

MUSIC OF THE GANDHARBA COMMUNITY OF SIKKIM AND EASTERN NEPAL: AN ETHNOMUSICOLOGICAL STUDY

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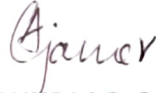
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DECLARATION

I, ANURAAG GAJAMER, hereby declare that the Ph.D. thesis entitled “**THE MUSIC OF THE GANDHARBA COMMUNITY OF SIKKIM AND EASTERN NEPAL: AN ETHNOMUSICOLOGICAL STUDY**” is an independent work carried out by me and it has not been submitted anywhere else for any other degree, diploma or title.

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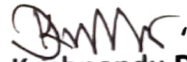
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


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CONTENTS

1. Introduction	7-29
2. Literature Review	30-34
3. Ethnomusicological aspects of the Gandharba Community	35-47
4. Various Musical Forms of the Gandharbas	48-54
5. Traditional Musical Instruments of the Gandharba Community	55-67
6. Collection of Lyrics of the Traditional Songs of the Gandharba	68-127
7. Transcriptions of The Traditional Songs of The Gandharbas	128-229
8. Conclusion	230-233
9. Appendix I	234-279
10. Appendix II	280-294
11. Appendix III	295-307
12. Appendix IV	308-310
13. Appendix V	311
14. Glossary	312-314
15. Bibliography	315-318

INTRODUCTION

INTRODUCTION

The Gandharbas are a community of people who reside in the central and eastern regions of the Himalayas, in Nepal and India. They earn their living by playing music and singing. We can mostly see them performing at marketplaces. They also often perform in buses and other forms of public transportation and sometimes they visit people's homes and perform there. As payment for their performances they are usually given money or food. Some think Gandharbas are beggars as they earn their livelihood by performing in places similar to where beggars can be seen begging (Morimoto, Adaptation of the Gandharbas to Growing International Tourism in Nepal, 2002). Their sense of self respect is undermined when people assume them to be beggars, as they are earning money by showcasing their talent and not by begging. So we can say that society is yet to give them the respect and the place which they deserve.

In this thesis I hope to uncover and understand some parts of the rich musical tradition and culture of the Gandharbas and the Nepali community in general, through the study and analysis of traditional songs and music of the Gandharba community. I have also written about their living conditions, lifestyle and social practices. I have done this in order to raise awareness about Gandharba culture, to aid in its preservation.

In this thesis I have also written about the traditional musical instruments of the Gandharbas. I have written about their structures and their playing techniques, by analyzing primary data in the form of photos, videos and interviews. I have also used secondary data which I have procured from books, articles and videos from the internet.

I have also included a chapter about the ethnomusicological aspect of the music of the Gandharbas. In this chapter I have tried to analyse the different aspects of the music of the Gandharbas keeping in mind its relation to the society and culture of the Gandharbas. The different aspects of their music that are discussed here are their musical instruments, their songs, their habits as musicians and their traditions related to music.

Along with this I have collected nineteen Gandharba songs. Some of these songs are recorded by me from live performances of Gandharbas, while some of them have been sourced from online sources (I have cited the references of these sources). All of these songs have been sung by Gandharbas. Some are frequently sung by travelling Gandharbas in the geographical research area, while others are rarely heard being sung by them. The basis on which I have chosen these nineteen songs is that I could only find 19 songs which are authentic traditional Gandharba songs. I have done the following work on them:

- I have written their lyrics in Devanagri script.
- I have transcribed those lyrics in the Harvard-Kyoto system of transliterating Devanagri script into ASCII.
- I have written their meanings in English.
- I have transcribed the songs into Western Staff Notation system.
- I have also analysed the technical (musical) aspects of the music of these songs with respect to both Indian Classical and Western Classical Music system.

The geographical research area which I have taken up is the region comprising of Eastern Nepal and Sikkim. The Gandharbas residing in these regions travel to and fro frequently. The ones living in Eastern Nepal, Jhapa in particular, come to Sikkim to earn a livelihood through their traditional occupation. Some of them have settled over there and most of the Gandharbas living in these two locations are related to each other.

When we look at the past research done on the Gandharbas we find that most of it has been done by taking Western Nepal, particularly Batulechaur in Pokhara, as the research area. Very little research has been done on the Gandharbas of Jhapa and almost no research has been done on those living in Sikkim. By doing ethnomusicological research on those living in this area, I hope to gain knowledge of the culture and music of a region previously unexplored.

I have used both primary and secondary data for this research. The primary data includes interviews and recorded audio and video of various traditional songs, which I have collected during field research in Eastern Nepal, Sikkim and West Bengal. For secondary data I have used books, articles, newspaper sources and internet sources.

The software that I have used to write this thesis is **Microsoft Word 2007**. The software used to transcribe the songs into Staff Notation is **MuseScore 3** and **Guitar Pro 5**. For writing the songs into Devanagri script the website known as **Easy Hindi Typing** was used (the url is <https://www.easyhindityping.com/>) .The style of citation that I have used is the **American Psychological Association** style of citation and the language that I have used to write it is British English and Nepali.

The method I used to transcribe the traditional songs into Western Staff Notation is to first learn the songs on the guitar, then transcribe it on the software **Guitar Pro 5**, then to export the file to **MuseScore 3** to add the lyrics, then convert the file into PNG picture format and then insert it on **Microsoft Word 2007**.

ORIGIN AND DEVELOPMENT OF THE COMMUNITY

The Gandharbas of Kachankal, Jhapa, Nepal are said to have come from Bhojpur in Bhojpur District of Eastern Nepal. All of the forty-two Gandharba



Figure 1
Map of Kachankal, Jhapa Nepal

households of Jhapa can trace their origin to Bhojpur. They bought land in Kachankal, Jhapa and moved there in the Nepali calendar year 2027 (the year 1971 in the Gregorian calendar) (Gandharba C. M., 2019). This Nepali calendar referred to here is the Bikram Sambat calendar.

It was established by King Vikramaditya of Ujjain. It came into official usage in Nepal in 1958. It is 56 years, 8 months and 15 days ahead of the Gregorian calendar (Ashesh, 2010).

Presently, the number of Gandharba households in Bhojpur is seven and in Jhapa it is around forty two (Gandharba D. , 2019) . Whereas Gopal Gandharba from Rangpo,Sikkim says that his ancestors are from Tanau Zilla, Gandaki Anchal, which is located in central Nepal (Gandharba G. , 2020) Then Dambar Gandharba from

Kachankal, eastern Nepal says that the ancestral place of origin of the Gandharba community is the Gorkha district in the Gandaki Pradesh (Gandharba, 2019). Izumi Morimoto says that the Gandharbas are said to have come to the Kathmandu valley from Gorkha district in 1768, along with King Prithivi Narayan Shah when he took over the country (Morimoto, Adaptation of the Gandharbas to Growing International Tourism in Nepal, 2002). During this time Prithivi Narayan Shah is said to have employed a Gandharba named Mani Ram Gaine to sing songs about unity and courage to aid in the unification of Nepal (Dhakal, 2017). So we can assume that Gorkha district of Nepal might be the ancestral place of the Gandharbas.

Gandharbas live in different living conditions in different places. In villages



Figure 2
A house in Kachankal

they mostly live in huts made of bamboo and mud. These houses are made by plastering cow dung and mud, or straw and mud on bamboo frameworks and again plastering mud on top of it.

The roofs are made of thatch (Gajamer, 2021) which consists of straw, leaves and reeds (Thatch definition and meaning, 2010)

Whereas in towns they mostly live in rented apartments which are made of concrete. The Gandharbas living in the towns live in conditions which are relatively better than that in villages. In the villages the food is cooked in wooden stoves, whereas in towns gas and kerosene stoves are used.

Generally in the villages the toilets are small enclosed spaces created with tin or thatch, with a hole in the ground where the excrement goes, this hole is later filled with mud. In the towns the toilets are relatively modern and equipped with flush system, which drains into a septic tank.

Gandharbas follow Hinduism as their religion. The traditional rites and ceremonies that they use in their community are all Hindu rites and rituals. Though some of them vary from those used by other Hindu ethnic groups residing in Nepal and its neighbouring regions. Chandra Bahadur Gandharba a 55 year old Gandharba musician from Kachankal Jhapa, says that Gandharbas also follow shamanic traditions conducted by shamans known in the local Nepali language as *jhankris*. Shamanism is a form of spiritual practice, in which individuals known as shamans perform ceremonies and rituals to heal people, communicate with the spirit world and to guide the souls of deceased persons in the afterlife. He says that gurus conduct *pujas* or religious ceremonies to worship ancestors (Gandharba C. B., 2019). They are individuals who are considered holy, who conduct religious ceremonies.

There is a mythological tale according to which the Gandharbas are supposed to have descended from heavenly musicians who used to play in the court of Lord Indra (who is a God from the Hindu pantheon of Gods). These musicians are supposed to have played music while heavenly dancers known as *apsaras* danced. The Gandharba community has taken its name from these heavenly beings. This name also denotes skilled musicians of the Indian Classical traditions and also an ancient form of Indian music.

According to another myth the Gandharbas are the descendents of a *rishi* whose name was Gandharba. (A *rishi* is a holy person in Hinduism). He was one of the four *rishis* created by the Hindu God Brahma. The other *rishis* used to despise Gandharba, so in order to get rid of him they gave him a leg of a cow and told him to go and beg. This act was a form of defilement and because of it all of his descendents are considered to be of low caste (Dhungana, 2017).

The members of the Gandharba community in Kachankal, Jhapa have formed an organisation called Purvanchal Gandharba Sanskritik Utthan Samaj (PGSUS). This organisation hopes to aid in the overall development of the community. Currently a museum is being constructed by this organisation in Kachankal village, which once completed will house exhibitions related to the Gandharba community and it will also be an archive having important artefacts, documents and items related to the Gandharba community. This museum will serve as a centre for tourist attraction in Kachankal. If tourists start coming to visit the museum then the Gandharba

community can profit by opening related businesses like shops, restaurants, hotels and



Figure 3

The museum in Kachankal being constructed 14/7/2019

homestays, aiding in the development of the community residing in the area. People interested in the music and culture of the Gandharbas can come and learn more about it.

This would help in safeguarding Gandharba culture from disappearing. In Kachankal there is a Gandharba by the name of Shiva Gandharba, he is well known among the people of Nepal. According to him a school is also going to be constructed in Kachankal by the Purvanchal Gandharba Sanskritik Utthan Samaj. In which children will be taught how to perform Gandharba music (Gandharba S. , 2019).

Gandharba musicians do get attention from the media and from the music business in general. According to Shiva Gandharba he regularly gets invited to perform at musical concerts within and outside Nepal (Gandharba S. , 2019). Gandharba musicians get chances to perform and record in foreign countries. The Nepali expatriates in these countries invite Gandharba musicians to perform in concerts organised by them. But the situation seems grim when we asked other Gandharbas. According to Gopal Gandharba (Gandharba G. , 2020) the Gandharbas in general are treated as beggars, though some people do respect them for their talent. He says that, ‘the Government (Indian) does not offer much help, apart from money amounting to Rs.1,000 – Rs.2,000 whenever we meet Government officials’. Gopal Gandharba further states that they get invitations from radio stations to perform but that is only once in a while. He says that he has been to Doordarshan, the radio station in Gangtok and the one in Kurseong but these performances aren’t enough to provide him a steady livelihood. Other Gandharbas like Mandal Gandharba of Jhapa, Nepal

also states that he has performed at the radio stations in Gangtok, Sikkim and Kurseong, West Bengal (Gandharba M. , 2019). Mandal Gandharba is a resident of Kachankal and is much respected by the people of the village. These days Gandharbas are also lending their music in modern music genres. In Nepal and Sikkim several modern songs have been recorded featuring Gandharba musicians playing in certain sections in songs. Some of these songs are Bipul Chhetri's Aashish and Asaar, Swoopna Suman's Sathi, Suzeena Shrestha's Prashna and many more. The genres of these songs range from folk fusion to pop to rock. Folk fusion is a genre of music in which elements of folk music is combined with modern genres of music to create a completely different sounding form of music. Pop music or popular music is a genre of music which is easily accessible to the mass public, as it has simple and catchy melodies along with instrumentation that is very attractive to young people.

Another thing which must be mentioned is that nowadays Gandharbas and their music are getting public exposure through the internet, most notably from Facebook a social media website and through YouTube a video sharing website. We can access hundred of videos of performances by Gandharbas and their interviews on YouTube. These videos have gathered a considerable amount of views. From this we can come to the conclusion that Gandharbas and their music have not disappeared from the hearts and minds of the people. This proves to us again that this music is still in vogue.

People from the Gandharba community generally follow their traditional occupation of performing music, but there are exceptions. Some engage in occupations such as manual labour and driving taxis, while some work as security guards in various hotels. Apart from these jobs Gandharbas also do farming to sustain their livelihood. The Gandharbas in Kachankal, Jhapa, live in an area where it is suitable for them to grow crops. They grow crops like paddy, millet, corn etc. They also rear farm animals like chickens, goats, pigs and cattle. They consume all of them except for cattle, as Hindus do not consume the meat of cattle. During the time of planting the crops and during the harvest they devote themselves to working in the fields and then during other times they travel and perform their music. Farming and other occupations are practised by the Gandharbas but they usually rely on their traditional occupation to earn a livelihood.

When asked about the future of the Gandharba community Damber Gandharba from Kachankal, Nepal says that nowadays there is a need to get educated and get a job with a good income. According to him the Gandharba tradition may disappear in the future, so it is important that it must be saved (Gandharba D. , 2019). Some Gandharbas teach others how to play their music. Individuals like Shiva Gandharba, Baburam Gandharba and Kamal Gandharba have all given lessons to people within the Gandharba community, some outside it and even to people from western countries. Shiva Gandharba says that when he was in Darjeeling he gave lessons to eleven foreigners who were violin players (Gandharba S. , 2019). When asked, other Gandharbas say that they mainly have students from the Gandharba community itself. As Gandharbas usually learn how to play music from their fathers, uncles or other persons from their community, we can surmise that the transmission of the skill of playing music is usually hereditary in Gandharba society. According to Gopal Gandharba (from Jhapa, eastern Nepal) young boys from their community usually learn how to play the sarangi and also singing by travelling with their fathers. The older members of the society take the young boys with them while going on their travels (Gandharba G. , 2019).

In today's age, where modern technology has made music and entertainment accessible to everyone, the age old profession of the Gandharbas do not hold much value. Instead of listening to a Gandharba singer sing it is more practical to listen to music or even watch a music video on television or on the internet. This has made the Gandharba lifestyle of moving around and performing songs redundant, as people favour listening to music on mass media instead of listening to music performed by Gandharbas. The only saving grace of this profession is the cultural and historical value attached to the concept of a Gandharba performance. So, in this new age the Gandharbas are migrating to cities to perform in restaurants, hotels etc. Some teach people who are eager to learn to sing or play the sarangi, while some sell sarangis as souvenirs to tourists and people interested to buy them. Some Gandharbas sell sarangis to buyers from overseas. When I had gone to Kachankal village in eastern Nepal on 14th July 2019, Shiva Gandharba said that he had received money from an individual in Australia for a sarangi made by him. This individual was to come to Kachankal to collect the sarangi within a few days (Gandharba S. , 2019). In Nepal, the Gandharbas from the villages have started to travel to Kathmandu and other cities

(Morimoto, Adaptation of the Gandharbas to Growing International Tourism in Nepal, 2002). In Sikkim and neighbouring areas, we find Gandharbas from Nepal and Sikkim singing in the markets and other public spaces.

Traditionally Gandharbas travelled in the areas in the central and eastern Himalayas. When asked Damber Gandharba says that he has travelled throughout Nepal and places like Sikkim, Darjeeling and Kalimpong (Gandharba D. , 2019). The border between India and Nepal is open; as a result there are many people of Nepalese origin in these neighbouring places. The Gandharbas travel in buses and often they perform for the vehicle drivers instead of paying money (Morimoto, Adaptation of the Gandharbas to Growing International Tourism in Nepal, 2002). In 6th December, 2018 a Gandharba musician named Prakash Gandharba played music in a bus from Kathmandu to Lagankhel, under the banner of public awareness of sexual harassment of women passengers on buses. He received much accolades for this initiative (Joshi, 2018).

The Gandharba community is placed low in the caste system. According to the nineteenth century legal code known as the Muluki Ain, which was codified by the then Prime Minister of Nepal Prime Minister Janga Bahadur Rana, Gandharbas are classed as untouchables (Morimoto, Adaptation of the Gandharbas to Growing International Tourism in Nepal, 2002). The Muluki Ain is the national code of law of Nepal. It was enacted in 1963. It includes procedural, civil, criminal and penal provisions (National Code (Muluki Ain) 2020 (1963), 2010)

They are not supposed to enter the houses, nor eat food or touch people of higher castes (Moisala, 2013). Though this law was abolished by King Mahendra. But if look at the history of Nepal, we find that the caste system was practised much before the Muluki Ain was written. According to Hira Vishwakarma (Vishwakarma, 2002) the caste system in Nepal has been practised since the fifth century and it was formalised through the treaty Manushmriti, a treaty written by Hindu sages. In the Manushmriti there are laws and codes of conduct concerning the caste system. The caste system is still prevalent in Nepal and in India. It is not as rigid as before but lower castes are still discriminated (Folmar, 2007). The Gandharbas still face discrimination from higher castes though they say that it is not as prevalent as in olden times. Nowadays inter caste marriages also take place (Gandharba M. , 2019). An

example of this can be taken of the case of Gopal Gandharba of Rangpo whose wife is from the Tamang community (Gandharba G. , 2020).

It can be seen in Nepal and in India that communities involved in music, dance or theatre are placed low in the caste system. But we also find that the performing arts are included in some of the rituals of the high caste Hindus (Dhakal, 2017).

Gandharbas usually use the surname “Gandharba”, “Gaine”, “Gayak” or “Nepali”. But some of them also use the sub-category of their caste. The sub-categories of the Gandharba caste are:-

Adhikari, Kami, Kala Kaushik, Kala Poudel, Kalichan, Gosai, Jogi, Thakuri, Turki, Bahun, Budhathoki, Baikar/Wagyakar, Baistha (Bistha), Bogate, Bhusal, Bhusalparbate, Maheshwar, Meghnath, Bishwakarma, Bishnupad, Samudri, Sai, Surasman, Setaparbate, Setichan, Hukchingrana etc (Lahiri, 2016).

The Gandharbas use the title “Gandharba” instead of “Gaine” as the later carries with itself the stigma of untouchability. As already stated the name “Gandharba” means heavenly musicians in Hinduism and the community believes that their ancestors were these divine beings. In another point of view calling oneself a Gandharba might be a way to escape the caste system by referring to Hindu mythology. Or it might also be taken as a way to rebel against the discrimination faced due to the caste system (Morimoto, Adaptation of the Gandharbas to Growing International Tourism in Nepal, 2002).

Only a few Gandharbas are educated, most of them are uneducated. When they look for jobs other than their traditional profession they only get jobs that require manual labour. They are not eligible for jobs that require education. But we can also see that slowly some of the younger generation Gandharbas are getting educated. If they complete their education then they can get jobs which offer more financial benefits than their traditional work. Though there is a huge hurdle which presents itself in the education of the younger ones. Most young Gandharba boys generally leave home without permission, to travel and play music, at a very young age. This generally happens when the boy is around 14 to 15 years of age. This practice is called *bhagne*. Jeewan Raj Sharma has written that this is common in villages in Nepal, where young boys go to India to earn money, have a better lifestyle and to enjoy life in distant places (Sharma, 2013). This trend can be found in the village of

Kachankal, Jhapa where it is a fact of life for the Gandharbas. Peer pressure forces a young Gandharba boy to elope from home. After eloping from home the boy usually forgoes his education and starts earning through his community's traditional occupation.

When we look at the economical condition of the Gandharbas we find that most of them are not financially well off. In the Gandharba village that we visited in Kachankal, Nepal, in Rangpo, Sikkim and in Singtam, Sikkim , we found that most of the Gandharbas there live in huts made out of mud and thatch. Though some do live in semi concrete houses. When asked how much money they earn in one month, Gopal Gandharba (Gandharba G. , 2020) said that before when he worked under the Indian Government in the Bhurung Sanstha at Pandam, he used to earn around Rs. 7000. In Nepal the Government does not provide them with any special assistance. According to Ted Samuel (Samuel, 2007) the Gandharba community only amounts to 0.03% of the population of Nepal. This may be the reason why the Government does not consider them as a priority. The roads connecting the village are also in a very bad condition. The whole stretch of road from Bhadrapur to Kachankal is filled with potholes, some much so that only trucks, buses and four wheelers can run on these roads.

We can see that the Gandharbas are not very well-to-do. Their community is not very well developed in terms of finance, education and other aspects of life. Most of them lack the basic necessities of life such as clean drinking water, proper housing and proper healthcare. On top of it they are discriminated in society due to their caste. They are not allowed to enter the houses of higher caste people, nor physically touch them, drink from the same water source etc. But in spite of these hardships we can observe that they are very happy and optimistic about their future. They are still carrying the tradition of their forefathers of singing and playing music. They still travel long distances to perform for people to earn their livelihood. Some of their songs are generations old and are still sung today. Their music can be classed as an intangible cultural heritage of the Nepali community. (Intangible cultural heritage can be defined as the immaterial or non physical forms of culture, which are important to a culture's identity and legacy (Lenzerini, 2011)).

So we must invest our resources to help in the upliftment of the Gandharba community and to conserve their musical tradition. If we spread awareness about their

plight and hardships then it may help them directly or indirectly. People might give financial or other types of assistance or the government may help to improve their condition by being sensitised towards their needs. The music business may facilitate the Gandharba community's development through more opportunities if the general public demands more of their music. Thus conserving the Gandharba community's musical heritage and help them improve their standard of living.

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CHAPTER SUMMARY

INTRODUCTION

The Gandharbas are a community of musicians who reside in the central and eastern Himalayan region of India and Nepal. They perform at various public places and sometimes visit people's homes to earn money. Some people consider Gandharbas to be beggars and we can say that society is yet to give them the respect and recognition that they deserve.

In this thesis I have tried to understand the rich musical tradition and history of the Gandharbas and the Nepali community in general by studying their traditional music and songs. I have also written about the community's living conditions and social practices, so that I can aid in the culture's preservation.

In this thesis I have also written about the traditional musical instruments of the Gandharbas, which comprises of their structures and playing techniques. In order to do this I have used primary as well as secondary data.

There is a chapter about the ethnomusicological aspects of the music of the Gandharbas. Which discusses the different aspects of their music in relation to culture and society.

Alongside this I have collected nineteen Gandharba songs. These songs have been sourced from recordings of live performances and online sources. All of them are sung by Gandharba musicians. These songs can be heard being sung frequently in the geographical research area. I have done the following work on them:

- I have written their lyrics in Devanagri script.
- I have transcribed those lyrics in the Harvard-Kyoto system of transliterating Devanagri script into ASCII.
- I have written their meanings in English.
- I have transcribed the songs into Western Staff Notation system.
- I have also analysed the technical aspects of the music of these songs with respect to both Indian Classical and Western Classical Music system

I have taken Eastern Nepal and Sikkim as the geographical research area. As the Gandharba population in these two areas are related with each other and frequently travel to and fro within this region.

When we look at past research on the Gandharbas we find that it has mostly been done in Batulechaur, West Bengal. Very little research has been done taking Eastern Nepal and Sikkim as research areas. Through this thesis I hope to do research in an area which was mostly ignored previously.

I have used both primary and secondary data for this research. The primary data includes interviews and recorded audio and video of various traditional songs, which I have collected during field research in Eastern Nepal, Sikkim and West Bengal. For secondary data I have used books, articles, newspaper sources and internet sources.

The software that I have used to write this thesis are **Microsoft Word 2007**, **MuseScore 3** and **Guitar Pro 5**. For writing in Devanagri script I took the help of the internet website **Easy Hindi Typing** (<https://www.easyhindityping.com/>). The style of citation that I have used is **American Psychological Association** style of citation and the language that I have used to write it is British English and Nepali.

The method I used to transcribe the traditional songs into Western Staff Notation is to first learn the songs on the guitar, then transcribe it on the software

Guitar Pro 5, then to export the file to **MuseScore 3** to add the lyrics, then convert the file into PNG picture format and then paste it on **Microsoft Word 2007**.

