transcript is written by Nagar Das Vaishnav from Borunda and narrated and sung by Gordhan Bhopa of Nimbahera village of district Bhilwara. The musical instruments used are Dholak and Manjira. This file contains information on the recording of cassettes from cassette no. 2106 to 2115.
 83. Katha. This is a set of printout pages of a version of Sheni-Vijanand folk-tale re-constructed by Vijay Dan Detha.
 84. This set of typewritten pages contain an incomplete manuscript of the epic of Bagrawat.

85. Notes by Komal Kothari. *This is a diary containing field notes describing the process and details of the tradition of block printing in various parts of Rajasthan. The notes also describe a workshop that Kothari plans to conduct on the same. The diary also contains notes on 'Pabuji ki katha' and 'Pabuji ki par' which also includes the tradition of Padh painting. Other part of the diary contains notes on the repertoire of the Manganiar singers of Rajasthan and documents a few of the 'Kathas' from this repertoire.*
86. Notes by Komal Kothari. *This is a notebook containing notes and personal writings of Komal Kothari. There are notes on a field trip for collecting stories and information about the farming communities of Rajasthan, their food habits and farming processes and trends in various villages. Some contact details of artists are also there. A large part of the research is dedicated to the Meena community including the 'Kathas' of Meenas, their sub-castes, and an interaction with Bhagwannath Meena on the Meena community. The notebook also contains sketches of various types of Sarangis, bow instruments and flutes. The last few pages contain a long entry on Peter Brook's visit to Rupayan Sansthan, Jodhpur.*
87. Notes by Komal Kothari. *This notebook contains ethnographic notes written by an unknown author. The first is a note titled "Beejha Baba rai Dhan" followed by a note on the wedding rituals among the Raika caste of Rajasthan and their 'Kathas'. Excerpts from Pabuji stories are also transcribed in the notebook. The rest of the notebook is dedicated to transcription of several 'Bat' stories.*
88. Notes by Komal Kothari. *This is a notebook containing notes and personal writings of Komal Kothari. The notebook is titled "Ratijaga Ke Geet" which is a generic name for songs sung during night long religious gatherings. The songs transcribed in this notebook are also translated briefly into hindi and containing short comments on the associated mythologies. The notebook also contains detailed info on songs with categorization according to the local deities. Following this are short notes on visits to various temples of local deities and conversations with people around including Kalka mata Mandir at Udaipur, Iya mata mandir at Jaismand, Kalla ji Rathaur temple at Raighela, Chittorgarh, Diwan Shah Dirgah at Kapasan and Malan ra Than at Akali village near Jaisindhar. Some of these notes also contain transcribed songs associated with the respective deities. A list of castes in Bengu village of Chittaur followed by a list of local epics. The notebook focuses on Madhumalti-Chaturbhuj epic and contains various notes on it and transcription of excerpts from it. It also contains planning notes and lecture notes for a london trip and daily diary entries during the mentioned london trip.*
89. Notes by Komal Kothari. *These are notes taken during panel discussions at a conference. The topics of panel discussions include 'Ethnography and Music' and 'Oral Traditions: Form and Transmission'.*
90. Notes by Komal Kothari. *This is a notepad containing notes and personal writings of Komal Kothari. The notepad contains lists of songs of the Bhil community of Rajasthan followed by transcriptions of some of those songs in brief followed by transcription of katha heard from the Bhils transcribed in dialogue form. The notebook also contains a list of local deities of Rajasthan. The last few pages contain cost analysis and rough calculations for purchase of Par paintings and traditional toys.*
91. Notes by Komal Kothari. *This is notebook containing notes and personal writings of Komal Kothari. The notebook is entirely dedicated to transcriptions of small stories belonging to the Narrative tradition of Rajasthan known as 'Bat'. The first set was collected from Lalaram, S/o Kastoor Ram, Bhat of Bhanbhi caste of Karfedi village of Ajmer. The second set was collected from a Harsukhdan ji from the Charan community.*
92. Notes by Komal Kothari. *This is a notebook containing notes and personal writings of Komal Kothari. A large part of the notebook contains ethnographic and historical information on the Alwar region of Rajasthan. Various resource persons from whom this information was collected are also mentioned here. A separate note about the*

