

# **Folk Music and Folk Tradition among the Limboos in Sikkim: An Ethnomusicological Study**

A Dissertation Submitted

To

**Sikkim University**



In the Partial Fulfilment of the Requirement for the

**Degree of Master of Philosophy**

By

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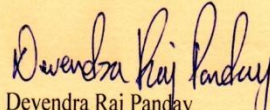
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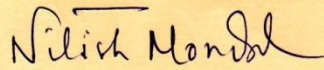
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I, Devendra Raj Panday, hereby declare that the dissertation entitled "Folk Music and Folk Tradition among the Limboos in Sikkim: An Ethnomusicological Study" is an original work carried out by me under the guidance of Dr.K.R.Rama Mohan, Associate Professor, Department of Anthropology, Sikkim University. The contents of this dissertation did not the form the basis of any previous degree to me or to the best of my knowledge, and that the dissertation has not been submitted by me for any research degree in any other University/Institute. This is submitted to the Sikkim University, for the award of the Degree of Masters of Philosophy in Anthropology.

  
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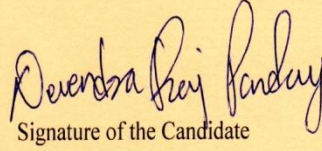
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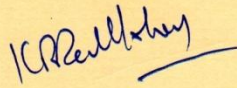
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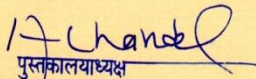
#### **Folk Music and Folk Tradition among the Limboos of Sikkim: An Ethnomusicological Study**

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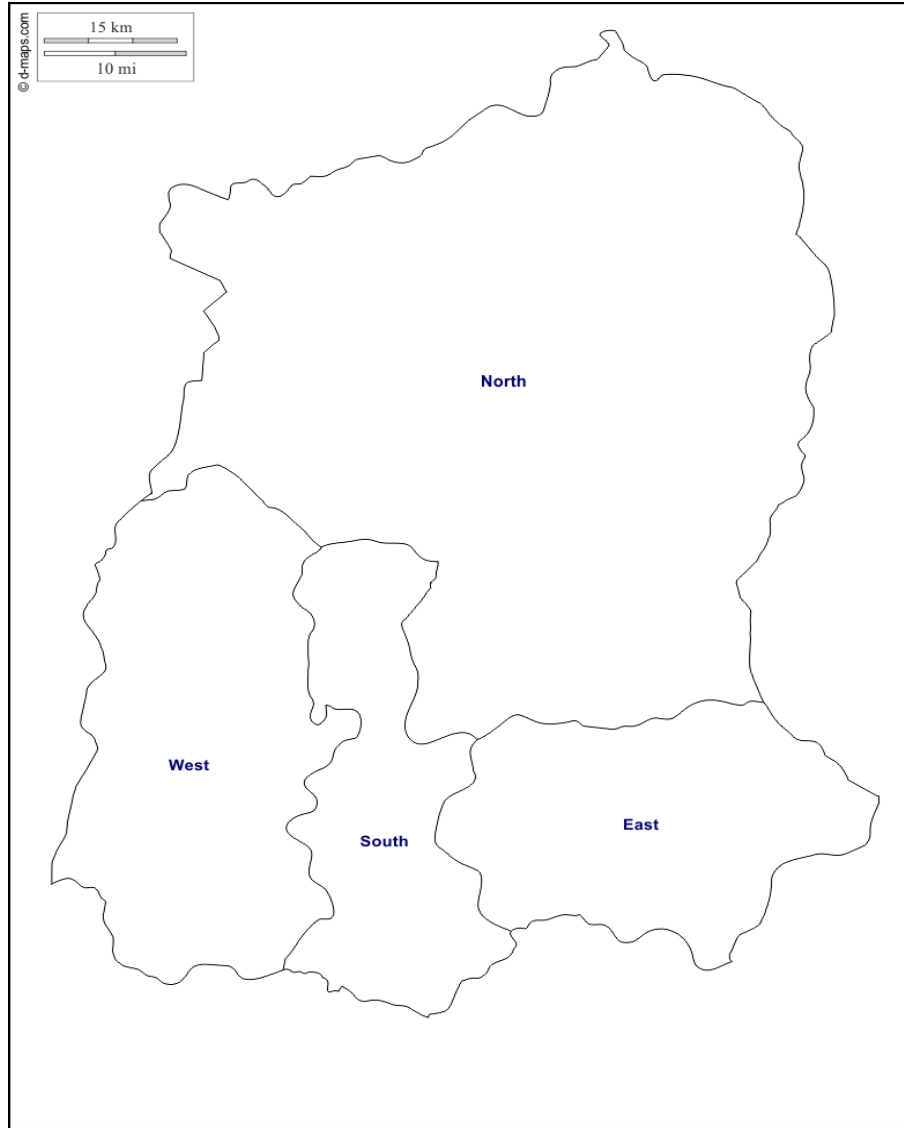
I would like to thank the University Grants Commission for awarding me the Non-NET fellowship which funded my research work. Thanks also to the Sikkim University for providing the study grant to visit libraries.

Many thanks to my father and mother for their constant love, support, blessing, guidance, and encouragement.

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- **Devendra Raj Panday**

## Map of Sikkim



Map Showing all Four Districts of Sikkim



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# CHAPTER I

## INTRODUCTION

In Anthropological studies, music occupies a significant feature in a community's culture. Additionally Anthropology of Music is embedded in community and their customs, culture, rites of passage etc.

Both musicologists and anthropologists will research the anthropology of music. It establishes a foundation from which all musical sounds are produced, as well as a structure through which those sounds and processes are finally comprehended.

Since music is just another factor in the complexity of man's learned behaviour, it leads to a better understanding of both the products and processes of man's existence. Music sound cannot exist without people thinking, behaving, and making it. We understand the sound much better than the overall organisation of its creation.

It aims to fill a void in ethnomusicology by providing a theoretical basis for the study of music as human behaviour, as well as clarifying the types of processes that originate from the anthropological, relate to the musicological, and increase our knowledge of both, all under the broad rubric of behavioural studies. As a consequence, it neither offers a detailed overview of ethnomusicology nor a final attempt to reconcile the two approaches to the field. There are many types of knowledge that can be used to develop a theory and methodology for studying music as human behaviour. Each of these is made up of studies of artistic behaviour and materials that aren't directly related to music, such as visual arts studies. , oral literature, and dance, drama, and architecture are less popular. The explanation for

this is that the issues that all students of creative conduct are concerned with are identical. Most importantly, we are all concerned with understanding why man acts as he does, and it appears clear that in order to achieve that understanding, we will have to prove many things in the future, just as we have in the past. , we'll have to prove a slew of related problems. A variety of examples of musical behaviour from around the world show that there is no need to infer historical correlations between similar phenomena unless it is explicitly specified. The fascination with these examples stems from the possibility that similar responses are made in music to similar situations, feelings, and attraction. attraction, feeling etc.

Music is a work of man and has structure, but that structure cannot exist independently of the behaviour that creates it. To comprehend why a music structure exists as it does, we must first comprehend how and why the behaviour that creates it is as it is, as well as how and why the ideas that underpin that behaviour are organised in such a way as to create the structure of organized sound. Ethnomusicology, on the other hand, makes a remarkable contribution by fusing aspects of the social sciences and aspects of the humanities in such a way that each complements the other and contributes to a more complete understanding of each. Neither should be regarded as a goal in and of itself; rather, they must be integrated into a larger picture. All of this is implied in ethnomusicology's meaning as the study of music in culture. There is no rejection of the primary goal, which is to comprehend music, but there is also no recognition of a long-held belief in ethnomusicology that the ultimate goal of our discipline is to comprehend music sound alone.

Seeger,(1983). “Ethnomusicology is understood in a similar way as the ethnographic study about music, in a given culture or even at broader level as “musical anthropology”. Ethnomusicology is the study of why, and how, human beings are musical. From this perspective, it is being understood that music is just not only an individual’s passion, skill, ability and talent. This signifies the inherent drive and capacity of human kind to visualise and create towards cultural performance. Additionally music connects people in a given culture in a given culture emotionally by producing organized and meaningful sounds. It is important to document music across cultures.

The term Ethnomusicology was first coined by Jaap Kunst in 1950 in a small book called “Musicologia” to Study the Nature of Ethno-musicology (Rice 2014). Kunst combined the names of two older disciplines, musicology (created in 1885) and ethnology (often dated to 1783). Kunst’s definition did not include western art or the music of popular culture as part of the field’s study.

Ethnomusicology rose in popularity over time, and the term Ethnomusicology was renamed Musicology, Cultural Musicology, and Intercultural Musicology to reflect the evolving nature of the field.

The field transferred to a new name but the study-object of ethnomusicology or as it was originally called comparative musicology continued, studying the traditional music and musical instruments of all cultural strata of mankind, from the so-called “primitive” peoples to the civilized until the 1970’s. Some of the forefathers included Alexander Ellis, Carl Stumpf, and Guido Adler (Kendrick, 1989). Alexander Ellis has been dubbed the father of Ethnomusicology because he was the first to recognize that

music was not simply an acoustical element. Ellis realized that music was a social fact (Kendrick, 1989).

Merriam broke the definitions of the field into three subtypes. One, it is a study of music and the instruments that these “primitive” societies are using. Two, it is a study that focuses on oral traditions and comparative ideals. Third, it is a study that focuses on music outside of one’s own culture. Out of the three definitions posed, the third was the weakest and faded quickly after this point. Also, the first two definitions, though somewhat ethnocentric, focused on different parts of the same idea. Basically, the new definitions were a continuation of the same field (Merriam 1977). “In 1960 Alan Merriam (1923–80), one of the seminal figures in the field, defined ethnomusicology “The study of music in culture”; but a sentence or two later he returned the definition of “The study of music as a universal aspect of man’s activities.” (Rice, 2014). This changes the focus of the field towards a greater emphasis on observations of human behavior.

“Another concept of ethnomusicology may be the study of music from around the world. This is a discipline that Ethnomusicology is a branch of musicology that focuses on the music of other cultures, promoting an intercultural viewpoint on music. Intercultural music refers to the influence of one form of music on another. Since there is no single, definitive term for ethnomusicology, defining it is a difficult task. Ethnomusicology has thus been described and answered in a variety of ways by ethnomusicologists at various times as the topic develops over time.

“Ethnomusicology is the study of why and how human beings are musical,” according to Rice (2014). Ethnomusicology is the study of all types of music from around the world. Ethnomusicology is the study of people who make music in communities. The comparative study of human musical diversity based on fieldwork and musical ethnography is known as ethnomusicology. The study of traditional, non-Western, or world music is known as ethnomusicology. The study of music in (or as) culture is known as ethnomusicology. The study of humanly organised sound is known as ethnomusicology. The analysis of music and the sound conditions in which it is produced is known as ethnomusicology. The study of people who make music is known as ethnomusicology. As a consequence, ethnomusicology covers both music and human behaviour. Ethnomusicology can be approached from both anthropology and musicology perspectives” (Rice, 2014).