ORIGIN AND DEVELOPMENT OF THE COMMUNITY

The Gandharba community of Kachankal are originally from Bhojpur. They migrated to Kachankal in the year 1971. Then Gopal Gandharba from Rangpo, Sikkim says that his ancestors are from Tanau Zilla, Gandaki Anchal, which is located in central Nepal. Whereas Damber Gandharba from Kachankal, Jhapa says that the ancestral place of origin of the Gandharba community is the Gorkha district in the Gandaki Pradesh and Izumi Morimoto also says that the Gandharbas are originally from Gorkha tistrict. So we can assume that it might be the original place of origin of the Gandharba people.

The Gandharbas live in different living conditions in different places. In the villages their houses are made of bamboo, mud and thatch and they cook their food in wooden stoves. The toilets are very basic, without a septic tank. Whereas in the urban areas the houses are made of concrete, the food is cooked in gas and kerosene stoves and the toilets equipped with flush system, which drains into a septic tank.

The religion followed by the Gandharba community is Hinduism. Though they have rites and ceremonies peculiar to their own community. They also practise shamanism. It can be said that they have their own brand of Hindusim.

There are several mythological stories about the origin of the Gandharba community. Some say that they were heavenly musicians while others say that they are the descendants of a *rishi* or holy man who was ousted from his position in heaven.

In Kachankal, Jhapa, Nepal there is an organisation called Purvanchal Gandharba Sanskritik Utthan Samaj which is working towards the betterment of the community by building museums, schools, shops, restaurants, hotels etc. It is helping in conserving the culture and heritage of the Gandharbas.

Gandharba musicians get chances to perform for audiences in their home country as well as in foreign lands and they also get attention from the media. But when we ask the Gandharbas themselves they say that they get treated badly by others. That they do not get enough payment for performances and recording work. Though we do find Gandharbas lending their music on modern music recordings.

Nowadays with the advent of the internet and social media we find that the Gandharbas and their music have gotten much exposure from a worldwide audience.

The Gandharbas work in a lot of different jobs other than their traditional occupation. They work as manual labourers, taxi drivers, security guards etc. They also work as farmers who cultivate crops and rear animals. Apart from all these Gandharbas also teach their traditional music to people eager to learn. Some Gandharbas have taught students from western countries as well. Traditionally the knowledge of singing and playing music was passed on from one generation to the next. The Gandharbas also make and sell sarangis. This has become a profitable way to earn a livelihood for some Gandharbas. Sarangis are sold to tourists and people interested in buying them.

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Gandharbas traditionally have travelled the central and the eastern part of the Himalayas. They usually travel in buses and while travelling in these buses they usually perform for money. Some Gandharbas have gained media attention while doing so, infact there are some who perform in buses under the banner of raising awareness of various social issues.

According to the Muluki Ain Gandharbas are classed as untouchables. They are to refrain from certain actions relating to upper caste people. But the caste system was practised much before the Muluki Ain was written. The Gandharbas are divided into various sub castes, they are:

Adhikari, Kami, Kala Kaushik, Kala Poudel, Kalichan, Gosai, Jogi, Thakuri, Turki, Bahun, Budhathoki, Baikar/Wagyakar, Baistha (Bistha), Bogate, Bhusal, Bhusalparbate, Maheshwar, Meghnath, Bishwakarma, Bishnupad, Samudri, Sai, Surasman, Setaparbate, Setichan, Hukchingrana etc.

We find that nowadays Gandharbas are getting slowly educated. They are slowly getting better jobs because of this. But there is a practice known as *bhagne*,

because of which young boys are losing their chance to be educated. They leave home without their parents' permission and travel and perform, forsaking their education.

The Gandharbas are not well off economically. They do not have proper housing. In rural areas where they live are very remote and even the roads that connect their villages to the urban areas are in very bad condition.

The Gandharbas are a marginalised group in society. Their living condition need to be improved and their traditional culture and music has to be conserved.

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LITERATURE REVIEW

Introduction

The Gandharba community can be found in the central Himalayan region in the countries of Nepal and India (Bech, 1975, p. 31). They are travelling musicians by profession. Many of them have migrated to India from Nepal in search of a better livelihood and most of them have settled in Sikkim. We find similar pattern of migration to the capital of Nepal, Kathmandu (Weisethaunet & Kongshaug, 1999).

Cultural aspects related to the Gandharbas

The Gandharbas face social discrimination due to the Hindu caste system (Khe, 1982, p. 704). They have another name associated with them; this name is “Gaine”. But there is the stigma of discrimination on the basis of caste associated with it (Morimoto, 2002, p. 72). In reaction to this social injustice the community has taken up the title of “Gandharba” (Moisala, 2013, p. 15).

The Gandharbas are musicians by tradition. They go from door to door, singing and playing their musical instruments in exchange of money and food. In Nepal they are not allowed to own land and because of this they live on lands owned by other people (B.Nepali, 2008, p. 165). They face caste discrimination mostly in the rural areas (Moisala, 2013, p. 14). The performing musicians of the Gandharba community are largely male. The female members are the ones who take care of the household. But we do find some women who perform music and travel like their male relatives. These women can be seen travelling in pairs from village to village. We find a superstitious belief among the Gandharbas according to which women musicians have relatively shorter lives than the men. The basis of this belief might lie in the fact that traditionally women are not expected to perform music or earn money. It could also be that women are dissuaded from travelling as it is not safe for women to travel without male companions (Moisala, 2013, p. 15).

The Gandharbas practice Hinduism by tradition. The religious rites and ceremonies practiced by them bear similarity to those practiced by other castes within Hinduism. One difference is that these ceremonies are not performed by a priest rather individuals from the Gandharba community themselves conduct them (Dhanali, 1988, p. 24). The name “Gandharba” is a derivation of the word “Gandharva”, which is the name of the mythological beings who are supposed to be musicians who perform in

the palace of the Hindu God Indra. They are supposed to play music to which celestial dancers known as *apsaras* dance (Morimoto, 2002, p. 74). The mythology of the Gandharba community states that they were created by the Hindu Gods Brahma, Vishnu and Maheshwara (Bech, 1975, p. 31).

Musical aspects of the Gandharba

Other Nepali communities regard the traditional music of the Gandharbas to be very auspicious. During the festival of Dasai the Gandharbas play *Malasri* outside of people's homes (Tingey, 2012, p. 60). Which are songs in praise of the Hindu Goddess Durga. Each year they congregate at a district in Nepal called Jajarkot after each harvest. Here they play songs on their *sarangi* and they also perform a fighting dance called *Khaadho Jaga* (Fortier, p. 11). They are also hired by other Nepali people to play music in festivals (Hoerburge, 1970, p. 143). Other than these traditional roles the Gandharbas have also started to take part in tackling modern problems like depletion of natural resources. Their songs convey the messages which support the conservation of forests and wildlife in general. These songs are targetted at their audiences from rural regions. They are sung while doing work together and at social functions (Friis-Hansen & Sthapit, 2000, p. 170). The songs of the Gandharbas usually follow the "deuda" poetic meter or the "bhataune para" meter. This poetic meter is a syllabic meter with 14 syllables per line (Stirr A. , 2014, p. 280). Their method of composing songs is also very unique. Whenever a song is composed by a Gandharba, other community members examine it and it can only be played if it is approved by the others (Bech, 1975, p. 32).

Society and the Gandharbas

The Gandharbas have to face caste based social discrimination but still they are an important part of society. Their songs are considered a very important part of Nepali culture and heritage. Their songs carry within them the spirit of traditional Nepali village life (Moisala, 2013, p. 22). The Gandharba themselves are conscious of this fact and they are proud to be considered an important part of society (Bech, 1975, p. 35). Their songs have a character which is unique to them and these songs are regularly broadcasted on the radio channels of the region, especially the national radio channel of Nepal, Radio Nepal (Weisethaunet, The Performance of Everyday Life,

2003, p. 395). Because of this, many Gandharba musicians have become very famous (Skuse, 2010, p. 104).

Changes in the musical practices of the Gandharbas

In today's time we can see a change in the musical practices of the Gandharbas (Cox, 1994, p. 93). They used to be known for playing folk *ragas* or melodies, but nowadays they do not play these *ragas*, as people have stopped listening to them (Hoerburge, 1970, p. 143). During the days of old Gandharbas used to sing songs about the current happenings from other parts of the region, they used to carry news from one place to the next. They used to also carry and disseminate messages from the King or ruler among the people (R.P.Lama, 2000). The Gandharbas also used to compose and sing songs about the bravery of soldiers (Weisethaunet, The Performance of Everyday Life, 2003, p. 396). But these days we rarely come across Gandharbas singing these songs, they mostly sing popular Nepali or Hindi songs. There is a noticeable change in the music and the means of livelihood of the Gandharbas. This may be because of the decreasing interest of the general public for the Gandharbas and their music (Hutt & Koirala, 1994, p. 165).

Due to the pressures of modern life and the gradual upliftment of Gandharba society they have started to distance themselves from their traditional social roles. This has resulted in the Gandharbas distancing themselves from their traditional occupation and their musical heritage (Moisala, 2013, p. 19). The ones that are still pursuing their traditional occupation have started to include modern popular songs in their performances, as people prefer them to the old songs. We have another factor that is threatening the musical culture of the Gandharbas. The younger Gandharbas who are getting educated are not learning the skills of their elders. They cannot sing or play musical instruments (Morimoto, 2002, p. 79). Due to these factors the traditional music of the Gandharbas is slowly going extinct.

Similar folk music traditions from the region facing extinction

If we look at other folk music traditions of the region we find that there are some which are facing the same threat of extinction as that of the Gandharbas. There is an organisation called *Kanchendzonga Naumati Sansthain* West Sikkim which was started in 2007. This organisation protects and promotes the traditional musical culture

of the *Damai* community. It imparts training and knowledge regarding the *Naumati Baja* and the *Panchai Baja* traditions. This organisation educates the younger generation of the Damai community about their traditional music and musical instruments. The Lepcha community of Dzongu, Sikkim, has also formed a non-government organisation or NGO called *Motanchi Lamal Shezum*. This organisation also tries to preserve and promote traditional Lepcha folk musical traditions. It also educated the younger generation about the folk music and culture of their community(Manger, 2015, p. 64).

Preservation of Gandharba culture and music

We find many initiatives to protect and promote Gandharba culture and music. An organisation called Gandharba Cultural Art Organisation was founded in 1994 in Nepal. This organisation deals with human rights, education, socio economic empowerment and cultural promotion of Gandharbas(Who are the Gandharbas?, 2008). Through this organisation Gandharbas teach traditional music to students. They impart teaching on the *sarangi*, the *madal* (a drum) and *bansuri* (flute)(Gandharba Culture & Art Organisation, 2017). There has also been an effort to preserve folk music in Nepal by the Kathmandu Jazz Conservatory. It has suggested that folk music should be taught at schools. The Chr. Michelsen Institute of Norway has also suggested that folk musicians should perform at schools. This would help the folk musicians financially(Lange, Shrestha, & Korvald, 2009).

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ETHNOMUSICOLOGICAL ASPECTS OF THE GANDHARBA COMMUNITY

BIRTH

Gandharbas follow Hindu rituals and ceremonies which are done when a child is born. According to Hom Bahadur Gandharba, a Gandharba musician who lives in Singtam, Sikkim these ceremonies are done 11 or 9 or 7 days after a child is born. When a child is born a ceremonial fire called a *yagya* is made. Then a ritual known as a *havan* is done and the child is named. These are done by a Hindu priest known as a *purohit*. This *purohit* used by the Gandharbas is their own nephew or niece(Gandharba H. B., 2020). These ceremonies are all Hindu ceremonies but done in a manner unique to the Gandharba community.

An interesting ritual of the Gandharbas written about by Ram Prasad Kadel is that a special sarangi known as a *poke sarangi*, which is about 30 cm in length, is placed on the uncut umbilical cord of a male child at birth(Kadel, 2006). This is most probably to symbolise the significance of music and of the *sarangi* on the lives of Gandharbas. As with the *sarangi* they sing songs and earn their livelihood.

CHILDREN

Gandharba children learn the sarangi from an early age. When asked, Hom Bahadur Gandharba said that his youngest son who is three years old, asks for his



Figure 4 Children from the Gandharba community in Kachankal (Gajamer A. , 2019)

sarangi whenever he takes it out of its case(Gandharba H. B., 2020). This shows us how children get interested in music by observing their parents and elders. They quickly learn how to play instruments and sing as they will have the zeal to do so. Gandharba children follow their parents' footsteps and start earning money from a small age. Young boys and girls are often taken by their elders

on their travels. During these travels they learn most of the skills required for their profession.

MARRIAGE

Marriages in Gandharba society are very similar to marriages of high caste Hindu society. Hindu rites and rituals are conducted and Brahmin priests conduct these ceremonies (Gaine, 2019). In marriages there has to be a *jagya* in the courtyard, which is a ritual in Hinduisim where offerings are made to the ceremonial fire and sacred chants spoken. Then while going to the groom's house a whole pig has to be taken along with some brewed beer in baskets. This tradition of taking gifts is similar to that of other Nepalese communities like the Rai and Limboo (Gandharba, 2019). Some Gandharba marriages are arranged while some are not. In arranged marriages the parents arrange the marriage and if the girl/bride is happy then the marriage takes place. Some marriages also take place after the couple elope together (Gaine, 2019). Mandal Gandharba further says that during olden times marriages with other castes did not occur among Gandharbas but nowadays young Gandharba women have married other castes and brides of other castes have married Gandharba men.

Bam Bahadur Gandharba, a Gandharba musician and a resident of Kachankal, Nepal says that during his youth (which must be 40 to 50 years ago, as he was 64 years old during the time of the interview) *sarangis* used to be played at Gandharba marriages but now electronic music systems are played. Some say *sarangis* and *arbajos*, the two main instruments of the Gandharbas, used to be played in pairs during their marriages. The *sarangi* symbolising the bride and the *arbajo* the groom (Subba, 2001).

DOWRY

When asked whether there is any system of dowry or *daijo* in the traditions of the Gandharba community, Hom Bahadur Gandharba (Gandharba H. B., 2020) said that there is no such system. He went on to describe that in Hindu scriptures a “Gandharba marriage” is one in which the bride and the groom elope and marry without any form of dowry. He implied that since in Gandharba marriages there is no dowry, the Gandharbas do not follow any system of dowry.

TABOOS

When asked about the things that are considered taboo within the Gandharba community. They say that marriage between blood relatives, known as “*haad naataa ko sambhanda*” is forbidden and as they are musicians who worship the Hindu Goddess of the art and knowledge, Goddess Saraswati, they refrain from alcohol and intoxicants (Gandharba H. B., 2020). But we find a contradictory statement given by Ananta Raj Dhungana (Dhungana, 2017). According to whom Gandharbas eat pork and drink wine. From these two statements we can say that some Gandharbas may drink while others may not.

GOTRA

Gotras are ancestral lineages, that are adhered to while conducting the religious ceremonies that take place during a Hindu person’s life. These ceremonies are conducted during birth, coming of age events, marriage, one’s own death and that of family members or simple *puja* ceremonies (which are sacred Hindu ceremonies to worship deities or gods). The word *gotra* translates to a “herd of cows” or a “cow pen” (Vadhera, 2021). These *gotras* are traced back to eight ancient seers who are revered in Hinduism. They are Atri, Bharadvaja, Bhrigu, Gotama, Kashyapa, Vasishtha, Vishvamitra and Agastya (Britannica, 2013).

According to Bam Bahadur Gandharba, in the Gandharba community *gotras* are consulted before marriage (Gandharba B. B., 2019). *Gotra* is the Hindu concept of lineage extending from male members of one generation to the next. This is done to ascertain whether the prospective bride and groom are related or not. Two individuals of similar *gotras* are not supposed to get married as they share a common ancestry. This system has a scientific basis, as by marrying a related person or through the process of inbreeding causes a phenomenon of homozygosity, which can cause birth defects and other medical problems in the offsprings (Myhre & Sifris, 2020).

HEREDITARY TRANSMISSION

In the Gandharba community we find that traditionally musical teachings are imparted to sons by their fathers or other male elders. When asked most Gandharbas

say that they learnt to sing and play music during their travels with their elders which they undertook when they were young.

TRAVELLING

Travelling is a very important part of a Gandharba musician's life. Gandharbas travel to different places and perform their music in front of people. During the past, when there was no electronic media, they used to compose songs based on the different happenings across the land and they used to sing these songs so as to spread the news (Gandharba D. , 2021). Today this tradition is not followed, though we still find Gandharbas singing songs based on different happenings across the region. There is another tradition in which young boys aged between fourteen and seventeen years of age elope from their homes and travel to different places to play their instruments and sing in exchange of money. The parents are not asked of their permission, the young boys leave home without letting them know. This tradition is known as *bhagne*.

Most Gandharbas are not well off financially and as a result they have to travel to earn money. The process of travelling itself is filled with hardship. Rajan Gandharba, a Gandharba musician working in the Department of Cultural Affairs Mirik, West Bengal, says that in his younger days he did not have a permanent job so he used to travel around with his father and uncle. He says that every morning while heading out for the day, they did not know where they would be resting for the night (Gandharba R. , 2021). So from this narrative we can get an idea how unsure and precarious the lives of the Gandharbas are while travelling.

GENDER

Traditionally women in Nepalese society were subordinate to men. In Gandharba society also this was the case. But today we find many female Gandharbas who are at par with their male counterparts as they sing, play music, perform and travel to different places. There are still those who believe that women who play the sarangi and sing have shorter lives (Moisala, 2013). When asked, some Gandharbas like Ashok Gandharba say that women Gandharbas do not play the sarangi or sing (Gandharba A. , 2019). But nowadays it is not uncommon to find female Gandharba musicians. Education is also being imparted to girl children. Shiva Gandharba of Kachankal has provided his daughter Regina Gandharba with high school education.

Right now she is in the tenth standard. Her father has also enrolled her in a music school where she learns Hindustani classical music.

A female Gandharba who has acquired name and fame through hard work and talent is one Barta Gandharba. Born to an impoverished background, her story is one of overcoming hardship and challenges. She has travelled to western countries to give performances and has won much acclaim. Videos of her performing and giving interviews have gathered a large following on the internet.

PATRIARCHY AND MATRIARCHY

Gandharba society is patriarchal. Mandal Gandharba (Gaine, 2019) when asked whether the father or the mother is the head of the family, said that if a young man does some anti-social activity then the name of the father is tarnished, so the father is the head of the family. Through this we can understand that Mandal Gandharba is saying that his community is patriarchal.

When we look at the family of the Gandharbas we find that the sons live with their parents along with their spouses and children after marriages. But the daughters go and live with their husband's family after marriage. This system of daughters going with their husbands and sons bringing their wives home is followed by all Hindu communities living in Nepal, India and in other countries.

DEATH

According to Shiva Gandharba (Gandharba S. , 2019), male Gandharbas have to shave their heads and stay in *kora* for ten to thirteen days, whenever one or both of their parents pass away. (In case of higher caste Nepali Hindus, for thirteen days). *Kora* is a Hindu ritual in which an adult male has to observe during the death of his parent/parents. He has to shave his head (as stated above), wear white clothes, eat simple food which does not contain meat, oil, salt and which is cooked by himself. He has to bathe himself at some place outside his home and has to avoid physical touch with others. This has to be observed for ten days (as stated above). During this time period the person observing *kora* has to observe a very austere lifestyle, as an act of respect to his deceased parent/parents. We can find this ritual being observed by all Hindu communities indigenous to India, Nepal and other neighbouring countries. This

ritual is mentioned in the *Garuda Puran*(Gajamer D. B., 2020).The *Garuda Puran* is a sacred Hindu text. It is one of the set of 18 *Mahapurans*.

IDEA OF THE SOUL AND IDEA OF HEAVEN AND HELL

The Gandharbas believe in the Hindu concept of the soul and afterlife (Gandharba H. B., 2020).According to which an individual is identified as the soul rather than the body and that a soul reincarnates by taking birth as another human being. In between death and rebirth the soul either enjoys the fruits of his good deeds in one of the different heavens or has to endure punishment for bad deeds in one of the different hells (Hinduism: Death and Life Beyond Death). They follow all the religious rituals of Hinduism but in their own manner. As is seen in the death ritual called *kora*, which they follow only for ten days instead of thirteen days as followed by other Hindu communities of Nepal and its neighbouring regions.

LANGUAGE

Gandharba community has its own language (Gandharva, 2020). It is known as Parsi (not to be confused with the community who resides in India). It does not have its own script and is not recognised in Nepal or India. Some say the reason for this is not having a script (Gandharba H. B., 2020).

Though Gandharbas have their own language, they speak Nepali, which is an Indo-Aryan language. Nepali is spoken by almost all communities indigenous to Nepal. It is the official language of the country. Another name for it is *khas kura*. The *khas* are an ethnic group living in the northern part of the Indian subcontinent. They are supposed to have come here from the north- west about four thousand years ago (Chhetri, 2015)

EDUCATIONAL SYSTEM

Most Gandharbas aged twenty-five and above are not educated. Some Gandharbas younger than this age have started to receive education. These youngsters are being educated as their parents and elders have become conscious of the fact that in order to progress in life one must have an education. When asked about this, Hom Bahadur Gandharba said that even though Gandharbas will continue to pursue their

occupation as musicians, the younger generation will be educated unlike their parents and the ones who came before them (Gandharba H. B., 2020). In fact he dreams that one day Gandharbas will perform on international stages.

RECREATION

Gandharbas do not have a special recreational activity. When asked they say that they practice their musical skills and create new music during their leisure time (Gandharba H. B., 2020). This statement shows us that they are wholly dedicated to their music.

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CHAPTER SUMMARY

BIRTH

The Gandharba community follows Hindu ceremonies when a child is born. These ceremonies are done 11, 9 or 7 days after a child is born. When a child is born a *yagya* is made, then a *havan* is done and the child is named. These actions are performed by a *purohit*. This *purohit* is either one's nephew or niece. All of these ceremonies are done in ways that are unique to the Gandharba people.

A ceremony that is peculiar to the Gandharba community is that when a male child is born, a *sarangi* known as a *poke sarangi*(which is slightly smaller than a regular one), is placed at the uncut umbilical cord. This is to symbolise the importance that the *sarangi* will have in the life of the child and as males usually are the bread earners in the family only male children are given this honour.

CHILDREN

Children from the Gandharba community are inclined towards learning music from a very early age. They learn it from their elders. After sometime most of them even start earning money by performing in front of people. They start to travel to different places and earn money with their elders. In these travels these children learn most of the skills needed for their profession.

MARRIAGE

We can say that the marriage ceremonies of the Gandharba community are very similar to that of high caste Hindu society. These are conducted by a Brahmin priest. A *yagya* to be made in the courtyard of the household involved in the wedding. Then while going to the groom's house a pig has to be taken along with brewed beer in baskets. These ceremonies are similar to that of the Rai and Limboo community. Some marriages are arranged while some are not. According to Mandal Gandharba there was a time when inter caste marriages did not occur but nowadays they do. Bam Bahadur Gandharba says that when he was young *sarangis* and *arbajas* used to be played at Gandharba weddings and he also says that today we find electronic music systems being played at these weddings. The *sarangi* symbolising the bride and the *arbaja* symbolising the groom.

DOWRY

According to Hom Bahadur Gandharba there is no system of dowry in Gandharba culture. He says that a “Gandharba marriage” is one in which the bride and groom decides to get married on their own. So according to him the Gandharbas do not follow any system of dowry.

TABOOS

There are certain taboos which are prevalent in Gandharba community. Marriage among relatives is forbidden and most of them believe that as they worship Goddess Saraswati they cannot consume intoxicants. Though there is some disagreement on the latter, as according to Ananta Raj Dhungana, Gandharbas eat pork and drink wine.

GOTRA

Gotras are ancestral lineages, which are used in certain religious ceremonies by Hindus. These are ceremonies conducted during major events in a person’s life. There are eight major *gotras*, which are Atri, Bharadvaja, Bhrigu, Gotama, Kashyapa, Vasishtha, Vishvamisra and Agastya. According to Bam Bahadur Gandharba *gotras* are consulted during marriage.

HEREDITARY TRANSMISSION

In the Gandharba community young children are taught musical skills by their fathers or male elders. Most Gandharbas learn to sing and play musical instruments while travelling with their fathers and elders.

TRAVELLING

Travelling is an integral part of a Gandharba musician’s life. They travel to different places to perform and earn money. In the past, in the times when there was no electronic media, they used travel and sing about the different happenings of the region, so as to spread the news. Today this does not happen though they still sing such songs.

There is a tradition prevalent among the Gandharbas in which young boys in their teenage years run away from home and travel to different places to perform for money. The young boys run away without asking for their parents' permission. This tradition is known as *bhagne*.