- geography of epics in general with associations of regions and caste communities with local epics. The last few pages contain a note on the Pungi, a wind instrument of the Jogi community in Rajasthan.
93. Notes by Komal Kothari. This is a notepad containing notes and personal writings of Komal Kothari. The first part of the notepad contains transcription of an excerpt from the epic tale of Jahar Peer also known as Goga ji sung by Budhram ji S/o Kirparam ji Jatav at Lakshmangarh. The latter part of the notebook contains a long essay on research on folklore, music, musical instruments, local deities and epics, and the evolution of this research over the years.
 94. Notes by Komal Kothari. This is a notebook containing notes and personal writings of Komal Kothari. The first page contains an introductory note on research on Folklore and music in India. The next few pages contain biographical information on various artists and their families along with transcriptions of songs and kathas sung by those artists. The latter half of the notebook contains a long index for various Par paintings titled 'Chitrashuchi' for a publication titled Sachitra Madhumalati katha followed by notes on recordings with details about song titles, artists and ragas.
 95. Notes by Komal Kothari. This is a set of loose pieces of paper containing notes made by Komal Kothari. The notes contain a schematic formal deconstruction of folk epics of Rajasthan. On the first page is a list of generic episodic parts of the storyline of an epic. The rest of the pages demonstrate this categorization through the example of local epic 'Teja ji'.
 96. Gatha. This set of typewritten pages contains the text of the epic of Moomal -a young princess from Lodurva, Jaisalmer, Rajasthan and Mahendra -a prince from Umarkot, Sindh, Pakistan. It is a story of their love and sacrifice.
 97. Gatha. This set of typewritten pages contains the text of the epic of Umar -a king of Umarkot, Sindh, Pakistan and Marwi -a young girl from Thar desert. It is a story of resistance and honour.
 98. Gatha. This set of typewritten pages contains the text of the epic of Heer -a princess and Ranjha -a flautist and a cattle herder. It is a story of love and madness.
 99. Gatha. This set of typewritten pages contains the text of the epic of Sassi -raised by washerman (Dhobi) parents and Punho -prince of Kech, Balochistan, Pakistan. It is a story of unrequited love and a tragic end.
 100. Gatha. This typewritten page contains a short summary of the epic of Noori Jam Tamachi. It's a tale of Noori -an ostracised fisherwoman and her marriage to Jam Tamachi -ruler of Thatta, Sindh, Pakistan. It is a story of love and faith.
 101. Gatha. This typewritten page contains an incomplete short summary of the epic of Ray Dayach -king of Girnar, Gujarat, India and Sorath -wife of king Dayach. It is a story of love, commitment and sacrifice.
 102. Katha. This is a set of handwritten pages. It contains the origin myths associated with the Gangaur deity, festival and rituals. There are three stories within this document.
 103. Katha. This a set of handwritten pages compiled by various scribes. This is a collection of various kinds of folk-tales with moral lessons at the end. These may be a collection of tales meant for children.
 104. Katha. This set of typewritten pages are a compilation of a few ballads attributed to local heroes and legends. It contains stories like 'The tale of Motu Sahukar', 'The mute queen', 'Princess Roop', and 'Rana Sanga and Sher Singh'. These are stories filled with riddles and idioms.
 105. Katha. This set of photocopied pages contain the text of the legend of Kumbha Rana narrated by Sana Rama and others. The set also contains several devotional songs attributed to Meera and sung by Mahesharam and Bhagnaram.
 106. Katha. This typewritten page contains the text of the tale of Sultan-Nihalde.
 107. Katha. This set of typewritten pages contains 10 short mythological and folk tales from Rajasthan. The first story is incomplete due to a missing first page.
 108. Katha. This is a transcript of a story or 'Katha'. The artist Ghasiram Gagandas Chaudhari from Borunda, Rajasthan, narrates the story called 'Karma ri Bat'.

The story was transcribed on 2nd August 1969.