“Ethnomusicology is the study of music in its social and cultural contexts,” according to the Society of Ethnomusicology. Ethnomusicologists study music from a global perspective (including all geographical areas and styles of music) and conduct ethnographic fieldwork (observing and engaging in music-making) as well as historical research.” (According to the Society of Ethnomusicology, in the year 2020). Ethnomusicology is therefore the study of people's cultures, as well as the study of music and human nature.

“Although the main focus of ethnomusicology is on the music or sound object in its socio-cultural context, it might also explore the study of musical instruments in a way that is generally more holistic than that of some other fields. This is primarily because ethnomusicology can combine aspects of organology, musicology, and anthropology to produce a study of instruments that includes an examination of the interrelationship

between the material object, its context, and its music, together with an understanding of the meanings connected with each of these areas in specific and general environments (i.e. the contexts in which a sound-producing instrument is played or understood). The identification of the form of the material object and the context in which it is found, which may include its performance environment, show the function of the instrument in specific situations. It is argued that the object of analysis is not just the instrument itself, but the combination of the player and the sound produced, together with the underlying meanings that are connected with the event in its entirety” (John HM, 1995). Among the Limboos, the folk musical instruments are not only limited to the folk musicians, but it can also be played by the ritual specialist while performing any kind of ritual. Therefore, folk music and folk musical instruments are attached to the folk tradition which gives a cultural value to the community.

Folk music is a piece of identity music, which is accompanied by a folk musical instrument; the musical instruments are usually homemade which are played by folk musicians.

Folk music is any style of music that represents a community and can be sung or played by people who may or may not be trained musicians, using the instruments available to them. Folk music is a piece of traditional music that is traditionally sung and played within communities, that is, not created or produced for popular consumption. It is a tradition which has been passed in the form of music.

The quest for folk music begins with the word "music." “Every culture has its own music, which is distinct from one another and has been passed down by families or small social groups from generation to generation. Folk music, like folk literature, is

passed down through the centuries. Rather than reading, it is learned by listening. “Folk music as it is thought to have occurred in earlier periods, perhaps in the 19th and 20th centuries, immediately before and after World War II. Performances of "country music" can be differentiated in the sense of mainstream music by the use of political songs and the use of traditional instruments and acoustic guitars"

“Music offers important insight into the study of human origins and human history in at least three principal areas.

First, it is universal and multifunctional cultural behaviour and no account of human evolution is complete without an understanding of how music and dance rituals evolved.

Second, to the extent that language evolution is now viewed as being a central issue in the study of human evolution, a parallel consideration of music will assume a role of emerging importance in the investigation of this issue as it becomes increasingly apparent that music and language share underlying features. Therefore, the study of language evolution has much to gain from joint consideration of music.

Third, music has much to contribute to a study of human migration patterns and the history of cultural contacts. In the same way that genes and languages have been used successfully as markers for human migrations.

In summary these three issues the universality and multifunctionality of music, the intimate relationship between music evolution and language evolution and the potential of music to shed light on patterns of cultural interaction are important applications of evolutionary musicology to the study of human origins and human culture.” (L. Mills, Wallin, M. Björn and Brown Steve, 2000)



## **Review of Literature**

Timothy Rice (2014), one of the foremost ethnomusicologists in his book *Ethnomusicology: A Very Short Introduction* states that all humans, not just those we call musicians, are musical and that musicality is one of the essential touchstones of the human experience. This insight raises big questions about the nature of music and the nature of humankind, and ethnomusicologists argue that to properly address these questions, we must study music in all its geographical and historical diversity. In this book, Rice offers a compact and illuminating account of this growing discipline, showing how modern researchers go about studying music from around the world, looking for insights into both music and humanity.

Another book *Modeling Ethnomusicology* by Timothy Rice (2017), talks about Ethnomusicology as an academic discipline with a very broad mandate: to understand why and how human beings are musical through the study of music in all its geographical and historical diversity. Ethnomusicological scholarship, however, has been remiss in articulating such goals, methods, and theories. A renowned figure in the field, Timothy Rice is one of the few scholars to regularly address this problem. *Modeling Ethnomusicology* summarizes thirty years of thinking about the field of ethnomusicology as Rice frames and reframes the content of eight of his most important essays from their original context in relation to the environment of today's ethnomusicology. A new introduction to these essays reviews the history of his writing about ethnomusicology and proposes an innovative model for theorizing in ethnomusicology by ethnomusicologists.

*The Anthropology of Music* by Alan P. Merriam (1964), demonstrates that music is a social behavior one worthy and available to study through the methods of

anthropology. In it, he convincingly argues that ethnomusicology, by definition, cannot separate the sound-analysis of music from its cultural context of people thinking, acting, and creating. He suggests a useful and simple research model idea about music lead to behavior related to music and this behavior results in musical sound. He explains many aspects and outcomes of this model, and the methods and techniques he suggests are useful to anyone doing field work. A cross-cultural round-up of concepts about music, physical and verbal behavior related to music, the role of the musician, and the learning and composing of music. *The Anthropology of Music* illuminates much of interest to musicologists but to social scientists in general as well.

*Traditional Music in the Modern World: Transmission, Evolution, And Challenges* by Leung, B. W. (2018). This book reviews the present practices of traditional music in various cultures of all continents and examines the impact and significance of traditional kinds of music within the times. A diverse group of experts of musicology and music education collaborates to show the present practices and challenges of transmission and evolution of traditional pieces of music to hunt sustainable development so that traditional music can take the place they deserve within the times and still contribute to human civilization. This book contains three main sections that include transmission of traditional music, authenticity, and evolution, also as challenges in the future.

*Ethnomusicology: A Study of Intercultural Musicology* by Durga (1979), states that the term Ethnomusicology was first coined by Jaap Kunst in 1950 to replace the term ‘Comparative Musicology’. This discipline started growing through the years and the definitions for the term Ethnomusicology began to change according to the

modifications of its concept such as Musicology, Systematic Musicology, Cultural Musicology and Intercultural Musicology. Ethnomusicology therefore has been defined and answered in various ways by Ethnomusicologists at different periods as the subject evolves during the period of time. Ethnomusicology preserved many exceptional, endangered music cultures from extinction. The discipline Ethnomusicology which is a study of any music with socio cultural perspective bringing out the intercultural concepts in the world Music. Therefore, Ethnomusicology is the study of both music and human behavior. Ethnomusicology is approachable from both the disciplines anthropology and musicology.

*Comparative Musicology and Anthropology of Music* by Bruno and Philip (1991), often defined as the comparative and anthropological study of the music's of the world, the field of ethnomusicology originated in the late nineteenth century. The uniqueness of ethnomusicology among humanistic and social fields of learning requires an understanding of its history. In this book it has presented as a way station to a comprehensive history a number of studies that shed light in a large number of ways on the development of ethnomusicology as it has come to exist in the 1980s. The work of ethnomusicologists is fundamentally to write about music using words and other forms of graphing, such as transcription of sounds, to communicate concepts. The ethnography of music is quite distinct from an anthropology of music, the anthropology of music is the application of a particular set of theories about human action and history to musical processes; the ethnography of music is the writing down of ideas about people's music's without any required theoretical referent.

*How Music Works* by David Byrne (2012) in this book, Byrne offers his unique perspective on music - including how music is formed by time, how recording technologies transform the listening experience, the evolution of the industry, and much more. He referred himself to as a founding member and principal songwriter of the long-lasting band Talking Heads, David Byrne has received Grammy, Oscar, and Golden Globe awards and has been inducted into the Rock and Roll Hall of Fame.

There are some interesting aspects along the way, particularly some of the history of music technology.

*The Limboos of the Eastern Himalayas* by J.R. Subba (1999) is based on the cultural and social life of the Limboos of Sikkim. This book mention about the life of the Limboos, their origins, customs and tradition, rites of passage, festivals, entertainment, the Limboo folklore, musical instruments, folk songs, folk music, Mundhum, the origin and myth of Chyabrung.

### **Significance of the Research Study**

Folk music not only includes music by itself, but it also involves stories, knowledge, tradition, and culture. Conservation or preservation of folk music and folk tradition is important because in a time when the total pattern of musical dissemination, consumption, and response is undergoing extraordinary changes, studying music and musical forms may be a fruitful initiative to preserve the folk/ traditional music. The folk music, as its name describes, is based on the folklore of the region and the deep cultural roots of the people.

In general, Folk music is now in great deterioration. Folk music is directly connected to folk culture. Without appreciation and continuation of oral traditions, folk music

can be easily lost. The research study is an attempt to unravel the content of rich folk traditions and the musical practices associated with it.

### **Objectives**

1. To study the relationships between folk music and folk tradition.
2. To explore the folk musical instruments and to study the cultural values attached with the limboos.
3. To understand the limboo community's views towards folk music and modern music.

## **Methodology**

The research study was conducted in West Sikkim. Due to the Global pandemic situation, limited visits were made. Six Key Informants were well versed with folk tradition of Limboos were interviewed. Snow ball sampling technique was adopted for the Key Informants in Sombaria and adjoining village Daramdin. Random sampling was adopted for the perception of change of traditional music from the youth in Sombaria and Daramdin. The study is empirical and qualitative in nature. Ethnographic data was collected through limited participant observation. Due to pandemic situation. Interviews, case studies were used in collecting data.

Secondary sources were used for the description of folk literature. The other factors like the audio-visual methods and photographs are used in this research. The study was conducted during July to November 2020.

## CHAPTER II

### ETHNOGRAPHIC PROFILE OF LIMBOOS

#### The Limboos

The limboos are also known as *tsongs* or *tsongrees*. It is reported that the Limboos are the oldest inhabitants of the Sikkim; they are also aboriginal inhabitants of *Limbuwan*. “Limboos are a tribal community living in Sikkim, Eastern Nepal, Hill districts of West Bengal and the North Eastern States of a Himalayan region” (Subba,1999). “They call themselves as Yakthumba a combination of three Limboo syllables: yak - hill, thum –place or district, and ba-people or inhabitant. Thus, when translated, it together means „hillmen” (Thapa, 2017). According to Risley (1894), the limboos have migrated to Sikkim from the Tibetan province of *Tsong*, South of *Tangpo*, namely, *Shigatsi*, *Penam*, *BorbuKhyongtseSamdurbaling*, and *Gyangtse* areas. “The Limboos call their homeland as *Limbuwan*. However, after the division of *Limbuwan*, the easternmost part bordering Teesta river bank was known as *Song Khimor* new home. Later on, *Song Khim* corrupted to *Sikhim* and now *Sikkim*, thus the place is now known as Sikkim – the homeland of the *Tsongs* (Limboos). They themselves call as *Yakthungba*, the Nepalese call them the Limboos and the Bhutias as *Tsong* or *Tsongrees* because they migrated from Tang province of Tibet especially the Lhasa Vangshi. They first settled down in the banks of the River Arum right down to Kangke” (Subba, 1999).

