

PREFACE

This work is a study of the living and vigorous tradition of oral music of North Gujarat region. By bringing out the relationship of a different genres of folk music, Folk songs, and familial interaction and rite-de-passage; in the reference to Ethnomusicology of North Gujarat and through an analysis of the content of folk songs, epic lays, tales, riddles, ballad, festivals, fairs and vows; large varieties of rhythms and its comparative study with Indian classical music.

New light is thrown intimate aspects of family relationships; operative magico- religious beliefs and practices; and the impact of modern social forces. The function of folk music and literature in recreation, rituals, social control is also bringing out.

North Gujarat has very rich in culture since the period of 'Minaldevi' and King Siddharaj Jaisingh, that area was known as 'Anart Desh' during this period. 'Hemchandracharya' has done great work and 'Asait Thakar' had invented Folk drama, 'Bhavai'.

This study is base primarily on first-hand folk music data collection through extensive fieldwork in all major parts of North Gujarat and from the students, who are belonging to various region of North Gujarat and studying in my college, M.D. Samajseva Maha Vidyalaya-Gujarat Vidyapith-Ahmedabad.

In the English translation of the North Gujarati originals, I have tried to retain their content and imagery, even at the cost of the form and the English idiom. It is hope that this study will be a step towards filling in an important gap in our knowledge about society, culture and folk music. The bulk of human kind has lived in folk societies since the dawn of history; but this form of society has not received the attention that it deserves, by bringing out diverse aspect of the institutions, beliefs,

attitudes music and songs and values of the folk societies through a close study of their oral literature and songs and music. Which is intimately interwoven with their routine work, leisure and ritual, a framework may perhaps be created for a better understanding of the basic feature of folk people of North Gujarat that even now contain a large part of humanity.

I am deeply indebted to the folk in numerous villages and towns in all parts of the North Gujarat region who sung to me individually and in groups, chanted epic lays, discussed their meaning, in addition, they offered me hospitality, without accepting any compensation.

I owe my deep sense of gratitude to my guide Pro. Dwarakanath Bhonsle former dean and head Department of Music, faculty of Performing Arts, M.S.University, of Baroda [Gujarat] for advising and obliges me to undertake this work and for his inspiring guidance in completing this study. He has been constant source of encouragement to me.

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