

ETHNOMUSICOLOGY AND KINNAUR

A Suggested Methodology

I. E. N. Chauhan

Ethnomusicology, in India, is practically a new discipline and its exact connotations have yet to be agreed upon. In Europe and America a concept was easier. Any music which was not European or of the so-called western type was considered primitive and its study relegated to a few odd specialists here and there. Their special study was designated as Ethnomusicology. This placed even our highly developed *Raga* music in the same category. Only recently has the realisation dawned upon Western musicologists that Indian classical music is not only an ancient system but also a highly developed one with its own strict code, art, technique and philosophy.

When we talk of Indian music we generally mean classical music and to the layman and even to the bulk of the musicians classical music means *Ragas*. Several Sanskrit treatises dating back to about 2000 years have sought to define, classify and explain the *Ragas*. Controversy, amongst scholars, has continued through the centuries. We have come to accept in innocent faith the generally proclaimed statement that Indian music is of Vedic origin, regardless of the fact that even before the advent of the Vedic Aryans the aboriginals or tribals of India had their own language and systems of music which have persisted in some form or the other down to the present day. The study of such non-vedic or non-classical music lies in the domain of ethnomusicology and scholars, after ridding themselves of the dogma that Indian culture is monolithic, are now venturing out into new fields. This quest, as it gradually opens out new vistas of sound and philosophy brings its own rewards in enriching our knowledge and appreciation of the variegated springs of culture which have merged into the mainstream of Indian music, art and society.

India, with its population of 548 millions presents a fascinating ethnic mosaic. Risley classified Indian peoples into seven types while Dr. J.H. Hutton (*Man* : 1934) recognised six distinct racial elements—the Negrito, the Protoaustraloid (most wide-spread and noticeable in all the lower castes), the Austro-Asiatic, Dravidian-speaking mediterranean and Armenoid peoples (Mohenjo-Daro civilisation), the Euro Asiatic Alpine type from the Pamirs and the brachy-cephalic Mongolian type. Dr. B.S. Guha (Census report of India Vol. 1 Part III-A. P. P. LXII-LXIII) categorises the aboriginals into four groups and so on, each authority at variance with the other. They are, all, however, agreed that there were several races in India before the Indo-Aryans established their dominance.

According to the Census of India 1971 the Tribal population of India amounts to 37,975,000 and this is divided amongst some 427 communities the bulk being claimed by the Proto-Australoids. Other strains are the Negrito, Mongoloids, earlier Paleo-Mediterraneans, Cis-Himalayan oriental types and so on. The important point is the rich variety of racial strains and consequently cultures which this vast sub-continent of ours offers. Each tribal stream has evolved its own culture and way of life. Each has its special occasions for music and dance. It is this music and its social context which forms the basis of ethnomusicological study. Music in such a homogeneous tribal society has a function to perform, which is generally divorced from art in its conception. It is not music per se, but rather a part of a ritual. It, therefore, has its own norms and justification and is inseparable from the social customs, religious beliefs and practices prevalent in that particular culture.

Area of Study

Keeping these facts in mind we decided to begin our study of Tribal music in the mountainous district of Kinnaur in Himachal Pradesh in the north of India. Kinnaur has an area of 2,579 sq. miles and a population of 49,835 (Census 1971) living in some 77 villages. It is entirely mountainous and contains the famous Kinner Kailash range of mid-Himalayas bordering Tibet. One of its peaks, the Ruldang mountain is about 22,000 ft. in height. The river Sutlej after its emergence from Tibet runs through the district. The villages are perched high up on both sides of the river and are generally served by the old Hindustan—Tibet mule-track. Today the new all-weather metalled Highway No. 22 runs through the district following the contours of the river. This new alignment is naturally far below the old route and is unable to serve most of the old villages directly. New commercial focal points are naturally coming up along-side of it.

My interest in Ethnomusicology was first aroused by Dr. Sudhibhushan Bhattacharya's book entitled "*Ethnomusicology and India*." A pioneer in this field he has tried to establish certain characteristic features

of the music of the Indian tribes. For this purpose he has divided the tribes into the following three categories:

- Primitive tribes.
- Semi-tribes.
- Semi-castes.

The music of the primitive tribes is predominantly ditonic, tritonic and tetratonic with single musical line and asymmetrical rhythm (i.e. without any regular rhythm or *tala*). This music is mostly ritual or functional confined to particular tribes or cultural groups. The semi-tribes also use tritonic and tetratonic scales with additional melody lines and asymmetrical and symmetrical rhythms. Musical groups are still confined to particular tribes though traits of over-lapping are there. In the case of semi-castes the influence of the original folk music is predominant. Tetratonic and pentatonic tunes pre-dominate. Rhythm becomes symmetrical with 3-4 *matra* beats pre-dominating. Music now tends to become non-functional. I was also intrigued by an observation made by A. Danielou (*Introduction to the study of musical scales* 1943-page 22) :

"Like the forms in language, musical modes are permanent marks of tradition to which a people belongs. Everywhere when artificial systems have not destroyed or disfigured traditional modes, it is as easy by the study of musical modes as by that of linguistics to observe the migration and influences of races upon each other."

