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## FOLK MUSICAL INSTRUMENTS OF TRIBAL AREA OF KINNAUR

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The folk music is an indispensable element of culture and daily life of people in Himachal Pradesh, an Indian State. Himachal, known as the '*Dev Bhoomi*' or Land of Gods, has rich music traditions. Kinnaur, one of the twelve districts of Himachal Pradesh, is a very hard area located at an altitude ranging from 2320 meters to 6816 meters. The cultural life of people in Kinnaur is reflected in their lifestyle, customs, rituals, languages, folk songs, folk dances, festivals, fairs, art and religion. While facing the challenges of living in the harsh climatic conditions in the inaccessible area of the Himalay, the *Kinnauras* have still preserved their cultural legacy. While deliberating on the folk music of Kinnaur, one finds relation between its folk dance, folk songs and instruments. Most of the musical instruments are used with folk dance. These instruments are played on all occasions from birth to death, hence, their significance cannot be ignored. The folk instruments of Kinnaur are very antique and if the care is not taken, they will lose their identity.

**Keywords:** Himachal Pradesh, Kinnaur, Folk Instruments, Folk Music, Playing technique.

## ФОЛЬКЛОРНЫЕ МУЗЫКАЛЬНЫЕ ИНСТРУМЕНТЫ ПЛЕМЕННЫХ ТЕРРИТОРИЙ КИННАУРА

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Фольклорная музыка является неотъемлемым элементом культуры и повседневной жизни населения индийского штата Химачал Прадеш. Химачал известный как Дэв Бхуми (земля богов) имеет богатые музыкальные традиции. Киннаур – один из двенадцати районов штата Химачал Прадеш – довольно суровый регион, расположенный на высотах от 2320 до 6816 метров над уровнем моря. Культурная жизнь населения Киннаура находит отражение в их образе жизни, привычках, ритуалах, языке, фольклорных пении и танцах, праздниках, верованиях, а также в искусстве и религии. Несмотря на суровые и почти экстремальные климатические условия жизни в Гималаях, жители Киннаура сумели сохранить свое культурное наследие. Если обратиться к фольклорной музыке Киннаура, то можно заметить тесную связь между характером фольклорного пения, танцами и музыкальными инструментами. Большинство инструментов используется во время танцев. Их игра сопровождает все события жизни киннаурцев – от рождения до смерти. И эту роль невозможно проигнорировать. Музыкальные инструменты Киннаура чрезвычайно стары, и если о них не заботиться, то они быстро выходят из строя.

**Ключевые слова:** Химачал Прадеш, Киннаур, фольклорные инструменты, фольклорная музыка, музыкальная техника.

Indian civilization has an important place in the world. Civilization is the outer form of human life and culture is its soul. Major culture and civilizations of the world have flourished along the riversides and valleys. India has a rich tradition of folk music with numerous folk styles. Folk music is a rustic reflection of larger Indian society. Folk music, art forms, beliefs, rites and rituals, myths and handicrafts enrich the culture. The traditional wisdom linked with the life

and art forms is transmitted by the word of mouth and lacks any well-transcribed documentation. The music is an indispensable component of religious rituals, weddings, engagements, birth and death.

Himachal Pradesh, a hill state of India, known as the '*Dev Bhoomi*' meaning '*Land of Gods*', has rich music traditions. The folk music is an indispensable component of culture and daily life of people in Himachal. It is one of the essential parts of every

socio-religious commemorations. The traditional folk music is played or sung by musicians who have inherited skill of playing the music and singing from their forefathers. The skill of singing and playing the instruments is passed on by orally from one generation to another, especially from father to son. In Himachal, each celebration begins with performance by traditional folk musicians. The instruments are made by local craftsmen and musicians by making use of locally available material.

Kinnaur, one the beautiful districts of Himachal is divided into three administrative areas namely – Pooh, Kalpa and Nichar. It is located at an altitude ranging between 2320 meters to 6816 meters. Kinnaur is famous for *Kinnaur Kailash*, a scared mountain considered to be the abode of Lord Shiva. Art is an integral part of any culture. Folk songs, music and dance all complement each other. The three are deeply interrelated. Folk songs are the main part of folk music. Most of folk songs of Kinnaur are linked with the gods and goddesses, rulers, historical events and heroic deeds of people, love affairs etc. Singing and dancing is accompanied by folk instruments. A number of instruments are used in folk music. The musical instruments are classified for the first time by Bharata, the writer of the *Natyashastra*. He classified them as ‘*Ghana Vadya*,’ ‘*Avanaddha Vadya*,’ ‘*Sushira Vadya*’ and ‘*Tata Vadya*.’