The process of travelling is filled with hardship. A Gandharba musician working in the Department of Cultural Affairs Mirik, West Bengal says that when he was young he used to travel around with his father and uncle. He says that in the morning of his travels he did not know where they would be resting for the night. Through this narrative we can get an idea of how unsure and precarious their travels were.

GENDER

Nepalese society by tradition is a patriarchal society. This includes Gandharba society. Though during modern times we have witnessed women members coming at par with the men. Nowadays we find female Gandharbas who actively engage in their traditional occupation, which entails singing, playing the traditional instruments and travelling to different places. But there are some who still believe that playing the *sarangi* and singing shortens a woman's life. When asked Ashok Gandharba of Kachankal, Jhapa, Eastern Nepal said that women Gandharbas do not play the *sarangi* or sing. But today we find many female Gandharba musicians. Girl children are also being imparted education.

PATRIARCHY AND MATRIARCHY

As said before Nepalese society is patriarchal. Mandal Gandharba says that as a father is responsible for a son's deeds, therefore he is the head of the family. He probably means to say that the Gandharba community is patriarchal.

In Gandharba families live with their parents after marriage also. They live along with their wife and children. Though their daughters go and live with their husbands after marriage. This system is followed by all Hindu communities.

DEATH

According to Shiva Gandharba, male members of the Gandharbas have to shave their heads and "stay in *kora*" for ten to thirteen days, when their parents pass. To

“stay in *kora*” means to adhere to rules as per Hinduism. These rituals are written in the Hindu scripture the *Garuda Puran*.

IDEA OF THE SOUL AND IDEA OF HEAVEN AND HELL

Gandharba’s being Hindus believe in the Hindu concept of the soul and the afterlife. In this an individual identifies himself as the soul instead of the body and believes that a soul reincarnates by taking birth as another human being. Between a death and a subsequent birth the soul has to either go to heaven or hell, which is decided by ones deeds.

LANGUAGE

The traditional language of the Gandharba community is known as Parsi. It does not have a script and is not recognised in Nepal or in India.

Even though the Gandharbas have their own language, they speak Nepali, which is widely spoken in Nepal and its neighbouring regions.

EDUCATIONAL SYSTEM

Most Gandharbas above the age of twenty-five years are not educated. But those younger than this age are educated or are in the process of getting educated. According to Hom Bahadur Gandharba, a Gandharba musician living in Singtam, Sikkim, says he hopes that future generations will be educated and at same time will continue to pursue their traditional occupation. He further says that his dream is to see Gandharbas performing in international stages.

RECREATION

In their leisure time Gandharbas practice their musical skills and create new music

VARIOUS MUSICAL FORMS OF THE GANDHARBAS

The Gandharbas perform many different types of songs. These songs range from Nepali folk songs to Indian Bollywood songs (which are songs from the Indian film industry based in Bombay, Maharashtra). They also play songs that can be considered modern or which are not traditional Gandharba songs. These modern types of songs are played in order to satisfy the demands of audiences nowadays. But the traditional folk songs are the ones which carry value in terms of cultural significance. Most of these songs have been passed down from forefathers from many generations ago, these songs are a part of the community's intangible cultural heritage. This can be described as a part of a traditional culture which has no physical manifestations.

We find many aspects of traditional culture entwined in the old folk songs sung by the Gandharbas. Elements like folklore, religious belief, religious elements etc. Some of these songs describe events that happened, some praise heroes and kings, while others are about ethnic culture and its traditions.

When we look at the various musical forms of the Gandharbas we find many different forms. Some of them are directly linked with the community while some being connected with other communities. Some of them are *lok jhyaure*, *khyali*, *chudka*, *karkha*, *dafe ra muralichari* and *laure sandesh* (Dhanali, 1988).

LOK JHYAURE

The term *lok* can be translated to English as “folk”, and the term *jhyaure* can mean several different things from a musical genre to poetic meters to musical beats known as *jhyaure taal* (Stir, 2015). It is supposed to have been invented by Gorya Siras and Manbhir Khatri. They were military men who were posted on the western borders of Kumaon and Garhwal during the wars with the British in 1814-1816. They remained over there after the Treaty of Sugauli was formulated in 1816. During their extended stay they learned the local Kumauni folksongs. After returning to their home in Baglung district in western Nepal they adapted it to Nepali *Jhyaure* and thus the folk musical form of *lok jhyaure* was formed. It is said that people from far and wide used to visit them to learn this musical form (Stir, 2015).

Lok jhyaure is characterised by distinctive types of poetic meters and variations of certain *talas* or beats exclusively used in *jhyaure* songs. These musical devices have been traditionally used by the Gandharbas to perform *jhyaure* songs. We find wandering Gandharbas playing these songs on *sarangis* and *arbajas*.

KHYALI

This musical form belongs to the Limbu community of central and eastern Himalayas. Khyali is a form of conversational song sung by young men and women (Dutta, 2014). This type of song is used to introduce oneself. Sung in a poetic manner the person singing expresses his or her gratitude to the audience and goes on to state his or her family name along with maternal family name. Then the person gives the other person a chance to express gratitude and state his or her family name. This is done to ensure if the two individuals are blood relatives or not. According to Vinay Limbu, Khyali are “recreational Limbu folksongs sung in any occasion” (Limbu, 2019). But it can also be considered as courtship songs as family names are exchanged, so as to find out if the individuals involved in the performance are related or not.

CHUDKA

This form of music is the traditional music of the Gurung and Magar community. It is commonly accompanied by a form of dance known as *kauda* or *chudka*. In it we find young girls dancing while men play along with the tambourine (Sommer, 2015). Another name for this type of music is *chutke*. It is very similar to *jhyaure*, but the element of sadness found in that form of music is replaced by joy in *chutke* (Gurung, 1993). These songs are associated closely with the Gandharbas, who perform these songs in their performances (Manger, 2020).

KARKHA

This is a form of song which is sung exclusively by the Gandharbas. In it we find descriptions of brave deeds of kings, princes, noble men, military heroes etc. These songs are sung with great expression and while singing the Gandharbas become so engrossed that they themselves embody the spirit of the hero of the song (Dhanali, 1988).

DAFE RA MURALICHARI KO GEET

The name *dafe ra muralichari* refers to two kinds of birds found in Nepal. The *dafe* or the Himalayan Monal (*Lophophorus impejanus*) is the national bird of Nepal. The second bird, *muralichari* is supposed to be found in the southern region of Nepal known as Terai (Dhanali, 1988). The Gandharbas sing about these birds in their songs known as *dafe ra muralichari geet*.

LAURE SANDESH AND LAURE GEET

We find that from the Nepali or Gorkha community many have joined the armed forces of different nations like India, United Kingdom etc. This is because there are not much job opportunities for youth in Nepal and the neighbouring regions (Dhanali, 1988). In *laure sandesh* or *laure geet* we find messages of these soldiers, who are serving abroad, to their family members. These songs are mostly sung by Gandharbas when they go to Gurung villages, as according to Izumi Morimoto most of these soldiers are from the Gurung community, so Gurungs can easily relate to these songs (Morimoto, 2002). A *laure sandesh* song which is widely known is “AmAle sodhlan” by Jhalakman Gandharba.

GHATANA GEET OR SONGS BASED ON NEWS

The Gandharbas play another type of songs called *ghatana geet* which are songs about different happenings from across the region. These types of songs are some of the most culturally significant songs of the Gandharbas. Through the analysis of these songs one can get an idea of the social climate of the time period in which the song is based. These songs act as historical records. Gandharbas usually sing about events with great clarity and lucidity. As mentioned in other chapters, before the advent of today’s popular news media platforms, Gandharbas used to work as carriers of news from one part of the region to another, by composing songs based on the news that was to be conveyed. This was particularly true for the country of Nepal. This type of work was the traditional occupation of the Gandharbas. This type of songs which were based on the news still gets composed today and we can find Gandharbas singing these songs. Some of these songs popularly sung by Gandharbas today are “1990 sAl ko bhulcAlo”, “paccis gate asArko rAtImA”, ”bAbule chorl mAreko kathA” etc.

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CHAPTER SUMMARY

The Gandharbas perform many different types of songs, ranging from all genres both modern and traditional. They do this to satisfy their audiences. But the ones carrying the most cultural significance are the traditional folk songs. These songs were composed by the forefathers of the current Gandharbas. There are many different aspects of culture which are attached to these songs.

Some of the different types of songs sung by the Gandharbas are *lok jhyaure*, *khyali*, *chudka*, *karkha*, *dafe ra muralichari* and *laure sandesh*.

LOK JHYAURE

We can translate the word *lok* as “folk” in English. The term *jhaure* can mean several things ranging from a musical genre to a poetic meter. It is supposed to have been invented by two military men named Gorya Siras and Manbhir Khatri, during the wars of the Nepalese with the British in 1814 to 1816.

Lok jhyaure songs have unique poetic meters and variations of beats or *talas*. These musical devices have been traditionally used by the Gandharbas to perform *jhyaure* songs. We find Gandharbas playing these songs on *sarangis* and *arbajas*.

KHYALI

This musical form belongs to the Limbu community of central and eastern Himalayas. It is a form of courtship song sung by young men and women. Family names are exchanged by singing these songs.

CHUDKA

This type of songs belongs to the Gurung or Magar community. We find young girls dancing a dance known as *kauda* or *chudka*, while men play along with the tambourine. This form of music is also called *chutke*. It is very similar to *jhyaure*, but the element of sadness is replaced by joy in *chutke*. Gandharbas perform these songs in their performances.

KARKHA

This type of songs is sung exclusively by the Gandharbas. They contain descriptions of brave deeds of kings, heroes, noble men etc. These songs are sung with great fervour and energy by the Gandharbas.

DAFE RA MURALICHARI KO GEET

In this form of music the Gandharbas sing about two types of birds found in Nepal, the *dafe* and the *muralichari*.

LAURE SANDESH AND LAURE GEET

In *laure sandesh* or *laure geet* we find messages of soldiers serving abroad to their family members residing in their native villages and towns. Gandharbas usually sing these songs when they visit Gurung villages, as soldiers usually belong to that community.

GHATANA GEET OR SONGS BASED ON NEWS

These types of songs describe the different happenings from across the region. They are very culturally important as they give us an idea of the social climate of the time when the song was written. They contain historical records. Before when there was no news media, Gandharbas used to carry news from one place to the next through these types of songs. Even in today's time we find Gandharbas composing and singing *ghatana geet*.

TRADITIONAL MUSICAL INSTRUMENTS OF THE GANDHARBA COMMUNITY

The traditional musicians belonging to the Gandharba community play a plethora of musical instruments. These are the *sarangi*, *arbaja*, *madal*, *murali*, *bansuri*, *binayo*, *murchunga* etc. Out of them two are considered to belong exclusively to the Gandharba community. They are the string instruments known as the *sarangi* and the *arbaja*. (String instruments are those musical instruments which have strings in them and which are played by striking, plucking or strumming those strings). Traditionally the *arbaja* and the *sarangi* are considered male and female instruments respectively (or *bhale ra pothi* in Nepali).

ARBAJA

The *arbaja* is the instrument which gives rhythm to the music, while the *sarangi* provides the melody. The percussive music of the *arbaja* mixes perfectly with the almost human voice like tones of the *sarangi*. These two were especially played during marriages of the Gandharba people. Prem Gandharba a resident of Kargil Dara,



Figure 4 Arbaja

Rohini, West Bengal and a radio artiste in All India Radio Kurseonga says that some decades back *arbajas* and *sarangis* were played

in Gandharba weddings but now electronic sound systems have replaced them. He further says that the combination of the two instruments functioned as a replacement for the traditional *naumati baji*. The term *naumati bajaa* denotes the traditional set of nine musical instruments of the Nepali community of central and eastern Himalayas, which played in weddings and other auspicious occasions.

With the work of the *damaha* and *tyamko* being done by the *arbaja* and the work of the *sahanai* being done by the *sarangi*. Which are all instruments included in *naumati bajaa* (Gandharba, 2021). We can understand the validity of this statement through the fact that the *damaha* and *tyamko* are both percussion instruments and that



Figure 5 Sarangi

the *arbaja* is also percussive in nature. Percussion instruments are instruments that are played by striking or shaking, so as to provide rhythm (Marcuse, 1999). The *sahanai* plays the melody (i.e. a progression of notes which provides a certain theme). The *sarangi* can play its part, as it also plays melodies.

Nowadays the *sarangi* is played by almost all Gandharba musicians but the *arbaja* has become a rarity. When we look at the Gandharba population at large we find *arbajas* with only a select handful. One such individual is Prem Gandharba who says that the *arbaja* that he has in his possession was originally made and owned by his grandfather and that it is more than a hundred years old (Gandharba, 2021).

There can be numerous reasons of why the *arbaja* is becoming a rare instrument. As the *arbaja* is bigger than the *sarangi*, it could be that the Gandharbas favour carrying the *sarangi* while travelling instead of the *arbaja*. Another reason could be that since the present musical trends and tastes favour the *sarangi* more, the *arbaja* has gone out of fashion. So, in order to the *arbaja* back from obscurity awareness about it should be spread among Gandharbas and the public in general. Only then people will start to appreciate it and play it.

The *arbaja* is considered the oldest musical instrument of the Gandharbas, predating the origin of the *sarangi* (Kadel, 2006). It is a fretless string instrument that

is strummed with a wooden plectrum known as a *tungari*. A fretless string instrument being a string instrument without metal or wooden ridges known as frets on the fingerboard. A plectrum can be defined as a piece of wood, plastic, metal used to strike the strings of a string instrument.

The one owned by Prem Gandharba measures 86.3 cm long, 24.1 cm wide at its widest and 11.4 cm deep at its deepest. It is made out of a single piece of Khirro wood (Anushil, 2013). The instrument consists of headstock, neck and a hollow belly or a resonator. The upper part of a string instrument having tuning pegs is called the headstock. The part of a string instrument which has the fingerboard on it is known as the neck and the resonator can be defined as the part of a string instrument which consists of the hollow body or “belly” (Britannica, 1998).

There are tuning pegs in a carved cavity in the headstock and a bridge fixed on top of the soundboard which is covered with animal skin, either from a goat or a salamander. The tuning pegs are metal or wooden sticks which is turned to make a string in a musical instrument tighter or looser (Tuning peg, 2021). A bridge is a piece of wood or metal through which vibrations are transmitted to the resonating body (Britannica, Bridge, 1998) and the soundboard is a thin piece of wood or stretched membrane which covers the hollow body of a string instrument (Britannica, Soundboard, 1998).

The piece of skin is fixed in place using pins. It has four strings running from the tuning pegs to the tail, which is the piece of wood, plastic or metal on the extreme opposite end of the headstock. The *tungari* is attached to the bridge with a string. At the connecting point of the neck and the body we find a wooden structure, attached on the backside of the instrument. On this a strap is tethered. This strap is worn around the neck of the player to support the instrument when he or she is standing and playing.

When initially viewed this instrument one cannot deny an uncanny resemblance to another string instrument the Indian *sarod*. Though unlike the *sarod* which has a metal fingerboard, the *arbaja* has a wooden fingerboard and the *arbaja* has four strings as compared to seventeen to twenty five strings of the *sarod*.

The timbre or the the tone (in this case the musical sound) of the *arbaja* is similar to other string instruments like the Nepali *tungna*, the traditional Lepcha string

instrument the *tanbak* and the *dotara* of North Bengal. Its range of pitch is similar to that of the *tungna* and the *dotara*. The tuning of the *arbaja* is not usually fixed though Ram Prasad Kadel has given it as lower C, middle C, G and higher C respectively for the four strings (Kadel, 2006).

While playing the *arbaja* a player holds the neck and presses the string or strings to the fingerboard (the part of the neck of a string instrument on which the string is pressed against) with the fingers of the left hand and strums the strings above the soundboard with the *tungari* or a plectrum (some Gandharbas nowadays use plastic guitar plectrums) held by the right hand. The left hand usually holds one note at a time and the right hand picks only that note or plays that note along with notes of the other open strings. Those are the notes produced on a string instrument without pressing on the fingerboard. (These directions are given while assuming that the player is a right handed person). By this method melodies can be played along with the drone of the open strings. The notes on the lower open string usually become the tonic while the notes on the other open strings provide the fifth or the octave of the tonic. The tonic being the first note of a diatonic scale (Britannica, Tonic, 1998). The fifth the fifth note of a diatonic scale and the octave the eighth note of a diatonic scale.

When we look at the different rhythms and melodies played on the *arbaja* we find that a wide variety of them can be played. According to Prem Gandharba any type of song can be played on the *arbaja* (Gandharba, 2021). (What he means to say by this statement is that all types of Nepali folk and traditional music can be played on the instrument). In order to accommodate different genres and types of songs, various rhythms and melodies can be played on the *arbaja*. In other words it can be called a versatile instrument.

SARANGI

The other musical instrument of the Gandharba community is the *sarangi*. It is a fretless string instrument which is played using a bow called *dhanu* or *dhanuki* (Sansar, 2019). This instrument is more popular than the *arbaja* and is played by almost all Gandharba musicians. It shares its name with another musical instrument which is found in India. Some say this instrument originated from the Rabab, found in central Asia (Milapfest). It is very similar in appearance to the Iranian *gheyachak* and

the Bengali *sarinda*. It could be that these two instruments and the Nepali *sarangi* originated from a common string instrument. Or that the *sarangi* is an adaptation of one of these instruments. Or these two instruments are adaptations of the *sarangi*.

The timbre of the *sarangi* is very similar to a violin's or that of a fiddle, like the Andalusian *rabab*. The notes that it produces can be written on the treble clef.

The *sarangi* is made out of a single piece of wood. The trees used are *chilaune* or *schima wallichii*, *khair* or *acacia catechu*, *khair* or *melia azedarach*, *kadam* or *neolamarckia* etc (Culture, 2020). It consists of the *seer* or the headstock, the *ghaati* or the neck and the body. In the headstock we find four tuning pegs or *murra*, one for each string. A little below the tuning pegs the strings are held by the *sundari* or the nut. The strings run down the fingerboard on the neck and run through the bridge, which is fixed on the body at an angle of approximately 45 degrees. The body consists of a hollowed out chamber which is divided into two parts (*thulo aari* or big bowl and *sano aari* or small bowl) by a portion known as a *kammar* which translates to “the waist” (Sansar, Sarangi Learning with Kamal Kumar BK & Yuyutsu Sharma | How to Play the Sarangi, 2019). The lower half of the hollow chamber is covered with animal leather, which may be goat leather or leather of the Himalayan Salamander *Tylototriton verrucosus*, locally known as *Gora* (Gandharba R. , 2021) .

The length of the *sarangi* is 59 cm , the breadth from side to side is 15 cm. The length of the body is 34 cm, the length of the neck is 7 cm and that of the headstock is 16 cm. The two halves of the body each measure 15 cm each (excluding the edges). The bridge is 10 cm and each of the tuning keys is 4 cm long.

The person playing the *sarangi* has to be seated and the *sarangi* has to rest vertically on his or her thigh. The notes on the finger board have to be pressed by the nails of the left hand and the strings have to be bowed by the bow held by the right hand. (These directions are given while assuming that the player is a right handed person). Both legato and staccato bow strokes are used while playing the *sarangi*. Apart from being played so as to produce melody lines, a *sarangi* is also played as an instrument that keeps rhythm. There are two or three *ghungroo* beads attached on the bow of the *sarangi*. These are shaken while striking the strings with *staccato* strokes

by the bow. At the same time strings are plucked with the fingers of the left hand. By doing this a percussive effect is achieved.

Gandharba musicians play songs of varied genres on the *sarangi*. Songs ranging from traditional Gandharba songs which carry important news, to Nepali folk songs, modern Nepali pop songs etc. Pop music can be defined as a music genre which is characterised by catchy melodic hooks, choruses which can be sung along to and beats which are very easy to dance to. In other words this type of music genre can be understood and appreciated by the masses.

Chandra Bahadur Gandharba a practising musician of the Gandharba community from Jhapa, Nepal says that they usually play popular songs composed by other people instead of self compositions. As people generally want to listen to songs that they are familiar with (Gandharba C. B., 2021). Before the advent of electronic media, which are electronic devices through which one can access different media materials, people did not have the luxury of listening to music from different electronic sources. During that time if one wanted to listen to music then one had to listen to music played live by a musician. So people accepted all kinds of songs that were played by musicians like the Gandharbas. They were the ones through which people heard music firsthand. But nowadays the public is already exposed to different music from different electronic media, so they have an idea of what kind of music they like and they expect musicians like the Gandharbas to play music that they have already heard somewhere else.

LITERATURE REVIEW ON THE TRADITIONAL MUSICAL INSTRUMENTS OF THE GANDHARBAS

Gandharbas and their musical instruments

The *sarangi* is the main musical instrument of the Gandharbas. They use this instrument to accompany themselves while singing. This instrument can be classed as a bowed fiddle. It has two hollow chambers covered with animal skin. The strings used to be made from the gut of animals like goat and sheep but now steel and nylon strings have replaced them. The *sarangi* bears similarities in design with the Indian instrument the *sarinda* (Hoerburge, 1970, pp. 142-143). A Gandharba's mastery over

the *sarangi* is judged by his technical proficiency and his control over the melodic and rhythmic aspects(Bech, 1975, p. 31). This instrument is held vertically while playing. The fingers of the left hand press the strings, while the right hand uses the bow. This instrument is played only in the first position(i.e. the position closest to the headstock of the instrument). Due to the short length of the fingerboard or neck. The two middle strings are tuned to the tonic, whereas the top and the bottom are tuned to a fifth above the tonic and a fourth below the tonic respectively. The tonic is tuned according to the vocal range of the singer. The scales used while playing are dependent on the song being played. The *sarangi* is usually played in unison to the vocal melody, sometimes it follows in simple harmonies. The other instrument used exclusively by the Gandhrbas is the *arbaja*. This instrument can be classed as a four stringed lute. It has become a rare instrument these days and is very hard to find(Gaborieau, et al., 1971, p. 307).

The selling of Sarangis

Another way to earn income for the Gandharbas is the business of selling *sarangis*. These instruments used to be made for their own use, such instruments did not have elaborate designs on them. But now the Gandharbas have started to make *sarangis* as souvenirs. These ones have very intricate carvings on them(Morimoto, 2002, p. 82). The Gandharbas usually sell these *sarangis* to foreign tourists. These tourists pay a better price than the locals. The Gandharbas have profited from this trade but they have started to ignore their musical talents because of this(Morimoto, 2002, p. 79).

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CHAPTER SUMMARY

The members of the Gandharba community play a number of musical instruments. Some of them are the *sarangi*, *arbaja*, *madal*, *murali*, *bansuri*, *binayo*, *murchunga* etc. From these instruments the *sarangi* and the *arbaja* are considered supposed to belong exclusively to the Gandharba community. These two instruments are traditionally played together. The *arbaja* is considered to be the male instrument and the *sarangi* the female instrument. Around fifty years back these two instruments were played during Gandharba weddings. Prem Gandharba says that these two instruments were played instead of the traditional Nepali instruments known collectively as *naumati baja*, which are played during weddings.

Nowadays it is very rare to find the *arbaja*. Only some Gandharbas play it. Prem Gandharba owns one which he says is made and previously owned by his grandfather. Many reasons can be given as to why the *arbaja* is becoming rare. It is bigger in comparison to the *sarangi*, which is easier to carry. Also, the current music trends favour the sound of the *sarangi* than the *arbaja*. In order to bring the *arbaja* back from obscurity the general public and the Gandharbas both should be made aware of it.

The *arbaja* is a very old musical instrument. Its origin can be traced to before the origin of the *sarangi*. It is a fretless string instrument and is played with a wooden plectrum known as a *tungari*. The one owned by Prem Gandharba measures 86.3 cm long, 24.1 cm wide at its widest and 11.4 cm deep at its deepest. It is usually made of Khirro wood. Its structure consists of three portions. The headstock, the neck and the body. There are tuning pegs in a carved cavity in the headstock. Then we have a bridge fixed on top of the soundboard which is covered with animal skin, either from a goat or a salamander. This piece of skin is fixed in place using pins. It has four strings running from the tuning pegs to the tail. The *tungari* or the plectrum is attached to the bridge with a string. At the connecting point of the neck with the body there is a wooden structure on the backside of the body. The strap which is worn around the neck of the player is attached to this structure. This is useful when playing while standing up.

When initially viewed the *arbaja* is very similar to that of the Indian *sarod*. But the two are entirely different instruments in terms of build and structure. The *sarod* has a metal fingerboard but the *arbaja* has a wooden one and the *sarod* has seventeen to twenty-five strings in comparison to the four strings of the *arbaja*.

