



DIL MASTANA

Ábrahám Judit / Kerényi Róbert

Indian – Hungarian Folk Parallels

Indiai – magyar népzenei párhuzamok



HUNNIA RECORDS



Tunes from Rajasthan,
Moldova and Gimes

Radzsasztáni, moldvai, gyimesi dallamok





Bachu Khan

vocal, khartal



Nijam Khan

dholak, harmonium, sarangi, double flute 'algooja'



Edu Khan

vocal, khartal



Judit Ábrahám

vocal, hit-chello (gardony)



Róbert Kerényi

whistle, kaval, holeless pipe

This double album is a special individual project which grew out of my friendship with some Langa musicians from Rajasthan. The musical recording presents parallel characteristics between two geographically distant folk music traditions: the Transylvanian - Hungarian Csángó (pron. Chango) of Gyimes and Moldavia, and the North-Indian Rajasthani vocal and instrumental repertoire. The tunes evoking similar musical moods are naturally-linked, one after the other. The happy, lively Rajasthani folk melodies are a nice addition to the often sad tone of the Hungarian folk songs.

Judit Ábrahám

Indian-Hungarian folk parallels

Tunes from Rajasthan, Moldavia and Gyimes

During my trips to Rajasthan, I primarily researched the art (dance and music) of the Langa and Kalbeliya (1) communities by residing with them and following their lifestyle. I was especially astonished by the musical tradition of the Langas: their rich musical repertoire, their colourful instrumentation, the rolling lively rhythms, the sophisticated vocal melodies, and the elemental power of their performance all evoked the feeling in me that I have come to the origins of not only folk music, but MUSIC itself. I thought it would be nice if these elements were also present in Hungarian folk music ... My Langa musician friends asked me to sing and show them Hungarian folk songs. They replied to my songs with newer and newer parallel melodies. After our performances we managed to compile a whole repertoire of such songs. (Judit Abraham)

The Indian classical system classifies melodies, songs and their compositions consisting of various scales into ragas which in western European classical music more or less correspond to scales. In the North Indian music, the ragas of the songs are indicated, and are sometimes the same as the names of North Indian classical ragas: "raag"⁽¹⁾, but other times differ from it.

In Rajasthan there are many different musical communities which are locally called 'castes'. Each of them have their own characteristics in terms of vocal style, instrumentation and song repertoire. All across Rajasthan and the whole of India, the *Langa* and *Manganiyar* who live in the western part of Rajasthan, near the Pakistani- Gujarati border, are the most widely-known. "Their music represents the meeting point of the folk and the classical." (Vijay Verma: Very big offers of Rajasthan in India government, handbook.) Their ancestors came to North Indian during the Moghul migration, then settled down in villages at various parts of the Thar desert.

Musicians of the Langa Community separated from the Manganiyar community, and with the leadership of Barno founded their new independent village called Barnawa. In their community, the knowledge of music is passed on by father to son or from teacher to student (guru/ustad-chela ⁽²⁾, i.e. master-disciple) according to the classical Indian so-called gurukulam teaching system.

The collaborating musicians on this CD have traveled to many countries of the world as former members of Musafir and Maharaja groups, and we could also see them as musical actors of the film called Gypsy Caravan. Their leader Bachu Khan is a renowned artist all over Indian and in foreign countries.

Hungarian folk music is quite versatile in terms of melodies, but mostly in terms of instrumentation. The music of this CD comes from Great Hungary, the far eastern part of Transylvania called Gyimes and the territory beyond called Moldavia or Moldova, the land of the Csángós. The songs and tunes found here represent the oldest and the most ancient forms of the Hungarian folk tradition. We could hear a few of these on our recording. In addition to the vocals there are the whistle's ⁽³⁾ and holeless pipe's ⁽⁴⁾ whistling, virtuoso accompaniments, the rich sound of the long pipe, and the ecstatic, purring voice of the hit-chello from Gyimes.

Róbert Kerényi is a leading personality in the survival and popularization of Moldavian and Gyimes Csángó folk music. His research includes numerous local collections. He plays the whistle, the kaval ⁽⁵⁾, the holeless pipe and the double flute. He studied folk at folk music masters from the villages.

Judit Ábrahám was brought up in a Transylvanian village where there is a living tradition of folk culture. Maybe that is why she can easily associate with other village communities during her Gyimes, Moldova and Indian/ Rajasthani field trips. Her folk music master is János Zerkula from who she learnt the art of the hit-chello ⁽⁶⁾. Parallel to Hungarian folk music she is involved in Indian music and dance. She has predominantly studied the music and culture of the Langa and the Kalbeliya communities during her trips to Rajasthan.

⁽¹⁾ Kalbeliya community is the Rajasthani gypsy tribe

⁽²⁾ raag is used in North-Indian Hindustani classical music,
while ragam is used in the South-Indian Carnatic/ Karnataka music

⁽³⁾ shepherd's flute

⁽⁴⁾ holeless pipe: a long flute without playing holes

⁽⁵⁾ kaval: a five-hole long flute used in Moldavian Csángó music (with Balkan origin)

⁽⁶⁾ hit-chello: a string instrument similar to a chello used for percussion accompaniment (hit-cello)

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Judit Ábrahám / Róbert Kerényi

- 01. Hichaki Raag: Sindhi Behervi
- 02. Akhiya Raag: Sindhi Behervi
- 03. Over the Water On Slovakian Land Csango ballad from Moldova
- 04. Charko It is easier for the stone, Csango song from Moldova, Raag: Saswe
- 05. Kotal gorlo Raag: Mad
- 06. Piya tosu Raag: Sindhi Behervi
- 07. My Sweet Gregory
- 08. Nimbura Raag: Sindhi Behervi
- 09. Down On The Pass Csango lament from Ghimes, Raag: Subh
- 10. Rangi rangi bana Raag: Sindhi Behervi
- 12. Chap tilak Sufi song
- 13. Holeless pipe song with dholak
- 14. Biroji telio mel Raag: Pahali

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Bachu Khan – vocal, khartal

Nijam Khan – dholak, harmonium, sarangi, double flute 'algooja',

Edu Khan – vocal, khartal

feat

Ábrahám Judit – vocal, hit-chello

Kerényi Róbert – whistle, kaval, holeless pipe

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