109. Katha. *This is a transcript of a story or 'Katha'. The artist Madanlal khatri from Talanpur Rajasthan, narrates the story called 'Magarmach aur Bandar ki Bat'.*
110. Katha. *This is a transcript of a story or 'Katha'. The artist Lala Ramji Bhanwariya narrates the story called 'Khatpatiyo'.*
111. Katha. *This is a transcript of a story or 'Katha'. The name of the story literally translates to 'Improvisation from my heart'.*
112. Katha. *This is a transcript of recording of folk tales narrated by artist Kana Ram Bhanwariya, transcribed by Kailash Meghwal. Recordings and performances done at Rupayan Sansthan, Borunda. There are fourteen folk tales in this collection..*
113. Katha. *This is a transcript of folk tales narrated by artist Banshilal Ramji. There is no mention of the person who did the transcription. There are twelve folk tales in this collection.*
114. Katha. *This is a notebook containing mostly mythological stories and tales pertaining to and narrated during the festival of Gangaur in Rajasthan. The cover page of the notebook mentions that the research was done by the daughter of Bansi Lal Ji Compounder and the research focuses on the Gangaur festival among the Shrimali Brahmins of Rajasthan.*
115. Katha. *This is a notebook containing the plot lines of various episodes that are narrated in the Daval tradition of Rajasthan. The stories outlined in this collection include 'Bhimavali' and 'KarnaKatha' which are also in this collection in their entirety among the transcripts of recordings in the EAP1153/1/3 section. Daval is a storytelling genre which borrows characters from the Mahabharata epic but creates further narratives following from the culmination of the canonical storyline.*
116. Katha. *This is a notebook containing storylines of regional epic ballads of Rajasthan in Hindi. There are four epic tales in the notebook: Moomal Mahendra, Umar marvi, Heer Ranjha and Sasvi Punho. These abridged translation of the epics were written by Kisani. The last few pages of the notebook also contain two small folk tales.*
117. Katha. *This is a notebook containing folk tales that are narrated in the story telling traditions of Rajasthan. These stories were narrated by Gafruddin Chatonjogi of Kathiawad, Bharatpur. The stories are written in couplet form or 'doha'. There are four stories in this collection: "Rana Sanga and Shersingh", "Roop Shehjadi", "Rani Abol de", and "Kissa Modu Saukar".*
118. Katha. *This is a notebook containing the story of Haji Kasam. The story of was narrated by Gafruddin Mevjogi of Kathiawad, Bharatpur, Rajasthan.*
119. Katha. *The hardbound notebook contains handwritten text pertaining to the plot lines of various episodes of the story of Nihalade Sultan.*
120. Notes by Komal Kothari on folklores and epics. *This note is written by Komal Kothari. It mentions about diverse names of folklores and epics like Heer-Ranjha, Pandun Ke Kade, Rupan De, Bagrawat and few others. The other page contains other relevant information..*
121. Katha. *This is a notebook containing a collection of 'Vrat kathaein' or tales performed or read during the fasting rituals. The writer mentions the name and details of the resource persons who contributed these stories. All the contributors are women of various age groups. At the end of the notebook is a list categorising the Vrat tales or 'Bat' into those pertaining to various days, Months, special dates and gods.*
122. Field notes of the research on the artists of 'Bat' and 'Katha' tradition of Rajasthan. *This is a notebook of Manohar Lalas containing field notes of research on the artists of 'Bat' and 'Katha traditions of Rajasthan. 'Bat' and other stories are mentioned briefly in the notebook but the focus is on the caste, communities and social realities of the artists. The last few pages mention the various places where the writer has travelled, itineraries and the distances of these places from each other.*
123. Notes. *This is a handwritten note by Komal Kothari on the oral epics of Rajasthan and his experience while documenting them. The note mentions the relationship between the context of the*

performances of these oral epics and the cultivation of grains like Jawar and Bajra in various regions of Rajasthan.