The timbre of the *arbaja* is similar to the timbre of other string instruments like the Nepali *tungna*, the traditional string instrument of the Lepcha community known as the *tanbak* and the *dotara* of North Bengal. The range of its pitch is similar to the *tungna* and the *dotara*. The tuning used on the *arbaja* is not fixed. One popular tuning is lower C, middle C, G and higher C respectively for the four strings.

While playing the *arbaja* a the left hand presses the strings on the fingerboard, while the right hand holds the *tungari* and plucks the strings above the soundboard. Both single and multiple notes can be played at one time.

There is no set genre in which an *arbaja* can be played. It can be played in many different types of music genres.

The other musical instrument of the Gandharbas is the *sarangi*. It is a fretless string instrument played with a bow called a *dhanu* or *dhanuki*. This instrument is more popular than the *arbaja* and almost all Gandharba musicians can be seen playing it. We also find an instrument with a similar name in India. Appearance wise it resembles the Iranian *gheychak* and the Bengali *sarinda*. These instruments could be sharing a common ancestor.

The timbre of the *sarangi* is very similar to that of the violin and the Andalusian *rabab*. Its tonal range can be fitted in the treble clef.

The *sarangi* is made from a single piece of wood. The trees used are *chilaune* or *schima wallichii*, *khair* or *acacia catechu*, *khair* or *melia azedarach*, *kadam* or *neolamarckia* etc. Its parts are the *seer* or the headstock, the *ghaati* or the neck and the body. In the headstock there are four tuning pegs or *murra*. Then a little below we find the *sundari* or the nut. The strings run down the fingerboard on the neck and run through the bridge which is fixed on the soundboard at an angle of 45 degrees. The body is divided into two parts known as the *thulo aari* or bigger bowl and the *sano aari* or smaller bowl. The dividing part is known as the *kammar*. The *sano aari* is

covered with animal leather, which may be of a goat or of the Himalayan Salamander or *Tylototriton verrucosus*, locally known as *Gora*.

The length of the *sarangi* is 59 cm, the breadth is 15 cm. The length of the body is 34 cm, the length of the neck is 7 cm and that of the headstock is 16 cm. The two halves of the body each measure 15 cm each. The bridge is 10 cm long and each of the tuning keys measure 4 cm long. The *sarangi* is made out of a single piece of wood.

While playing the *sarangi* has to rest vertically on the thigh of the player. The notes on the fingerboard have to be pressed by the nails of the left hand and strings have to be bowed by the bow, held with the right hand. Both legato and staccato bow strokes are used while playing the *sarangi*. The *sarangi* can be in another way as well. It can also be played to provide rhythm. There are *ghungroo* beads attached on the bow of the *sarangi*. These are shaken while striking the strings with *staccato* strokes by the bow. At the same time strings are plucked with the fingers of the left hand. By doing this a percussive effect is achieved.

Gandharbas play a variety of songs on the *sarangi*. Ranging from traditional Gandharba songs, to Nepali folk songs, modern Nepali pop songs etc. Gandharbas themselves say that nowadays old traditional songs are not much enjoyed by their audience and only popular songs are requested. This may be due to the influence of modern electronic media on the people. As they already are exposed to a variety of music, so they expect to hear the same from musicians like the Gandharbas.

LITERATURE REVIEW

Gandharbas and their musical instruments

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The selling of Sarangis

Another way to earn income for the Gandharbas is the business of selling *sarangis*. These instruments used to be made for their own use, such instruments did not have elaborate designs on them. But now the Gandharbas have started to make *sarangis* as souvenirs. These ones have very intricate carvings on them(Morimoto, 2002, p. 82). The Gandharbas usually sell these *sarangis* to foreign tourists. These tourists pay a better price than the locals. The Gandharbas have profited from this trade but they have started to ignore their musical talents because of this(Morimoto, 2002, p. 79).

LYRICS OF TRADITIONAL GANDHARBA SONGS AND THEIR MEANING

In this chapter I have written the lyrics of nineteen different traditional Gandharba songs. I have written them in Devanagari script and in Kyoto Harvard transliteration script. These two scripts have been written side by side. Then I have written the meaning of the songs. I have tried to elucidate the meaning and the essence of these songs through analysis of the lyrics.

SONG NO.1

आमैले सोध्लिन्

AmA le sodhlin

-झलक्मान गन्धर्व

-Jhalakman Gandharba

हे बरै	he barai
हे बरै	he barai
दसै धरा पो नरओए आमा	dasai dhArA naroe AmA
दसै धरा पो नरओए आमा	dasai dhArA naroe AmA
बाचे पठम्ला तस्बिरै खिचेर	bAce paThamlA tasbirai khicera
कस्तो लेखेउ नि भाबिले	kasto lekheu ni bhAibile
कर्म लीला ठैमलौ हजुर	karma lIlAthaimalau hajUra
कर्म लीला ठैमलौ हजुर	karma lIlAthaimalau hajUra
हे बरै	he barai
बाबाले सोध्लान नि खै छोरा भन्लान्	bAbAle sodhlAn ni khoi chorA
	bhanlAn
बाबाले सोध्लान नि खै छोरा भन्लान्	bAbAle sodhlAn ni khoi chorA
	bhanlAn
रण जीतै छन भन्दिये	raNa jIt dai chan bhandiye

रण जीतै छन भन्दिये	raNa jIt dai chan bhandiye
आमाले सोध्लिन नि खोइ छोरा भन्लिन	AmAle sodhlin ni khoi chorA bhanlin
राजा है खुल्यो भन्दिये	raja hai khulyo bhandiye
राजा है खुल्यो भन्दिये	raja hai khulyo bhandiye
दजैले सोध्लान नि खोइ भाई भन्लान्	dajaile sodhlAn ni khoi bhAI bhanlAn
दजैले सोध्लान नि खोइ भाई भन्लान्	dajaile sodhlAn ni khoi bhAI bhanlAn
अन्सै बाध्यो भन्दिये	ansai bAdhyo bhandiye
अन्सै बाध्यो भन्दिये	ansai bAdhyo bhandiye
भौजुले सोध्लिन नि खोइ देवर भन्लिन	bhaujule sodhlin ni khoi devar bhanlin
भौजुले सोध्लिन नि खोइ देवर भन्लिन	bhaujule sodhlin ni khoi devar Bhanlin
खसि काट भन्दिये	khasi kAta bhandiye
खसि काट भन्दिये	khasi kAta bhandiye
भाइले सोध्लान नि खोइ दाजै भन्लान्	bhAile sodhlAn ni khoi dAjai bhanlAn
भाइले सोध्लान नि खोइ दाजै भन्लान्	bhAile sodhlAn ni khoi dAjai bhanlAn
भाइले सोध्लान नि खोइ दाजै भन्लान्	bhAile sodhlAn ni khoi dAjai
घेराँमा परे भन्दिये	gherAmA pare bhandiye

घेरॉमा परे भन्दिये	gherAmA pare bhandiye
दीदी ले सोध्लिन नि खोइ भाई भन्लिन	dIdIle sodhlin ni khoi bhAI bhanlin
दीदी ले सोध्लिन नि खोइ भाई भन्लिन	dIdIle sodhlin ni khoi bhAI bhanlin
माइती घटे भन्दिये	mAitI ghaTe bhandiye
माइती घटे भन्दिये	mAitI ghaTe bhandiye
बैनिले सोध्लिन नि खोइ दाजै भन्लिन	bainile sodhlin ni khoi dAjai bhanlin
बैनिले सोध्लिन नि खोइ दाजै भन्लिन	bainile sodhlin ni khoi dAjai bhanlin
चोलि घट्यो भन्दिये	coli ghatyo bhandiye
चोलि घट्यो भन्दिये	coli ghatyo bhandiye
छोराले सोध्लान नि खोइ बाबा भन्लान्	swamile sodhlAn ni khoi bAbA bhanlAn
छोराले सोध्लान नि खोइ बाबा भन्लान्	swamile sodhlAn ni khoi bAbA bhanlAn
टोपि झिक भन्दिये	Topi jhika bhandiye
टोपि झिक भन्दिये	Topi jhika bhandiye
छोरीले सोध्लिन नि खोइ बाबा भन्लिन	chorIle sodhlin ni khoi bAbA bhanlin
छोरीले सोध्लिन नि खोइ बाबा भन्लिन	chorIle sodhlin ni khoi bAbA bhanlin
सुन चुराको दान दिये	sun churAko dAn diye

सुन चुराको दान दिये	sun churAko dAn diye
प्रियेले सोध्लिन नि खोइ स्वामि भन्निन्	piyele sodhlinli khoi swami bhanlin
प्रियेले सोध्लिन नि खोइ स्वामि भन्निन्	piyele sodhlinli khoi swami bhanlin
बाटो फुक्यो भन्दिये	bAto phukyo bhandiye
बाटो फुक्यो भन्दिये	bAto phukyo bhandiye
साथीले सोध्लान नि खोइ लाहुरे भन्लान्	sAthile sodhlAn ni khoi lAhure bhanlAn
साथीले सोध्लान नि खोइ लाहुरे भन्लान्	sAthile sodhlAn ni khoi lAhure bhanlAn
माया मार भन्दिये	mAyA mAra bhandiye
माया मार भन्दिये	mAyA mAra bhandiye
बटौलिको बजारैमा	batauliko bajAraimA
चार पैसाको लह छैन	char paisAko laha chaina
सिरको स्वामि स्वर्गे हुदा	sirako swAsimI swargai huda
घरै बसिनलै थाहा छैन	gharai basinalai thAyA chaina
शिसै काट्यो गोलिले	zisai kAtyo golile
रनमा परि मरिछन लहुरे	ranmA pari marichan lahure
बाबा रुन्छन लौ बर्सदिन्	bAbA runchan lau barsadin
आमा जुगै भरि लौ हजुर	AmA jugai bhari lau hajUr
बाबा रुन्छन लौ बर्सदिन्	bAbA runchan lau barsadin
आमा जुगै भरि लौ हजुर	AmA jugai bhari lau hajUr

MEANING AND ESSENCE OF THE SONG

This song is about the 1971 India Pakistan war. In which a battalion of the 11th Gorkha Rifle (a regiment in the Indian army) fought the Pakistan Army. This regiment comprised of mainly soldiers from Nepal. Many of them were martyred in this war. In this song Jhalakman Gandharba has narrated us the heart wrenching story of how a soldier sends a message to his family. This message could be his last if he gets killed in the war.

First of all the soldier tells his mother not to cry for him. He says that if he survives then he will send her a photograph. This sad description serves as an introduction to the song. He also laments that he is ill fated to have to die in the battlefield. Then the soldier remembers his father. He says that if his father asks where his son is, he should be told that his son is fighting and winning a war. This shows us the traditional patriarchal concept of masculine expectations that a father should have of his male offspring. In other words the message of his son winning a war would make any father proud. The soldier then says that if his mother asks where he is then the fact that he is dead, which up till now was a secret, should now be disclosed. Then the elder brother is remembered. The soldier says that if his elder brother asks where his younger brother is then he is to be told that his inheritance has increased. This gesture towards the inheritance laws in Nepal during the 1970s which was dictated by the Muluki Ain or the national code of Nepal, enacted in 1963. This stated that daughters would not be entitled to inheritance of ancestral property if they are married. So most of the time ancestral property would only be inherited by sons and if one of the sons died then his inheritance would transfer to his brothers. So the inheritance of the elder brother would increase if the younger brother or the soldier died. This message to his elder brother can be understood as a prediction of the soldier's martyrdom. After that the soldier says that if his sister-in-law asks where he is, she is to be told that she should butcher the goat. This means that since the inheritance of her husband has increased she should be happy. The idea of butchering a goat indicates celebration. Then the soldier says that if his younger brother asks he is, he is to be told that his elder brother died after being trapped by the enemy. This can be taken as a prediction of the soldier's death or it can also be understood that the soldier now has given up hope as he has been trapped by the enemy. Then he says that if his younger sister asks where her elder brother is, she is to be told that now she will

not be receiving any new garments from her. From these lines we can understand that the sister used to get new clothes and garments from her brother and as now he has given up hope of surviving the war, she will not be receiving anymore. Then to his son he sends the message to take off his hat. The act of taking off one's hat signifies mourning and loss. It could also be a reference to the Nepalese ritual of the son cutting off his hair and putting on white clothes, including a white cap or hat. Then the soldier says that if his daughter asks about the whereabouts of her father she should be told to sell off her ornaments. This can be understood as selling of ornaments to procure some money for the expenses of the household which her father was taking care of till now. Then the soldier tells his beloved or his wife, through the song, that she is not bound to anyone anymore. This implies that the husband will not return alive. Lastly he tells his companion or his friend to forget him. All of these messages mean that the soldier is no more. Then the song continues on saying that the sole earner of the family has died but no one has received the news. Then it says that the soldier died on the battlefield after being shot in the head. In the last few lines of the song we get to hear that the father will cry for many a year but the mother will cry for a lifetime. Jhalakman Gandharba has beautifully shown us the nature of a father's and a mother's love. Though both will feel pain in the face of the loss of a son, but the mother will carry this pain for a lifetime. With this Jhalakman Gandharba closes this song.

SONG NO.2

हे मेरी आमा

he merI AmA

-झलक्मान गन्धर्ब

-Barta Gandharba

हे मेरी आमा

he merI AmA

न रोई बस

na roI basa

अधारो कुनामा

adhyAro kunAmA

(मेरो माया संगेली राख

(mero mAyA saMgAll rAkha

मुटूको कुनामा)x2	muTUko kunAmA)x2
हे मेरी आमा	he merI AmA
न रोई बस	na roI basa
अधारो कुनामा	adhyAro kunAmA
(मेरो माया संगेली राख	(mero mAyA saMgAlI rAkha
मुटूको कुनामा)x2	muTUko kunAmA)x2
आमाको माया यो मनमा राखि	
आमाको माया यो मनमा राखि	AmAko mAyA yo manmA rAkhi
फर्केर आउने छु	pharkera aune chu
तिमीलाई खुशि सधै रखने	timIAi khuzi sadhai rAkhne
बाचा यो गर्ने छु	bAcA yo garne chu
हे मेरी आमा	he merI AmA
न रोई बस	na roI basa
अधारो कुनामा	adhyAro kunAmA
(मेरो माया संगेली राख	(mero mAyA saMgAlI rAkha
मुटूको कुनामा)x2	muTUko kunAmA)x2
हे मेरी आमा	he merI AmA
न रोई बस	na roI basa
अधारो कुनामा	adhyAro kunAmA
(मेरो माया संगेली राख	(mero mAyA saMgAlI rAkha
मुटूको कुनामा)x2	muTUko kunAmA)x2
जे भये पनि	jA bhaye pani

आमाको नाम सधै लिरन्छु	AmAko nAm sadhai liranChu
दुःख र पिडा बिरामी हुदा	dukha ra piDa birAmI hudA
आमालाइ पुकारछु	AmAlai pukArchu
जे भये पनि	je bhaye pani
आमाको नाम सधै लिरन्छु	AmAko nAm sadhai liranChu
दुःख र पिडा बिरामी हुदा	dukha ra piDa birAmI hudA
आमालाइ पुकारछु	AmAlai pukArchu
हे मेरी आमा	he merI AmA
न रोई बस	na roI basa
अधारो कुनामा	adhyAro kunAmA
(मेरो माया संगेली राख	(mero mAyA saMgAlI rAkha
मुटूको कुनामा)x2	muTUko kunAmA)x2
हे मेरी आमा	he merI AmA
न रोई बस	na roI basa
अधारो कुनामा	adhyAro kunAmA
(मेरो माया संगेली राख	(mero mAyA saMgAlI rAkha
मुटूको कुनामा)x2	muTUko kunAmA)x2

MEANING AND ESSENCE OF THE SONG

This is a song written and performed by Barta Gandharba. She started performing from a young age. She has been to Norway in an exchange programme from Nepal Music School where she was working. There she recorded a few of her songs. She also was a contestant in the popular Nepalese television show The Voice of Nepal (Rajopadhyaya, 2020). Today she has many recorded songs and she is well known in Nepal.

The song “he merI AmA” is an ode dedicated to her mother by Barta Gandharba. In the first three lines “he merI AmA/na roi basa/adhyAro kunAmA” she tells her mother to not to cry. We come to know that her mother is sitting in a dimly lit corner. This signifies that her mother is facing hardship and that she is not in a very favourable situation. Then in the next lines, which are “mero mAyA saMgAll rAkha muTUko kunAmA” Barta Gandharba tells her mother to keep her love with her heart. This can be interpreted as BG consoling her mother by saying that she is there for her. After this the first five lines of the song repeat themselves. Then BG says through the song, that she will return keeping her mother’s love in her heart. This alludes to the fact that BG herself used to follow the traditional occupation of the Gandharbas, that is of roaming the country and places nearby to perform so as to earn money. In a moving manner the song explains the obligation that a Gandharba faces, when he or she has to leave loved ones at home and travel to earn a livelihood. BG further says in the lines “timIIAi khuzi sadhai rAkhne/bAcA yo garne chu” that she will promise herself that she will always keep her mother happy. Then the first five lines of the song repeat themselves twice. After that the BG says in the song that whatever happens she will always repeat her mother’s name to herself and will remember her when there is hardship in her life. After that again we find the first five lines repeating twice.

When we look at BG’s background we find that her family was not well off when she was growing up. At times when her father was not with them her mother used to roam from place to place performing, whilst at the same time carrying her month old sister and taking her along (Rajopadhyaya, 2020). So as she has seen such hardship and the way her mother took her family’s care, it is a very emotional subject for her to write this song for her mother. Through this song BG has paid tribute and respect to her mother for raising her while battling extreme hardship.

SONG NO.3

बाला जोबन खेलेर गयो

bAlA joban khelera gayo

-झलक्मान गन्धर्व

-Jhalakman Gandharba

(बाला जोबन खेलेर गयो	(bAlA joban khelera gayo
बैस जोबन मायालै भैगयो	baisa joban mAyAlAi bhaigayo
नरौ मायालु) x2	narau mAyAlu) x2
(राम राम राम गये बनैमा	(rAm rAm rAm gaye banaimA
मिर्ग झर्यो चौरी बनैमा	mirga jharyo caurI banaimA
खायो बरै खसीले डाली लुकाई घास) x2	khAyo barai khasIle DAII lukAI ghAsa) x2
(ऊकाळी ओराली धै धै	(UkAlI orAlI dhai dhai
केको माया लाउने को कर लाइ लाइ	keko mAyA lAune ho kar lAi lAi
नरौ मायालु) x2	narau mAyAlu) x2
(राम राम राम गये बनैमा	(rAm rAm rAm gaye banaimA
मिर्ग झर्यो चौरी बनैमा x2	Mirga jharyo caurI banaimA x2
खायो बरै खसीले डाली लुकाई घास) x6	khAyo barai khasIle DAII lukAI ghAsa)x6

MEANING AND ESSENCE OF THE SONG

In this song, Jhalakman Gandharba sings about things which do not give any meaning if viewed as being linked with each other. Instead, these small ideas and imagery serve to give a certain aesthetical sense which connects the whole song. These ideas are traditional Nepalese imagery used in other songs and poems.

The song starts with Jhalakman Gandharba describing how he spent his childhood playing and how he gave his youth to love. This forms the main focus of

the song, as the title itself is taken from these introductory lines. Then he tells his beloved not to cry. The lines before this can be understood as being sung to divert the mind of his beloved who is sad and crying. Then after this the tempo of the song shifts and its course changes. We find a much livelier tempo. Then Jhalakman Gandharba sings about how Rama went to the forest, how the deer fell in the meadow and how the goat ate the grass hidden in the bamboo basket. As said before, these images do not connect rather their beauty lies in their randomness. All of them give us a sense of traditional rural Nepali life. After this Jhalakman Gandharba sings about how one goes uphill and downhill and how one cannot love out of compulsion. Through these lines, he is probably telling his beloved that no one is obliged to go out of one's means to love someone out of force. After these lines, there is a repeat of the earlier lines and the song ends.

We can say that in this song Jhalakman Gandharba is consoling his beloved who is sad and crying. The rich imagery of the song can be taken as a way of cheering up his beloved. Other than this we can say that this is a simple song which deals with the simple things that life has to offer in the rural Nepal of Jhalakman Gandharba's time.

SONG NO.4

बस माया आजको रात

basa mAyA Ajako rAta

-झलकमान गन्धर्व

-Jhalakman Gandharba

(बस माया आजको रात

(basa mAyA Ajako rAta

फेरी भेट हुदैन एक साथ) x2

pherI bheTa hudaina eka sAtha) x2

सुनकेरी तीन दिनकी भोकी

sunkerI tIn dinakI bhokI

म पनि भोकै छु

ma pani bhokai chu

हास्यो बोल्थो लयो भन्छन

hAsyo bolyo layo bhanchan

कायले चोखै छु	kAyale cokhai chu
शीरको सीयो निरको धागो	zIrko sIyo nirko dhAgo
सिउदा सिउदै खियो	siudA siudai khiyo
मुख हेर्दा मलेनुत	mukha herdA malenuta
जोबन कोले लीयो	joban kole lIyo
गाईको दुध बाछीले घटाऊने	gAIko dudh bAchIle ghaTAUne
नबोलेर कलेजी कटाउने	nabolera kalejI kaTAUne
माथी चउर खुटी चउर	mAthI caura khutI caura
खवासेर धनी	khavAsera dhani
दुइ बोतलमा ल्याएको नानी	dui botalmA lyAeko nAnI
तीन पानी के पानी	tIn pAnI ke pAnI
आफु नानी सानी सानी	Aphu nAnI sAnI sAnI
माया लाग्दो बानी	mAyA lAgdo bAnI
आफु रछिन पन्द्र बसें	Aphu rachin pandra barse
काखमा तिम्रो नानी	kAkhmA timro nAnI
(बारीमा फलेको साग	(bArImA phaleko sAga
आज भेट भयो नि कहाबाट) x2	Aja bheTa bhayo ni kAhAbATa) x2
(बस माया आजको रात	(basa mAyA Ajako rAta
फेरी भेट हुदैन एक साथ) x2	pherI bheTa hudaina eka sAtha) x2

MEANING AND ESSENCE OF THE SONG

This song by Jhalakman Gandharba is about him imploring his beloved to stay with him for the night. The whole song revolves around this theme and JG uses several references to ask his beloved to stay. Like in other songs by JG we find imagery linked with rural Nepali culture. These images make the song more lyrically rich and at the same time it conveys the songwriter's message with clarity and simplicity.

JG's beloved is a girl called "sunkerI". When he meets her he sees that she is going through hard times. We can understand this in the lines "mukha herdA malenuta/joban kole Ilyo". Which translates as, "your face is full of sadness", "who took your youth". JG is showing his affection for her and is trying to understand her troubles. He then remarks that she is only fifteen years old but has a baby in her arms ("Aphu rachin pandra barse/kAkhmA timro nAnI"). This also shows us the state that "sunkerI" is in. We can understand that she has been abused by somebody, who put her in this sad situation. JG must have been moved after seeing "sukerI's" condition so he tells her that even though they both are hungry there is no harm in her staying with him and talking and laughing with him as his intentions are pure. We get to see this in the lines "sunkerI tIn dinakI bhokI/ma pani bhokai chu/hAsyo bolyo layo bhanchan/kAyale cokhai chu".

In this song JG has used imagery associated with rural Nepali life to rhyme with some of the words in the song. They do not have any direct link with the main story of the song but add to overall beauty of the song. These lines are "gAIko dudh bAchIle ghatAUne" which means that a calf lessens the milk that a cow gives. This rhymes with the line "nabolera kalejI katAUne" which is JG telling S that if she doesn't speak with him then his heart will ache. Another line like this is "dui botalmA lyAeko nAnI/tIn pAnI ke pAnI". Which means that if one puts water in two bottles of milk or alcohol (not mentioned) to make three bottles, then the contents of those bottles will be only water. Lastly another line having rural Nepali imagery is "bArImA phaleko sAga" which means "leaves of mustard growing in the vegetable garden".

This song ends with JG repeating the first two lines of the song, in which he is asking his beloved to stay for the night. So the song ends repeating the main theme of the song.