This at once opened up new vistas of socio-cultural studies and aroused interest of our Census Department. Since our Organisation does a number of social studies we thought that a venture into the realms of Ethnomusicology would be a new interest with great future possibilities. We, therefore, organised ourselves to study the music of the tribal folk of Kinnaur.

Preliminaries

Since ours was the first attempt at organised study of this new and difficult subject we had perforce to learn things by trial and error. We were not sure what sort of music the Kinnauras had and whether it would be possible for us to collect a meaningful sample. In fact we did not even know what we were looking for really beyond our concept of primitive ritual and functional music. In any such study the first step is always the selection of the field of study. This could mean a selection in geographical space, to begin with and then isolation of the subject or special aspect which we wanted to study in depth. The preliminary to all this would, of course, be a study of all relevant literature available. This in itself meant a certain amount of research in various offices, libraries and institutes. We felt that there would be no point in studying afresh a particular subject if that had already been studied even obliquely in the

past without getting a historical concept of it. After these preliminaries the next step for us was to pay a visit to that region for purposes of scouting. There we listened to some samples of music and did a preliminary study of the social base. We now felt that the preliminaries had been dealt with and thereafter we could proceed to more scholastic research. To sum up then the following preliminary steps are essential before an ethnomusicology study can be taken up:

1. Selection of field of study.
2. Isolation of subject or aspect for detailed investigation.
3. Study of relevant literature including Govt. gazetteers and travelogues.
4. A scouting trip to the selected area.
5. Study of samples of music and dances and the social base in collaboration with the State Deptt., of Public Relations, All India Radio and other music and dance academies.

It would, perhaps, be useful to look closely not only at the country and the people but at the society itself along with the prevalent beliefs, and way of life. If a particular custom belief or ritual has persisted through the centuries it must have meaning for the people. It is important that this meaning be understood and brought out in the study. For instance, the blasting of horns and trumpets without reference to pitch or melody is significant only when it is related to the placation or exorcising the spirits and demons. It has no other musical meaning. It is also important to cover the established universe geographically and to establish contacts with knowledgeable people and informants.

The Unit

The next question which came up was the nature of the team and the transport to be deployed. We finally decided upon a mixed group comprising a musicologist, a social anthropologist, an investigator, a cameraman and a peon, as the hard core to be assisted by the District Public Relations Officer and local authorities such as the Tahsildars, Sarpanch, Block Development Officer and so on according to local availability. For transport we took our Ambassador car from Chandigarh. Since we could not at all fit in it we sent our Cameraman and peon by bus to Kalpa, the district headquarters. Since we had solicited and obtained the blessings and aid of the State Government, the Deputy Commissioner was able to place the Distt. Public Relations Officer along with his vehicle at our disposal. We were also able to get another jeep for certain difficult journeys. The ideal would of course have been a large 4-wheel drive pick-up in which the entire team along with the kit could have gone together thereby ensuring co-ordination and economy of time and effort. But this was not possible and we had to make do with whatever was available. At times we had to reach a high village where music and dance was available.

We made it a point to carry and maintain separate note books. We jotted down anything which we thought might have a bearing on our study of the scales, modes, melodies and rhythms of the tribal folk as well as their religious beliefs and rituals. Dr. N.G. Nag, our social Anthropologist, saw to the latter while I jotted down data pertaining to music and the musical instruments. Our Investigator, Miss Usha Sharma, (herself a Physical Anthropologist) concerned herself mainly with the tape-recording of music and the filling up of preplanned questionnaires.

The methodology adopted by us comprised:

1. interviews with any and all possible informants
2. use of prepared questionnaires (Annexures)
3. recording of music on tape
4. jotting down musical phrases in staff notation
5. attendance at functions
6. inviting people to come and sing, play and dance for us at the rest houses
7. visit to the temples and participation, where possible, in rituals and ceremonies.

While any interview with an informant generally elicits a number of ideas and clues, by itself it is not enough. Informants, specially when sent up by local officials tend to distort or polish up data in order to please the interviewing authority. Objectivity is sometimes lost and this takes away from the scholastic value of the study. To my mind specially planned schedules or questionnaires are necessary. We used the following schedules:

1. Schedule for a musical instrument (Annexure-A)
2. Schedule for a musician (Annexure-B)
3. Schedule for Music (Annexure-C)
4. Schedule for Ritual (Annexure-D)

The Approach

It will be noticed that parts of the schedules could be filled in by laymen or non-musicians thereby saving time for technical questions. Difficulties of language are nearly always there and so interpreters are necessary. We found the best way for eliciting collaborative response was to join the tribal folk in some festival or celebration and to eat their food. Playback of voices recorded at random also had a wonderful effect in breaking the ice. It made for instant friendliness.