“They have no formal migration history. Some historical records and documents prove that the Limboos were here in Sikkim before the consecration of Namgyal dynasty in Yuksom, West Sikkim in 1642 A.D. Khamdak (1994:225) states, an

agreement, historically known as “lho-mon-tsong-sum” signed during the time of Phuntsog Namgyal’s consecration by three ethnic communities (Bhutias, Lepchas, and Limboos) is another valuable historical document about Limboos presence in Sikkim since the time of Namgyal dynasty’s establishment. This agreement was entered to establish a commonwealth among them to strengthen the Namgyal rule in Sikkim and was respected by them till the 19th century. Besides, it is also an undeniable fact that the Limboos belonged to the territory of Limbuwan which extended from Arun valley to Tista River, within Sikkim. And during the first Chogyal rule, the boundaries of Sikkim were not properly carved out. Thus, several Limbuwan villages came under the kingdom of Sikkim and Limboos became the permanent citizens of Sikkim” (Thapa, 2017)

“The limboos believe on Yumaism based on their origin, migration from their origin on their historical shreds of evidence and belief systems, ethnic, elementary, folk ideas or Mundhum (Myths)” (Subba, 2012).

It is difficult to tell who was and who is an original Sikkimese inhabitant, but the Lepchas or Rong were officially declared to be the first inhabitants of Sikkim. They all came from somewhere else, such as Tibet, Nepal, Bhutan, and India, except for the Lepcha. The Kham-pa or Kham-ba, also known as Bhutias, originated in Tibet. The Limboos of Sikkim came from Shigati, Penam, Borbu, Khyongtse, Samdumbling, and Gyangtse, all of which are situated in Tibet's Tsang province, south of Tangpo. This is why the Limboos are often referred to as Tsong in Bhutia (Risley, 1894; Das, 1896). Limboo is a word used in the Darjeeling and Sikkim hills that means archers (Subba, 1999). This (Mainwaring, 1898) provides a similar example. Also defines the word 'Limboo' for Lepcha Tsong



The Lepchas refer to the Limboos as "Chung" (Hooker, 1854). However, there is enough evidence in history to show that Limboos were the first inhabitants of Sikkim. The term 'Limboo' refers to people who live on the opposite side of a mountain range (Driem, 1987). Yakthungba is also thought to mean Yak Headers. Limboo is a descendant of the Kirati branch of the Tibeto-Burman language family. Limboos' script is more similar to the Lepcha and Bhutias scripts, according to Spring (1995). However, it was later inspired by the 'Devnagari Script.' Limboos, like the Lepcha, worship nature and believe in and practise traditional healing and shamanism. They adhere to the beliefs of the 'Yumaism' faith. However, a significant number of them, as well as a small percentage of the population, have converted to Hinduism. In the Darjeeling Hills and Sikkim, a small number of Limboos are being converted to Christianity (Subba, 1999). Agriculturists, pastoralists, and farmers are among them. Just a small number of Limboos are involved. In the government service sector, there are 50 people. Limboos, like the Lepcha and Bhutia, had a polygamy system and a bride price pattern. Limboos can currently be found in Darjeeling, Kalimpong, Assam, and Nepal. Limboos can be found in all of Sikkim's multi-ethnic villages, but the majority of them live in the West district. Limboos, or Indigenous Peoples, are a community of people who live in the region. The Limboos considered themselves to be Sikkim's and Eastern Nepal's indigenous people (Limbuwan). The Limboos are often referred to as Yakthungba and Subba, which refers to a Limbuwan officer who has both administrative and military authority (Subba, 1999).

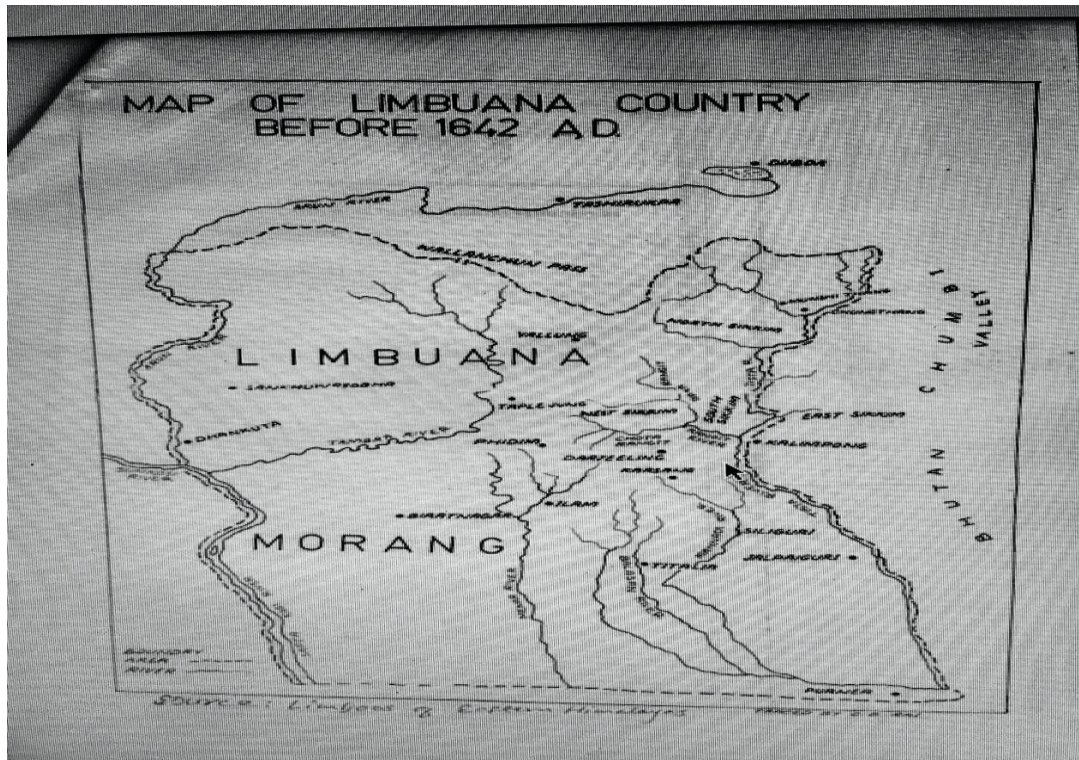


Image 2.1 Before 1642 AD, shows a map of Limbuwan.

### **Music of the Limboos**

The Limboos believe that *Chaybrung* or *Ke* to be one of the most important ethnic-musical instruments in their lives. They believe that it is the only musical instrument that truly belongs to them; this very instrument has a long history that dates back to the creation of the universe. *Ke* is a primitive instrument; it is the symbol of recognition of the Limboo tribe. The Limboo tribe has a variation of folksongs, folk dances, and musical instruments in which the *Ke* has a very vital role to play, the performances are empty without *Chyabrung*.

The *Chyabrung Lang* or *Ke Lang* (Lang-dance) is performed by the young boys along with the instrument by beating to match the rhythm with their dance. *Ke Lang* or *Chyabrung Lang* is one of the most popular drum dances of the Limboo tribe. This dance is found to be very familiar with other tribal groups or communities in Sikkim

and other states of India. The other musical instruments like the *Binayo*, *Machunga*, etc are also considered to be the traditional instrument but these instruments are again used by different communities like the Rai, Gurung. While performing any kind of folksongs and folk dances the singers are accompanied by these instruments along with *Chyabrung*. While conducting the death ritual of Limboo shamanic priests *Phedangmas*, *Yeba* and *Yema* use *Chyabrung* along with the brass or bronze plate by beating them they produce a sound and imitate the sound by *Ke Lang* dance step to confuse the evil spirits or the souls of the unnatural death, and thereby the souls of unnatural and natural death and evil spirits do not come down following their footsteps to the earth. The *Chyabrung* are used on different occasions during house warming ceremony, marriage ceremony, birth ceremony, death ceremony but the way it is performed is different on different occasions, the beating is different, the dance is different. It is an essential part of the lives of the Limboos



Image 2.2 *Limboo house*

## Mundhum (kay/Ke)

“The Limboo oral tradition – Mundhum (myth) says that at the time of the creation of the earth, they believe there lived one sister and brother. Sister *Khappura Neylongdimma Tigeyjongna* and brother *Keysangen*. The sister *Khappura Neylongdimma Tigeyjongna* was very insecure about her brother and one day her brother *Keysangen* left her alone because of the sister's behavior.

So, now *Khappura* was all alone and she was very depressed and sad because her brother left her alone. She was guilty of her behavior. She was heartbroken. She asked for forgiveness

*Khappura* decided to search for her brother, and then she started searching for her brother for many days in the middle of the dense forest, but her brother was nowhere to be found, she lost her hope and was sad, depressed, and heartbroken. One day while she was in search of her brother, she was very tired and exhausted. She felt thirsty. She looked for water nearby but she did not find a single drop of water. She then continued the search for her lost brother *Keysangen* and after walking few miles, she sees one huge stone, she then decides to take a rest for a while and she climbs the rock at that moment she sees that there are two holes in the stone rock and both the holes contain water, as she was tired and thirsty to quench her thirst she drinks both the water which she found in the stone rock.

After that, she continues her walk. Searching for her brother *Keysangen* for many days who is still missing, *Khappura* then decides to spend the rest of her life in the jungle (*Tibbat Munakham*). In that jungle, she builds one small hut and spends her whole day weaving. But one day in the middle of the night *Khappura* in her deep

sleep hears a voice from the supreme deity saying “*Khappura Neylongdimma Tigeyjongna* you are going to give birth to two babies because you drank those water which you found in the stone in which the left side of the hole consisted of tigers liquid waste and the right side of hole consisted of your brothers liquid waste, your one child will be in the form of a tiger and another will be in the form of a human.”

*Khappura*, then wakes up from the dream scared and oblivious. After a few months, the prophecy comes to be real and she gives birth to two children, the elder one tiger, and the younger one human. She names the tiger baby *Keysami* and the human baby *Namsami*, as she was the mother of the two kinds she was never partial, she had the same kind of love and care for both the child. As both were growing up *Khappura*, the mother noticed a change in their behavior. It came to her attention that her elder son *Keysami* (tiger) started hunting poisonous creatures like the snake, lizard, scorpions, etc and the younger son *Namsami* (human) started hunting tiger, bear, deer, and other living creatures which were found in the jungle.

One day *Namsami* suggests her elder brother *Keysami*, not kill those poisonous creatures, but instead, *Keysami* replies to her brother. “I will not only hunt those creatures but if I get a chance, I will hunt you, and after hearing his brother say like that he becomes frightened and scared of his brother. He tells his mother *Khappura* about their conversation which gets her into trauma. So *Khappura* the mother plans to save her younger son *Namsami* from his elder son *Keysami* from getting killed and from that day onwards whenever her elder son used to ask for his brother she gave the incorrect location of his younger son. Mother answered, he went for hunting in the hillside when *Namsami* went to the plains, and

when *Namsami* went to the hillside for hunting she used to say he went to the plain side.