SONG NO.5

भल पानी तर्काई देऊ

bhal pAnI tarkAI deU

- राम बाहादुर गन्धर्व

-Ram Bahadur Gandharba

(भल पानी तर्काई देऊ

(bhal pAnI tarkAI deU

कतिको रैछ माईतीको बानी

katiko raicha mAItIko bAnI

मोहनी फर्काई देऊ) x2

mohanI pharkAI deU) x2

कतिको रैछ माईतीको बानी

katiko raicha mAItIko bAnI

मोहनी फर्काई देऊ

mohanI pharkAI deu

(बेतको लौरी माइ टेकी गए

(betako laurI mAi TekI gae

माईतीको देशैमा) x2

mAItIko deshaimA) x2

माईतीको देशैमा

mAItiko deshaimA

बाहरमा बर्स पुगीमा सक्यो

bAharamA barsa pugImA sakyO

(माईती देश हेर्नलाइ) x2

(mAItI desh hernalAI) x2

भल पानी तर्काई देऊ

bhal pAnI tarkAI deU

कतिको रैछ माईतीको बानी

katiko raicha mAItIko bAnI

(मोहनी फर्काई देऊ) x2

(mohanI pharkAI deU) x2

कतिको रैछ माईतीको बानी

katiko raicha mAItIko bAnI

मोहनी फर्काई देऊ

mohanI pharkAI deU

MEANING AND ESSENCE OF THE SONG

This song is about a woman who wants to go to her parents' home. She has been living with her husband in their house which is far from her previous house. This song is a song which expresses pain and longing.

The song opens up with the line “bhal pAnI tarkAI deU”, which translates as “please stop the flood waters”. Then the next two lines are “katiko raicha mAItIko bAnI/mohanI pharkAI deU”. These lines translate to “how much does my parents love me/take your love back from my heart”. The three lines together tell us that the speaker is in emotional pain. She asks her pain to stop, which is symbolised as flood waters. She asks her parents to take the love that she has for them back, as she is feels longing towards them. Then we have the lines “betako laurI mAi TekI gae/mAitiko deshaimA” which means that she has visited her parents' home in her thought. “betako lauri mAi TekI gae” means in one's thoughts. The speaker then says that it has been twelve years since she has seen her parents' home. After that the second and third lines repeat three time and then the song ends.

This song is about a Nepali woman who suffers pain of longing. This longing is the longing to go to her parents' house. In Nepal, women have to go to their in-law's house after marriage. They have to serve their in-laws. In this song the woman says that her parents love her very much. This parental love is compared to flood waters.

SONG NO.6

ढाका टोपी

DhAkA TopI

-भिम गन्धर्व

-Bhim Gandharba

(ढाका टोपी दौरा सुरुवाल

(DhAkA TopI daurA suruwAl

पुर्खाको रितीलाई) x2

purkhAko ritIIAI) x2

(चौबन्दी चोली कैचीमार साड़ी

(caubandI coli kaicImAr sARI

नेपाली चेलीलाई) x2	nepAI celIAI) x2
(खुकुरी भिरी लडनु गएछन्	(khukurI bhirI laDnu gaechan
हाम्रो दाज्यू भाई) x2	hAmro dAjyU bhAI) x2
(मातृ भूमी हो पहाडमा	mAtri bhUmI ho pahADmA
हामी सदा जीउनलाई) x2	hAmI sadA jIunAI
(मादल घन्काई ऋती जनाउने	(mAdala ghankAI RtI janAune
हाम्रो नेपाली दाज्यू भाई) x2	hAmro nepAI dAjyU bhAI) x2
ढाका टोपी दौरा सुरुवाल	DhAkA TopI daurA suruwal
पुर्खाको रितीलाई	purkhAko ritIAI
चौबन्दी चोली कैचीमार साड़ी	caubandI coli kaicImAr sARI
नेपाली चेलीलाई	nepAI celIAI
(झुपडी कुल्ची महल नकुल्च	(jhupaDI kulcI mahala nakulca
आमाको छातीलाई) x2	AmAko chAtIAI) x2
(फूलेको छ है चापँ र गुरास	(phUleko cha hai cApa ra gurAs
सुहाउने कन्चनजङ्गलाई) x2	suhAune kancanjaGgAlAI) x2
(देउराली खोजी टाडा नजाउ	(deurAI khojI TADA najAu
सोधी देऊ आमालाई) x2	sodhI deU AmAlAI) x2
ढाका टोपी दौरा सुरुवाल	DhAkA TopI daurA suruwal
पुर्खाको रितीलाई	purkhAko ritIAI
(चौबन्दी चोली कैचीमार साड़ी	(caubandI coli kaicImAr sARI
नेपाली चेलीलाई)x2	nepAI celIAI) x2
नेपाली चेलीलाई	nepAI celIAI

(ढाका टोपी दौरा सुरुवाल	(DhAkA TopI daurA suruwAl
पुर्खाको रितीलाई) x2	purkhAko ritIIAI) x2
(चौबन्दी चोली कैचीमार साड़ी	(caubandI coli kaicImAr sARI
नेपाली चेलीलाई) x2	nepAII cellIAI) x2
(खुकुरी भिरी लड़नु गएछन्	(khukurI bhirI laDnu gaechan
हाम्रो दाज्यू भाई) x2	hAmro dAjyU bhAI) x2
(मातृ भूमी हो पहाड़मा	mAtri bhUmI ho pahADmA
हामी सदा जीउनलाई) x2	hAmI sadA jIunAlAI
(मादल घन्काई ऋती जनाउने	(mAdala ghankAI RtI janAune
हाम्रो नेपाली दाज्यू भाई) x2	hAmro nepAII dAjyU bhAI) x2
ढाका टोपी दौरा सुरुवाल	DhAkA TopI daurA suruwAl
पुर्खाको रितीलाई	purkhAko ritIIAI
चौबन्दी चोली कैचीमार साड़ी	caubandI coli kaicImAr sARI
नेपाली चेलीलाई	nepAII cellIAI
(झुपड़ी कुल्ची महल नकुल्च	(jhupaDI kulcI mahala nakulca
आमाको छातीलाई) x2	AmAko chAtIIAI) x2
(फूलेको छ है चापँ र गुरास	(phUleko cha hai cApa ra gurAs
सुहाउने कन्चनजङ्गलाई) x2	suhAune kancanjaGgAlAI) x2
(देउराली खोजी टाड़ा नजाउ	(deurAII khojI TADA najAu
सोधी देऊ आमालाई) x2	sodhI deU AmAlAI) x2
ढाका टोपी दौरा सुरुवाल	DhAkA TopI daurA suruwAl
पुर्खाको रितीलाई	purkhAko ritIIAI

(चौबन्दी चोली कैचीमार साड़ी)

(caubandI coli kaicImAr sARI

नेपाली चेलीलाई)x2

nepAlI cellAI) x2

नेपाली चेलीलाई

nepAlI cellAI

MEANING AND ESSENCE OF THE SONG

This song is composed by Bhim Gandharba. He is a Gandharba musician from Rangpo, Sikkim. Through this song he has tried to spread the message of conservation of traditional Nepali culture. There are several references in this song to traditional attires, ornaments, musical instruments and other similar cultural symbols, through which we get a sense of the richness of Nepali culture.

The song starts off with the lines “DhAkA TopI daurA suruwAl/purkhAko ritIIAI”. This translates to “with the DhAkA TopI(traditional cap), daurA suruwAl(traditional dress of Nepali men) and the cultural rites of our ancestors”. This line sets the theme of the song, at the same time mentioning symbols which are important parts of Nepali culture. The next two lines carry on with the theme of the opening lines by mentioning the “caubandI coli” and “kaicImAr sARI”, which are traditional attires of Nepali women. According to the song they are supposed to be offered to the “nepAlI cell” or Nepali “sister”. This is a way of honouring the women of the community. Next there are the lines “khukurI bhirI laDnu gaechan/hAmro dAjyU bhAI”. This means that “our brothers have gone to fight in the war, carrying the khukurI”. A khukurI can be defined as a machete associated with the Nepali or Gorkhali community of Nepal and neighbouring areas.

This is a reference to the fact that Nepali or Gorkha soldiers are well known for their efficiency and bravery in battle. We find regiments of Gorkha soldiers in the Nepal army, the Indian army and the British army. The above mentioned line highlights the long legacy of Nepalis fighting in wars which has become a tradition of within the community. Then the songs says “mAtri bhUmI ho pahADmA hAmI sada jJunalAI”, which translates to “our native land is the hills and here we shall live forever”. This line emphasises the theme of tradition and heritage, which is symbolised by “pAhAD” or the Himalayas and its foothills, the place which the Nepali community inhabits. It also strengthens their bond with their native place by saying that “here we shall live forever”. Next we find the lines “mAdala ghankAI Rti

janAune/hAmro nepAlI dAjyU bhAI". These lines mean that "our Nepali brothers show our culture by playing on the mAdala". The "mAdala" is a double sided drum played with one's hands. Through these lines the writer describes the image of Nepali men playing the "mAdala" which adds to the theme of tradition running through the song. Then after these lines the first four lines are repeated. After that we have the line "jhupaDI kulcI mahala nakulca AmAko chAtIIAI". This literally translates to "even if you step on the hut, don't step on the palace which is your mother's chest". This means that, even if one disregards the smaller things, one should not disregard the more significant things which are like one's mother. The smaller things or "huts" could be cultural objects which have already been replaced by similar things from other cultures. Whereas, the more significant things or "palaces" could be traditions and cultural objects which are still yet to be forsaken. Next we find the lines "phUleko cha hai cApa ra gurAs/suhAune kancanjaGgAlAI". When translated means that the rhododendron flowers have bloomed and that these flowers make Mt. Kanchenjunga more beautiful. The meaning of these lines could be that just like flowers Nepali culture has bloomed in the Himalayan region making Mt. Kanchenjunga more beautiful. Thus reinforcing the idea of the beauty and magnificence of Nepali culture. Then after that we find the line "deurAlI khojI TADA najAu/ sodhI deU AmAlAI". This translates as "do not go far to find the meadow, instead ask your mother". This means that, one does not have to go to other places, to find what one is looking for. Instead search for it in your own land. After this we find the repetition of the first four lines, then ending with the line "nepAlI ceIIAI".

SONG NO.7

गाइनेले गाउदैछ गीत

gAinele gAudaicha gIta

-Unknown

(गाइनेले गाउदैछ गीत, खाली पेट	(gAinele gAudaicha gIta, khAlI peTa
हजूर सारङ्गी रेटेर) x2	hajUr sAraGgI retera) x2
(दिन भरी गाऊ घुम्छु (घर)	(dina bharI gAu ghumchu (ghar)
सारङ्गीको तालमा) x2	sAraGgIko tAlamA) x2

दिन भरी गाऊ घर घुम्छु	(dina bharI gAu ghara ghumchu
एकै ठाऊमा) x2	ekai ThAUmA) x2
गाइनेले गाउदैछ गीत, खाली पेट	gAinele gAudaicha gIta, khAll peTa
हजूर सारङ्गी रेटेर	hajUr sAraGgI retera
(पुर्खा देखि यस्तै काम	(purkhA dekhi yastai kAma
गरी कन ल्याए) x2	garI kana lyAe) x2
(छोरा छोरी घरै बरी यही कामैले पाले) x2	(chorA chorI gharai barI yahI
	kAmaile pAle) x2
(गाइनेले गाउदैछ गीत, खाली पेट	(gAinele gAudaicha gIta, khAll peta
हजूर सारङ्गी रेटेर) x2	hajUr sAraGgI retera) x2
खाली पेट हजूर सारङ्गी रेटेर	khAll peta hajUr sAraGgI retera

MEANING AND ESSENCE OF THE SONG

This song depicts the struggle that a Gandharba musician has to face in order to provide for his or her family. The song opens up with the lines “gAinele gAudaicha gIta, khAll peta/hajUr sAraGgI retera”. These two lines translate as “the “gAine” is singing a song on an empty stomach and he is bowing his “sAraGgI””. These lines tell us about the hardship of a “gAine” or a Gandharba musician, about how he has to earn by performing without the privilege of eating a meal to fill his stomach. The next lines “dina bharI gAu ghumchu (ghar)/sAraGgIko tAlamA/dina bharI gAu ghumchu/ekai ThAUmA” further explains to us that a Gandharba musician has to roam around villages all day playing the “sAraGgI”. This is done to earn a living and it is not an easy job. After that the first two lines repeat themselves. Then we have the line “purkhA dekhi yastai kAm garI kana lyAe”. This means that the songwriter’s ancestors used to earn their living the same way he is earning today. The next line says “chorA chorI gharai barI yahI kAmaile pAle”. This translates to “I took care of the needs of my family through this occupation (performing music)”. The songwriter is trying to convey the fact that Gandharbas follow their traditional occupation to take

care of themselves as they do not get many opportunities. When I visited the village of Kachankal in Jhapa, Nepal I came to know that the young boys of the village run away from home at an early age to travel and perform. This has become almost a form of social norm over there. When a young boy runs away from home he forgoes education. The young girls generally do not follow on the footsteps of the boys but they also do not get proper education. So we can understand that a young Gandharba person usually practises his or hers traditional occupation. Though we do find some who have forgone the traditional occupation for other jobs.

Then we find the first two lines of the song repeating themselves, after which the song ends.

So we can say that this song is about the hardships faced by Gandharbas while doing their job of performing their music. It also depicts the fact that the Gandharbas do not get many opportunities to improve their living conditions due certain social practices.

SONG NO.8

घामै छायाले

ghAmai chAyAle

लेखक- राजा राई

संगीतकार- तेजेन्द्र गन्धर्व र सुबास गन्धर्व

Written by Raja Rai

Performed by Tejendra Gandharba

and Subash Gandharba

कसम खान थियौ आफै लाई भकेर

kasam khAn thiyau Aphai lAI

bhAkera

आफैलाई भकेर

AphailAI bhAkera

आज गयौ नौ डाडा काटेर

Aja gayau nau DADA kAtera

घामै छायाले

ghAmai chAyAle

न मर्नु न बाच्चु पार्यो मायाले	na marnu na bAcnu pAryo mAyAle
(आफैलाई भाकेर) x2	(AphailAI bhAkera) x2
आज गयौ नौ डाडा काटेर	Aja gayau nau DADA kAtera
घामै छायाले	ghAmai chAyAle
(न मर्नु न बाच्चु पार्यो मायाले) x2	(na marnu na bAcnu pAryo mAyAle) x2
जल्छ मन बलेको आगो झै	jalcha mana baleko Agojhai
बलेको आगो झै	baleko Agojhai
चुट्टि गयो चंगा र धागो झै	cuTTi gayo caGgA ra dhAgo jhai
घामै छायाले	ghAmai chAyAle
न मर्नु न बाच्चु पार्यो मायाले	na marnu na bAcnu pAryo mAyAle
(बलेको आगो झै) x2	(baleko Agojhai) x2
चुट्टि गयो चंगा र धागो झै	cuTTi gayo caGgA ra dhAgo jhai
घामै छायाले	ghAmai chAyAle
(न मर्नु न बाच्चु पार्यो मायाले) x2	(na marnu na bAcnu pAryo mAyAle) x2
मेरो माया बनायौ बन्दकी	mero mAyA banAyau bandakI
बनायौ बन्दकी	banAyau bandakI
एउटा सोचे अर्कै भो जिन्दगी	eutA soche arkai bho jindagI
घामै छायाले	ghAmai chAyAle
न मर्नु न बाच्चु पार्यो मायाले	(na marnu na bAcnu pAryo mAyAle) x2

(बनायौ बन्दकी) x2	(banAyau bandakI) x2
एउटा सोचे अर्के भो जिन्दगी	eutA soche arkai bho jindagI
घामै छायाले	ghAmai chAyAle
(न मर्नु न बाच्नु पार्यौ मायाले) x2	(na marnu na bAcnu pAryo mAyAle) x2
पराई सिन्दुर लाएछौ सिउदैमा	parAI sindur lAechau siudaimA
लाएछौ सिउदैमा	lAechau siudaimA
किन मार्यौ मलाई जिउदैमा	kina mAryau malAI jiudaimA
घामै छायाले	ghAmai chAyAle
न मर्नु न बाच्नु पार्यौ मायाले	na marnu na bAcnu pAryo mAyAle
(लाएछौ सिउदैमा) x2	(lAechau siudaimA) x2
किन मार्यौ मलाई जिउदैमा	kina mAryau malAI jiudaimA
घामै छायाले	ghAmai chAyAle
(न मर्नु न बाच्नु पार्यौ मायाले) x2	(na marnu na bAcnu pAryo mAyAle) x2
जीवन छयो खोलेको बगर	jIvan chayo kholeko bagara
खोलेको बगर	kholeko bagara
मुट्ट दुखे कुरा भो नगर	muTU dukhne kurA bho nagara
घामै छायाले	ghAmai chAyAle
(न मर्नु न बाच्नु पार्यौ मायाले) x4	(na marnu na bAcnu pAryau mAyAle) x4

MEANING AND ESSENCE OF THE SONG

In this song the narrator or the main character expresses grief over the fact that the woman he loves has gone away from him and has married another man. He says that his lover had promised him to be his but now she has gone away. The lines “kasam khan thiyau Aphai lAI bhAkera/AphailAI bhAkera/Aja gayau nau DADA kAtera” express this sentiment. In the next line “na marnu na bAcnu pAryo mAyAle”, the narrator is saying that now his love has put him in a situation between life and death. After that we find a repeat of the earlier lines. Then we find the lines “jalcha mana baleko Agojhai/baleko Agojhai”, which translates to “love is burning like fire”. This line means that the main character’s love is very intense. Next we have the line “cuTTi gayo caGgA ra dhAgo jhai”, which translates as “like a kite and its string breaks”. This reference alludes to the way the narrator and his lover separated after their relationship broke. As now he is alone and she has married another man. After this we have a repeat of the earlier lines. Then we have the lines “mero mAyA banAyau bandakI/banAyau bandakI”, this means that “you have made my love your captive”. Through these lines the narrator is trying to say that his lover has captured his heart or he still has feelings for her. Next we have the line “eutA soche arkai bho jindagi”, which means that life turned didn’t turn out the way it was planned. This is a reference to the fact that the narrator had planned to spend his life with his lover but she went away and married another man. After this we again have a repetition of earlier lines. Then we have the lines “parAI sindur lAechau siudaimA/lAechau siudaimA/kina mAryau malAI jjudaimA” which translates to “you have accepted another man as your husband. Why do you kill me?” This means that the narrator feels that his lover is trying to kill him, by marrying another man. Then there is the lines “jIvan chayo kholeko bagara/kholeko bagara/muTU dukhne kurA bho nagara” which translates as “life is like the bank of a river. Don’t talk of things that bring pain to my heart”. This means that though everybody has moved on like a flowing river, the narrator still remains in the same place like the bank of a river. The last line is self explanatory. Then after the repetition of the lines the song ends.

SONG NO.9

घुमी फिरी

ghumI phirI

-भीम गन्धर्व

-Bhim Gandharba

(घुमी फिरी चाड़ आउदा	(ghumI phirI cAD AudA
माइती घरको याद आउदा) x2	mAITI gharko yAd AudA) x2
रुदै होली बिलौना गर्दै हो.. हो हो हो हो	rudai holI bilaunA gardai ho..
	ho ho ho ho
मझेरीमा एकलै फरियाले	majherImA eklai phariyAle
आशु पुछेर	Azu puchera
फरियाले आशु पुछेर	phariyAle Azu puchera
(कैले आउला दशै तिहार	(kaile AulA dashai tihAr
कैले आउला तीज भन्दै) x2	kaile AulA tIj bhandai) x2
दिन बित्यो हप्ता बित्यो बर्षौं	din bityo haptA bityo barSau
बित्यो औला गन्दै	aulA gandai bityo
(माईता जाने बेला आखाँ भरी आशु बोकेर) x2	(mAITA jAne belA AkhA bharI
	Azu bokera) x2
घुमी फिरी चाड़ आउदा	ghumI phirI cAD AudA
माइती घरको याद आउदा	mAITI gharko yAd AudA
रुदै होली बिलौना गर्दै हो.. हो हो हो हो	rudai holI bilaunA gardai ho..ho ho ho ho
मझेरीमा एकलै फरियाले आशु पुछेर	majherImA eklai phariyAle Azu puchera

फरियाले आशु पुछेर	phariyAle Azu puchera
सैयपत्री र गदावरी फूलेको देख्दा	saiyapatrI ra gadAvarI phUleko dekhdA
रुदै होली बिलौना गर्दै हो.. हो हो हो हो	rudai holi bilaunA gardai ho..ho ho ho ho
मझेरीमा एकलै फरियाले आशु पुछेर	majherImA eklai phariyAle Azu puchera
फरियाले आशु पुछेर	phariyAle Azu puchera

MEANING AND ESSENCE OF THE SONG

This song is about a married woman who longs to go to her parents' house. In the song we are told that during festivals like “dashai” or Dusshera and “tIj” or Teej she misses her old home and wishes to go there and meet her family.’

The song starts with the lines “ghumI phirI cAD AudA/mAitI gharko yAd AudA”. These two lines translate to “when the festival comes around, I think about my parents' home”. As the Gandharbas are a Nepali community, we can be sure that this song is about this community. In Nepali society the bride has to go to her husband's house after marriage. Her parents' home where she previously lived is known as “mAitI ghar”. So we can understand from the above given lines that it is about a married woman. Through these lines the theme of the song is conveyed. Then the next line is “rudai holi bilaunA gardai ho..”, this means that, “she must be crying and thinking about her predicament”. So we can understand that she is crying as she wants to go to her parents' home. After that the song says “majherImA eklai phariyAle Azu puchera”. This means that the woman is sitting alone in the “majherI” or the space in front of the front door of her house and that she is wiping her “Azu” or tears with her “phariyA” or traditional garment. We are thus presented with situation that is very melancholic. Then the song says “kaile AulA dashai tihAr/kaile AulA tij bhandai”. These two lines say that the woman is saying “when will “dashai, tihAr and tIj” come”. These festivals are mentioned as during those times of the year a married woman usually goes to her parents' house to visit them. In the next line we find out that she has not gone to meet her parents since a very long time. As the lines say “din bityo haptA bityo barSau bityo aulA gandai/mAItA jAne belA AkhA bharI Azu bokera”. Which mean that days, weeks and years have passed with me counting them on my fingers, but I have only had tears in my eyes at the times when I should have

been going to my parents' house. After that the first five lines of the song repeat. After that there is the line "saiyapatri ra gadAvari phUleko dekhda". "saiyapatri" and "gadAvari" are the flowers marigold and chrysanthemum. What this line translates to is "whenever I see marigolds and chrysanthemums bloom. After this line we have the third, fourth and fifth line of the song repeating. So we can say that the conclusion to the line about the flowers is not there. This can be attributed to Bhim Gandharba forgetting the lines of the song, as at the end of the video recording of the song he says "birsi saki gAko". This can be translated as "I have forgotten". So now we can conclude that this is a beautiful song about longing and love for one's family. Even though Bhim Gandharba has only sung a part of it we can say that this song still has the cultural value attached with it, which further deepens the rich heritage of the Gandharbas

SONG NO.10

हाथमा छैन सारङ्गी

hAthamA chaina sAraGI

-अग्यात्

-Unknown

(हाथमा छैन सारङ्गी	(hAthamA chaina sAraGgI
ओठमा छैन मुरली) x2	oThamA chaina muralI) x2
कादमा छैन मादलु	kAdmA chaina mAdalu
(कसरी भन्नु म नेपाली) x2	(kasarI bhannu ma nepAlI) x2
(दाउरा र सुरुवाल च्यातियो	(dAurA ra suruwAl cyAtiyo
सिरको टोपी हरायो) x2	sirako TopI harAyo) x2
सारङ्गी र बिनायो भत्केर	sAraGgi ra binAyo bhatkera
(गीटार र वाइलिन बनियो) x2	(gITAr ra vAilin baniyo) x2
हाथमा छैन सारङ्गी	hAthmA chaina sAraGgI

ओठमा छैन मुरली	oThamA chaina muralI
कादमा छैन मादलु	kAdamA chaina mAdalu
(कसरी भन्नु म नेपाली) x2	(kasarI bhannu ma nepAlI) x2
ऋतु जनाउनु कसरी	ritu janAunu kasarI
(चौबन्दी चोली च्यातियो	(caubandI colI cyAtiyo
हेम्बरी पटुकी हरायो) x2	hembarI patukI harAyo) x2
डम्फु र मादल भतकेर	Damphu ra mAdal bhatkera
(बडगो र कडगो बनियो) x2	(baGgo ra kaGgo baniyo) x2
(हाथमा छैन सारङ्गी	(hAthmA chaina sAraGgI ओठमा छैन
मुरली	oThamA chaina muralI
कादमा छैन मादलु	kasarI bhannu ma nepAlI
ऋतु जनाउनु कसरी) x2	ritu janAunu kasarI) x2
(साइला बसन्त ऋतुले छाएछ	(sAilA basanta ritule chAecha
हेरन चाप र गुरास	herana cApa ra gurAs
के राम्रो फुलेछ) x2	ke rAmro phulecha) x2
(कन्चन्जङगा हिमाल राम्रो	(kancanjuGgA himAla rAmro
हिउ परने हुनाले) x2	hiu parne hunAle) x2
(हामी नेपाली साराले) x3	(hAmI nepAlI sArAle) x3

MEANING AND ESSENCE OF THE SONG

In this song the writer laments about how the Nepali people have forgotten their culture and their traditions. This idea of loss of one's identity and culture is shown through phenomenon of the gradual extinction of traditional Nepali musical instruments and attires. In the first line says "hAthamA chaina sAraGgI", this means that there is no "sAraGgI" in my hands. As a "sAraGgI" is the traditional instrument

of a Gandharba we can say that in the first line that the Gandharba is the centre of the narrative. But the second line says “oThamA chaina muralI”, this can be translated as “there is no flute on my lips” and the third line says “kAdmA chaina mAdalu” which means that there is no mAdalu on my shoulders. Which is a traditional Nepali drum played with the hands.