1. Tata Vadya (String Instruments).
2. Avanaddha Vadya (Instruments covered with membrane).
3. Sushira Vadya (Wind Instruments).
4. Ghana Vadya (Solid metallic instruments which are stuck against one another).

In Kinnaur district, there is a relation of dance and musical instruments. Most instruments are used with folk dance. In some folk dances, instruments are not used. In traditional festivals, fairs, weddings, marriages etc, the music of the instrument beautifies the event.

### Musical Instruments of Kinnaur

#### 1. Baam

Baam is an old and sacred instrument and comes in the category of *Avanaddha Vadya* (Instruments covered with membrane). This instrument is hollow from inside and covered with thin leather membrane. This instrument sets rhythm in Kinnauri songs and dances. This folk instrument produces enthusiasm

for devotion to its grim roaring. This instrument resembles Himachal’s folk instrument *Nagara*, but bigger in size. Its sound is similar to the left part of the *Nagara*. This instrument is used only in temples of local deities during ritualistic performances and festive occasions. It is not used in other places on other occasions.

**Playing technique:** A wooden stick is used to play this instrument. The instrument is played by placing it on ground or by clinging it on the back by other person. The instrument is not played with hands. Playing of produces *Dha-Dha* sound, which makes the dance more rhythmic and delightful.

#### 2. Tunu-Punu

This instrument is similar to Baambut, has a smaller size and has two parts. The left-hand side instrument is called Tunu and right-hand side is called Punu. Tunu is larger in size than Punu. This instrument is used with folk music and folk dances during traditional festivals. It is played along with other instruments.

**Playing technique:** This instrument is played with two half circled long wooden sticks. The right hand side of this instrument is played first and then left side is played. The sound of this musical instrument is weak as compare to Baam.

#### 3. Dhole

In Kinnaur this musical instrument also comes under the category of *Avanaddha* instruments (instruments covered with membrane). This instrument is made up of metal, like silver, brass or copper metal and is used during the procession of local deity and other religious festivals. That is a very old instrument and primarily used with other instruments. This instrument is made locally by the craftsmen.

**Playing technique:** In Kinnaur this instrument is played during every festival. The instrument is played rhythmically with the help of a stick on right-handside and withhand on the other side. This instrument is also played by hands without a stick.

#### 4. Turang

Turang is an antique musical instrument, like Dhole but smaller in size. The instrument is used on festive occasion and traditional fairs but now its use is decreasing day by day.

**Playing technique:** This instrument is used for setting rhythm. The instrument is played with both hands simultaneously along with other instruments.

### 5. Shonnal

Shonnal, the wind instrument, is an old musical instrument of Kinnaur. This instrument has been played in Kinnaur for centuries. This instrument is similar to *Shahnai* (Clarinet) but larger in size. Both ends of Shonnal is embellished with silver. This instrument is used for playing the primitive tunes.

**Playing technique:** This instrument is like clarinet in which the sound is produced by blowing wind. In Shonnal, the mouth piece is made up of a leaf which is kept wet before playing. The dry leaves do not produce clear sound. Leaves soaked in water thus produce sweet tunes. The instrument is used especially during the local festivals, weddings, fairs, etc.

### 6. Kannal

This is a wind instrument of Kinnaur and is made up of brass and silver metal. This instrument is similar to Karnal of Shimla region but its size is larger. This instrument is played in pairs. This instrument is played on the occasion of religious festivals and temples. This instrument is also played with other rhythmic instruments along with folk songs and folk dances.

**Playing technique:** Kannal has two parts and is used on each occasion in pairs. This music plays mainly on note C and G. The sound of this instrument is like the word *Haun, Too* etc.

### 7. Ronshing

This folk instrument is made of silver, copper and brass and has three parts, which are combined together before playing. Usually two Ronshings are played together rather than one. This instrument is used during various festivals organised in ancient temples. This is one of the preferred instrument of Kinnaur. The sound of this instrument can be heard far in the valleys.

**Playing technique:** This instrument has three parts. The sound is produced by adding the three parts together and by blowing the air through mouth.

### 8. Baan

This instrument is an oldest instrument of Kinnaur. This instrument is made of copper mixed

with bronze. This instrument is plate-shaped also makes singing, playing and dance attractive. This instrument is used during the religious festivals for setting up the rhythm and producing the vibrating sound.