The elder son *Keysami* used to go to the given location by his mother but he did not find his brother *Namsami*, the tiger now starts to doubt her mother answers which were provided to him, and now the tiger is frustrated knowing that the mother was lying her the whole time and now knows that the mother is trying to save her younger son *Namsami* from him and *Keysami* in anger tells his mother If you try to save your younger son then I will kill you as well. The mother decides to tell the truth to *Keysami* and in the meantime, she asks her younger son *Namsami* to bring the excreta of the bird from the hills it will act as a poison. The excreta of the bird is known as *Karangma* in Limboo. The mother then goes to the plains to bring some bamboos from which she prepares a bow and an arrow for her son *Namsami* to kill the elder son *Keysami*. She tells *Namsami* to put some excreta of the bird which he had brought from the hills in the arrow, then the arrow will be poisonous and asks *Namsami* to go to the hillside and climb nine steps in the *Simbal* tree. I will send *Keysami* to your location.

*Khappura*, keeps two flowers for the indication of her two sons one *Segmari* and the other *Andhongpho*. *Segmari* is kept in the name of *Namsami* and *Andhongpho* is kept in the name of her elder son *Keysami*. If *Namsami* kills the tiger then the flower *Andhongpho* will die and if *Keysami* kills *Namsami* then the *Segmari* will die. The tiger now goes for the hunt and *Namsami* who is sitting above nine steps of the *Simbal* tree who is carrying a bow and nine pieces of an arrow for the purpose to kill his brother *Keysami*. So step by step the tiger climbs the tree and *Namsami* throws his first arrow in the first step, the second arrow in the second step, and likewise in the

eight-step he throws his eighth arrow but it does not affect the tiger and then at the last he had no option and tells his brother *Keysami*

“you will kill me anyway, so instead close your eyes and open your mouth as large as you can I will jump right into it and then your desire to kill me will be fulfilled ”

*Keysami* agrees and closes his eyes and opens his mouth as large as he can, then *Namsami* with his last arrow the ninth one strikes right into *Keysami's* mouth which passes right through his body and the tiger falls shattering the branches of the *Simbal* tree and lands into the ground. *Namsami* observes whether his brother is dead or not and because of the flies rotating around *Keysami's* mouth, he is confirmed that his brother is not dead and then he spends four days in that tree, in a fear that he might get killed and after four days he sees that a blue color fly (*Laechyang* Limboo term) comes out of the *Keysami's* body. He is now confirmed that the brother is dead because the body started to stink, he then lands on the ground and he takes off the skin of the dead brother.

And after skinning, he goes door to door in the village asking people to trade the tiger skin with some meat and some salt and after trading the skin he goes back to his home and prepares it for the dinner both mother and son have their meal and after having finished their meal, a few hours later both of them becomes unwell feeling dizzy.

*Khapura* tells these things to *Tageranewaphungmang* (*deity of limboos*) and then she sends *Phedangma* to escort the village to know the reason behind the sickness of both mother and son, the *Phedangma* comes with an answer behind the sickness that the brother *Namsami* have traded the skin of his dead brother *Keysami* and it is believed that they have been cursed (*Sogha*) and to break the curse they both have to held

fasting for nine days in the name of the *Keysami*. So they both held the fasting for nine days as *Phedangma* said and from that day onwards they started practicing *Nayleukrima Thim*.

After some days mother *Khapura* encourages *Namsami* to make something useful out of the skin and one day while sitting beneath the *Hongsingh (Khamari)* tree he hears the buzzing of the bees inside the tree, he comes out with an idea that the tree might be useful to parch the skin of the tiger and cuts the tree, takes the hollow part of that tree back home tightens the skin to that hollow part on both sides and while he tightens the skin his hands touch the stretched part of the leather which produces sound curiously he beats the leather part again and continuously. He notices that the sound produced from that leather is similar to the roar of a tiger-like *Chyak Grung Grung* and while he continues to play with it, the villagers hear the sound of it and come to see *Namsami* playing.

*Some ask him how did you make it? Some ask him to teach them to play?*

So, this is how in the Limboo community from the sound of *Chyak Grung Grung* the *Chyabrung* was invented.” (Subba 2012).



Image 2.3 *Keysami and Namsami*





Image 2.4 Segmari which is planted by mother Khappura for her human son Namsami. This flower is used in the happy occasions



Image 2.5 Andhongpho which was planted by mother Khappura for her Tiger son Keysami. This flower is used in death rituals



Image 2.6 Simbal tree

*Where Namsami climbed at the top, waited for his brother Keysami to arrive and to kill him with a bow and an arrow which was prepared by his mother Khappura, and in the above picture we can see that there is only branches at the one side and one side has no branch. This is because when Namsami killed his brother Keysami, the tiger fell into the ground smashing the branches of one side of the Simbal tree.*

## CHAPTER III

### FOLK TRADITION OF LIMBOOS

“Limboos are rich in folklore and because of their distinct folklore, they have their own identity among ethnic and racially diverse groups of Sikkim, Darjeeling district of West Bengal, Assam, and other North-Eastern states of India, Nepal, and Bhutan. In the case of Limboos, the distinct tradition and cultures have been surveyed because of strong faith in *Yumaism*, a religion which is constantly nurtured by the Limboo religious priests and professional intellectuals known as *Phedangmas*, *Sambas*, *Yebas*, *Yemas*, and the *Tumyanghang* and past on orally from generation to generation. Limboo folklore is understood as all kinds of oral artistic expression including common transmitted tradition, myths, festivals, customs, songs, dances, and stories, etc., The various factors that played crucial roles to preserve their folklore include the right of leading life in their ways and following own customs, tradition and religious practices guaranteed to some extent by their suzerains from time to time, isolation, alienation unaffected by developmental activities, lack of opportunities of modern education for the masses, some authority to manage own affairs, etc” (Subba, J. R. 1999).

“The relationship between folklore and popular culture is to many people unclear, and it is therefore debatable. On one extreme in the debate are those theorists who think that today's folklore was yesterday's popular culture. On the other extreme are those who believe that there is little direct relationship between the two. The truth, as usual, probably lies somewhere between.

To a certain extent popular culture becomes so much a part of society at large and therefore so clichéd that unwittingly the folk absorb it— through the pores, as it were. But such lore is once removed from popular culture. Generally, therefore, although much of the stimulus for the creation of folklore might come from popular culture or from the same sources popular culture comes from, folklore and popular culture are borne through similar but separate channels.

This is not to say, it should never be forgotten, that the two channels never have any intercommunication. Indeed they do. Jan Brunvand is perfectly accurate in seeing that there are in fact two kinds of folklore and one is exceedingly close to popular culture.

Folklore (1) is what the professional folklorist is usually studying .... Folklore (2) is part of popular culture: those elements in culture that are said to have circulated traditionally in the past in oral or customary form among rural groups, but which in reality circulate only in printed or broadcast form in the mass media.

Folklore (2) actually consists of two parts, there is the perfectly valid idea of an old oral traditional group lore, and the mythical examples made up by publicists.”  
(Ledgin. 2006)

## **Folksongs**

A folk song is traditional folk music that is defined in several ways. Limboos have a rich tradition of folk songs, folk songs are sung on every occasion in their language, it is sung in a group or solo, the folk musical instruments are played to make the song more interesting which ultimately leads the audience to indulge in their performance. The Limboos has a variety of folk songs which are classified as

***Khyali Samlo*** : *Samlo* means song *Khyali* means dialogue, so it means that the songs are a combination of dialogue and songs. This song is sung by young boys and girls in poetic expression with beautiful tunes. This is a song of rhyme, it is a conversation song in which they exchange the views and expression of romantic feelings. In this song, alternative language and metaphor will be used.

***Palam Samlo***: this is one of the most important folk songs of the Limboos and, this is sung when the young men and women participate in *Dhan nachh/Yialang*. There are a lot of persons participating in this *Yialang*, each man and woman hold each other's hand making a circle or line. One man and woman has to choose his/her counterpart among them and thus each has to approach each of them. They generally sing a song on the theme of love. The partner of each man and woman should not be relatives. This is sung on an auspicious day. The *Palam* are predominantly the love affairs, fictitious romantic relationships, aspirations, and frustrations, feelings of melancholy or separation and unsettled longing of life.

There are phases of *Palam*, *Palam* starts from the introductory part where they ask about each other because it is against the custom to sing a love song among the relatives, so they should not be blood-related if during the time of introduction if the

men and women are somehow related then they do not continue the *Palam*. After the introduction the *Palam* is directed towards love and life, slowly the bars are raised higher in each stage of *Palam*. This *Palam* functions first the men start the conversation with beautiful tunes and then after they are finished with their verse the female continues the verse form where the men have stopped. The tune of the *Palam* may differ from place to place and from person to person. If the *Palam* sings along with *Yialang* for the whole, the discussion will take a form of epic and they have to continue until the *Palam* is over.

The other phase of the *Palam* encompasses the way of life, how the early people lived, how love was an origin, basically has a conversation of love and life, love affairs and marriage union and many other areas of the inner human world. While singing the *Palam* sometimes love is compared with various kinds of flowers. In this, love is portrayed in the form of a flower. The other final phase of the *Palam* is about their relationship status whether they are single or engaged and there are possibilities of starting a new relationship through the *Palam*, in this phase, they discuss whether they should lead their love further or not, and it is done through *Palam* and for that, they have to find a solution of the issue from customs, ethics and moral values of their society.

Therefore, this *Palam* is not only sung by men and women but is also sang by an old city but they focus on a different theme like who created the world, who was the first human, how life started, etc

***Hakparey Samlo***: this part of the song is slunged by the elderly gentlemen and women who have more ideas about the *Mundhums*. It is also known as *Tumyanghang Samlo*. It is sung on all occasions. This song has spiritual as well as profane

characteristics. The singer makes the song acceptable with a melodic composition and through his tonal grace sound and senses with impromptu imagination and vocalization. It begins with the slow exposition and in the middle and upper portion is faster than the opening section. This song is considered to be prestigious and contains values of the past. It is also sung usually on happy occasion therefore *Hakparey Samlo* or *Tumyanghang Samlo* is classical which contains spiritual beliefs of the *Mundhums*. It is a major and most popular portion of oral literature among the Limboos.

**(Sewa Samlo):** it is commonly known as ceremonial songs, which is usually a mantra which is chanted by Phedangmas, Yebas, Yema, or Samba. It can be said that it is a prayer to god, it is like a *Bhajan*. Sewa Samlo is associated with the occasions like in performing any kind of rites and religious rituals. The Shaman recites such samlo in their style. Therefore this part of the folk song is only confined to the Shaman Specialists (Phedangmas, Yebas, Yema, or Samba).