These two lines can be analysed as being references to not necessarily a Gandharba musician but a general Nepali musician. Further on we find the lines “dAurA ra suruwAl cyAtiyo / sirako TopI harAyo”, these two lines now show us how the narrative now shifts from a Nepali musician to Nepali people in general. The former line means that the traditional garment of Nepali men folk , the “dAurA suruwAl” is torn, and that the ”TopI” or the traditional cap has disappeared from the “sir” or head. After this we again find a music related reference, the proceeding lines say “sAraGgI ra binAyo bhatkera / gItAr ra vAilin baniyo”. This means that the “sAraGgI” and the “binAyo”, another traditional Nepali musical instrument, has been destroyed and instead the guitar and violin has been formed. From these lines we can clearly understand that the lyricist is saying that western culture, which have been personified in the form of western musical instruments namely the guitar and the violin, has replaced the indigenous culture of the Nepali community, personified by the “sAraGgI” and “binAyo”. Then there is a repeat of the first four lines with an added line “ritu janAunu kasarI”. This line is a question which literally means, “How shall I show the seasons”. We can understand this as a question by the lyricist to the listeners asking how the Nepali community can now connect with nature and its rhythms, shown by the word “ritu” or season, when all the traditional objects and the ideas that they represent are being replaced by western objects and ideas. Then the two lines after this give us the same message as the lines referring to traditional men’s clothing, only the garments referred to are now traditional women’s clothes. Similarly the next two lines tell us that traditional Nepali instruments are being replaced by western instruments. This idea has already been explained earlier, only that the traditional instruments are now the “Damphu” and the “mAdal” and the western instruments are the “baGgo” or bongo and the “kaGgo” or congo. Then the first four lines are repeated with the added line about the seasons (explained earlier). After that we find a part where the lyricist is telling a person called “sAilA”, who could

traditionally mean a brother, a son or a friend, that the flowers “cAp” and “gurAs¹” have blossomed. The next two lines tells us of the beauty of “kancanjuGgA” or Mt. Kanchenzonga when it is snowing. The last line is can be translated as, “all of us Nepalis”. This type of idea is commonly expressed in Nepali folk poetry and lyrics. These imageries and statement can be regarded as something put in the song only to serve as an ending to the song and to beautify the song.

SONG NO.11

कोरोना भायरस

koronA bhAyarasa

-गोपाल गन्धर्व

-Gopal Gandharba

चलेछ बतास सुस्तरी।	calecha batAs sustarI
मनै सरर ॥	manai sarara
(भरोसा छैन भायरसको बिताऊ हासेर) x2	(bharosA chaina bhAyarasako bitAU hAsera) x2
दुई हजार बीसमा के उल्का आयो।	duI hajAr bIsamA ke ulkA Ayo
कोरोना भायरस ॥	koronA bhAyarasa
संसारै भोरी मानिस मोरे।	saMsArai bhorI mAnisa more
सब जना डरायो हो	sab janA DarAyo ho
सब मानिस डरायो ॥	sab mAnis DarAyo
(भरोसा छैन भायरसको बिताऊ हासेर) x2	(bharosA chainA bhAyarasako bitAU hAsera) x2
त्यो चाइना देखि सुरुनै भयो।	tyo cAinA dekhi surunai bhayo

¹ Rhododendron

कोरोना भायरस॥	koronA bhAyarasa
सब देशमा गरी दुई तीन लाख मोरे।	sab dezmA gaI dui tIn lAkH more
सिक्किममा फैलेछ हजूर	sikkimmA phailecha hajUr
सिक्किममा फैलेछ ॥	sikkimmA phailecha
(भरोसा छैन भायरसको बिताऊ हासेर) x2	(bharosA chaina bhAyarasako bitAU hAsera) x2

MEANING AND ESSENCE OF THE SONG

This song is about the Coronavirus disease or COVID-19. On this date (i.e. 30th July 2020) it has infected 17 million people worldwide, claiming the lives of 670,620 people. India has reported 1.5 million cases, out of which 35,035 lives have been lost (Covid-19 Coronavirus Pandemic, 2020). The state of Sikkim has reported 579 cases and 1 life has been lost to the disease (Department of Information Technology, 2020). In the midst of this global pandemic Gopal Gandharba has written this song about the situation faced by the people affected by it. This song is set to the tune of the popular Nepali song called Chalechha Batas Sustari (“calecha batAs sustarI”) by singer and composer Shambhu Rai. Gopla Gandharba has simply replaced some of the original lyrics and has put his own lyrics into it.

The song starts with the lines “calecha batAs sustarI/manai sarara”. These lines are from the original song. The attention of the audience is easily attracted through them, as almost all people from Nepal and its neighbouring regions are familiar with these lines. Then we come to the line “bharosA chaina bhAyarasako bitAU hAsera”. This is by Gopal Gandharba and it translates to “the virus is not to be trusted so let us spend our lives in laughter”. GG has simply substituted the word “jIwanko” with the word “bhAyarasko”. GG is trying to tell that in the time of the coronavirus pandemic we all need to understand that our lives have become threatened by the disease and we need to cherish what we have right now. Then after these lines we come across the lines “duI hajAr bIsmA ke ulkA Ayo/koronA bhAyarasa”, in English this can be understood as “in the year two thousand twenty coronavirus came with a comet”. In Nepal traditional Hindu astrology depicts comets to be bad omens which bring ill fate and calamities (V, 2000-2019). So over here GG is trying to tell us that the disease

coronavirus was foretold by the arrival of a comet. This can be taken as a very traditional view of the pandemic.

Then we have the lines “saMsArai bhorI mAnisa more/sab janA darAyo ho/sab mAnis DarAyo”. These lines translate as “people from all over the world died, so everybody is scared”. These lines emphasise the gravity of the situation and the fact that there have been a lot of fatalities due to the coronavirus disease. Then we again have a repetition of the third line. After that there is the line that says “tyo cAinA dekhi surunai bhayo koronA bhAyarasa”, which means that the disease started from China. After this we find the line “sab dezma garI dui tIn lAkh more”, which translates as “when taking into account all the countries, two lakh people have died”. Since this figure was reached around the end of April (Coronavirus: Worldwide death toll climbs to 200,000, 2020) we can assume that the song was written around that time. Then we have the lines “sikkimA phailecha hajUr/sikkimA phailecha” which translates to “the pandemic has reached Sikkim”. As GG is a resident of Sikkim, he has written this song in its context. This can be viewed as a warning to the people of Sikkim. After that we have the recurring line “bharosA chaina bhAyarasako bitAU hAsera”, then the song ends.

This song can be understood as a song carrying the news, for which Gandharbas are famous. A cautionary message carried in song, telling people the news relating to the global crisis of the moment, which is the coronavirus disease. Through his song GG informs every person who hears it about this news.

SONG NO.12

नजाऊ दाजु

najAU dAju

-बर्ता गन्धर्व

-Barta Gandharba

नजाऊ दाजु विदेशमा

najAu dAju videshamA

बसौ आफ्नै देशमा

basau Aphnai deshama

नेपाली भइ बाचौ दाजु	nepAlI bhai bAcau dAju
आफ्नै परिवेषमा	Aphnai pariveSmA
नजाऊ बहिनी विदेशमा	najAu bahinI videshamA
स्वदेशलाई छाडी	swadeshAlAI chARI
बोकौ बहिनी आफ्नै देशमा	bokau bahinI Aphnai deshmA
आनन्दको भारी	Anandako bhArI
गयो दाजु विदेशमा	gayo dAju videshamA
जन्म भूमी छाडी	janma bhUmI chaRI
कति दुःख गर्दै हौला	kati dukha gardai haulA
समुन्द्रको पारी	samundrako pArI
बुडी आमा कुरी रछिन्	buDI AmA kurI rachin
तिम्रै बाटो हेरदै	timrai bAto heradai
आसु पुछ्दै वेदनाको	Asu puchdai vedanAko
दुःख पिडा पोख्दै	dukha pidA pokhdai
नजाऊ दाजु विदेशमा	najAu dAju videshamA
बसौ आफ्नै देशमा	basau Aphnai deshmA
नेपाली भइ बाचौ दाजु	nepAlI bhai bAcau dAju
आफ्नै परिवेषमा	Aphnai pariveSmA
नजाऊ बहिनी विदेशमा	najAu bahinI videshamA
स्वदेशलाई छाडी	swadeshAlAI chARI
बोकौ बहिनी आफ्नै देशमा	bokau bahinI Aphnai deshmA
आनन्दको भारी	Anandako bhArI

मिठो सपना बोकी जान्छन्	miThA sapanA bokI jAnchan
आफन्तलाई छाडी	AphantalAI chARI
कठै आउछन कोही कोही	kaThai Auchan kohIkohI
बाकसमा भरी	bAkasamA bharI
सुन फल्ने बोट हुन्न	suna phalne boTa hunna
परदेशको ठाँउमा	pardeshako ThaUmA
सेठो पिठो खाई बसौं	seTho piTho khAI basau
आफ्नै घर गाँउमा	Aphnai ghara gAUmA
नजाऊ दाजु विदेशमा	najAu dAju videshamA
बसौ आफ्नै देशमा	basau Aphnai deshAmA
नेपाली भइ बाचौ दाजु	nepAlI bhai bAcAu dAju
आफ्नै परिवेषमा	Aphnai pariveSmA
नजाऊ बहिनी विदेशमा	najAu bahinI videshamA
स्वदेशलाई छाडी	bokau bahinI Aphnai deshmA
	chARI
बोकौ बहिनी आफ्नै देशमा	bokau bahinI Aphnai deshmA
आनन्दको भारी	Anandako bhArI
नजाऊ हजूर विदेशमा	najAu hajUr videshamA
बसौ आफ्नै देशमा	basau Aphnai deshmA
नेपाली भइ बाचौ हजूर	nepAlI bhai bAcAu hajUr
आफ्नै परिवेषमा	Aphnai pariveSmA

MEANING AND ESSENCE OF THE SONG

In this song Barta Gandharba tells her fellow countrymen, whom she refers to a brother and sister, to not to go to foreign lands to earn money. She described the hardships involved in going abroad, faced by both the person going and the loved ones that he or she will leave behind. It is very common for people from Nepal to go abroad for work with better wages than the ones in their own country. This process of migration has its word in Nepali; it is known as “muglAn pasnu”. Many people go abroad from Nepal every year and in this song BG is singing about how this is not a good practice.

The song opens with BG telling her countrymen, whom she refers to as a singular brother, to not to go to “videsh” or foreign lands and to stay in one’s own land. She further tells her “brother” to live as a Nepalese, in one’s own surroundings. Then she tells her “sister” not to go to foreign lands but to stay in “swadesh” or one’s native country and the carry “Anandako bhArI”. This term literally translates to “load of pleasure”. From this we can understand that BG is trying to tell us that if we are in our own land then the load or labour that we undertake brings pleasure to us rather than suffering. So it can be said that BG is trying to send a message of patriotism and a sense of belonging in one’s own land. Then she says that her “brother” has gone out of her country and she contemplates on what kind of hardships and problems he must be facing. BG adds a phrase “samundrako pAri”, which translates to “on the other side of the ocean”. This phrase adds a sense to distance and longing for her “brother”. Then she says that his old mother is waiting to meet him, while crying tears of sorrow and longing. These lines expresses the plight of the loved ones at home, we cannot help but feel a tinge a sadness as we are shown the image of an old mother waiting for her son who has gone abroad. Then we find a repeat of the first eight lines. Then BG describes how people carry their hopes and dreams (“miThA sapanA”) with them while going to foreign lands and how sometimes they come back in coffins and caskets (“bAkasamA bhArI”). She then says that there is no “tree bearing golden fruits” or “suna phalne boTa” in foreign lands and she implores her countrymen to stay in their own country, even if they only have meagre food or “seTho piTho” to eat. After this the earlier lines repeat themselves and the song ends.

This song expresses BG's perspective on going abroad for work. She herself went to Norway to work as a part of an exchange programme from an institute called Nepal Music School where she was working as a teacher. She must have realised that going abroad is not as fruitful as it is thought of in Nepal and that it carries with itself loneliness and longing for the person travelling abroad and for the family he or she leaves behind. So this song can be said to carry an advice for people from Nepal who want to go abroad for work.

SONG NO.13

पच्चिस गते असारको रातीमा

paccis gate asArko rAtImA

-गोपाल गन्धर्व

-Gopal Gandharba

पच्चिस गते असारको रातीमा।

paccis gate asArko rAtImA

बल्यो आगो सिमान्ती माटीमा॥

balyo Ago simAntI mAtImA

पहिला आगो सुरु भयो मन्त्रालय देखि।

pailA Ago suru bhayo mantralaya

dekhi

हेर्दा हेर्दै क्याप्चर गर्यो तीनै पटि छेकी॥

herdA herdai kyApcar garyo

tInai pati chekI

यसो हेर्दा सिंहदरबार जलि राको हेर।

yaso herdA siGihadarbAr jali

rAko hera

बिकुल लाग्यो धरारमा आवाज आयो धेर॥

bikul lAgyo dharAramA AwAj

Ayodhera

बिकुलमा खबर लिए कर्म चारी सबैले चाल पाए।

bikulmA khabar lAe karma

cArI sabaile cAl pAe

सिंहदरबार डढ्यो भन्दै खबर यस्तै गयो ॥	siGhadarbAr DaDhyo bhandai khabara yastai gayo
श्री पाँच बिरेन्द्रलाइ आकशवाणी भयो ।	zirI pAc birendralAi AkazvanI Bhayo
अवझट्टाको खबर आयो एक बजीको रातमा ॥	avajhaTTa khabar Ayo eka bajIko rAtmA
लाल मोटरमा सवारी भो प्रहरीको साथमा ।	lAl moTarmA savArI bho praharIko sAthmA
पाल्नु भयो राजा मंत्री भाइ भरदार जति ॥	pAlnu bhayo rAjA mantrI bhAi bhandAr jati
प्रहरीको धुइरो छुट्यो जोएको जति	praharIko dhuro chuTyO joAko jati
नजर लाग्दा दंगस पर्नुभो ।	najar lAgdA daGgasa parnubho
निभाउनलाइ खुब कोशिश गर्नुभो ॥	nibhAunalAi khub koziz garnubho
चन्द्र शमशेर राणाका पालामा	candra zamzer rAjAko pAlAmA
बनेको हरे चौवन्न सालैमा ॥	baneko re cauvanna sAlaimA
ग्रारो थियो सुन पहरि के के बुट्टा भाको ।	gAro thiyo suna paharI ke ke buTTA bhAko
बगरा तेसै माथि रङ्ग पलिश लाको ॥	bagarA tesai mAthi raGga paliz lAko
उन्नाइस सौ छौवन्न सालमा बनाको यो हेर ।	unnAis sau chauvanna sAlamA banAko yo hera
नाम रहयो सिंहदरबार अनि त्यति बेर ॥	nAma rahayo siGhadarbAr ani tyati bera

चन्द्र शमशेर राजाको पालामा।	candra zamzer rAjAko pAlAmA
बनेको रे चौवन्न सालैमा॥	baneko re cauvanna sAlaimA
बाहिर थिए छे सौ कोठा भित्र चार सौ अस्सि।	bAhira thie che sau koThA bhitra cAr sau assi
रज्य भरको आपिस थियो चल्थो कलम मसी॥	rAjya bharko Apis thiyo calthyo kalama masI
चन्द्र शमशेर माहाराजको दरबार ठेकि हेर	candra zamzer mAharAjko darbAr Theki hera
दुई हजार सुनतिसमा तेसै गयो खेर॥	duI hajAr untisma teasi gayo khera
बिरेन्द्र राजाका पालामा बनेको रे चौवन्न सालैमा।	birendra rAjAko pAlAmA baneko re cauvanna sAlaimA
जल्थो दरबार सुन्नतिस सालैमा॥	jalyo darbAr unnatis sAlaimA
दरबार भित्र पटंगीमा थियो खेत बारी।	darbAr bhitra pataGgImA thiyo kheta bArI
भित्र थियो पानी तलाब थियो फूल बारी॥	bhitra thiyo pAnI talAb thiyo phUla bArI
धेरै थिए टेबल कुर्सी धेरै कागज पत्र।	dherai thie tebal kursI dherai kAgaj patra
जो भएको समान जति आगोलाई नै स्वात्त॥	jo bhaeko samAn jati AgolAI nai swAtta
भगुवानले पार्नुभो एकै गासमा	bhaguvAnle pArnubho ekkai gAsmA
समाजको सम्पत्ती सत्यनाश।	samAjko sampattI satyanAz
कति पर्यो रेडियो घडी राडी कम्बल कति।	kati paryo reDiyo ghaDI Radi kambal kati
फलम देखि कलम मसी हुन गयो खति॥	phalam dekhi kalam masI huna gayo khati

लेखि साधि छैन मैले जो भएको जति।	lekhi sAdhi chaina maile jo bhaeko jati
हिसाब गर्दा नोक्सान भयो आठैअरब जति॥	hisAb gardA noksAn bhayo AThai arab jati
जई जई बिरेन्द्र राजा हजुरलाई नपरोस बिपत	jaI jaI birendra rAjA hajuralAI naparos bipata
हजुरलाई नपरोस बिपत॥	hajuralAI naparos bipata
सिंहदरबार डरिर गयो दुनियाको धमिलो मन भयो॥	siGhadarbAr Darira gayo duniyAko dhamilo man bhayo

MEANING AND ESSENCE OF THE SONG

This song is about the fire which destroyed some parts of the historic the Singha Durbar in 9th July 1973 (Singha Durbar: NRA Started Retrofitting (Photo Feature), 2019). In this song we find a vivid description of the fire and the tumult it caused. Various scenes of the destruction caused by the fire and the way in which the people tried to extinguish it have been shown through the song.

The song opens up with the date of the fire in traditional Nepali calendar. It is given as “paccis gate asArko rAtimA” or the night of the 25th day of the month of “asAr²”. Then it is written that the fire started from the “mantralaya” or ministry and that it “captured” everything from all three sides. The word “capture” has been borrowed from the English language and it has been used in this line among Nepali words. Then the next line says that whoever saw the palace could see that it was burning. After that the lyrics say that a “bikul” or bugle was sounded and the sound was heard from the “dharAra”. The “dharAra” was watchtower built in 1832, which was close to the Singha Durbar “siGhadarbAr”. This tower was destroyed in the earthquake of 2015. After this line the next line says that all the “karma cArI” or employees heard the news after hearing the “bikul” or bugle. The news was that the “siGhadarbAr” or Singha Durbar was burning. Then it is written that “zrI pAc” “birendra” got the news of the fire. Here we find the title of “zrI pAc” being used in front of the king’s name, which is “birendra” or Birendra. This title is given to kings,

² the third month of the Nepali year, which is called Bikram Samvad.

so it is not unusual to call King Birendra “zrI pAc”. Then next we find the description of how fire trucks were mobilised along with guards or “praharI”. Over here fire trucks are described as “lAl moTar” which directly translates to “red automobiles”. We can understand this description of fire trucks as “red automobiles” as they are painted red. After that the song says that the king and his ministers along with many subordinates came to palace and after seeing the fire the king was shocked. Then it is written that they started to try to put out the blaze. The next two lines say that the palace was built during the reign of “candra zamzer rAjA” or King Chandra Samsher, in the year 1954 of the Nepali or Bikram Samvad calendar. Then the song says that there were six hundred rooms outside, four hundred and eighty rooms inside and that there were different offices which dealt with matters of the whole nation. The lyrics composer has borrowed the English word “office” here after altering the pronunciation slightly. In the Harvard-Kyoto convention for transliterating Sanskrit it can be written as “Apis”. The lyricist has further added that “kalama” and “masI” or “pen” and “ink” used to be used here. The words “pen” and “ink” implies that official paperwork used to be done over there. Then the song says “candra zamzer mAhArAjko darbAr Theki hera/duI hajAr suntismA tesai gayo khera” which means the palace which belonged to “candra zamzer mAhArAj” or King Chandra Samsher, has now been destroyed in the year “dui hajAr untis” or the year two thousand and twenty nine. After this line the writer has written that the palace was built by “birendra rAjA” or King Birendra in the year 1954 of the Nepali calendar or Bikram Samvad” calendar. This information is in conflict with a line discussed earlier. That line says that the palace was built by King Chandra Samsher, whereas now it says that the place was built by King Birendra. We know that the Singha Durbar was built by King Chandra Samsher Rana (Tandukar, 2017). Then the next line says the palace got burnt down in the twenty ninth year. After that the song says that in the palace’s courtyard there were fields of crops, inside there were ponds and gardens of flowers and that there was also a lot of tables and chair along with files and papers. All of these things were destroyed by the fire says the song in the next line. Then there is a line which says that God destroyed society’s property in one stroke. Then the song says that there were radios, clocks, mattresses, blankets, metallic items, papers and ink which were all destroyed. The lyricist says that he or she cannot write down all the details of the damage done by the fire. Then the next line says the loss was of around 8 arabs (an arab being a unit from the Indian numbering system) or 8 billion. After

that the next two lines hail King Birendra and wish for his good fortune. The last line of the song says that the Singh Durbar was destroyed and everyone's heart was filled with despair.

This song can be described as a song which contains the news of the Singha Durbar fire of 1973. These songs were written to carry news from one place to another in a time when there were no media to do this. These songs are an invaluable part of Nepali heritage and by preserving them we can preserve the intangible cultural heritage of the Nepali community.

SONG NO.14

रिङ्दै घुम्दै

riGdai ghumdai

- दिलु (प्रकाश) गन्धर्व

-Dilu (Prakash) Gandharba

खै का बाट जिन्दगी भेटियो	khai kA bATa jindagI bheTIyo
गाउ सहरमा सारङ्गी रेटियो	gAu saharMA sArangI reTIyo
चरी बनमा	carI banMA
तिमी मनमा बस्देउ भो	timI manMA basdeu bho
(रिङ्दै घुम्दै जाने यो जीवन	(riGdai ghumdai jAne yo jIbana
करकलाको पानी जस्तै हो) x2	karkalAKo pAnI jastai ho) x2
नत सीरमा न माया पाउमा	nata sIrmA na mAyA pAumA
पीर बेला न भेटाउछु ठाउ ठाउमा	pIr belA na bheTachu ThAu ThAumA
चरी बनमा	carI banMA
तिमी मनमा बस्देउ भो	timI manMA basdeu bho
(रिङ्दै घुम्दै जाने यो जीवन	(riGdai ghumdai jAne yo jIbana

करकलाको पानी जस्तै हो) x2	karkalAko pAnI jastai ho) x2
फेवा तालको पानी पो धमिलो	phewA tAlko pAnI po dhamilo
दाजु भाईमा मन किन अमिलो	dAju bhAI mA man kina amilo
चरी बनमा	carI banmA
तिमी मनमा बस्देउ भो	timI manmA basdeu bho
(रिङ्दै घुम्दै जाने यो जीवन	(riGdai ghumdai jAne yo jIbana
करकलाको पानी जस्तै हो) x2	karkalAko pAnI jastai ho) x2
पानी हैन आफैमा धमिलो	pAnI haina AphaimA dhamilo
मन मिले आकश झै छ निलो	mana mile AkAsh jhai cha nilo
चरी बनमा	carI banmA
तिमी मनमा बस्देउ भो	timI manmA basdeu bho
(रिङ्दै घुम्दै जाने यो जीवन	(riGdai ghumdai jAne yo jIbana
करकलाको पानी जस्तै हो) x2	karkalAko pAnI jastai ho) x2
हेर संसार येस्तै छ सानु	hera saNsAr yestai cha sAnu
हास हसाउ केछर लैजानु	hAsa hasAu kechara lai jAnu
चरी बनमा	carI banmA
तिमी मनमा बस्देउ भो	timI manmA basdeu bho
(रिङ्दै घुम्दै जाने यो जीवन	(riGdai ghumdai jAne yo jIbana
करकलाको पानी जस्तै हो) x2	karkalAko pAnI jastai ho) x2

MEANING AND ESSENCE OF THE SONG

In this song Dilu Gandharba has described how a Gandharba roams around from place to place, performing and earning money. While doing so he sings about matters

which affect our lives on a day to day basis. He sings about a Gandharba's lifestyle while putting in references about common sense and wisdom.