124. Notes on recording. *This set of handwritten pages contain the index of episodes within the Pabuji tradition performed by Jawar Ji Bhopa and Rana Ji Bhopa.*
125. Notes by Komal Kothari. Personal diaries and notes of Komal Kothari. *The first few pages contain notes on the topic of local versions of the Mahabharata in Rajasthan and mention of various publications and journals related to the topic including a publication by Sushila Gupta from Bikaner. The notebook contains names of various artists and groups in Hanumangarh district of Rajasthan along with ethnographic notes on the role of the Manganiars in a wedding at Pallivada village. The diary contains Kothari's thoughts concerning a monograph to be published on Manganiars along with lists of Manganiar villages, their instruments and songs, and a note on Leela Seori village near Pushkar. Information on Par painting and performance including visual analysis of paintings of Bagrawat and Pabuji, notes on Nihalde Sultan epic and extensive description of performance of Pabuji with list of word meanings from Rajasthani and list of words used to address Pabuji.*
126. Notes by Komal Kothari. Personal diaries and notes of Komal Kothari. *A large section of the diary is dedicated to research notes on Bhopas. The second half of the diary contains transcriptions of songs, kathas and storylines of regional epics. These include the story of Rani Bhatiyani heard from Pempa and Sakar Khan, narratives and songs from the Daval tradition, Ratijaga ke geet from the Kamar community and the storyline of Bagrawat as heard in Chawandiya village.*
127. Notes by Komal Kothari. Personal diaries and notes of Komal Kothari. *The first few pages contain notes on an ARCE seminar "Text, Tone and Tune" held in Delhi, and lecture notes for a lecture to be given at Jaipur as part of training of Indian Forest Service followed by a note on visit to the Nagaur mela (fair) with Gulab.*
128. Notes by Komal Kothari. Personal diaries and notes of Komal Kothari. *There are notes on a field trip for collecting stories and information about the farming communities of Rajasthan, their food habits and farming processes and trends in various villages. Some contact details of artists are also there. A large part of the research is dedicated to the Meena community including the 'Kathas' of Meenas, their sub-castes, and an interaction with Bhagwannath Meena on the Meena community. The notebook also contains sketches of various types of Sarangis, bow instruments and flutes.*
129. Notes by Komal Kothari. Personal diaries and notes of Komal Kothari. *Notes on the singers in traditional dramatic forms and a list of artists of Mand within Mehrawat and rawat communities follow. A note on the Ranchordas temple of Kishagarh is followed by notes on a performance of Bagrawat watched over a duration of two days. A large part of the notebook is transcriptions of various songs collected from various communities. The last few pages of the notebook contain an outline for a 10 week long course on Oral literature of north India with special focus on Rajasthan. A separate set of papers containing a few songs and descriptions of rituals from Nimbado village are also kept in the notebook.*
130. Notes by Komal Kothari. Personal diaries and notes of Komal Kothari. *This notebook contains ethnographic notes written by an unknown author. The first is a note titled "Beejha Baba rai Dhan" followed by a note on the wedding rituals among the Raika caste of Rajasthan and their 'Kathas'. Excerpts from Pabuji stories are also transcribed in the notebook. The rest of the notebook is dedicated to transcription of several 'Bat' stories.*
131. Notes by Komal Kothari. Personal diaries and notes of Komal Kothari. *The notebook contains notes from an ethnographic trip covering Alwar, Bahadurgarh, Kishangarh and Bharatpur in Rajasthan. A detailed note on the Kanjar and Bediya communities of Bharatpur and similar notes on other castes of Savai Madhopur along with a list of musicians there. A note on the aesthetics of a curated performance of Folk music of Eastern Rajasthan. The last few*

pages of the notebook contain empirical data on the demographics of Jhalawar district along with notes on farming seasons and relationship of 'Katha' narrative tradition with the farming practices.

132. Notes by Komal Kothari. Personal diaries and notes of Komal Kothari. *These are notes taken during panel discussions at a conference. The topics of panel discussions include 'Ethnography and Music' and 'Oral Traditions: Form and Transmission'.*
133. Notes by Komal Kothari. Personal diaries and notes of Komal Kothari. *This is notebook containing notes and personal writings of Komal Kothari. The notebook is entirely dedicated to transcriptions of small stories belonging to the Narrative tradition of Rajasthan known as 'Bat'. The first set was collected from Lalaram, S/o Kastoor Ram, Bhat of Bhanbhi caste of Karfedi village of Ajmer. The second set was collected from a Harsukhdan ji from the Charan community.*
134. Notes by Komal Kothari. Personal diaries and notes of Komal Kothari. *The notebook is divided into two parts. The second part contains transcriptions of 6 bat stories in Rajasthani with difficult phrases*

underlined and explained in Hindi below each paragraph.

