



A STUDY OF MUSICAL ELEMENTS IN HIMACHALI FOLK MUSIC

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Abstract

Situated in the lap of the mountain Himalayas, this region by the name of 'Himachal' is famous not only in India but all over the world for its natural beauty. Himachal is also considered as the penance place of sages. Many religious places, historical temples and other places of worship in the state give meaning to the name 'Dev Bhoomi' of Himachal Pradesh. Various practical forms of folk entertainment are visible in the Himachali public, in which folk songs, folk dances, folk drama and folk instruments are the main means of entertainment. Himachali folk have been fond of art and music since ancient times. Here Folk Songs, Folk-Dances, Folk-Dramas and the performance of Folk instruments used in folk music are seen on fairs, festivals and many auspicious occasions, in which the vibrant form of Himachali folk culture is displayed. The musical aspect of Himachali folk music is very elaborate. Here musical elements are naturally present in folk music, in which Swara, Rhythm, Rasa-bhaav and Dance are prominently visible. The sound quality of Himachali folk music, vocal arrangement / Swara Vyavastha, Rhythm and Rhythm arrangement, Alaap Paksh, Swara Samvaad and Raga Chhayaa etc. are helpful in the execution of Rasa and beauty in Himachali folk music.

Key words:- Public entertainment, Aalap Paksha, Swar Samvad, Pigmentation, Rasa-Bhav, Rasa Sundarya.

Introduction:-

The musical aspect of Himachali folk music is very detailed and extensive. It is a natural quality to have musical elements and characteristics in Himachali folk music. Whatever the music world has achieved today, most of the credit goes to the folk music itself. Here, under folk music, the qualities of voice, rhythm, rasa, emotion and dance etc. are present in natural and natural form. A wide store of musical elements and characteristics is visible in Himachali folk music. Different aspects of Himachali folk music have their own specialty in different places and districts. Local tradition, public interest, public nature and ethics are included in folk music. Folk music gives a lively depiction of the day-to-day activities and joys and disputes of different sections of the society and the community. The

most important, rich and powerful expression of folk literature and common man's expressions is possible through folk music. Under folk music, there is a very beautiful combination of folk songs, folk dances, folk drama, folk instruments and folk rhythms in Himachali folk music.

Different types of folk-songs are prevalent in different districts of Himachal Pradesh, in which praise of gods and goddesses, coincidence-separation, heroic-stories, love-songs of kings and their activities and description of joy-pain are found. These folk songs are heard in local dialects. In folk dance, people are entertained by dancing with folk songs to the accompaniment of various instruments. Under Himachali folk instruments, the trend of all types of folk instruments–Tat, Sushir, Ghan and Avandha can be seen. In these traditional folk instruments-Dhol, Nagara, Damamtu, Dafli, Hudak, Dhakuli, Dafli, Dhaunsa, Bansuri, Shehnai, Ransinga, Karnal, Algoju, Jhanj, Manjira, Kindri, Ektara, Rabab, Sarangi etc. are prevalent. Kariyala or Kariyada, Bhagat, Banthra, Swang, Budha, Dhaja, Haran or Haranattar etc. are famous and popular in Himachali folk-drama.

Analysis of Himachali folk music on the basis of musical elements is presented:-

Naad (Sound):

The fundamental basis of music is sound. Sound is related to hearing and the medium of expressing sound is very subtle. When sound is expressed through regular and definite movements, it becomes melodious and colorful. This colorful and melodious musical sound was called 'Naad' as a result of its regular and definite movements. It has been proved by scientific investigations that the geographical location and climate of a particular place have a wide impact on the quality of sound, caste and religion. Due to Himachal being a hilly state, winter prevails in most of the parts. As a result of the cold climate here, the qualities of Naad are naturally present in the people. The voices of the local people are melodious and melodious. Here, singing folk songs in the voice of men and women, a special 'Laman', 'Jhuri', 'Loka', 'Balo' etc. are sung in high voices and long rhythm, in which singing in the voices of Tar-Saptak An impressive quality. In 'Nati' songs also, the colourfulness, seriousness and sweetness of different types of voices are naturally present. Due to healthy climate, throat diseases of folk singers are free, as a result of which there is pigmentation, melody, seriousness, elasticity and stability in the voice of folk singers. It is a natural quality of Himachali folk artists to use high voices smoothly and pause in the singing of folk songs, in which Himachali folk music remains miraculous.