To get the desired response from an informant requires some tact and sympathetic handling. Appreciation and praise lavished at the right moment makes for easy communication. This presupposes some know-

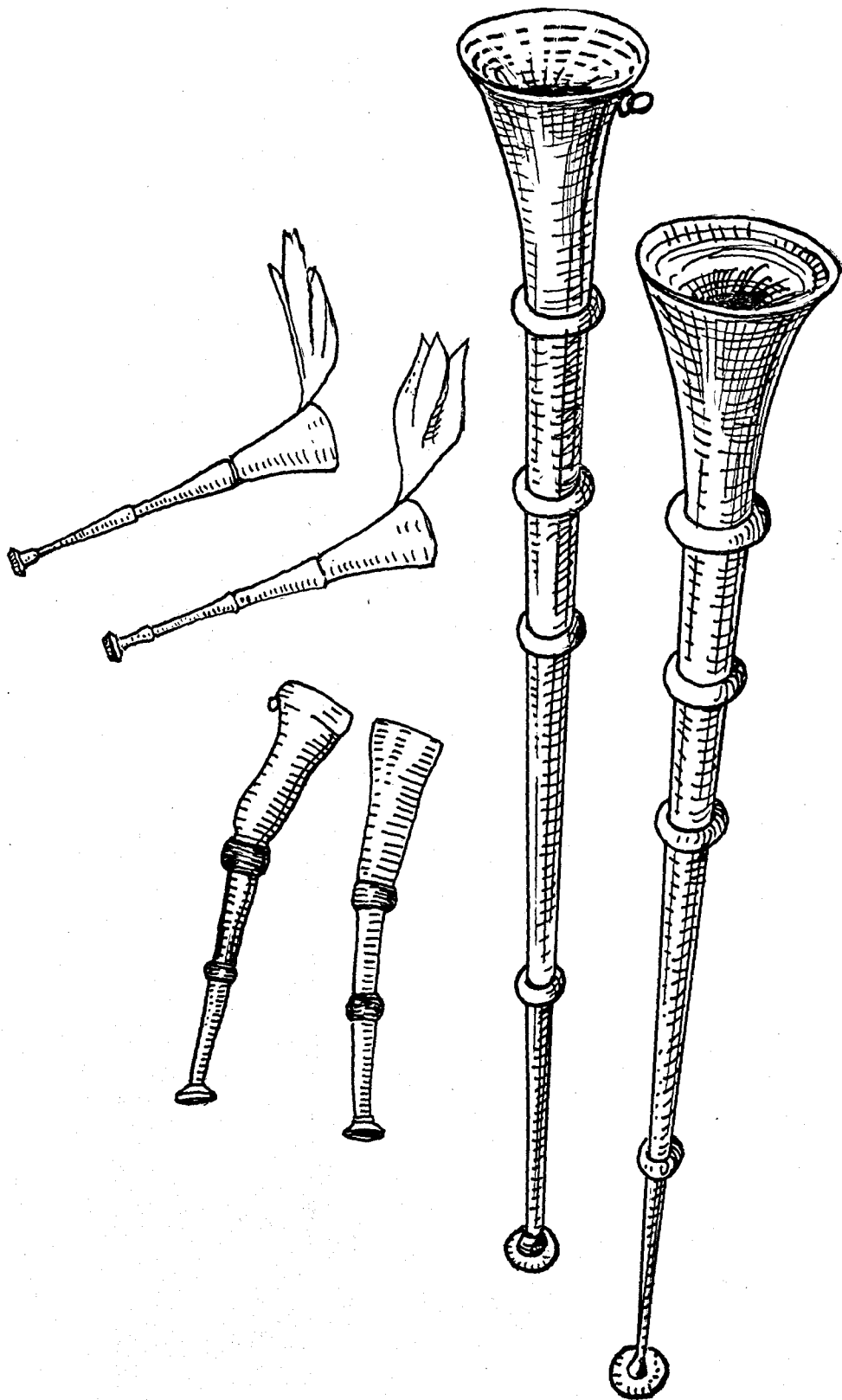
ledge and information about local rituals and music. It helps considerably to have the local priest within reach. We always kept one with us and at Pooh it was the Lama in-charge of the Buddhist temple who led the dance. We were everywhere invited to join in the dance and our unfamiliarity with their steps evoked much laughter and fun. Usha usually was our representative on such occasions. Incidentally while trying to learn their steps we also got an idea of the choreography of the dance.