In the first line of the song DG says “khai kA bATa jindagI bheTIyo” which literally means “wherefrom did I get this life”. Then in the second line he says “gAu saharMA sArangI retiyo” which translates to “I play the sArangI in towns and villages”. These lines are an expression of DG's gratitude for being alive and being a Gandharba. As the first line shows that he understands the value of his own life and in the second line he follows by referring to his Gandharba identity. These lines also open up the song with DG introducing himself as a Gandharba. The next two lines are not quite relatable to the preceding lines and can be understood as being ornamental or only serving to lend aesthetic content to the song. They translate to “In the meadows/all I ask of you is please stay in my heart”. These lines tell us that DG wants his listeners to understand that this song is an emotional expression which has to be understood through empathy. Then in the next two lines DG sings “riGdai ghumdai jAne yo jibana/karkalAko pAnI jastai ho” which means that this life will be spend travelling and roaming around and that life is comparable to the water collected in a “karkalA” plant, which is only present for a short period of time. In the next line “nata sirmA na mAyA pAumA” DG sings that he cannot find love anywhere, he further describes this situation in the next line, where he says “pIr belA na bheTachu ThAu ThAumA”. This means that he finds worry and hardship at the places which he travels to. Followed by a repeat of the third and fourth lines, which implores to audience to listen to the song while keeping in mind the emotional aspect, or rather by trying to understand the hardship and reality that DG is trying to convey through this song. Then he sings that the water in the “phewa tAl” or Phewa Lake is muddy, he uses this sentence to rhyme with the next line in which he tells his listeners that there should be no enmity among brothers. This line conveys a message of brotherhood not only among brothers but among all people. After that there is the repeat of the portion from the third to the sixth lines of the song. Then DG has written lines which translate as “its not the water which is muddy/if our hearts agree then our hearts are as blue as the sky”. This refers to lines which say that the water of the Phewa Lake is muddy. These lines convey a sense of goodwill and friendship. Then after this we again find the repeating portion, followed by lines which translate to “our world is a small

place/laugh and make others laugh, as there is nothing we can take from this world".
Lastly we find the repeating portion of the song, after which the song ends.

SONG NO.15

रिडकेबुडको राँगालाई

riGkebuGko rAgAlAI

- सुरेश गन्धर्व

-Suresh Gandharba

हे...हे हे

he..he he

रिडकेबुडको राँगालाई

riGkebuGko rAgAlAI

चुडकेबुडको चुलेसीले

cuGkebuGko culesIle

तापलेजुडमा ताकेर

tAplejuGmA tAkerA

कालेबुङ्गमा काटेर

kAlebuGmA kAtera

अरुन तमुर् तरेर

arun tamur tarera

तिते फापर छरेर

tite phApar charera

(फूलै लाउलाकेसरी

(phUlai lAulA kesarI

खाउला बेसरी) x2

khAulA besarI) x2

मदेसको मैना चरी

madesako mainA carI

लेख चरने लाहाँचे

lekha carne lAhAce

मनै भरी पिर बोकी

manai bharI pira boki

बगर बगर नचे

bagar bagar nAce

आधा माया फर्मासी भो

AdhA mAyA pharmAsI bho

आधा माया साचे

AdhA mAyA sAce

(त्यो मायालाई ठेकान लाउन

(tyo mAyAlAI ThekAn lAuna

आज सम्म बाचे) x2	Aja samma bAce) x2
हे...हे हे	he..he he
रिडकेबुडको राँगालाई	riGkebuGko rAgAlAI
चुडकेबुडको चुलेसीले	cuGkebuGko culesIle
तापलेजुडमा ताकेर	tAplejuGmA tAkerA
कालेबुङ्गमा काटेर	kAlebuGmA kAtera
अरुन तमुर् तरेर	arun tamur tarera
तिते फापर छरेर	tite phApar charera
फूलै लाउला केसरी	phUlai lAulA kesarI
खाउला बेसरी	khAulA besarI
सारङ्गीको सुरै गाको	sAraGgIko surai gAko
पुडभङ्ग बज्यो मादल	puGbhaGga bajyo mAdal
मर्चुङ्गीलाई मुस्किल पर्यो	marcuGgIlAI muskil paryo
बिनायोको बेहाल	binAyoko behAl
चौबन्दीको चोलै उठ्यो	caubandIko colai uThyo
फरियाको इस्टाइल	phariyAko isTAil
(दाउरा भयो स्वर्ग बासी	(dAurA bhayo swarga bAsI
फाटी गयो सुरुवाल) x2	phATI gayo suruwAl) x2
हे...हे हे	he..he he
रिडकेबुडको राँगालाई	riGkebuGko rAgAlAI
चुडकेबुडको चुलेसीले	cuGkebuGko culesIle
तापलेजुडमा ताकेर	tAplejuGmA tAkerA

कालेबुङ्गमा काटेर	kAlebuGmA kAtera
अरुन तमुर् तरेर	arun tamur tarera
तिते फापर छरेर	tite phApar charera
(फूलै लाउला केसरी	(phUlai lAulA kesarI
खाउला बेसरी) x2	khAulA besarI) x2

MEANING AND ESSENCE OF THE SONG

This song can be called a “humorous song”, as there are humorous elements in it. But this humour may not appeal to audiences who do not belong to rural Nepali communities. The humour present in this song is of a rustic nature, as the words used and the things referred to are simple and rural. Some of the words used do not have any meaning when viewed in the larger context and are there for rhyming purpose.

The song starts with the singer introducing the song by singing “he..he he”. This is a common musical device used by Nepali folk musicians and we can find many folk songs starting with it. Then after this we are presented with the lines “riGkebuGko rAgAlAI/cuGkebuGko culesIle/taplejuGmA takera/kalebuGmA katera”. These four lines rhyme with each other and this device adds humour to the song. We can translate these lines as “the buffalo from riGkebuG/the culesI (from cuGkebuG) /decided in tAplejuG/slaughtered in kAlebuG”. (“riGkebuG”, “cuGkebuG”, “tAplejuG” and “kAlebuG” are places in Nepal and its neighbouring areas and the culesI is a device for cutting meat used in Nepal and its neighbouring areas). We can understand from these lines that a buffalo was brought from riGkebuG, along with a “culesI” from cuGkebuG and in tAplejuG it was decided that it would be slaughtered at kAlebuG. This gives the listeners the theme of the song, which is the slaughter of a buffalo and (as we will learn) the cooking and eating of its meat.

Then we find the lines “arun tamur tarera/tite phApar charera”. This translates to, “by crossing the Arun and Tamur rivers and by sprinkling buckwheat”. The line about crossing of the Arun and Tamur rivers further emphasises the wordplay on the names of places and names of rivers are also geographical markers like names of places are. It also rhymes with the coming line, which describes the preparing of the

buffalo meat by adding buckwheat to it. So now we are told how the singer will cook the meat of the buffalo after killing it.

Then we come across the lines “phUlai lAulA keasarI/khAulA beasarI”. These lines mean that the singer will wear (put) red coloured flowers and will eat a lot of it (buffalo meat). Through these lines the singer shows his joy for eating meat, which he expresses by eating a lot of it and by wearing red coloured flowers.

After that the singer sings “madesako mainA carI/lekha carne lAhAce/manai bharI pira bokI/bagar bagar nace”. These lines translate as “the starling from the lowlands or Terai and the woodpecker which grazes (roams) in the highlands/carrying sadness in their hearts/dances on the banks of the rivers”. At first glance these lines appear to be written by the song writer to rhyme with the coming lines, as they do not seem to have continuity of meaning linking them to other lines. But when we encounter the lines coming next we can understand the meaning in them. The next lines are “AdhA mAyA pharmAsI bho/AdhA mAyA sAce/tyo mAyAlAI ThekAn lAuna/ Aja samma bace”. This translates as “I lost half of the love/the other half I kept/to see that it gets fulfilled/I live till this day”. So we can now say that the part about the birds carrying sadness in their hearts but still dancing on the banks can be seen as a symbolism of the songwriter keeping “love” (of probably his beloved), in his heart and living to this day. The bittersweet emotion expressed by these lines is very common in Nepali folk songs. In these songs we almost always find this aspect along with humour, adding to the rich collage of emotions and colours that is in them.

Then the song progresses on with a repeat of the first eight lines. The next lines says “sAraGgIko surai gAko/ puGbhaGga bajyo mAdal/ marcuGgIIAI muskil paryo/ binAyoko behAI”. These lines translate to “the sAraGgI has gone out of tune/the mAdal is not sounding right/ the marcuGgi is becoming hard to play/the binAyo is not in its right state”. The direct meaning of these lines is that the traditional instruments are not being played in its right manner. A deeper meaning can be that the Nepali people are not living their lives in their traditional way, “living” symbolised by “playing of the instruments” and “tradition” symbolised by the musical instruments. Then we have the lines “caubandIko colai uThyo/ phariyAko isTAil/daurA bhayo swarga bAsI/ phATI gayo suruwAI”. These lines mean that the traditional garments of the Nepali people are being replaced and are disappearing, further emphasising the

theme of cultures and tradition becoming extinct. Then the song ends after a repeat of the first eight lines.

SONG NO.16

साँईली रीमइ

sAIII rImaI

- तेजेन्द्र गन्धर्व

-Tejendra Gandharba

(कसले बुझे बैरागीको एकलो पना नी

(kasale bujhne bairAgIko

ekalo panA nI

भिन्न भित्रै जलेर मन भा छ खरानी) x2

bhitra bhitrai jalera mana bhA cha

kharAnI) x2

(साँईली रीमई माले गाईले पानी खायो खोली दहको

(sAIII rImaI mAle gAIIe

pAnI khAyo kholI dahako

साँईली रीमई सुनिदेउन पोख्रै छु म मनको बह यो) x2

sAIII rImal sunideuna

pokhdai chu ma manko baha yo) x2

(मादलुको खरी पनि बज्छ आफ्नो सुरैमा

(mAdaluko kharI pani bajcha Aphno

suraimA

दिनमा उड्ने चरी पनि साझा फिर्छ गुडैमा) x2

dinmA uDne carI pani sAjha

phircha guDaimA) x2

मेरो मनै सुन तालको भयो जीवन

mero manai suna tAlko bhayo jIwana

कँहा जाने कता पुग्ने छैन ठेकाना

kahA jAne katA pugne chAina ThekAnA

हो (साँईली रीमई माले गाईले पानी खायो खोली दहको

ho (sAIII rImaI mAle pAnI

khAyo kholI dahako

साँईली रीमई सुनिदेउन पोख्रै छु म मनको बह यो) x2

sAIII rImal sunideuna

pokhdai chu ma manko baha yo) x2

MEANING AND ESSENCE OF THE SONG

In first two lines of this song the songwriter says that he has become a “bairAgI” or a person who has lost all attachment with the world. He says that he feels a sense of loneliness or “ekalo panA” and says that he has been burnt to ashes due to the fire of sadness in his heart. Then in the third and fourth lines we come to understand that he is trying to tell a person called “sAIII” his woes. She is most probably his lover and it seems she is the only one with whom he has an attachment. Then in the next two lines we find a very beautiful imagery which is present not as a further extension of the main theme, but is there to facilitate rhyming. These lines are “mAdaluko kharI pani bajchu Aphno suraimA/dinmA uDne carI pani sAjha phircha guDaimA”. They translate to “the mAdal plays in its own tone” and “the bird that flies during the day returns to its nest in the evening”. In the next two lines the songwriter says that his life is without a purpose and it is not sure where he will go to. After this the song finishes with the repetition of the third and fourth lines.

We can say that through this song the songwriter is telling “sAIII” that he wants to share his troubles with her and that he wants her to be there for his support. He seems to be a very troubled individual and seems to have a lot of unresolved issues in his life. “sAIII” seems to be the only person who can help him.

SONG NO.17

सारङ्गी रुदैछ

sAraGgI rudaicha

-अग्यात्

-Unknown

[(सारङ्गी रुदैछ पारी गाउमा) x2

[(sAraGgI rudaicha pArI gAumA) x2

बासुरीले सुसिल्दैछ रानी बनैमा

bAsurIle susildaicha rAnI banaimA

पन्चै बाजा नौमती राम्रो राखौ साथैमा] x2 pancai bAjA naumatI rAmro rAkhau

sAthaimA)] x2

(किन बिसेउ दौरा सुरुवाल	(kina birseu daurA suruwAl
डाका टोपी छैन) x2	DAkA TopI chaina) x2
फरिया त भुलेउनि लै लै	phariyA ta bhuleuni lai lai
पटुकी नै छैन	paTukI nai chaina
(चौबन्दी तुनामा बाजा बिनायो) x2	(caubandI tunAmA bAjA binAyo)x2
(मुर्चुङ्गा मुखैमा कस्ले बजायो) x2	(murcuGgA mukhaimA kasle bajAyo) x2
(सारङ्गी रुदैछ पारी गाउमा) x2	(sAraGgI rudaicha pArI gAumA) x2
बासुरीले सुसिल्दैछ रानी बनैमा	bAsurIle susildaicha rAnI banaimA
पन्चै बाजा नौमती राम्रो राखौ साथैमा	pancai bAjA naumatI rAmro rAkhau
	sAthaimA
(किन बिसेउ ढुङ्गी बुलाकी	(kina birseu DhunGrI bulAkI
रेजि हारी छैन) x2	Reji hArI chaina) x2
(वागू माला भुलेउनि लै लै	(wAgU mAIA bhuleuni lai lai
चन्द्र हार छैन) x2	Candra hAr chaina) x2
(गल्बन्दी भिरेर मादल बजायो) x2	(galbandI birera mAdal bajAyo)x2
(मारुनी नाच पानी खै	(mArunI nAc pani khai
कता हरायो) x2	katA harAyo) x2
(सारङ्गी रुदैछ पारी गाउमा) x2	(sAraGgI rudaicha pArI gAumA) x2
बासुरीले सुसिल्दैछ रानी बनैमा	bAsurIle susildaicha rAnI banaimA
(पन्चै बाजा नौमती राम्रो राखौ साथैमा) x2	(pancai bAjA naumatI rAmro rakhau
	sAthaimA) x2
सारङ्गी रुदैछ पारी गाउमा	sAraGgI rudaicha pArI gAumA

बासुरीले सुसिल्दैछ रानी बनैमा

bAsurIle susildaicha rAnI banaimA

पन्चै बाजा नौमती राम्रो राखौ साथैमा

pancai bAjA naumatI rAmro rakhau

sAthaimA

MEANING AND ESSENCE OF THE SONG

This song starts with the lines “sAraGgI rudaicha pArI gAumA/bAsurIle susildaicha rAnI banaimA”. These lines translate to “a sArAGgi is playing in the village over yonder” and “a flute is playing in the rAnI forest”. The word “rudaicha” is used to describe the sound of a sAraGgI. This word means to cry or “is crying”. Similarly in the second line the sound of a flute playing is described as “susildaicha” or “is whistling”. These words are very traditional and they have their rustic charm. These two lines give us the impression that the song is about music and the Gandharba musicians. As the “sAraGgI” is a traditional instrument of the Gandharbas and the flute is also popularly used by them. Then we come across the line “pancai bAjA naumati rAmro rAkhau sAthaimA”. This means that the “pancai bAjA” and the “naumati” (both are traditional Nepali musical ensembles) are good and should be kept together. From this line, we can understand that the composer is showing us that these traditional musical ensembles are valuable and that we must preserve them. Then there are the lines “kina birseu daurA suruwAl DAKA TopI chaina”. These lines translate to “why did you forget the daurA suruwAl and where is your DAKA TopI”. The “daurA suruwAl” is a traditional attire of the Nepali menfolk and the “DAKA TopI” is their traditional cap. Then the singer sings “phariyA ta bhuleuni lai lai/paTuki nai chaina”, then means that you have forgotten the “phariyA” or the traditional attire of Nepali womenfolk and that the “paTuki” or traditional Nepali belt worn by men and women, is not there. These four lines (the first two repeats two times) tell the listeners that, nowadays we have forgotten our traditional culture. The traditional attires symbolise our culture and the loss of which denotes the loss of our culture. Then after that, we come across two more lines before the repeat of the first three lines. These two lines are “caubandI tunAmA bAjA binAyo/murcuGgA mukhaimA kastle bajAyo”. The “binAyo and murcuGgA are both small musical instruments played with the mouth. The song says that the instrument

“binAyo” is tied to the thread of the traditional Nepali blouse called “caubandI” and that the “murcuGgA” is in the mouth but the singer asks the question that who is playing these instruments. These lines can be considered as lines sung merely to fill in the gaps within the song. They do not have any other meaning than the apparent meaning attached to them. Then the next four lines tell us that the traditional ornaments of the Nepali community are no longer worn. These ornaments are “DhunGrI bulAkI”, “RejihAr”, “wAgU mAIA” and “Candra hAr”. After these lines, the singer sings that the “mAdal” or traditional drum is being played while being slung on the shoulders with a “kalbandI” and then the next line ruminates over the loss of the “mArunI nAc”, a traditional dance of the Nepali people. Then the song ends after the first three lines which repeat two times.

This song can be understood as one which emphasises the loss of the traditional culture of the Nepali people. We find references to many traditional garments, ornaments and musical instruments which all symbolise culture. The listeners made to feel the sense of grief at their loss through the mellifluous sound of the Gandharba singer’s voice and the sound of his “sAraGgI”. We can say that the composer of this song must have expressed such a grim situation in a hope to create awareness among people about the loss of traditional culture and to ultimately save them from disappearing. So we can say that this song has a social message which can help us be connected to our roots.

SONG NO.18

तान्सेन घमाइलो

tAnsen ghamAilo

- झलकमान गन्धर्व

-Jhalakman Gandharba

(घाँसै काटौ दुई खोली दोभान

(ghAsai kATau duI kholI dobhAna

दुई खोली दोभान

duI kholI dobhAna

हांसी खेली बिताउंला जोवन

hAsI kheI bitAulA jowana

तान्सेन घमाइलो

tAnsen ghamAilo

जता निर्माया उतै रमाइलो) x2	jatA nirmAyA utai ramAilo) x2
बेनि रै घाटको लाम्चो नि डूँगा	benI rai ghATko lAmcho ni DuGga
सुन माया पानीमा सलल	sunA mAyA pAnImA salala
तान्सेन घमाइलो	tAnsen ghamAilo
नदेखे माया को हो नि को हो	nadekhe mAyA ko ho ni ko ho
सुन मया देखे माया झलल	sunA mayA dekhe mAyA jhalala
तान्सेन घमाइलो	tAnsen ghamAilo
जता निर्माया उतै रमाइलो	jatA nirmAyA utai ramAilo
अघी माया हासेर लाउली	aghI mAyA hAsera lAulI
पछि ठक्कर खोंदा पो चाल पाउली	pachi Thakkar khAdA po cAl pAulI
तान्सेन खस्यौली जोवन साँचेर कती बस्यौली	tAnsen khasyaulI jowana sAchera katI basaulI
हासेर लाउली	hAsera lAuli
पछि ठक्कर खोंदा पो चाल पाउली	pachi Thakkar khAdA po cAl pAulI
तान्सेन खस्यौली जोवन साँचेर कती बस्यौली	tAnsen khasyaulI jowana sAchera katI basaulI
रिमी र झिमी र पानी परनी सुनमाया	rim Ira jhimI ra pAnI paranI sunmAyA
कटुजे बनैमा तान्सेन खस्यौली	kaTuje banaimA tAnsen khasyaulI
हे मारी माया को हो लौ को हो सुनमाया	he mAri mAyA ko ho lau ko ho sunmAyA
देखे माया झलल तान्सेन खस्यौली	dekhe mAyA jhalala tAnsen khasyaulI
जोवन साँचेर कती बस्यौली	jowana sAcera katI basyaulI

तिम्रो माया छ एकातिर	timro mAyA cha ekAtira
व्यर्थ माया विछयाउंछौ म तिर	wyarthaa mAyA wichayAuchau ma tira
तान्सेन खस्यौली	tAnsen khasyaulI
जोवन साँचेर कती बस्यौली	jowana sAcera katI basyaulI
छ एकातिर	cha ekatira
व्यर्थ माया विछयाउंछौ म ति	wyarthaa mAyA wichayAuchau ma tira
तान्सेन खस्यौली	tAnsen khasyaulI
जोवन साँचेर कती बस्यौली	jowana sAcera katI basyaulI
धानको बालो हरियो भयो नि सुनमाया	dhAnko bAlo hariyo bhayo ni sunmAyA
पिपलु छायाँले तान्सेन घमाइलो	dhAnko bAlo hariyo bhayo ni sunmAyA
मौरी घुम्छ रसको नोहुँले, सुनमाया	maurI ghumcha rasko nohule, sunmAyA
म घुम्छु मायाले, तान्सेन घमाइलो	ma ghumchu mAyAle tAnsen ghamAilo
जता निर्माया उतै रमाइलो	jatA nirmAyA utai ramAilo
धानको बालो मस्याङलि जेलिको	dhAnko bAlo masyAGli jeliko
झन्त्रै जोवन वयली खेलेको	jhannai jowana wayalI kheleko
तान्सेन घमाइलो	tAnsen ghamAilo
जता निर्माया उतै रमाइलो	jatA nirmAyA utai ramAilo
मस्याङलि जेलिको	masyAGli jeliko
झन्त्रै जोवन वयली खेलेको	jhannai jowana wayalI kheleko
तान्सेन घमाइलो	tAnsen ghamAilo
जता निर्माया उतै रमाइलो	jatA nirmAyA utai ramAilo

MEANING AND ESSENCE OF THE SONG

This song is about Tansen, a hill town in western Nepal. The title translates to “sunny Tansen”. This town must have had significance to Jhalakman Gandharba as he has written a whole song about it.

The song opens up with the lines “ghAsai kATau duI khollI dobhAna/ duI khollI dobhAna”, which translates as “I will cut two bundles of grass”. Then there is the line “hAsI khellI bitAula jowana”, which translates to “let us spend our youth laughing and playing”. “Laughing and playing” means to live in a positive way or to be happy. After this we have the recurring lines “tAnsen ghamAilo/jatA nirmAyA utai ramAilo”. These lines translate to “the town of Tansen is sunny. My heart is where my beloved is. Then we have the lines “benI rai ghATko lAmcho ni DuGgA/suna mAyA pAnImA salala” which translates to “the stones from the “benI rai” bank/hear me my love it flows in the water”. Then we have the line “tAnsen ghamAilo”. “nadekhe mAyA ko ho ni ko ho/ suna mAyA dekhe mAyA jhalala” means that a person does not know his or her beloved before the first meeting and that after meeting them love shines. Then the lines “tAnsen ghamAilo/jatA nirmAyA utai ramAilo” comes. Then we have the lines “aghI mAyA hAsera lAuli/ pachi Thakkar khAdA po cAl pAuli”, these lines translate as “in the beginning one falls in love with a smile on his or her face/only later when they find out its darker side do they realise love’s true nature”. After that we have the line “tAnsen khasyaulI jowana sAchera katI basaulI”, this translates as “the dry leaves of Tansen town, how long will you hold on to your youth”. After that there are the lines “hAsera lAuli/ pachi Thakkar khAdA po cAl pAuli” which translates to “right now you are laughing but later on when you will realise”. Then there are the recurring lines as mentioned before, after that we find the lines “rim Ira jhimI ra pAnI paranI sunmAyA/ kaTuje banaimA tAnsen khasyaulI” which means the rain is falling and the dry leaves of Tansen in “kaTuje” forest”. Then we again we have recurring lines and after that we have the lines “timro mAyA cha ekAtira/ wyartha mAyA wichayAuchau ma tira”, which translates as “you love someone else but still you show affection towards me”. Then there are recurring line “tAnsen khasyaulI jowana sAchera katI basaulI.” Then these last three lines repeat. Then we find the line “dhAnko bAlo hariyo bhayo ni sunmAyA” which repeats two times. This line translates to “the paddy plants have become green, my beloved”. The singer might be saying that the time has come for

them to get married. After that we have the lines “maurI ghumcha rasko nohule/ sunmAyA ma ghumchu mAyAle”. These lines translate to “the bee wanders to collect nectar, whereas I wander in search of love”. Then after this we have repetitions of earlier lines. The only new lines are “dhAnko bAlo masyAGli jeliko/ jhannai jowana wayaI kheleko”. These lines mean that “certain pulses are planted at the edge of paddy fields” “don’t throw away your life”. These lines show us how one can sometimes throw away one’s life thinking it to be as insignificant as the pulses planted on the edge of paddy fields. Then after these lines we have some repeating lines then the song ends.

