

AN INTRODUCTION OF CHORDOPHONIC INSTRUMENTS PLAYED BY BOW IN RAJASTHAN

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Rajasthan has been a cultural sub of folk artists since beginning time immortal. The aches of the folk music turns the burning desert into an oasis. The Rajasthani folk artists have carved their specific image on national as well as international level. The famous compositions of the folk artist have made their man all over the world.

Amongst many, the recognition and esteem that the “Langas” or “Managaniyar”, community has established is truly amazing. Not only their melodious voice but the folk instruments played by them make every one gyrate. The wherever they play their low string instruments, Rajasthan comes alive.

Instrument on the pattern of classical music the folk music is also divided on four bases.

TAAL (AVNADH VADHYA)

These instruments are further divided into three categories:-

- One end of these instruments is open and the other end has leather mounted on it. Ex. duf, Khanjari, Chang etc.
- Both sides of these instruments has is covered with leather. Ex. Dhol, Dholak, Madal, Dew, etc.
- These instruments have one closed end and other side mounted with leather like Nagada, Mata etc.

GHAN VADHYA

These instruments are made up of metals like copper, Mixed alloys, (Tamba, Peetal) etc. Ex. Khartaal, Jhongroo etc.

SUSHIR VADHYA

These instruments are played by blowing them by mouth. Ex. Algoza, flute (murli) etc.

TAT VADHYA

These instruments are made of wood with strings of iron wire tied from one end to another they are - Ektara, Sarangi, Rabab etc.

Our music legends have added one more category with tat Vadhyas. This category is of the string instruments played with the help of a Bow (Gaj.)

The renowned Langa and Manganiyar community of folk music prowess by playing the instruments played with Bow (gaj). These instruments are the most upgraded amongst all the instruments of folk music and are played by many-many tribes of different zones in Rajasthan.

THE CHIKARA OF GARASIAS

This Rajasthani instrument is very similar to

“Ravan Hattha”. The coconut crust is used for making tabli. The upper part of tabli is mounted with a this layer tightened with threads. It has four strings. The main two strings are made of the hairs of house tail, which are fixed on a small bamboo. The Chikara is played with a bow which has “Ghungroos” attached to it. This is small in sizland is played by the garasias of Sirohi, Pali and Udaipur.

KAMAYCHA

Like sarangi, this is a stringed instrument played with a bow but its shape differs from sarangi. The tabli and gaj (Bow) of Kamaycha is bigger than that of sarangi. It is made of wood of mango tree and the rounded tabli has leather on it. The upper part of the wood has hooks which are called “Morni” 11-15 strings are tied with the help of Mornis the sound of this instrument heavy (loud). The roundness and with of the tabli provides sufficient time and space to the sound to echo. This played by the manganiyars of Jaisalmer.

“SINDHI SARANGI”

This folk instrument (Sindhi Sarangi) is the most upgraded amongst the Sarangis. This is played by the famous Langas. The body (spelcton) is made of Tali Wood. The bottom (hase) is mounted with the goat leather. The middle of the upper part of base has a Bridge (Ghodi) made of buffalo horn. The strings are tied to it by boring hole through this bridge (Ghodi). It has 16 strings of iron wire and two strings made of the intestings of goat which are called RODA in their dialect. The bow (Gaj) is made by using hairs of the house tail. It is widely famous and spread in Barmer and Jaisalmer districts of the state of Rajasthan.

“JOGIYA SARANGI”

As is endent from the name, Jogiya Sarangi is played by the folk singers of Jogi tribe. It is made with the wood of Tun tree. The leather is mounted on the upper of Tabli, which bridge on it known as “Ghudach”. Three wires (strings) are tied to it. This too is played with the help of a bow (Gaj). The Jogis of Nagaur, Sikar and Churu districts of Rajasthan play it with aplomb.

“DHANI SARANGI”

This sarangi is used by the Jogi tribes while singing the folk loses of Nuhalde and Bhantais. This too has two iron wires and two wires of goat’s intestinl. Bow (Gaj) is used to play it.

“RAWAN HATHTHA”

This stringed instrument is used by the Nayak tribe which sings the folk (bore) of Pabuji. The Tabli is made of the outer crust of coconut and is called tumba. The elongated rod is made of bamboo. Goat spin is mounted on the tumba and after making a small bridge wires are filled by making holes. Two hooks (Khoontis) and hairs of horse tail are appressed in this instrument. In other instruments, iron or brass is used for making wires. The players play it jerkily with a low shaped how (Gaj.) which has “Ghongroos” attached to it.

The folk artists sing the famous folk takes of Pabuji, Doongji, Jawarji, Bhartari with the help of Ravan Haththa. In the Kota and Boondi regions, folk takes of Nihalde-Sultan and Bagdawat are sing Ravan Haththa.

It can easily be concluded that the beauty of all the stringed take instruments is that the artists modify them with ease in accordance to the requirement of their singing styles. Thus, these instruments give the feel of ‘Swar’ and ‘Taal’ both.

Different type of bows are used to play them. The bow conducts the tall and the heat emanating from the instruments is used by the artist to mould the voice accordingly and give their presentation.

At the time of presentation, many directions are required by the artists. Late Dr. Komal Kothari made many attempts to bring a freshness into the use of

these instruments. I had the good fortune of doing my research under his guidance for three years. I have seen these artists right from making the instrument upto playing it. There is ample scope of modifying these instruments.

Mesmessied by the classical music, Dr. Komal Kothari not only provided them with many platforms and opportunities to perform independently but educated them as well. His efforts home prints and the professional artists who had left this work due to economic hardships again started their work. Presently many child and adult artists home again embraced theses tinged instruments and are making a mask for tensely and carrying forward their cultural heritage.

The Governments is not only recognizing the work of these artists but also showing them with prizes and many facilities. They are also getting chances to perform their art in films.

It is one heartfelt sincere effort and desire that these artists make their mark with their music and instruments with on the National and International scene.

The various cultural groups and government are regularly striving to provide them with all possible conservation and a platform to show their immense skill at National and International level. Which will help them to show their inherent talent and this will help in keeping their spirit alive.