**Playing technique:** The circular part of the instrument is bitten with a long stick.

### 9. Bugzal

Bugzal instrument is important in the ethnic area. This instrument is a big size of cymbals. This is made of brass or bronze. It is an oldest instrument in the category of cubic instruments. This instrument is used in temples, during devotional singing and dancing along with other traditional music.

**Playing technique:** The two parts of this instrument are moon shaped. The sound is produced by banging each other. This instrument is used with folk music and religious music.

### 10. Gobo

This instrument resembles the *Ektara* and is played with Bhaparo folk dance. The instrument is made up of wood. The wood is opened on the lower side in which leather skins are worn. It has a special artistic wooden work near its tip. There are four wooden dunes near the tip with four silk threads.

**Playing technique:** This instrument is played by striking the thread with a hand. The dunes are used to make the note up and down.

### Talas (Rhythm)

Different folk *talas* (musical beats) are played in the Kinnaur with folk songs and folk dances. Some of the famous traditional folk *talas* are *Chashim Tala, Kayang Tala, Chashamic Tala, Ravlane Tala, Ghanekg Tala, Chatrang Tala, Moshyamik Tala, Grochak Tala, and Shupijaymik Tala*. Some of the *Talas* are played during religious functions, some are played during a wedding, while some are played during a crop ceremony etc.

### Conclusion

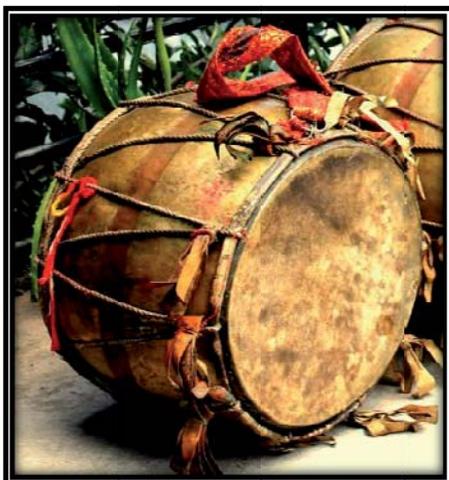
The folk instruments of Kinnaur region are very old and played at almost every folk event whether religious festivals & fairs or rituals. Some of the instruments are rare and if not preserved they will lose their identity.



*Baam*



*Tunu-Punu*



*Dhole*



*Kannal*



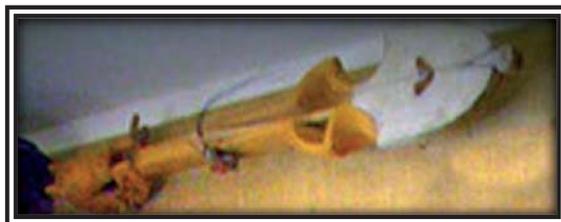
*Ronshing*



*Baan*



Bugzal



Gobo

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### ПОНЯТИЕ «ПЕВЧЕСКАЯ КУЛЬТУРА» СКВОЗЬ ПРИЗМУ ПЕВЧЕСКОГО ЗВУКА

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На основе изучения существующих определений термина «певческая культура» автором делается вывод об отсутствии точного определения в связи с отсутствием системы критериев. Оттолкнувшись от тенденций, наметившихся у ученых при определении певческой культуры, автор выделил такие ее индикаторы, как духовная активность и телесная составляющая. Задачей статьи явился поиск базисного критерия, первоосновного элемента, соединяющего в себе амбивалентность духовности и телесности человека. Таким базисным универсальным критерием певческой культуры, по-видимому, предстает певческий звук. Лучшим способом подхода к певческому звуку в ракурсе базовой универсалии певческой культуры служит феномен «невыразимого». Именно «невыразимое» представляет собой причину и способ взаимоувязывания в певческом звучании мыслительной и телесной природы человека, так как запускает процесс «энтелехии» (самодвижения). Певческо-звуковая культура представляет собой само моделирующуюся многоуровневую систему по «возделыванию» певческого звука через звуковое мышление человека, превращающего его телесность в подобие музыкального инструмента. Певческий звук обуславливает встречу мыслительной и телесной активности человека, при которой возникает проблема «невыразимого», что инициирует энтелехийный механизм развития культуры. Певческий звук составляет предмет певческой культуры.

**Ключевые слова:** духовная культура, певческая культура, певческий звук, невыразимое, энтелехия, хронотоп, певческо-звуковая культура.