135. Notes by Komal Kothari. Personal diaries and notes of Komal Kothari. *This is a notebook containing notes and personal writings of Komal Kothari. A separate note about the geography of epics in general with associations of regions and caste communities with local epics. The last few pages contain a note on the Pungi, a wind instrument of the Jogi community in Rajasthan.*
136. Notes by Komal Kothari. Personal diaries and notes of Komal Kothari. *This is a notebook containing notes and personal writings of Komal Kothari spanning almost three years. The first few pages contain side by side analysis of the storyline and characters of the folk epics Bagrawat and Pabuji followed by a rough calculation for purchase of Par paintings.*
137. Notes by Komal Kothari on folklores and epics. This note is written by Komal Kothari. *It mentions diverse names of folklores and epics like Heer-Ranjha, Pandun Ke Kade, Rupan De, Bagrawat and few others. The other page contains other relevant information.*

Resources at the Library of Archives and Research Center for Ethnomusicology

Books

1. Shekhawat, Lakshmansingh (ed). *Rajasthani-vir-git-sangrah: Part-I*. Jodhpur: Rajasthan Oriental Research Institute, 1968.
2. Shekhawat, Lakshmansingh (ed). *Rajasthani-vir-git-sangrah: Part-II*. Jodhpur: Rajasthan Oriental Research Institute, 1968.
3. Shekhawat, Lakshmansingh (ed). *Rajasthani virgit sangrah: Part-IV*. Jodhpur: Rajasthan Prachya Vidya Pratishthan, 1979.
4. Shekhawat, Lakshmansingh (ed). *Rajasthani virgit sangrah*. Jodhpur: Rajasthan Prachya Vidya Pratishthan, 1979.
5. Barhat, Kesarisinh. *Rajsinh-charitra: Rajasthani mishrit Braj-bhasha*. Jodhpur: Rajasthani Granthagar, 1985.
6. Barhat, Kesarisinh. *Pratap-chitra: Rajasthani mishrit Braj bhasha*. Jodhpur: Rajasthani Granthagar, 1985.
7. Barhat, Kesarisinh. *Durgadas-charitra*. Jodhpur: Rajasthani Granthagar, 1985.
8. *Git manjari: An anthology of old Rajasthani bardic songs*. Bikaner: Anup Sanskrit Library, 1944.
9. Kasturia, Usha. *Rajasthani virgathatmak paware: Sanrachana evam lok-parampara*. New Delhi: Lok Prakashan, 1989.
10. Smith, John D. *The epic of Pabuji: A study, transcription and translation*. Cambridge: Cambridge University Press, 1991.
11. Joshi, P. C. (ed). *1857 in folk song*. New Delhi: People's Publishing House, 1994.
12. Khemani, Kishni Phulwani. *Bharat ke Sindhi gey premakhyan (Rajasthan ke simivarti khestra ke vishesh*