Swara Vayavastha:

The following Swara Vayavastha /vocal features are visible in the folk songs treated under Himachali folk music-

- i. Before the development of Saptak in ancient music, singing and playing were mainly done in three voices–Udatta, Anudatta and Svarit. Even today in Himachali folk music, the vogue of such folk songs is visible, which is mainly composed of three or four notes.
- ii. Various tone-intervals have been used in Himachali folk songs. In folk songs like - Laman, Gangi, Jhuri, Saka, Loka, Bamana Ra Chhoru, etc., the vowel interval is found to be long and in general folk songs, the vowel interval is found to be short. Mainly, in the folk songs of serious nature, the behavior of long tone-intervals and small tone-intervals is visible in the folk songs of playful nature. In the local dialect, vowels of long intervals have been given the noun of 'standing vowels'.

- iii. In Himachali folk songs, the stability of 'Aadhar Swar' i.e. 'Shadaj Swar' is not used as in classical music. Folk singers sing according to their mood and wish considering any tone as the basis. Folk singers sing different folk songs in different 'scales'. The main feature in the singing of folk singers is that whatever may be the base tone or scale of the song, but the tone of the song does not change. The tune of a folk song, which is called 'bhash' or 'bhakh' in the local dialect, always remains the same and the spirit of the song also remains the same.
- iv. In Himachali folk music, folk songs mainly based on Pahadi, Durga, Bhupali, Shivranjani, Tilak Kamod, Des, Jhinjhoti, Khamaj, Peelu, Sarang, Bilawal, Bhimpalasi, Megh, Jai-Jaywanti etc. Ragas are prevalent, in which From three swaras to seven swaras are used. In most folk songs, in addition to pure vowels, distorted vowels are also used.
- v. The ascending-descending order in the vowels used in Himachali folk songs is very simple and clear. Clarity in the ups and downs of notes, loudness and attachment to voice are the main features of the attractiveness and popularity of Himachali folk music.
- vi. In Himachali folk songs, the behaviour of vowels is found according to emotion. The tone and tone of a folk song also changes according to the context and event it is related to. As a result, in such folk songs and vocal compositions, the expression of emotion and rasa becomes natural and natural.
- vii. In most of the tunes of Himachali folk songs, less Swara (2 or 3) are used, but there is a special kind of sweetness, pigmentation and elasticity in these folk songs, which pleases both the singer and the listener. Folk singers sometimes make some subtle and spontaneous experiments of voice-attachment while singing, which gives a feeling of very attractive and sweetness.
- viii. There is special use of Khatka, Murki, Meend etc. in Himachali folk songs, which shows the beauty and artistry of Himachali folk music. All these actions emerge spontaneously from the throats of folk singers, which makes the singing very melodious and effective.

Rhythm and Rhythm Arrangement:

Himachali folk music is rhythm-oriented music. Rhythm is a special and important feature of Himachali folk music. As a result of rhythm, folk songs leave their indelible mark on the mind and brain of the people, due to which even the common people can memorize and imbibe them easily. Rhythm is considered the basis of rhythm. In fact, the existence of music is not possible without rhythm and rhythm. Rhythm and rhythm have the most important place in folk music.

Rhythm and rhythm are associated with each and every aspect of Himachali folk music. Under Himachali folk music, the behavior of different rhythms is visible with folk songs, dances and dramas. The behavior of various rhythms played by folk players on folk instruments on the occasions of deity-worship, rituals, mass festivals, fairs, festivals etc. is visible. The folk rhythms used in Himachali folk-music are believed to have originated and propagated by Mangalamukhis, who are addressed by the names of Turi, Hesi, Bajgi, Bajntri etc. in the local language and dialect.

The rhythm used in Himachali folk music is usually six, seven, eight, ten, fourteen and sixteen. Himachali folk music mainly uses similar folk rhythms like Dadra, Kaharwa, Rupak, Teental, Khemta, Deepchandi etc., which are addressed by local names. According to scriptures, there is no visible importance of 'empty' and 'filled' places in folk locks. In Himachali folk songs, along with the predominance of voice, rhythm also has a special place in the expression of emotion and rasa.

Under Himachali folk music, rhythm and simple folk rhythms are played on instruments like Dhol, Nagada etc. and drums similar to classical music are taken out on folk instruments. Here, in folk taals, all the three forms of rhythm, delayed, middle and fast, are treated under the playing process according to the singing styles.

The sounds (Bol) produced by striking the drum with a stick with the right hand - Taan, Na, Thani, Tannan, Tir, Tak, Trik, Trig, Kinantan etc.