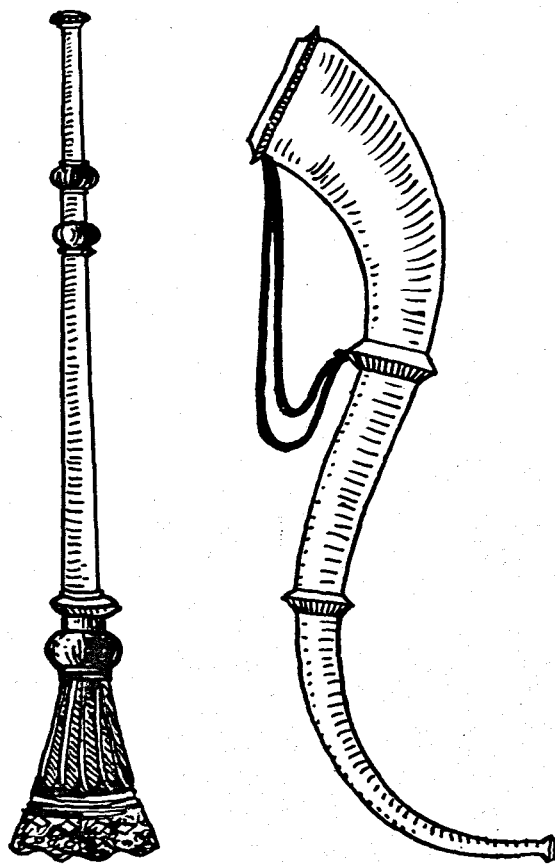
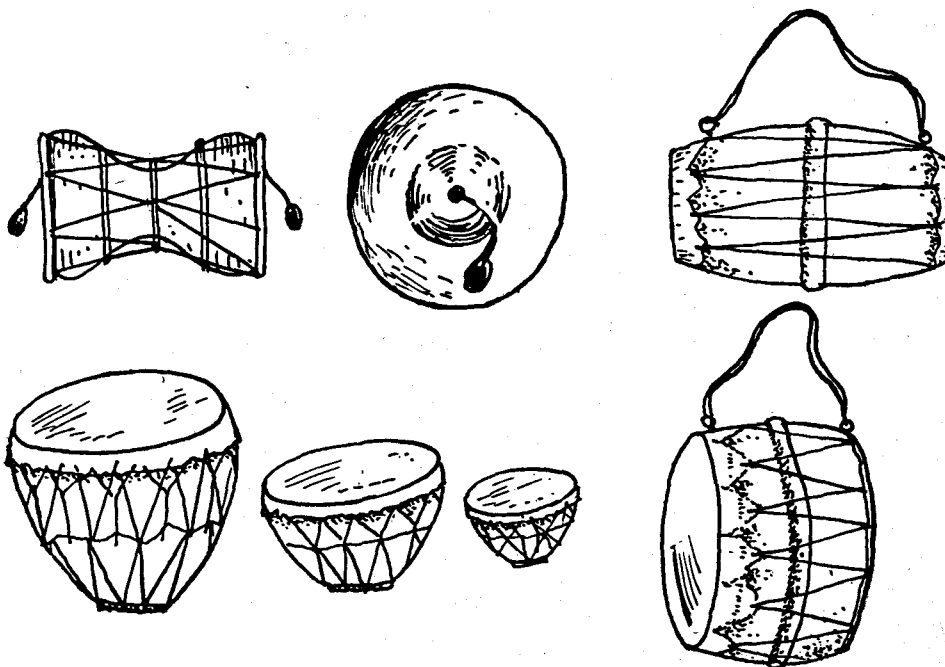
Tribals are generally poor in explaining their music and dance. In fact they lack the vocabulary for it. Their music and dance is so familiar to them that they take it for granted. To them it is a way of life. From childhood they have been nurtured on it. It is readily intelligible to them. No formal lessons have taught them. They have picked up the melodies and the steps by direct observation and imitation. This makes it difficult for them to talk about their music and dance. They are not interested in the perfection of technique or even accuracy of tone and rhythm. For them the music is a means of expressing symbolically their ideas, ideals and feelings. It expresses what they consider important. Non-art or functional music does this without bothering much about accuracy or aesthetics. The people themselves—so to speak—fill in the gaps because of their total familiarity with the music and its socio-cultural context. No interpretation is required. The people get the meaning straight away. Since our study is an attempt to explore cultural values not only through the music itself but also through the analysis of attitudes towards the music, we had, perforce, also to study the society itself. Kinnaur has a polyandrous society deeply interested in ritual and tradition. Their religion plays a constant role in almost every social and cultural activity. Appeasement of gods and goddesses is done through music and dance and therefore, it is of great meaning to them.