**Damokae Samlo:** it is a work song which is sung by both men and women while earthing up the maize crop in the field, it is also performed while doing *Dhan nachh*. *Dam* means land and *Okae* means to dig.

**Olo Samlo:** it is a song which is used for baby sleeping. It is a *Lori* which is sung by a mother to her baby in getting a nap.

**Pakandee:** it is sung when the bride leaves her home, during the bride's farewell. It is an emotional song.

## **Folkdance**

A folk dance is something which is developed by people that reflect the life of the people of a certain country or region. Folk dance is considered as a part of the tradition of a particular people of a community, area, place, etc. It has existed since the beginning of the primitive age, it is believed that primitive men imitated animals.

In Limboo *Chyabrun* dance or *Ke Lang* is perhaps the known dance to Limboo. This dance is almost performed by every individual at a young age. In the Limboo *Mundhum*, it says that *Lodenhang* and *Phungdenhang* were the first primitive Limboo person to perform their *Ke Lang* during the construction of the first house.

Therefore dancing is almost a part of the life of the Limboos. There is dance related to various kinds like the agriculture dance, the dance performed in a marriage ceremony, religious ritual dances which are performed by the Shamanistic Ritualistic. They enjoy all these kinds of traditional dances and express their joy and various other emotions through these dances. The Limboo tribes are undoubtedly rich in culture and they express their joy with dances, songs, and music. Sometimes the dances are performed for several days and nights.

But the dances are never performed during the funeral and the individuals do not take part in any kind of occasions in the case of death of the relatives or where the house where death has occurred. The most famous and known dance of the Limboos are the *Chyabrun Lang* or *Ke Lang* and there are other known dances like the agriculture dance also known *Damokaey Ookma* and the mythological dance which are performed by the Phedangmas, Samba, Yeba, and Yema.



The most popular dances among the Limboos is the *Ke Lang or Chyabrung Lang*. The Limboo also calls this act of dance *Ke Langma* or *Chyabrung Langma*.

These dances are performed in the marriage ceremony or during the harvesting season. It is of various types it may be an imitation of animals, plants, insects, and other living creatures. The folk dances have been originated from imitating the movements of different kinds of animals such as deer, buffalo, goat, elephant, peacock, etc. To perform these dances on any occasion there is no restriction of age any male or female of all ages dance together with the music which is accompanied by the folk instruments like the *Chyabrung*, flute, *Negara*, etc.

### ***Ke Lang or Chyabrung Lang***

Among the Limboo tribes, it is one of the most popular dances which is performed in even the new house warming ceremony or any other happy occasions. *Chyabrung* dance is usually performed by the young male groups using their *Chyabrung*. This dance is usually danced without a song.

Originally this dance is performed in the new house warming ceremony (*Himge*) as the Mundhum says that during the construction of the first house because of *sogha*, and when the house was soon caught by termites, insects, and fungus. *Lokpha Temba Hangpha Temba* brought *Ladenhang* and *Phudenhang* with their long cylindrical drum to kill the insects, termites, and fungus by their drum dance *Ke lang*. They dance in the house and made the insects fall on the ground by the power of the ritual *Ke lang*. This is originally danced around the main pillar of the house *Muritsitlang* who protects the house from any bad deeds or evil spirits. It is said that the drum dancers have a strong faith in their dance to evade evil incidents or bad days and the experts

have a strong faith that they need or do not recite any *Mundhum*, their style of dance is enough to serve the purposes.

There are various forms of *Chyabrung* dance or *Ke* dance and some of them are an imitation of various animals and other living creatures.

The *Ke lang* which is danced before or during the marriage ceremony are *Thiksembha*, *Neesembha*, *Double Neesembha* ( the dancers come dancing in the house where the marriage is being held) *Shya Bulang Lakpa sembha Futukilang*, *Onlng*, *Zhara Phembha*, *Sikhpindam*, *Nambhicham* ( these dances are performed the whole day during the marriage ceremony, but in between the dancers take some break and then again they start dancing) (*Futukilang*, *onlang*, *Zhara phembha* it is a fast dance) *Nambhicham*, *Charkhol*, *Pantaar*, *Hatilang*, *waalang yeshaalang*, *sambhalang*, *thee bunghuma*, *sinkhawa*, etc are some of the dances which can be performed in the marriage ceremony as well as these dances are performed in any kind of competition for the entertainment.

The other forms which is a dance of imitation are *Tokmi lang* (elephant dance), *Putukey lang* (*dove dance*), *Mora lang* (peacock dance), *Onlang* (horse dance), *Kedi lang* ( Rhinoceros dance), *Shyapalang*, and *Pewa lang* (jharel dance), *Cheerap Phem Lang* ( butterfly dance), *Maayu lang* ( bear dance), *Samba lang* (a dance which is performed by (Phedangma, Yeba, Yema, and samba) *Sobha lang* ( monkey dance), *Waruk lang* (frog dance), *menda lang* (goat dance), *Sanwa lang* ( buffalo dance), *Muiyan Lang* ( eagle dance), *Melluk lang* (sheep dance), *Yema Pu lang* (flycatcher dance), etc. Therefore through these dances, the meaning has to be transferred to the audiences and the beating of the drum and the footsteps has to be

adjusted accordingly and while performing these acts the dancers should wear their traditional costumes.



Image 3.1 *Chyabrun* dance/ *Ke lang*

**Agricultural Dance:** during the agricultural dance the people sing and dance. The dance is the imitation of the nature of the respective period. The most popular of the earthing up and weeding dace of maize known as *Domkey Ookma* and the other is *dhan nachh* in Limboo term *Yialang*. The meaning of *dhan nachh* is a paddy dance, in any stage of paddy whether the paddy in the field in the field just transplanted, ready to harvest or harvested and collected in a threshing floor is called *Yia*. Only after *dehusking* of paddy grain, it is called *Siya*. *Yialang* is performed by teenagers to adults both male and female participate enthusiastically in this dance without any hesitation. It is performed in the daytime which is continued till the night, on any festive occasion such as marriage. In this dance, the musical instruments are not used, the

dance is performed through the rhythm of a song ( *Palam*) and the movement of the footsteps is a transverse moving back and forth.

***Domkey Ookma***: this is a dance that is danced while earthing up the maize crop in the field. It is a work dance. The *Yialang* is similar to this style but in this case, earthing up the maize is done while singing *Palam*. The tune of *Palam* is different from the *Palam* which is sung in *Yialang*. The difference in *Yialang* is that it is done in the day time and does not continue till the night. The young boys and girls take part in the dance with love songs. The dance is performed in the style of digging, the dancer digs it three times with the spade, and once the dancer stands up holding the spade on the right-hand side for a movement and again bends three times. This process continues the whole day.

## CHAPTER IV

### FOLK MUSICAL INSTRUMENTS OF LIMBOOS

The first musical instrument is not known because all primitive people all over the world seem to have music of some sort, but according to Greek myth, Pan invented the first musical instrument which was Shepherd's pipe. It is believed that one day he sighed through the reeds on the river bank and heard his breath produce a mournful wail as it passed through them. He broke them off in unequal lengths, bound them together, and invented the first musical instrument.

“The legend of Pan and reed suggests man may have imitated the sounds of nature, or used articles of nature all about him and create his music. The first musical instruments were believed to be of drum type and then later man invented wind instruments made from horns of animals. Modern brass instruments were developed from these crude wind instruments. As man trained his musical ideas or sense, he began to produce more natural tones of greater delicacy by using reeds. After then the stringed instruments were invented from which developed the instruments played with a bow. So like this, the invention of different types of musical instruments came up.

So as far as Limboo instruments are concerned or stated in the *Mundhum* the first musical instruments were made by the sins of *Sawa yukphung Kemba-Samdang Khewa* and *Lingdang Khewa*. They made a bamboo comb (*Simikla Poorih*) and a bag from the orchid leaves for their sister *Tetlara Lahadongna* and a bamboo harp (*Simikla Kom*) (*Binayo in Nepali*) for their brother *Sutsuru Suhangpheba* to please them and develop a good relationship with each other.

In other *Mundhum Kesami Namsami*, *Namsami* killed his brother and made a *kay/ke* (*Chyabrun*) out of the skin of his brother tiger. In another *Mundhum* with the instruction of *Sodhung Lepmu Hang, Lokpha Temba Hongpha Tempha* invited *Lodenh* and *Phungdenhang* brothers who with their long cylindrical hollow log drums (*Sangsing Ke Hongsing Ke*) danced beating around the *Hangsitlang* (main pillar) of the first human being constructed house, during house construction learning process of human being, to kill insects, termites, fungus, etc., by their *Ke* dance ritual. Drum dancers (*Ke* dancers) danced in the new house and made insects fall on the ground by the power of their ritual dance and summoned the bird *Temlana Lakhrek* which came immediately and ate the insects

Since the Limboos repeat the ritual of *Ke* dance in every newly constructed house. In another *Mundhum*, when the first Yeba came to the village of *Sawa Yethangs* with the order of *Tagera Ningwaphuma* to drive away from the evil Spirits of *Sogha, Sugut, Sasik*, etc., from the heaven, he came down with his *Yegueysing pole* with flowers and *Ke* (drum) tied on the *Yegeysing pole*.” (Subba, J. R. 1999).

Therefore there are several such folk tales about musical instruments in the *Mundhums* of Limboos but it is difficult to say which was the first instruments used by the Limboos

## **Musical Instruments as a Material Culture**

Music and Material Culture offers a new forum for analytical advances in the study of music's relationship with its artefacts. Musicology has always dealt with material culture in some way; the study of manuscripts, print sources, instruments, and other physical media connected with the creation and reception of music is essential to its comprehension. A growing dependence on digital and online media as outlets for music production and consumption is altering our perceptions of music by gradually separating it from tangible matter.

Music arrives in our lives propped up by multiple forms of material culture: instruments, scores, recordings, media technologies, concert halls, bodies, electronic gadgets, and so on. The music itself remains an elusive entity. The question of music's materiality comes accompanied by a set of contradictions or paradoxes. Long considered one of the most ethereal and abstract of cultural forms, music is arguably the one most embedded in the material infrastructures of our daily lives. In the study of music, it is fair to say that this "material turn" has been no more influential than many of the other turns that have left the humanities and social sciences spinning over the last two decades. In a variety of musical practices over the past century, the materiality of music has been transferred from the musical form itself to the objects with which music is made or performed. In general, musical instruments are primarily dedicated to producing or modifying sound – a characteristic that separates them from other entities that also make a sound. The musical instrument also plays a vital role because the musical instrument gives support to the songs or music.