- sandarv main). Ajmer: Ramesh Khemani, 2003.
13. Sharma, Manorama. *Folk India: a comprehensive study of Indian folk music and culture: set in 11 volumes*. New Delhi: Sundeep Prakashan, 2004.
 14. Borana, Ramesh (ed). *Bagarawat Mahabharat (a leading oral tradition of Rajasthan)*. Jodhpur: Rajasthan Sangeet Natak Akademi/Rajasthani Granthagar, 2004.
 15. Pareek, Suryakaran, Ramsingh, Swami, Narottam Das (eds). *Dhola Maru ra duha (Rajasthan ka ek suprasidha prachin lokgeet)*. Jodhpur: Rajasthani Granthagar, 2005.
 16. Matolsingh. *Dhola: Heer Ranjha*. Hathras: Deepchand Booksellers.
 17. Patel, Arvind. *Jasma odan: Bhavaino vesh*. Ahmedabad: Sarabhai Pratishthan, 1985.
 18. Maharshi, Murarilal. *Paramparik manglik lokgeet*. Jaipur: Sahitya Kala Sansthan, 2001.
 19. Varyani, Pritam. *Sindhi folk tales*. Kutch: Indian Institute of Sindhology, 2009.
 20. Mahmud, Sayyid Fayyaz. *Folk romances of Pakistan*. Lahore: Lok Virsa Publishing House/Sang-e-Meel Publications, 1995.
 21. Meena, Madan (comp). *Tejaji Gatha*. Kota: Kota Heritage Society, 2012.
 22. Lachhiram. *Rav Ridmal ka Marwari khayal*. Ajmer: Phoolchand Book Seller.
 23. Rana, Nanulal. *Dola Maruvan ka Marwari khayal*. Ajmer: Phoolchand Book Seller.
 24. Srikrishnadas, Khemraj. *Dhola Marvanko khayal*. Mumbai: Khemraj Shrikrishnadas.
 25. Makhija, Anju, Dilgir, Hari (trans). *Shah Abdul Latif: Seeking the beloved*. New Delhi: katha, 2012.
 26. Chundawat, Rani Laxmi Kumari. *Mumal*. Jodhpur: Rajasthani Granthagar, 2015.
 27. Charan, Sohandas (comp). *Rajasthan Premakhyan-Part 1*. Jodhpur: Rajasthan Sangeet Natak Akademi.
 28. Meena, Madan (comp). *Tejaji Gatha*. Kota: Kota Heritage Society, 2012.
 29. Kachwaha, Damyanti. *Rajasthan ke Premakhyan*. Jodhpur: Rajasthani Granthagar, 2012.
 30. Charan, Sohandan. *Rajasthani Premakhyan (Part-II)*. Jodhpur: Rajasthan Sangeet Natak Akademi, 1994.
- ### Articles and Offprints
1. Dube, Ramesh Chandra. *Dhola marura duha main paryukta kavya ruthya*. Bharatiya Sahitya. NP, October, 1956.
 2. Bailey, Grahame T. *Dhola-marura duha: A fifteenth-century ballad from Rajputana*. Bulletin of the School of Oriental Studies. London, 1935-1937.
 3. Wadley, Susan S. *The North Indian epic Dhola: a textual and performative analysis*. NP.
 4. Wadley, Susan S. *Dhola: Text, texture and performance*. Syracuse, 1982.
 5. *Ballads of India*. Festival of ballads. New Delhi. November, 1971.
 6. Baloch, N. A. *Folk songs and folk dances of West Pakistan*. Traditional Cultures in South-East Asia. Bombay.
 7. Sharma, Prabhu. *Rajasthani vir-kavyon me citrit maronatsava*. Shodh Patrika, 1977.
 8. Entwistle, W. J. *Ballads and tunes which travel*. Folklore. London, 1939.
 9. Bailey, Grahame T. *Dhola-marura duha: A fifteenth-century ballad from Rajputana*. Bulletin of the School of Oriental Studies. London, 1935-1937.
 10. Catlin, Amy Ruth. *Whither the Manganiyars? An investigation into change among professional musicians in Western Rajasthan*. In Bulletin of the Institute of Traditional Cultures. Vol. (Part I). p. 165-1.
 11. Sharma, B. L. *Contribution of Rajasthan to Indian music*. In Journal of Indian Musicological Society.
 12. Wadley, Susan S. *Choosing a path: Performative strategies in Indian oral epics*. In The oral epic in India. Vol. p. 1-54.
 13. Wadley, Susan S. *Creating a modern epic: Oral and written versions of the Hindi epic Dhola*. In American Folklore Meetings. Vol. p. 1-9.
 14. Jairazbhoy, Nazir Ali. *Music in Western Rajasthan: Continuity and change*. In Yearbook of the International Folk Music Council. Vol.09 .
 15. Jairazbhoy, Nazir Ali. *Music in Western Rajasthan: Stability and Change*. In Yearbook for Traditional Music. Vol.09 (IX).