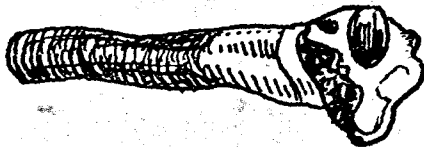
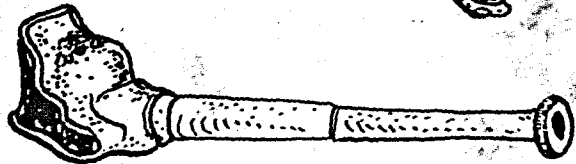
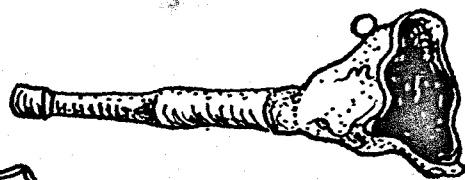
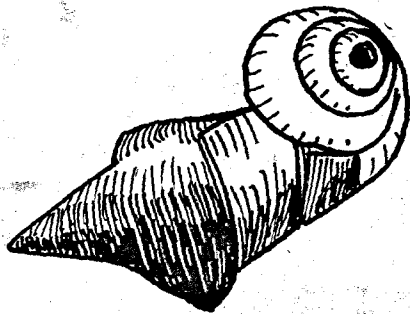
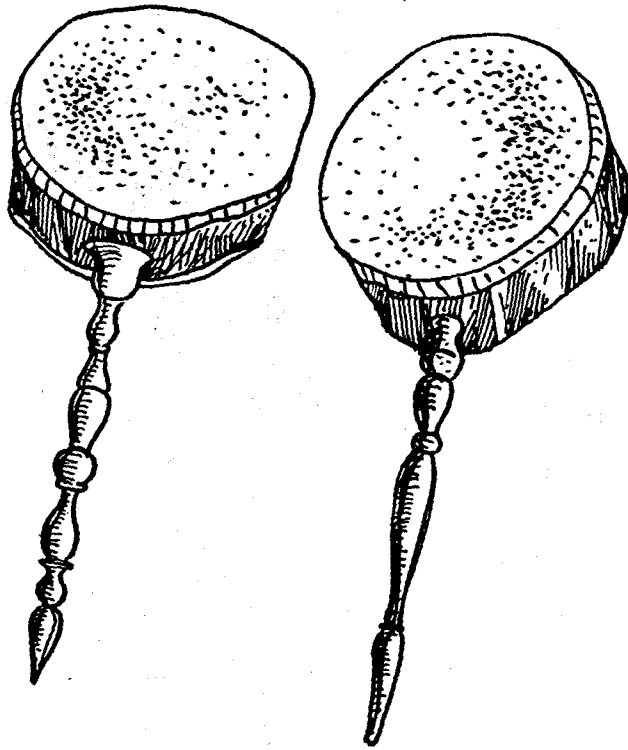
Logistics

It was no easy matter for the ethnomusicologist to collect material. Difficulties of roads and communications made us cross rivers on Jhulas, climb up steep paths, carry loads ourselves and go without food and water every now and then. The tape-recorder also gave us trouble as it would, without any seeming provocation, get jammed or else vary its speed. Since we were operating mostly at heights between 9000 and 10,000, feet perhaps the cold and atmosphere pressure had some effect on it. In every arena hordes of children raced about raising dust, knocking over things and upsetting the orderliness of the proceedings. Often by the time we had got going it would get dark and we had to rush back down precipitous slopes to our transport awaiting us at some point miles away. But we did manage to collect specimens of music, temple chants, festival songs etc.

Illustrations: P 33 Tibetan trumpets, top left brass, top right copper, below brass telescopic trumpets. P 34 Percussion, first row, zugzang, bugjail, dhole; second row, nagara and chikit bam. Below left, Karnal, right harsinga (sketches: Umesh Varma).









Instruments

The instruments of the orchestra in Kinnaur are generally owned by the temples. The orchestra usually consists of percussion, metal wind and wood wind instruments. The percussion comprises the *Bam* (big kettle drum), *Naggaras* (smaller conical drum) the *Dhol*, the *Dakru* and other drums and cymbals. The cymbals play out the time syllable and therefore, is leader of the ensemble. A *Bam* might be about 24" in diameter and about 22" high. It is often made of silver. The *Dhol* could be about 22" long and 9" across the heads. Although it possesses strings for tightening the heads I found nowhere any attempt being made to fix a pitch.

In the Buddhist temple at Kanum and Pooh are to be found drums with long handles (28-30") known as *Tung-yung* or *Chhengo*. The head is about 19" in diameter and the drum is about 9" deep. It is covered with goat skin and is played with a curved metal striker. It gives out a deep, sonorous sound. It is used regularly in the temple during worship along with the cymbals. It is used for simple beats or stately measure and not for any quick taps or cross rhythms.

The orchestra also contains horns known variously as *Haran Singha*, *Karnal* and *Bhore*. They are used for sounding blasts and are of ancient origin like their counterparts in the rest of the world. These *Haran Singhas* are played morning and evening for worshipping in the temples. The *Bhore* or *Dung Chhen* is the long trumpet used in the Buddhist temple at Kanum and Pooh. It is about 77" long with a bell 7½" in diameter. When blown, one end rests on the ground. The sound produced is deep and rather coarse and no melody can be played on it. We also found thigh-bone trumpets in the Buddhist temples. Each was about 14-15" long without holes or keys. Apparently pitch is not very important for these instruments—only the sound.

The only instrument capable of playing notes was the *Sharnal* or *Gayaling*. It is remarkably like the *Shahnai* of the plains. It is made of chuli or walnut wood and is about 22" long with a bell from 3-6" in diameter. It has 8-9 holes—7 in a line on top, one at the bottom and one at the back. It is played through a mouthpiece which contains a double reed usually a dried stem of tamu grass. The instrument is often ornamented with designs in copper, bronze or silver.