The word "material culture" is mostly associated with archaeology, but it refers to all material evidence that can be linked to culture, past or present. Material culture studies is an interdisciplinary discipline that studies the interactions between people and their possessions, including object development, history, preservation, and interpretation. It incorporates theory and practise from a variety of social science disciplines, including art history, archaeology, anthropology, history, historic preservation, folklore, and museum studies, to name a few. Material culture includes everything from structures and architectural elements to books and jewellery.

Another way in which material objects can hold meaning and value is by carrying communication between people, just like other communication forms, such as speech, touch, and gesture. An object can mediate messages between peoples, for example, the musical instrument or music can transfer a message from the musician to the listener and share an expression of a feeling. Material objects can contain memories and mutual experiences across time and influence our thoughts and feelings. Material objects can be anything that holds historical values and aesthetics.

Likewise, the musical instrument tangible object which holds both the tangible and intangible aspects which can play an important role in the lives of the communities. The musical instrument can encompass the way of life, though the similar type of instrument or object may not be valuable to the other communities it may be valuable to some other community. A musical instrument can give us an idea of the past and can have historical values which give us information about how an object can play a crucial role in the lives of the people. These objects also reflect the identity of the community for example the traditional dress, instruments, ornaments. Through the



sound of the musical instrument, one can identify the particular community which is played on different occasions marriage, death

### **Chyabrung and its importance in the Limboo Community**

The Limboos believes that *Chaybrung* or *Ke* to be one of the most important ethnic-musical instruments in their lives. They believe that it is the only musical instrument that truly belongs to them; this very instrument has a long history that dates back to the creation of the universe. *Ke* is a primitive instrument; it is the symbol of recognition of the Limboo tribe. The Limboo tribe has a variation of folksongs, folk dances, and musical instruments in which the *Ke* has a very vital role to play, the performances are empty without *Chyabrung*.

The *Chyabrung* is a long (2.5 feet long) cylindrical hollow log drum. The drum is slung around the shoulder with a cord at stomach height and played during auspicious celebrations and festivals of the Limboo community.

This *Chyabrung* is decorated with colorful clothes and flowers. This instrument is used by both ritual specialists (Shamans/priests). This instrument is hanged inside or outside of the Limboo house. If it is hanged outside the house, it is a gesture that the house belongs to the Limboo. So this instrument is evidence itself of the Limboo people. The *Chyabrung* are used while performing a dance which is called *Chyabrung Lang* or *Ke Lang*. It is a drum dance. The dancer himself plays the drum while dancing. The Limboo tribe has their folk dances to celebrate their life and even it is a part of the entertainment. The folk dance combines all the components of folk culture, like folk songs, musical instruments, and traditional dresses and makeup, and thus exists in both time and space.

“The *Chyabrung Lang* or *Ke Lang (Lang-dance)* is performed by the young boys along with the instrument by beating to match the rhythm with their dance. *Ke Lang* or *Chyabrung Lang* is one of the most popular drum dances of the Limboo tribe. This dance is found to be very familiar with other tribal groups or communities in Sikkim and other states of India. The other musical instruments like the *Binayo*, *Machunga*, etc are also considered to be the traditional instrument but these instruments are again used by different communities like the Rai, Gurung. While performing any kind of folksongs and folk dances the singers are accompanied by these instruments along with *Chyabrung*. While conducting the death ritual of Limboo shamanic priests *Phedangmas*, *Yeba* and *Yema* use *Chyabrung* along with the brass or bronze plate by beating them they produce a sound and imitate the sound by *Ke Lang* dance step to confuse the evil spirits or the souls of the unnatural death, and thereby the souls of unnatural and natural death and evil spirits do not come down following their footsteps to the earth. The *Chyabrung* are used on different occasions during house warming ceremony, marriage ceremony, birth ceremony, death ceremony but the way it is performed is different on different occasions, the beating is different, the dance is different. It is an essential part of the lives of the Limboos.

The origin and history of the *Chyabrung* dance according to the *Mundhum* (oral myths) says that *Lokpha Temba Mangpha Temba* built his house for the first time but because of the *Sogha* (evil spirits of the unnatural death) of *khapura Mellongmangma* who was killed in an accident during the construction of the house. The house was soon caught by a termite and other woodcutter insects and fungi known as *Mudhak Thaknam*. So *Lokpha Temba Mangpha Temba* with the instruction given by the demi-god *Sodhung Lepmuhang* brought *Ladenmang* and *Phungdenmang* ( Ke dancers of the mythical

age) with their long cylindrical hollow drum, known as *Chyabrung/Ke* to kill the insects, termites, and fungi by their drum dance (*Ke lang*) ritual. The Ke Lang dancers danced in the house and made the insects fall on the ground by the power of their drum dance and summoned the bird – *Temlana Lakhrek Pu* which came immediately and ate the insects.

Thus *Ke Lang* was originally performed on the occasion of the newly built house (house warming ceremony). It is a ceremonial function and the dance which is danced by the dancers on that very occasion is called *Himge* or *Himli – li – Ke – Lang*. *Ke* or *Chyabrung* dancers also have to perform their dance around the main pillar of the house *Sewakkum Aakwanama*, the deity who protects the house. The *Ke* dancers after performing inside the house around the pillars have to move outside of the house and make rounds around the house. It is believed that the *Ke* dancers have their way of invoking and propitiating gods, various spirits, and avoiding or evading evil incidents or bad days. The expert dancers of the *Ke*, have a strong faith that they need or need not have to recite the *Mundhum*, but their dance style/form is enough to serve the purposes.” (Subba, J. R. 2012).

Thus, the Limboo tribes believe that the *Ke lang* was originated from the day when the house was constructed. Therefore, the importance of *Chyabrung* also lies in the belief system of the Limboo community.



Image 4.1 *Chyabrun, the identical instrument of the Limboos*

### **Instruments in the making**

In the Limboo community, there are many musical instruments but before the other musical instruments, *Chyabrun* is considered one of the main instruments. It's like a symbol of their community. The *Chyabrun* has a long history about how it came up, so it is very important for us to know how it was made and how it is made, *Negara*, on the other hand, is a very royal instrument which is used in both the death and marriage ceremony. It is said by originated before 1642. The Limboos of Sikkim were using these instruments when they were independent kings in *Limbuwan* as the West, South, and a part of North district of Sikkim.

The drum is made from soft trees usually from *Hongsing/Khamari* it has to be hollow and 2.5 in diameter which is capable of producing deep sound suitable to open-air activities. But now this tree is rarely found, so what people do is they make it from

other trees like the *Seres*, *Pani Saaz*, *Utis*, *Faledo* which can produce the same kind of deep sound.



Image 4.2 *Hongsing tree*

The *Chyabrun* has two openings on ends, each and being tightly stretched by goatskin. Some *Chyabrun* is made by using only goat's skin on both the openings and some are made by using two skin goats and bull/buffalo skin. The face covered by the goat's skin gives a sharp, treble tone and the face covered by bull skin produces a flat, bass sound.



Image 4.3 the making of Chyabrung

There are two kinds of goats skin local and non-local, the local is used in the *Chyabrung* and the other one is used in *duki tabela*, so the one which is used in *duki tabela* is thinner and it is not strong enough to bear the beating so the local skin is required and after the skin is attached in the openings on both side some kind of leather-like rope is needed (camel skin is used some time) to hold the skin which is tied up on the ring of the bamboos of the two openings which is bordered around with the leather, to give hold of the instrument, the skin should be tightened very properly so while striking in it with sticks should be able to produce a satisfying sound. The stick is made from a piece of wood and it is called *Kay chhari*. The drums are painted in different colors and are decorated with many flowers. *Chyabrung* is found in different colors but some of the *Chyabrung* dancers paint it like the color which resembles their flag, *Neesa*. The time limit in the making of this drum takes a maximum of two to three weeks, depending upon the maker.

For the *Negara* the wood is not required, in this instrument, copper or brass is required. It is also known as a kettle drum. The *Negara* consist of two drums one is

small and another one is a little bit larger. The small one is the male and the larger one is the female, the male the small *Negara* (copper) should be 6kgs and the larger the female (copper) should be of 7kgs and this *Negara* is made only by a particular caste in the Nepali community “*Kami*”.



Image 4.4 *Negara and Chaybrung*

The skin which is required for this *Negara* should be from the ox and the time limit in making *Negara* is a maximum of one week. In the Limboo term, they call it *Muglaa*. *Negara* is also used by the Bhutia's.

Other instruments such as *Binayo* also known as *Mikla kom* are made from bamboo or iron by carving a narrow hole and pulling the strings from one end to the other. Other instruments are Mephra or basuri, the flute is made from both metal and bamboo by carving a hole in it. Another instrument *Machunga* (*Simikla kom*) is a small tiny instrument which is made up of iron and this instrument is also played by other communities like Rai and Gurung.



Image 4.5 *Mikla kom*



## **Folk Musical Instruments of the Limboos**

In every community music has a role to play and it is accompanied by musical instruments, songs and musicians. There are varieties of aspects through which music can be created or made some of them are as follows:

### ***Stringed Instruments***

The sound which is created from vibrating strings for example the guitar, sitar, violin etc.

### ***Wind Instruments***

The sounds which are created through the vibration of open air, typically by the player blowing through a reed for example like whistle.

### ***Sound of Percussion***

The sound or beat which is created by striking with the hand or with a stick or beater, or by shaking, including drums, cymbals etc.

### ***Ritual Instruments***

The musical instruments which are used while performing some rituals by the priests and the instruments differ; the way it is played. In case of death ceremony natural and unnatural death, in both it is played in variations.

The stringed musical instruments in Limboo musicology are the *Tungna* (bamboo guitar) and *Sarangi* (Indian violin) but *Sarangi* is included by some and is not included by some Limboos.

***Phatungna* (tungna)**: it is made from a piece of bamboo. It consists of a single internode of bamboo. A hole is made in the middle, a string has been taken out from the internodes of the same and the string is vibrated with a soft chip of bamboo. This instrument is used to accompany folksongs during occasions.



Image 4.6 tungna

***Sarangi***: it is made from a piece of wood; they are often made from the easily available woods, it is similar to the violin and has four strings attached to it. The bow through which it is rubbed with the strings and produces a sound is made from the horsetail or hair but in modern days nylon bowstrings are common. It is a very primitive instrument but it is not only played by Limboos. It is the most common instrument among the communities of Nepali. It is played by *Rai*, *Chettri*, *Damai*,

*Sarki*, etc. It is the Indian violin but the way it is played is different from the violin. This instrument has no standardized with regards to shape.



Image 4.7 *Sarangi*

In the wind musical instrument comes in Limboo musicology are the *Mephra*, leaves of plants or trees.

***Mephra*** (*flute*) in *Nepali* (*murali*, *basuri*) and it is also one of the traditional musical instrument of Limboos. It is made from a small type of bamboo (*pareng*). This instrument is one of the commonest instruments in musical traditions. It is made from bamboo hollowed out, and carve a hole in it almost 6,8, or sometimes even more and from the one end the player blows the stem presses the holes by the finger as he desires and while the fingers loosen from the stopped holes it creates a sound. *Mephra* is occasionally used by the Limboos.