The sounds (Bol) produced by the stroke of the left hand are - Dhe, Gay, Ga, Dh, Gidi, Gidhi, Gheghe, Dhege, Kid, Kad, etc.

Joint speech (Bol) - Jhan, Tirkid, Takdhina, Taage, Dhin, Kadan, Dhidan, Kidan, Dhind, Kdijhan, Jhagetan, Tadan etc. On the Nagada instrument also, similar to the drum instrument, 'bols' are extracted, which are helpful in the creation of rhythm and rhythm.

Aalap Paksh:

In most of the folk songs of Himachali folk music, the predominance of emotion side is seen in comparison to the art side. Overall, Himachali folk music is a serious and heart-strings folk music. In the singing of most of the folk songs of Himachali folk music, there is an impression that according to the classical music, alap is being done in the middle. Himachali folk songs are sung in a traditional way, due to which their sentimental side emerges and gives them a lot of color. Folk songs such as Jhuri, Gangi, Balo, Laman, Bamana Ra Choru etc. are direct examples of this, whose style of singing is such that a sequence of meaningfulness exists in the expression of a song by Alapachari. As a result of this beautiful coordination of Alapachari, there is sweetness and elasticity in the voices of folk songs.

Swara -Samvaad:

Mutual communication of swaras has a special and important place in the world of music. Music in its subtle and gross form is based on dialogue. In music, the interaction between the voices has been considered as the basis of color and sweetness. In Himachali folk music also, mutual voice communication is visible. Here under folk music mainly 'Shadaj-Madhyam' and Swara -Samvaad ' tone combination is found. If we observe the vocal script of folk songs, under the 'Shadaj-Madhyam' Swara-combination, 'SA-MA, RE-PA, MA-NI and PA-SA' vocal accompaniments exist in disguised form. Here various styles of folk songs are based on ragas like Pahadi, Durga, Sarang, Peelu, Bhimpalasi, Malgunji etc. in which the predominance of 'medium voice' is clearly visible, for example-Nati, Chhinj, Balo, Jhuri, Gangi etc. 'Shadaj-Pancham' swara combination is found in very few folk songs. In some folk songs, 'Shadaj-Gandhara or Swara -Samvaad is seen. In the folk songs, from the beginning till the end, the communication of melody and melody is maintained through Swara-combination/ Swara Samvaad.

The most popular Sushir (air) folk instrument of Himachali folk music 'Karnal' usually seems to be played on 'SA-GA, SA-MA, SA-PA' conversational voices. In this way, in Himachal folk music, the Swara Samvaad plays an important role in the performance of colorfulness and rasa-melody in folk songs.

Raga Chhaya:

Most of the musicologists and connoisseurs of music believe that classical music has been derived from folk music only. There are differences among some scholars regarding the origin of classical music from folk music, but most of the musicians agree that folk music may not be the originator of classical music, but folk music has given to classical music the basic elements of music. Has contributed significantly to the existence of Sangeet-Sagar by providing it, which is invaluable.

According to Pandit Omkar Nath Thakur ji-“Folk music is the background of the development of country music. When a kind hearted and passionate person of any country or caste got oriented to express his words, on that occasion the self-proclaimed tone and rhythm naturally emerged from his mouth and the classical development was done by regulating the same tone, rhythm and song., it was called country music. I believe that if research is done in this context today, the producer and original source of popular ragas will be proved to be 'folk music'.¹

On the basis of above statement, it can be said that classical music originated from folk music and developed over time. Folk music has always taken classical music forward on the path of development by giving its special contribution and paving it.

The folk songs practiced under Himachali folk music are very easy, simple, natural, experiential and entertaining. It is known from the study of Himachali folk music that the main reason for the colorful elements present in the folk songs here is that they are related to one or the other raga, taal, rasa and bhava. Here in folk songs **Pahari, Durga, Sarang, Peelu, Bhimpalasi, Malgunji, Hanskinkani, Jhinjhoti, Des, Megh, Khamaj, Bhupali, Jaijavanti, Sindoor, Tilak Kamod, Shivranjani, Bilawal, Kalyan, Bihag** etc. are found in ragas. Himachali folk songs being based on various raga forms is an important feature of Himachali folk music. The presence of raga-form or musical elements in most of the folk songs is an important feature of Himachali folk music. Himachali folk music is very natural and entertaining, which attracts and pleases the mind of every person.

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