It is important to study these musical instruments both historically and morphologically. The manufacture of all these instruments calls for a certain amount of skill. Generally we found that the blacksmiths

Illustrations: P 35 above *Chenga*, Sino-Tibetan drums, below, Tibetan trumpets left top, conch, right silver pipes with dragon heads, left bottom thigh bone. P 37 above left, lamas at the Buddhist temple at Kanum sound the *bhore* trumpets, right, folk dance at Nichar community centre. Below, Kalpa, the temple orchestra. (Photos Census Dept, Haryana).

or goldsmiths who made these instruments had no knowledge of acoustics or of the technical details necessary to produce accurate instruments. They were quite content to copy the old models. The result generally was poor workmanship which, of course, affects the pitch and tonality.

Ritual Music

The music of Kinnaur is fundamentally folk with its roots in ritual. There is no art music as such with sophisticated scales or harmony. Even a drone is absent. In the world in general music seems to have begun with ritual and ceremony and later on developed into an aesthetic experience. This in turn was followed by music as entertainment. We also recorded some chants, both Buddhist and Hindu. The latter used mainly three notes—the main note, a raised note and a lowered note with occasional grace or passing notes thrown in here and there. The Tibetan chants follow a somewhat different pattern approximating at times to western melodic formations. Kinnaur music has no *raga* content. It is modal and mainly tetratonic. Here and there we noticed an affinity with the *Khamaj* *that* or *Durga raga*. There is no concert or chamber music all the music being of the temple or the dance arena or group participation and communication. Singing goes on throughout the dancing. The music is ceremonial cult-music with the 'divine' its chief content. Music is rather to be made, than listened to. It is popular rather than artistic. Music of the people, by the people, for the people.

In non-art functional music instrumentation is bound to be poor and elementary, being subsidiary to function. Accuracy and brilliance in execution or tonality are of little consideration. Even notes hideously 'out of tune' are tolerated, the audience filling in the gaps mentally. The skill of musicians is generally conspicuous by its absence. Traditional tunes continue though verisification may and often is new to commemorate some special occasion.

Rhythm & Melody

The rhythms prevalent in Kinnaur are mainly 6/8 (*dadra*), 7/8 (*rupak*) and 10/8 (*jhaptal*). The *dadra* is the quick tempo *khemta*. These time measures seem to be shared by tribals in general. The big *nagara* with a 24" head when struck with a stick produce a deep, booming sound which echoes through the hills in a magnificent cascade. I can imagine beat fans in America and Europe going crazy over its rhythm. No other drum could produce such a sound. It is alone in its majesty.

The melodies are simple with marked disjunct motion. The tessitura at time lies below the tonic in the descending scale. A couple of melodies are given in Annexures G1 & G2. It would be useful for musicologists to analyse melodies in terms of staff notation rather than the tonic Sol-fa as this makes them universally intelligible. It must also be borne in mind that when a study is made of traditional modes and melo-

dies the sequence of notes and intervals and their arrangement in bars (*avarts*) is more important than the versification. We generally found that new verses had been composed from time to time whereas the melodic themes persisted through the ages. Ornamentation and grace notes are lacking, and often inaccuracy of pitch makes a conventional musician or musicologist raise his eyebrows. But the music possesses an intuitive charm in its crude but healthy robustness.

Visual Aids

In regard to visual material, the ideal, of course, would be to take movies of the music and dances. But this is seldom possible. The next best is to take a series of stills. It is best to take several shots of a dance figure so as to capture all the essential movements and gestures. In the noise and the turmoil of the dance this is not always easy and so one has time and again to depend on opportunity and luck. Captions should be given there and then. It is also useful to speak out the particulars of the different recordings on the tape itself.

I have attempted to lay down a few guide lines based on my personal experience. Methodology will differ according to:

1. Nature of terrain.
2. Nature of study.
3. Time available.
4. Funds in hand
5. Transport available.
6. Composition of the team.
7. Extent of co-operation by the State Govt.

A lot of time and energy is often spent in remote mountainous regions in merely reaching the spot. Food and water also become problems. In fact house-keeping chores take up a considerable amount of time and should be given careful thought to well before moving into the field. We generally carried powdered milk, potatoes, eggs, dehydrated peas, tea and sugar along with a portable stove. Tinned rations also saw us through some difficult situations. Health must be maintained or else the whole project is likely to get upset.

Difficulties are there but the work brings its own reward. The warmth and intimacy of the music and the dance and the friendship of a simple people cannot be measured in any physical manner. It has to be experienced and then all difficulties and privations are forgotten.

State.....Sub Division.....Distt.....

Village/Town.....Tahsil.....

Locality.....