Image 4.8 Mephra (flute)

Another wind instrument comes is the leaves. The leaves from the Schima tree (*Chilauney*), these tree leaves are considered to be the best for this particular type of instrument though the sound can be created through other leaves as well it doesn't fulfil the requirements of the listeners as well as the player. It is also considered as one of the traditional musical instruments by the Limboos. This type of instrument is even used in many of the Limboo songs. Modern as well as traditional folk music.



Image 4.9 Chilwaney Leaf

In the instruments of Percussion the kettle drum know as *Negara* and *Chyabrung* or *Kay* are the most popular instruments of Limboos which are used in most occasions.

*Chyabrung or Kay/ke*: this instrument is usually slung from the player's shoulder through the support of straps till the hip level. it is beaten with a stick (*ke chhari*) on the one end and the other end is beaten with a hand to produce deep sounds for essential rhythm. This instrument is used by *Phedangmas*, *sambas*, *Yebas*, and *Yemas* but they hang it at their *Pengiri Pengke* sing poles planted for certain rites (*phungsok thim*, *tongsing*, etc). *Ke* is considered to be the most essential gear for the religious priest of Limboos without which religious rituals like the death ritual of the Limboos are not possible.



Image 4.10 *Chyabrung/ke, kay*

*Negara (kettle drum)*: it consists of two drums which are also called kettle drum, which is used in both the ceremonies in marriage as well as death. In the marriage ceremony, both are used but in death, only one is used and even the beating differs in both the ceremonies. The beating used in marriage is even beaten whereas the beating used in death is odd. If there is a death in someone's house the beating of the Negara will alert the people of the society that there is death in that particular house. The person who plays the Negara should know about the notation of the beating which beat should be played on a particular occasion.



Image 4.11 *Negara (kettle drum)*

In the religious ritual instruments of the Limboo is the *brass or bronze plate, jhyamta*, bell (*ghanti*). The brass or bronze plate is beaten at the backside of the plate by a stick while performing some death rituals and the *jhyamtas* or the bells are also used. The ritual specialist like the *Phedangmas, Yebas* jumps and dances imitating the beat of the plate, bell, *jhyamta* chanting some mantras to evade the evil spirits.



Image 4.12 *Jhyamta*

## CHAPTER V

### CULTURAL CHANGE IN MUSIC DUE TO

#### MODERNIZATION PROCESS

##### **Conceptualizing Music**

As an artist myself the concept of music is perceived and understood as an emotion, it's an energy and strength which has the power to connect with people universally and it has no barriers. In music, the sound plays an important role but the vocal makes it more powerful, and for me personally, language is not a barrier in music. Many people listen to different music where the language is not the case they just vibe with the sound.

It is widely accepted that music is an art itself. It's like a canvas, the elements are like the colors. Similarly, some paintings are colorful and some are not, some are vintage/old, some are urban. Likewise, music is also the same it has many forms/styles/genres. Some genres are modern some are folk music. Different forms resemble different emotions. The artist also varies like their genres, some are modern and some are traditional. It also depends on the artist what kind of forms the artist wants to focus on and portray his music.

Therefore, for me music is motivation, it's an inspiration, it has the power to change the perception of mankind, and it's more than a sound. Music is a form of art and expression of emotions through harmonic frequencies. Music is also a form of entertainment that puts sounds together in a way that people like, find interesting or dance to. Music is an emotion that accompanies the production of participation in a



performance; it is the intention, realization, emotion, value as well as structure and form. Music is composed, learned, performed, and reacted to by members of the society.

Music in the simplest term is a system of communication with the world. Music can be a story or a myth, music can reflect a particular culture of a community, through music we can differentiate different communities, it helps us to know about their lifestyle and how they have preserved their traditions, music are used with musical instruments to accompany the sounds and it is used in different ceremonies like marriage, birth, death. The music which is played in happy occasion will be different than the ones which will be played in death ceremonies. In many cultures, music is an important part of people's way of life, as it plays an important part in religious, rituals, rite of passage ceremonies. In general music is an art form or cultural activity which reflects into the lives of different people of different community. The scale of the musical instruments or the sound varies while performing the rituals, the person playing has to be very precise about each and every notes, the notes should be correct. The beating pattern is also different but the same instruments are used.

Therefore, the definition of music may vary from culture to culture, it is divided into genres and genres can further divided into subgenres.

### **Is Music a Language?**

“Musicians claim that music is a universal language, they say with music one can communicate across cultural and linguistic boundaries. The question still rises is music really a universal language? It depends on how one means by universal and language.

Every human culture has music, just as each has language. At the same time, both music and linguistic systems vary widely from culture to culture. In the study it is observed that people are good at detecting the emotions that are delivered in unfamiliar music idioms, that is at least the two basic music emotions – happiness and sadness. Specific features of melody contribute to the expression of emotion of music. Higher tone or pitch, more fluctuations in pitch and rhythm and faster tempo conveys happiness or excitement while the opposite slower tempo conveys sadness.

Language also has melody like the music, which linguist call prosody. Exactly the above same features like the pitch, rhythm and tempo are used to convey emotion in speech. If the vocalist pitch is high and energetic it creates happiness and excitement to the listeners while the opposite if the tempo is low, slow and deep it creates an emotional attraction towards the song or music even if the language which is not understandable. You won't understand the content, but you will understand the shifting emotional states of the speakers. Likewise, when we listen to the music either from our culture or from another culture, we infer emotion on the basis of melodic cues that mimic universal prosodic cues. In this sense, music truly is a universal system for communicating emotion.

But again the question rises is music a kind of language? We have define our terms because in everyday life we often use language to mean communication system. By definition language is a communication system consisting of set of meaningful symbols (words) and a set of rules for combining those symbols (syntax) into larger meaningful units (sentences).

Like language, music has syntax rules for ordering elements such as notes, chords, and intervals into complex structures. Yet none of these elements has meaning on its

own. Rather, it's the larger structure, the melody that conveys emotional meaning. And it does that by mimicking the prosody of speech. Since music and language share features in common. Its not surprising that many of the brain areas that process language also process music.

But this does not mean that music is language. Part of the misunderstanding comes from the way we tend to think about specific areas of the brain as having specific functions. Any complex behaviour, whether language or music or driving a car, will recruit contributions from many different brain areas. Most certainly music isn't a universal language in the sense that you could use it to express any thought to any person on the planet. But music does have the power to evoke deep primal feelings at the core of the shared human experience. It not only crosses culture. It also reaches deep into our evolutionary past. And in that sense, music truly is a universal language.

In conclusion, music and language are fundamentally interested domains of expressive culture and human behaviour and experience. Although music and language have been treated as distinct objects of inquiry within specific disciplines, their relationship has periodically been an object of focused attention within dialogues between linguistic, anthropology, ethnomusicology, music theory, philosophy and cognitive science.” (Durga, 1979)

### **Modern music and Folk music among the Limboos**

Folk music and modern music, despite their differences in origin, style, and audiences, play an important role in our music. Their origin is the first distinction between them. While a folk song is made up of random labour, each modern song could be the work of a single artist.

We can also see that people are interested in each form of quiet music. Folk music takes us to a world of serenely beautiful countryside and kind people playing melodiously traditional instruments. Modern music, on the other hand, refers to a wider range of topics such as human senses, pleasure, sorrow, or upset. For example, and even social issues such as environmental conservation, Earth preservation, and singing praises to peace. Except for a few songs that are so-called market-songs with no significance, all of these contents are very close to the edge of important life.

Popular music's audiences are also young because it deals with contemporary issues. They are drawn to the active and sweet rhythm of today's music while they listen to it. The elders and thus the middle-aged, on the other hand, prefer ethnic music to western music because it has influenced them since they were born. We can see how both modern and folk music are important in our lives and how they enhance the beauty of our lives.

The Limboos perception towards the Modern Music is that until and unless the culture and tradition is sustained whether through music or any means, its okay because nothing remains the same, with time everything changes, from the rituals performance, to music, traditional attires etc. the generation is different now, the generation has changed and within the changing time, the customs has also changed, from music to dance, marriage to death.

The Limboo believes that the preservation of Tradition is important whether it be any. The roots are very essential, no matter how much modern u are. At the end without the culture and the tradition ones identity is in crisis.

Folk music may be a spontaneous expression in simple language, a regional dialect, or a simple melody. Our forefathers wrote and executed it. It is an outward expression of the joys and sorrows of everyday life. It provides a powerful emotive representation of human love and separation, and it uses clear and natural rhythms. Popular music, on the other hand, is the cultural expression of sophisticated people who adhere to classical or sophisticated laws and tunes. Modern music is constantly evolving and improving. It employs a variety of rhythms that are both fluid and mixed. Folk music is performed on an old musical instrument that they create themselves, while modern music is performed on a modern and sophisticated musical instrument. Such as keyboard, organ, drums, guitar, and so on For different reasons, educated young people are increasingly becoming more interested in contemporary music. To begin with, people are becoming more aware of various musical cultures around the world as a result of globalisation. As a result, modern music is being mixed with sophisticated tunes from different countries, making it more appealing and appealing. Moreover, modern musical instruments enhance its appeal greatly.

There are some parallels between traditional/folk music and modern music. Traditional music reflected the way people lived at the moment. Modern music reflects sentiment or depicts people's way of life. Folk musicians perform entirely from memory. They've mastered music by listening to others do it. Older musicians or artists from a bygone age may also influence contemporary musicians. They do, however, play music by the notes. The first distinction concerns musical instruments. There are several types of instruments. Modern instruments are used by contemporary musicians. You note the instruments in popular music, but you focus on the words of the songs. Modern instruments are used by folk musicians. When you listen to serious music, you'll find that there are more instruments playing. Another distinction is the

musicians' earnings. While being a folk musician will never make you rich, being a knowledgeable contemporary musician will earn you a lot of money.

### **Music and change among the Limboos**

Each culture has a specific set of beliefs about the origins of music, its role and significance in society and culture, its proper performance, how it is classified and described, and how it is valued. Music is not an easy word to define; music may once have been defined as pleasing sounds melody, harmony, and rhythm. Traditional societies use music in innumerable ways across nearly all domains of life. Musical performances accompany nearly every important activity of cultural and social life, from birth to death and from work to rituals, religious ceremonies, leisure, and play.

Since new genres of music have been introduced, existing genres have changed. Music has become a major part of popular culture and is portrayed almost everywhere, including on television, radio, at shopping centres, sporting events, and in every area of popular culture. Music has become a major part of popular culture and continues to strive and develop into more and diverse areas of culture. The advancement of technology has had a major role in changing the culture of music.