1. Name of the musician.....

2. Name of the instrument.....

3. Place of manufacture.....Price.....

4. Type:—

(i) String..... (ii) Wind..... (iii) Percussion

5. Description as detailed as possible:—

(i) String:—

Size	Shape	Material

6. Whether the strings are made of:—
- (i) Gut..... (ii) Steel..... (iii) Brass.....
- (iv) Silk..... (v) Fibre..... (vi) any other.....
7. Is there a neck with a finger board ? Yes/No.....
8. Does it have frets?..... Yes/No.....
- If yes, material used:—
- (a) (i) Wire..... (ii) gut..... (iii) metal.....
- (iv) Bone..... (v) any other
- (b) How many frets?.....
- (c) Are frets fixed or moveable?.....
- (d) What is the interval between them.....

-
- (e) What is the pitch of the different strings?.....
-
9. How many speaking wires?.....
10. Any drone strings?..... Yes/No.....
- (a) if yes, how many?
- (b) what is their pitch?.....
- (c) The material used.....
11. Is the bridge fixed or sliding?
12. Any Sawari ? Yes/No
13. Is it bowed ? Yes/No.
- (If yes, describe the bow accurately sketch to be drawn)
14. Description of size (bow)
- Material..... Hair/Ghungrus etc.
15. Is a plectrum used ? Yes/No.
- Description.....
-
16. Remarks

WIND

1. Material used.....
- Wood/brass/any other

Size	Shape	Material
------	-------	----------

-
2. How many sound holes?
3. Any keys ? Yes/No
4. If reeds are used—single/double
- (b) of what material they are made.....local/afar.
5. Pitch (use tuning-fork or pitch pipe to gauge this)
-

6. Can the pitch be altered?.....
7. Any drone pipes?
(b) What is the pitch?
8. How was the sounding tube formed?.....
9. Remarks:.....

PERCUSSION

- (i) Drums (ii) Gongs (iii) Cymbals (iv) other type

Size	Shape	Material (wood, metal, clay skull, etc.
------	-------	--------------------------------------------

2. One head or two.....
Give pitch of each
3. How struck?..... (i) Hand/sticks/mallet/any other
4. How played ? (i) On ground.....(ii) on a stand
- (iii) Suspended from neck.....(iv) any other way.....
5. Devices used for tuning and sound control
6. Skin used for drum head
- (b) From where it is obtained
7. Give affinities, if any, of instrument ?.....
8. Remarks

ANNEXURE—B. SCHEDULE—FOR THE MUSICIAN

- Village..... Tahsil.....
1. Name Age.....
 2. Caste/Tribe..... Profession.....
 3. Illiterate/Literate
 4. Income/per month.....per annum.....
 5. Educational level—Below Matric/Matric/Graduate/etc.
 6. Main instrument played—
 - I) Sharnal
 - II) Karnal
 - III) Dhol (Drum)
 - IV) Bugjal (two bronze plates)
 - V) Ban (A bronze plate bell)
 - VI) Jumra (Flute)
 - VII) Nagara (Big kettle drum)
 - VIII) Chikit Bam (Small nagara)
 - IX) etc.
 7. How did he learn—
 - I) Self-taught
 - II) By 'Ustad'
 - III) School/academy
 8. Degree of skill — (categories)
 - I) Poor-(1-3 tunes)
 - II) Just enough to function
 - III) Moderate—(3-6 tunes)
 - IV) Average—(6-12 tunes)
 - V) Musical—several tunes (local as well as others)
 - IV) Accomplished—(with knowledge of classical music & dance)
 9. Has he played—
 - I) Only locally
 - II) Within district
 - III) Outside, but in State
 - IV) Outside State—if so where and at what function?
 10. Has he any knowledge of:—
 - I) Scale
 - II) Drone
 - III) Harmony
 - IV) Form—(Folk, kirtan, ghazal, thumri etc.)
 - V) Ragas
 - VI) Western music
 - VII) Choreography (dance)
 11. What is his attitude to his art?
 - I) Mechanical—merely as a means of livelihood.
 - II) Has it religious significance?
 - III) Has it social significance?
 - IV) Does he enjoy it?
 - V) Has it any other value for him?
 12. Problems.
 13. Remarks.

Signature of the Investigator
Address:—

ANNEXURE—C. FOR THE MUSIC

1. Place..... Distt..... Time..... Date.....
Occasion (e.g. Flower Festival, Offering to Usha Devi)
.....
2. Number of Musicians..... Name
Age..... Caste
3. Instruments
4. Music Analysis—Qualitative
 1. Function of melody (e.g. Puja, funeral, wedding, birth etc.).....
 2. Nature of melody
 3. Number of tones & scale
 4. Melody lines (one or more).....
 5. Pitch range
 6. Tessitura (or ansh-notes i.e. Notes most used).....
.....
 7. Number of bars in Melody line (Number of Avarts)
.....
 8. What is the form (e.g. folk songs—A-A-B-A pattern or chant or wail etc.).....
 9. Any grace notes ? If so, what kind?.....
 10. Are meaningful words used ? If so, what exactly (give both local language and translation in English).....
.....
.....
 - 11) Is there a metre ? If so what?.....
 12. Is the music cultivated or uncultivated?.....
.....
If cultivated, what known form does it approximate?.....
.....
 13. In case of song is it sung by one voice or many?
 14. Any rounds or harmony in singing ?.....
 15. Does the music fit the metre of verse?
 16. Is there a leading voice ? If so, what pitch ? (Sporano-alto-tenor-bass)

17. Is there a drone ? (Single or plural).....
18. What is the rhythm:
 (i) Symmetrical
 (ii) A symmetrical
 (iii) Specialised (Tala)
 (iv) Any accent beats ? If so, how is accent produced ? (Drums, Gongs, Bells, Cymbals, Trumpets Blasts etc.) and when?