Artist like Sunita Thegim and Asha Hang Angbo who is quite popular Limboo singer, who sings in Limboo language, in their song the sound of folk musical instruments, the elements are present but the song which these singers used to make and the kind of song they make now is different, the folk instruments are there like the *Machunga* and *Sarangi* but the sound of the instrument is modified. The Limboo Music in the early days are different as compared to now and which is obvious, more musical instruments are added, in the Mundhum its was defined that the *Chaybrung* was the

first instrument that was invented but within the course of time more musical instruments like the stringed instruments, wind instruments came up and are added further to the Limboo folk musical instruments, so we can see the evolution in music and musical instrument was there from the early days and which is evident till today. Today, folk music are known as progressive music and bands like Tribal Rain, Gaule Daju etc are the perfect definition of this genre.

The Limboo hybridization of music from folk to modern or fusion music can be seen in the works of Sunita Thegim Limbu and Asha Hang Limbu. We all know that the generation has changed; everything has been modernized from educational, to culture to popular culture. The change is evident. The study of ethnomusicology focuses on preserving folk music or traditional music, why folk tradition becomes important is that without the oral tradition none of them folk music or musical instruments would have been persisted till now so I think it's important for us to know the roots of our origin. For the persistence of folk music tradition Youths should be encouraged to accept and embrace their folk tradition, not only the music but also the history and the culture. This does not mean that they have to live according to the customs and practice their culture every day, But The ecosystem of folk music and culture should sustain. Our work now is to preserve this culture that was given to us as a gift and preserve this music for the coming generations, so they can also learn and grow with this music as their folk identity.

Music is something which has the power to affect the lifestyle, the modern form of music, genres like pop, rap, and R&B has influenced the youths in different ways. Music has been commercialized, for instance, let's take the rap. Some youths who like rap talk like rappers, dress like rappers and their persona also becomes like a rapper.

Is it because they're influenced by what they see on TV or hear about their favorite rap artists, so the question here rises does music affects the lives of the culture of the people?

### **The role of technology in the transformation of folk music of the limboos**

Basically, music can be produced by using musical instruments which are played by the musicians or it can be created through the new modes of software where you don't need a musician to play the instruments. Likewise, it is not only the folk music of the Limboos but other folk music has also been fused and transformed into a new sound, preserving the elements of the traditional sound that is present in the music. It has also become a trend, to fuse folk music and modern music and turning these two forms of music into "Progressive Music". The technology still has drawbacks though, some of the folk instruments can only be played by folk musicians. Because not every element of musical instruments can be created digitally.

Likewise, Mikla Kom or Binayo a folk musical instrument of the Limboos, has to be played by the musicians themselves and the elements of this instrument can be heard in the songs of Sunita Thegim a Limboo singer, not only in the songs of Sunita Thegim but other Limboo singers too.

The hybridization of music has made it hard to categorize music. However, music has no specific path, it is diverse in nature, every new form of music is created, every new day.

As in the words of Asha Hang Angbo who is a Limboo singer from Sombaria, believes that now in this present scenario the role of technology has to do a lot whether it be any field. Without technology nothing is possible. To record a song u



need the help of technology, technology has made life easier. As his career as a musician what he believes is that the ecosystem of modern and folk music should be preserved and maintained properly because the only way can help sustain folk music is through fusion, and the fusion is not a new thing before also people use to remix old songs with the flavour of new songs. The other thing which is very essential in music is the language because as the music transforms it will definitely affect the language, if the sound of the folk music is only present in the song and the language is some foreign then the song will fail to deliver the meaning behind the song

Language is very essential in terms of any form of music whether it be any community, Limboo, Rai, Gurung, Tamang, etc.

Therefore, one should try to preserve the tradition and identity of the community and through the mode of music it is possible

## CHAPTER VI

### SUMMARY AND CONCLUSIONS

Among my earliest childhood recollections are family sing-alongs and my mom's sister would sing us and tell stories, that's how I discovered folksongs. Every individual must have experienced, during their childhood days it's just that we were un aware.

Discovering Folk Music can be your gateway to discovering a rainbow of music, music made by folks for folks, bringing together a mixed bag of ideas, cultures, and communities.

The folk music world is bigger and wider than most of us realize. Folk music is rich in its diversity, drawing from the deep wells of our origins and family heritages, from our country's history often intertwined with that of our bordering neighbours, from our spiritual beliefs and social interactions, and, of course, from our emotions and our passions.

Limboo Folk music has always been around, since the time of creation of the world( what Limboos believe). Limboo Music is quite famous because of their rich culture and tradition they have a variety of folk songs, old and new, folk dances and folk musical instruments. The sound of the instruments and even the dances are and imitation of wild animals.

Folk music in general has had a strong appeal, perhaps even mystical, for traditional rural people and urban dwellers alike for many centuries, even as it has gone through various incarnations and transformations. Folk music can be said to include the following attributes, its origins can perhaps be located in a particular culture or region, authorship has historically been unknown, although authors did emerge over the past two centuries. It has traditionally been performed by nonprofessional's, perhaps playing acoustic instruments its composition has been fairly simple, with perhaps little complexity so that it can be performed and shared communally; and the songs have historically been passed down through oral transmission. Folk music has been the music of the people, broadly construed, although this might seem too simplistic.

Folk music has encompassed various musical styles. One form has been the ballad, which is essentially a story song written in a narrative style. Folklorists, those who study cultural traditions, have been particularly interested in discovering and interpreting ballads, which seemed to have given insights into particular older societies.

Folk songs traditionally have not had a commercial origin, although such songs composed for a popular audience, could have, and often did, eventually enter into a folk consciousness within a few generations. Various instruments have been part of folk music performances.

Music basically is an incredibly powerful art form. Folk art is typically associated with being accessible anybody with ambition can pick up the tools he or she has at his or her disposal and create it.

Today, with computers, music creation software, and the Internet, production and distribution technology is accessible to everyone. The balance of power in media is shifting from the distributor to the creator. With that, there is no doubt that digital technology will lead to the creation and discovery of great folk art and folk music that might not otherwise have had a chance to find an audience.

Each culture has a specific set of beliefs about the origins of music, its role and significance in society and culture, its proper performance, how it is classified and described, and how it is valued. Music is not an easy word to define; music may once have been defined as pleasing sounds melody, harmony, and rhythm. Music has changed dramatically over the course of years. Since, new genres of music have been introduced, existing genres have changed. Music has become a major part of popular culture, and is portrayed almost everywhere, including on television, radio, at shopping centres, sporting events and in every area of popular culture. Music has become a major part of popular culture, and continues to strive and develop into more and diverse areas of culture. The advancement of technology has had a major role in changing the culture of music.

Music is something which has the power to affect the lifestyle. Music has been commercialized, we all know that the generation has changed; everything has been modernized from educational, to cultures to popular culture. The change is evident. Different cultures across the world are a marvel diversity of rich and various traditional music which are remarkably valued within their cultural contexts respectively. Interestingly traditional music and dance in several cultures across the world have indelibly proven to possess a symbiotic and core relational in many facets. Amongst the various cultures of the universe, traditional music remains symbolic as

an oasis and embodiment that encapsulates Indigenous Knowledge Systems as exuded through societal norms, values, cultural belief systems. Mindful of the truth that there are an adaptation and fusion of traditional music into modern genres in diverse cultures as an insignia of traditional music's appreciation and reverence through its originality and unique natural flair and flavour, there has been a serious onslaught, compromise, and threat to the prevalence and perpetuation of traditional kinds of the music thereby posing a potential danger to the originality and subsequent existence of traditional music. The paradox, therefore, borders between augmentation of traditional music through adaptation to modern genres because the norm or in other lenses adaptation of traditional music to modernity may be a progression towards its extinguishment. Notwithstanding the probable that by its existence it shall continue to endure the test of time, as such traditional music can be argued to hold its own against all forms of adversity for posterity. Interestingly, in several parts of the planet modern genres have proven to be prevalent thanks to their strong origins in diverse facets to different traditional kinds of music of the planet.

Various modern genre artists take inspiration from different traditional kinds of music due to positive factors which influence them to duplicate certain features. Different cultures across the planet are a marvel diversity of rich and various traditional music which are remarkably valued within their cultural contexts respectively. Interestingly traditional music and dance in several cultures across the world have indelibly proven to possess a symbiotic and core relational in many facets. Amongst the various cultures of the universe, traditional music remains symbolic as an oasis and embodiment that encapsulates Indigenous Knowledge Systems as exuded through societal norms, values, cultural belief systems.

Mindful of the truth that there are an adaptation and fusion of traditional music into modern genres in diverse cultures as an insignia of traditional music's appreciation and reverence through its originality and unique natural flair and flavour, there has been a serious onslaught, compromise, and threat to the prevalence and perpetuation of traditional music thereby posing a potential danger to the originality and subsequent existence of traditional music. The paradox, therefore, borders between augmentation of traditional music through adaptation to modern genres because the norm or in other lenses adaptation of traditional music to modernity may be a progression towards its extinguishment. Notwithstanding the probable that under its existence it shall continue to endure the test of time, as such traditional music can be argued to hold its own against all forms of adversity for posterity. Interestingly, in several parts of the world modern genres have proven to be prevalent thanks to their strong origins in diverse facets to different traditional kinds of music of the world. Various modern genre artists take inspiration from different traditional pieces of music due to positive factors which influence them to duplicate certain features.

It is of paramount importance to note that modern genres derive their roots from a variety of traditional music that is performed worldwide by different cultures. There is a great core relationship that exists between traditional music and modern genres. Different modern genres all over the world resonate with dissimilar traditional music that is performed in different societies. Currently, in the music arena, evidence of borrowed aspects of traditional music is very pronounced in modern genres. Traditional music offers a wide range of aspects which are very important in the development of modern genres.

Worldwide it is evidently known that as technology advanced all over the world, different people are exposed to a variety of music and in this case, people are exposed to the different traditional music of the world. This exposure has made artists emulate and fuse their own music with different traditional music. Nowadays artists are uniquely blending traditional music into modern genres and they are composing great songs as well as fascinating modern genres which are adored by millions of people worldwide.

Therefore, there is always a debate between modern music and traditional music and questions like which music is better? Which is the true art form? If I would've to answer these question I would say that there is not a comparison between both genres as they fall into the same category of music but the only difference is that the time in which they belong, they both are from a different time but the modern form of music is an evolution from the traditional form of music, the folk music is a memory and it has more meaning than that of modern music, traditional music is what gave an identity to the people, whether it is music or a musical instrument, some tribes are known by their musical instruments like in the case of the Limboo, where the tangible instrument *Chyabrung* which they call it *Ke/Kay* holds their belief of origin and identity, the Limboos are known by their rich folk lore and they have preserved their culture over a generation. The old tradition still lives among them and which is a good thing to be preserved.

But like I said music keeps evolving and sometimes taking help from the folk musical instrument to let the people know about their culture, through the mode of internet. Though there is modern music folk music is still relevant in so many things like

performing ritual performances like marriage, birth and death and folk music also gives identity. Limboo Folk music and ritual purpose are all related with each other



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