19. What is the time measure?
 (i) Even (4/4-2/4 etc.).....
 (ii) Triple (3/4-6/8 etc.)
 (iii) Peculiar blend
20. How is the time indicated ?
 (i) By metre in melody
 (ii) By percussion beats
21. How does the music end?
22. Any cadenza ? If so, try to notate it or indicate point in melody line.....

23. Is any score used ? If so, reproduce ?

24. Is there a band leader ? If so, who?.....
 What is his exact role?.....
25. Duration of total performance
26. Is the audience familiar with the music? Is it followed by participation ? (Joining in with sign or voice).....

5. Remarks.

ANNEXURE—D. RITUAL

1. Name of the ritual:—
2. Season & Date:—
3. Significance:—
4. Description:—
5. Is it local or wide spread?
6. Similarities with other rituals:—
7. Participation by:—
 - (a) Age
 - (b) Sex
 - (c) Status
 - (d) Group
 - (e) Tribe
8. Description of sacrifice, if any?
9. Payment to priest or performer?
10. Is music played ? If so, what type?
11. Dancing if any, brief description:—
12. Costumes:—
13. Masks:—
14. Ritual objects:—
15. Any alter:—
16. Any special liquor consumed:—
17. Chant Invocations:—
18. Special features:—
19. Remarks:—

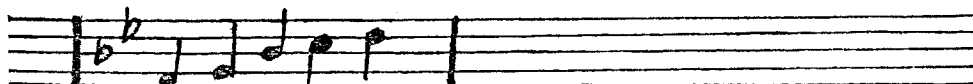
*Ribba (June, 1971)**A Phalaich Mela Song*

ANNEXURE G-I



Analyses

1. The melody line is simple—even single.
2. The melody varies and extra notes are added according to the requirements of prosody—each syllable requiring a note either in main or in passing.
3. Tone material



pa dha sa re ga

4. Rhythm—4 beats to a bar.
5. Tempo—Maestoso—Measured—Stately.
6. Melody ends on the 5th note (pa).

General

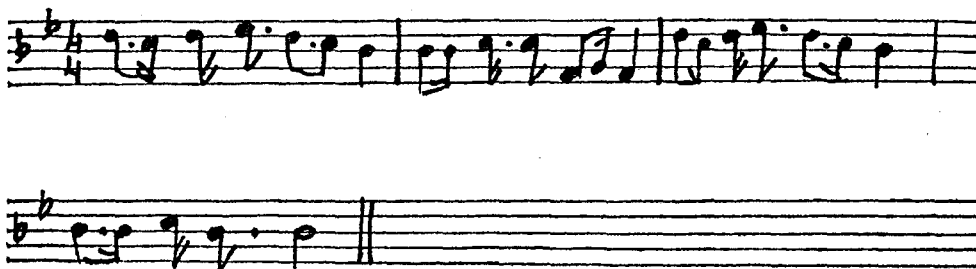
This melody I found repeated in different regions, with, of course, variations. We heard it in Pangi, Pooh, Hungrun Valley, Morang. In fact it is said to have originated in Morang. It is a Phalaich mela song. The singing generally was rough and crude but spontaneous. A girl would start it in any pitch or key her voice would hit upon and the rest follow. Often they strained their voices by using a pitch too high. Grace notes were often groping that is, notes used in the ear's 'search' for the melody note.

There was, as is usual in tribal or folk music, little standardization of the melody. Each repeat was a variation. Production of voice, nuances, accuracy in tonality were of no consequence. Consideration was given only to the expression of the tune and the idea which was readily intelligible and pleasurable to both singer and audience.

Singing is full throated usually in the open air. The orchestra does not always pitch with the voices.

Pooh (20-5-71)*A Young-folks song.*

ANNEXURE—G-2

**Analyses**

1. Tone material—normal major (*bilwol*) minus the 7th or *ni*.
2. Single-line melody—endless repetition till words are exhausted.
3. Does not appear to be very old—approximates to modern music.
4. Tune ends on the tonic-Major (Pb).
5. Rhythm—simple 6/8.
6. Tempo—quick *dadra* or *khemta*—can also be divided into 4/4 time.
7. Popular with the young generation. Words are about going to a mela and eating *roti-subzi* etc.

I.E.N. CHAUHAN, of the Indian Administrative Service, Directorate of Census, Haryana, is a Musician and Musicologist. He is a concert performer on the classical Spanish guitar (Western Music) and writes, broadcasts and lectures on ethnomusicology.