SONG NO.19

तिम्रो नै माया

timro nai mAyA

-झलकमान गन्धर्व

-Jhalakman Gandharba

तिम्रै नै माया लाग्दछ साइलि सम्झनछ छिनछिन	timrai nai mAyA lAgdacha sAiI samjhanchu chinchina
तिमीले माया नगरे पनि गर्छु म दिन दिन	timIle mAyA nagare panI garchu ma dindina
आज र मैले भात र खायो तिउन त गाभाको	Aja ra maile bhAta ra khAyo tiun ta gAbhAko
के माया गर्थेउ तिमीले साइली म जस्तो जाबाको	ke mAyA gartheu timIle sAiI jasto jAbAko
सेतो र चोली रातो र चोली कुन चोली सिएको	seto ra colI rAto ra colI kun coli sieko
यो गित मैले गाएको होइन सम्झाइदिएको	yo gita maile gAeko hoina samjhAidieko

हिम र चुलि त्यो पल्ल पट्टि अबगछिरिन्द्रा वन	hima ra culI tyo palla pattI abgachirindrA van
पहरो भए रसाउथ्यो होला निस्थुरि तिम्रै मन	paharo bhae rasAuthyo hoLA nisThuri timrai man
तिम्रै नै माया लाग्दछ साइलि सम्झनछु छिनछिन	timrai nai mAyA lAgdacha sAili samjhanchu chinchina
तिमीले माया नगरे पनि गर्छु म दिन दिन	timIle mAyA nagare pani garchu ma din dina
तिमीले माया नगरे पनि सम्झनछु दिन दिन	timile mAyA nagare pani samjhanchu din dina
सम्झनछु दिन दिन	samjhanchu din dina

MEANING AND ESSENCE OF THE SONG

From the lyrics of this song we can understand that it is written by Jhalakman Gandharba for his beloved. It is a simple love song with very rustic symbolisms, but the rich imagery and word play make this song very complex and deep.

The song starts off with the line “timrai nai mAyA lAgdacha sAili samjhanchu chinchina”. Through this line the singer is professing his love to his beloved, “sAili”, and he says that he thinks of her every moment. In the next line we find that “sAili” or the woman he adores, does not share the feelings that he has for her. As he says “timIle mAyA nagare panI garchu ma dindina” which translates to “even if you don’t love me, I will love you day after day”. In the next line the singer says “Ajar ra maile bhAta ra khAyo tiun ta gAbhAko”. In this line the singer is saying that today he had his meal or rice which is known as “bhAta” in Nepali, with a side dish of “gAbhA”. This line describes traditional Nepali food, in which rice is the staple food and there are various side dishes of vegetables, meat and fish. This line is a perfect example of rusticity that Jhalakman Gandharba put in this song. The next line says “ke mAyA gartheu timIle sAili ma jasto jAbAko”. This translates “why will you love a wastrel like me”. After that we find the lines “seto ra coli rAto ra coli kun coli sieko/yo gita maile gAeko hoina samjhAidieko”, which translates to “red blouse or white blouse, which one will you make” and “I am not singing this song but I am telling you this”.

The former line can be understood as a lyrical device to make to the second line rhyme. But we cannot appreciate the simple imagery of a blouse being made. The second line further emphasises the message that JG is giving to his beloved. Then we have another line “hima ra cull tyo palla pattI abgachirindrA van” which has certain aesthetic value to it and serves as a rhyme to the coming line. Then next line says “paharo bhae rasAuthyo holA nisThuri timrai man”, which translates as “if your heart was made of stone then maybe you would understand my feelings”. In this line JK again professes his love to his beloved. Then we have the first two lines of the song being repeated. The song ends with the line “timile mAyA nagare pani samjhanchu din dina/ samjhanchu din dina”. Which means that “even if you don’t love me, I will think of you everyday” . This line gives the song closure and expresses JG’s love for his beloved, which is the main theme of the song.

**TRANSCRIPTIONS AND
MUSICAL ANALYSIS OF THE
TRADITIONAL SONGS OF THE
GANDHARBAS**

This chapter contains the transcriptions of the traditional songs of the Gandharba community in Western Staff Notation system. I have also written the lyrics of the songs along with the notation in Kyoto Harvard Transliteration system.

AmAle sodhAn

Jhalakman Gandharba

$\text{♩} = 120$

Sarangī

Vocals

5

10

he e ba rai he e ba rai da sai dhA rA po na roe A mA dasai dhA rA po na roe A mA

18

bA ce pa Tham lA tas bi rai khi ce ra kas to le kheu ni bhA bi le kar ma ll lA

27

Thaima lau ha jU ra kas to le kheu ni bhA bi le kar ma ll lA Thaima lau ha jU ra

37

he e ba rai

46

bA bA le	sodh lAn	ni khoi	cho rA bhan lAn	bA bA le	sodh lAn	ni khoi
A mA le	sodh lin	ni khoi	cho rA bhan lin	A mA le	sodh lIn	ni khoi
da jai le	sodh lAn	ni khoi	bhA I bhan lAn	da jai le	sodh lAn	ni khoi
bhau ju le	sodh lin	ni khoi	de var bhan lin	bhau ju le	sodh lin	ni khoi
bhA I le	sodh lAn	ni khoi	dA jai bhan lAn	bhA I le	sodh lAn	ni khoi
di di le	sodh lin	ni khoi	bh AI bhan lin	di di le	sodh lin	ni khoi
bai ni le	sodh lin	ni khoi	dA jai bhan lin	bai ni le	sodh lin	ni khoi
cho rA le	sodh lAn	ni khoi	bA bA bhan lAn	cho rA le	sodh lAn	ni khoi
cho rI le	sodh lin	ni khoi	bA bA bhan lin	cho ri le	sodh lin	ni khoi
pi ye le	sodh lin	ni khoi	swA mI bhan lin	pi ye le	sodh lin	ni khoi
sA thi le	sodh lAn	ni khoi	lAhu re bhan lAn	sA thi le	sodh lAn	ni khoi
ba tau	li ko	ba	jA ra ai mA	ba tau	li ko	ba
si ra ko	swA mI	swA	r gai hu dA	si ra ko	swA mI	swA

51

cho rA bhan lAn	ra Na jit	dai chan	bhan	di ye	ra Na jit	dai chan	bhan
cho rA bhan lin	ra ja hai	khu lyo	bhan	di ye	ra ja hai	khu lyo	bhan
bhA I bhan lAn	an sai	bA dhyo	bhan	di ye	an sai	bA dhyo	bhan
de var bhan lin	kha si	kA t	bhan	di ye	kha si	kA t	bhan
dA jai bhan lAn	ghe rA mA	pa re	bhan	di ye	ghe rA mA	pa re	bhan
bhA I bhan lin	mA i tI	gha Te	bhan	di ye	mA i tI	gha Te	bhan
dA jai bhan lin	co li	gha tyo	bhan	di ye	co li	gha tyo	bhan
bA bA bhan lAn	To pi	jhi ka	bhan	di ye	To pi	jhi ka	bhan
bA bA bhan lin	sun ko	chu rA ko	dAn	di ye	su n ko	chu rA ko	dAn
swA mI bhan lin	bA to	phu kyo	bhan	di ye	bA to	phu kyo	bhan
lAhu re bhan lAn	mA yA	mA ra	bhan	di ye	mA yA	mA ra	bhan
jA ra ai mA	chA ra pai	sA ko	la	ha chaina	chA ra pai	sA ko	la
r gai hu dA	gha ra ba	si nai	la ai	thAchaina	gha ra ba	si nai	la ai

57

di ye zi saikAtyo go lle ra na mA pa ri ma ri chan la hu re bA bArunchan
 di ye
 di ye
 di ye
 di ye
 di ye
 di ye
 di ye
 di ye
 di ye
 ha chai na
 thAchai na

64

bar sa din A mA ju gai bhar ha jU ra
 bar sa din A mA ju gai bhar ha jU ra

General Analysis

Name	“AmAle sodhlAn” ³
Composer	Jhalakman Gandharba
Lyricist	Jhalakman Gandharba
Musicians	Vocals by Jhalakman Gandharba. Identities of the rest of the musicians are not known.
Source of video	I got this video from the popular video sharing website YouTube
URL	https://www.youtube.com/watch?v=uzNSdbfQ5X4

Musical Analysis

Time Signature	The song is in the time signature 4/4.
Key	The song is in the key of C major.
Structure of the song	<ul style="list-style-type: none"> • The song opens with an instrumental part on the sarangi which is for 9 bars. • Then there is a vocal part, accompanied by the sarangi, for 27 bars. • Then there is another vocal part accompanied by the sarangi for 12 bars which is repeated 13 times • Then the song concludes after 13 bars of vocals accompanied by the sarangi.
Laya	Madhya
Tempo	120 bpm
Scale	Major
Mode	Ionian mode (Bilawal thaat) and Lydian mode (Kalyan thaat)
Slide/Meend	There are no slides used in this song.
Grace note/Kan swar	There are no grace notes used in this song.
Vibrato/Andolan	There are no andolans used in this song.
Trill/Gamak	There are no gamaks used in this song.
Kampan	There are no kampans in this song.
Khatka	
Taal	Chaturasa
Matra	8
Vibhag	2
Fank	None
Pada	Sama
Anga	Laghu
Time period	
Rasa	Veer and Karun

³Written as per the Kyoto Harvard convention for transliterating Devanagari script into ASCII.

he merI AmA

Barta Gandharba

$\text{♩} = 130$

Guitar

Sarangi

Vocals

mp

8

17

he me rI A mA na ro I ba sa a dhyA ro ku nA mA me ro mA yA

22

saM gA II rA kha mu TU ko ku nA mA me ro mA yA saM gA II rA kha

27

mu Tu ko ku nA mA

33

A mA ko mA yA yo man mA rA khi
ti mI lAi khu zi sa dhairAkh ne

39

phar ke ra au ne chu he me rI A mA na ro I ba sa a dhyAro ku nA mA
bA cA yo gar ne chu

45

me ro mA yA saM gA lI rA kha mu Tu ko ku nA mA me ro mA yA

50

saMgA II rA kha mu Tu ko ku nA mA

56

65

jA bha ye pa ni A mA ko nA ma
du kha ra pi Da bi rA mI hu dA

71

sa dhai li rAn chu he me rI A mA na ro I ba sa a dhya ro ku nA mA
A mA lai pu kAr chu

77

me ro mA yA saM gA II rA kha mu TU ko ku nA mA me ro mA yA

82

saM gA II rA kha mu TU ko ku nA mA me ro mA yA saM gA II rA kha

87

mu TU ko ku nA mA

General Analysis

Name	“he merI AmA” ⁴
Composer	Barta Gandharba
Lyricist	Barta Gandharba
Musicians	Vocals and sarangi by Barta Gandharba. Madal by Prof. Achyut Ram Bhandari. The other musicians are the Student Ensemble of University of Agder (Kristiansand, Norway).
Source of video	I got this video from the popular video sharing website YouTube
URL	https://www.youtube.com/watch?v=mJo7EezyZn8

Musical Analysis

Time Signature	The song is in the time signature 6/4.
Key	The song is in the key of G major.
Structure of the song	<ul style="list-style-type: none"> • The song opens with an instrumental part on the sarangi and guitar which is for 16 bars. • Then there is a verse for 12 bars. • Then there is an instrumental part for 12 bars. • Then there is a verse for 12 bars. • Then there is an instrumental part for 16 bars. • Then there is a verse for 24 bars after which the song ends.
Laya	Vilambit
Tempo	130 bpm
Key	G Major
Mode	Ionian mode (Bilawal Thaata)
Slide/Meend	In this song there is a slide from B3 to A3 on the guitar and sarangi in the 9 th and 13 th bars of the song. This has been repeated whenever the instrumental introductory part has been repeated. There is another slide from D3 to G3 on the guitar in the 52 nd bar of the song.
Grace note/Kan swar	There is a grace note in the 2 nd bar of the song played on the sarangi. The note used is G4. This is repeated whenever the introductory part gets repeated.
Vibrato/Andolan	There are no vibratos used in this song.
Trill/Gamak	There are no trills used in this song.
Kampan	There are no kampanas in this song.
Khatka	
Taal	Chaturasa
Matra	8
Vibhag	2
Fank	None

⁴ Written as per the Kyoto Harvard convention for transliterating Devanagari script into ASCII.

Pada	Sama
Anga	Laghu
Time period	
Rasa	Karun

bAlA joban khelera gayo

Balaram Chaunlagain

As performed by Jhalakman Gandharba

Ganesh Pariyar

Sarangi $\text{♩} = 90$

Vocals

bA lA jo o ban

6 $\text{♩} = 125$

khele ra ga yo bai sa jo o ban mA yA lAi bhaiga yo na raumA yA lu

11

rAm rAm rAm ga ye ba nai mA mir ga jha ryo cau ri ba naimA khAyo barai

15

kha sI leDAA II lu kAighAsa

21

U UkAA II o rA lIdhai dhai ke komAA yA lau ne hokar lAi lAi

26 $\text{♩} = 120$

na raumAyA lu rAm rAm rAm ga yo ba nai mAmir ga jha ryo cau rI ba nai mA

30

khA yo ba rai kha sI le DA A II lu kAi ghA sa

General Analysis

Name	“bAlA joban khelera gayo” ⁵
Composer	Ganesh Pariyar
Lyricist	Balaram Chaunlagain
Musicians	Vocals by Jhalakman Gandharba. Identities of the rest of the musicians are not known.
Source of video	I got this video from the popular video sharing website YouTube
URL	https://www.youtube.com/watch?v=RBWbTZa9jjY

Musical Analysis

Time Signature	The song is in the time signature 4/4.
Key	The song is in the key of B major.
Structure of the song	<ul style="list-style-type: none"> • The song opens with an instrumental part on the sarangi which is for 4 bars. • Then there is a vocal part, accompanied by the sarangi, for 22 bars. • Then there is an instrumental part on the sarangi for 4 bars. • Then there is a vocal part accompanied by the sarangi for 22 bars.
Laya	Madhya
Tempo	90 bpm
Scale	Major
Mode	Ionian mode (Bilawal Thaata)
Slide/Meend	There are no slides used in this song.
Grace note/Kan swar	There are four grace notes in the first two bars of the opening instrumental section. The notes used are D#4 and G#4.
Vibrato/Andolan	There are no andolans used in this song,
Trill/Gamak	There are no gamaks used in this song.
Kampan	There are no kampan in this song.
Khatka	
Taal	Chaturasa
Matra	8
Vibhag	2
Fank	None
Pada	Sama
Anga	Laghu
Time period	
Rasa	Shringar

⁵Written as per the Kyoto Harvard convention for transliterating Devanagari script into ASCII.

basa mAyA Ajako rAta

Jhalakman Gandharba

Jhalakman Gandharba

$\text{♩} = 130$
Swing

Vocals

SarangI

Flute

5

ba sa mAyA A ja ko

10

rA A ta a phe rI bheTa hu dai na eka a sA tha ba sa mAyA A ja ko

14

ra a ta a phe ri bheTa hu dai na e kasA tha

19

25

$\text{♩} = 95$

sun ke ri tIn dina ki bho ki ma pa ni bho kai chu hA syo bo lyo la yo bhanchan

28

kA ya le co khai chu zir ko si yo nir ko dhA go siu dA siu dai khi yo

31 ♩ = 140

mu kha her dA ma le nu ta jo ban ko le II yo

34

gAI ko dudha bA chI le gha tAU ne e na bo le ra ka le jI ka TAU ne

37

♩ = 90

40

mA thI cau ra khu ti cau ra

41

kha vA se ra dha ni dui bo tal mA lyAe ko nA nI tin pA nI ke pA nI

44

A phu nA nI sA nI sA nI mA yA lAg do bA nI A phu ra chin pan dra bar se

47

$\text{♩} = 130$

kAkh mA tim ro nA nI bA A rImA pha le ko sA A ga a A ja bheTa

50

bha yo ni kA hA bA Ta bA A rImA pha le ko sA A ga a A ja bheTa

54

bha yo ni kA hA bA Ta ba sa mAyA A ja ko rA A ta a phe rI bheTa

58

hu dai na e ka sA tha ba sa mAyA A ja ko rA A ta a phe rI bheTa

62

hu dai na e ka sA tha

General Analysis

Name	“basa mAyA Ajako rAta” ⁶
Composer	Jhalakman Gandharba
Lyricist	Jhalakman Gandharba
Musicians	Unknown
Date and time of recording	Unknown
Place of recording	Unknown
Source of video	I got this video from the popular video sharing website YouTube
URL	https://www.youtube.com/watch?v=NrBziTXKcSM

Musical Analysis

Time Signature	Some parts of the song are in 4/4 , some are in 2/4 and others are in 6/4.
Key	The song is in the key of Ab major.
Structure of the song	<ul style="list-style-type: none"> • The song opens with an instrumental part on the sarangi for 8 bars. • Then there is a verse with vocals accompanied by the sarangi for 8 bars. • Then there is an instrumental part on the sarangi and flute for 8 bars. • Then there is a verse with vocals accompanied by the sarangi for 11 bars. • Then there is an instrumental part on the sarangi and flute for 3 bars. • Then there is a verse with vocals accompanied by the sarangi for 24 bars. • Then there is an instrumental part on the sarangi and flute for 3 bars.
Laya	Drut
Tempo	130 bpm
Key	Ab Major
Mode	Ionian mode (Bilawal Thaata)
Slide/Meend	There are no slides used in this song
Grace note/Kan swar	There are no grace notes used in this song.
Vibrato/Andolan	There are no vibratos used in this song.
Trill/Gamak	There are no trills used in this song.
Kampan	There are no kampan in this song.
Khatka	

⁶ Written as per the Kyoto Harvard convention for transliterating Devanagari script into ASCII.

Taal	Chaturasa
Matra	8
Vibhag	2
Fank	None
Pada	Sama
Anga	Laghu
Time period	
Rasa	Shringar

bhal pAnI tarkAI deU

Ram Bahadur Gandharba

Ram Bahadur Gandharba

$\text{♩} = 77$

Vocals

Sarangi

bhalpA nI tar kAI deU

6

ka ti korai cha mAItI kobA nI mo ha nI phar kAI deu ka ti korai cha

10

mAIItI kobA nI mo ha nI phar kAI deu be ta kolau rI

14

mAIte kI ga e mAItI ko de shai mA be ta ko lai rI mAIte kI ga e

18

mAIItI ko de shai mA mAItI ko de shai mA bAharamA bar sa puGI mAsa kyo

22

mAI tI deshher na lAI mAI ti deshher na lAI bhalpA nI tar kAI deU

25

ka ti ko rai cha mAI tI ko bA nI mo ha nI phar kAI deU

28

mo ha nI phar kAI deU ka ti ko rai cha mAI tI ko bA nI

31

mo ha nI phar kAI deU

General Statement

Name	“bhal pAnI tarkAI deU” ⁷
Composer	Ram Bahadur Gandharba
Lyricist	Ram Bahadur Gandharba
Musicians	Vocals and sarangi played by Gopal Gandharba
Date and time of recording	22 nd June 2020 at 11:26 AM
Place of recording	Development Area, Gangtok, Sikkim

Musical Analysis

Time Signature	The time signature fluctuates between 5/4 and 4/4. That is on some bars the song plays on 4/4 and on others it plays on 5/4.
Key	The song is in the key of F sharp major
Structure of the song	<ul style="list-style-type: none"> • The song opens up with 4 bars of instrumental music played on the sarangi. • Vocal part with sarangi accompaniment for 11 bars. • 1 bars of sarangi music. • Then the song ends with 19 bars of vocals accompanied by sarangi.
Laya	Madhya
Tempo/Layanka	77 bpm
Scale	Major
Mode	Ionian mode or Bilawal that is used though there is the use of the sharp fourth or teevra Ma.
Slide/Meend	There are no slide or meends used in this song.
Grace note/ Kan swar	There are no grace notes used in this song.
Vibrato/Andolan	There are no vibratos or andolans used in this song.
Trill /Gamak	There are no gamaks used in this song.
Kampan	There is no kampan used in this song.
Khatka	There is no khatka used in this song.
Taal	Chaturasa
Matra	8
Vibhag	2
Fank	None
Pada	Sama
Anga	Laghu (for all songs))
Time period	Late morning (tentative)

⁷ Written as per the Kyoto Harvard convention for transliterating Devanagari script into ASCII.

(last point)Rasa tattwa/Sentiment	Karun
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DhAkA TopI

Bhim Gandharba

Bhim Gandharba

$\text{♩} = 76$

Vocals

Sarangi

4

DhA kA To pI dau rAsu ru wAl purkhAkori tI IAI

7

Dha kA To pI dau rAsu ru wAl purkhAkori tI IAI cau bandI co li kai cImArsA RI

10

ne pAIce II IAI cau bandI co li kai cImArsA RI ne pAIce II IAI

14

17

khu ku rI bhi rI laD nuga e chan hAm ro dA jyubhAI

20

khu ku rI bhi rI laD nu ga e chan hAm ro dA jyubhAI

22

mA tribhUmI ho pa hADmA hA mI sa dA jiu na lAI mA da la ghankAI R tI ja nAu ne

25

hAm ro o ne pA II dA jyU bhAI mA da la ghan kAI R tI ja nAu ne

27

hAm ro o ne pA II dA jyU bhaI DhA kA To pI dau rA su ru wAI purkhA koR tI lAI

30

cau bandI co II kai cImArsA RI ne pAlI ce II lAI

34

jhu paDIkul cI ma ha la na kulca

37

A mAkoChA tI lAI jhu paDIkul cI ma ha la na kulca A mAkoChA tI lAI

40

phU le ko cha hai cA pa ra gu rAs su hAu ne kan can jaG gA lAI

42

phU le ko cha hai cA pa ra gu rAs su hAu ne kan can jaG gA lAI

44

deu rA Ilkho jI TA DAnaJA u so dhIdeuA mAIAI deu rA Ilkho jI TA DAnaJA u

47

so dhIdeuA mA lAI DhA kA To pI dau rA su ru wAI pur khAko R tI lAI

50

cau bandI co II kai cImArsA RI ne pAIce II IAI cau bandI co II kai cImArsA RI

53

ne pA II ce II IAI ne pA II ce II IAI

General Statement

Name	“DhAkA TopI” ⁸
Composer	Bhim Gandharba
Lyricist	Bhim Gandharba
Musicians	Vocals and sarangi played by Gopal Gandharba
Date and time of recording	5 th July 2020 at 9:26 AM
Place of recording	Development Area, Gangtok, Sikkim

Musical Analysis

Time Signature	The song is in 4/4 time signature
Key	The song is in the key of F sharp major
Structure of the song	<ul style="list-style-type: none"> • The song opens up with 4 bars of instrumental music played on the sarangi. • Vocal part with sarangi accompaniment for 8 bars. • 5 bars of sarangi music. • Vocal part with sarangi accompaniment for 14 bars. • 4 bars of sarangi music. • Then the song ends with 19 bars of vocals accompanied by sarangi.
Laya	Madhya
Tempo/Layanka	76 bpm
Scale	Major
Mode	The Mixolydian mode or Khamaj thaat is used.
Slide/Meend	There are no slide or meends used in this song.
Grace note/ Kan swar	There are grace notes on every bar of the introductory sarangi part. The notes used are E4, B3 and A#3. These grace notes are repeated along with the repetition of the instrumental part in the song.
Vibrato/Andolan	There are no vibratos or andolans used in this song.
Trill /Gamak	There are no gamaks used in this song.
Kampan	There is no kampan used in this song.
Khatka	There is no khatka used in this song.
Taal	Chaturasa
Matra	8
Vibhag	2
Fank	None
Pada	Sama

⁸ Written as per the Kyoto Harvard convention for transliterating Devanagari script into ASCII.

Anga	Laghu (for all songs))
Time period	Late morning (tentative)
(last point)Rasa tattwa/Sentiment	Veer

gAinele gAudaicha gIta

Vocals $\text{♩} = 108$

gAi nee e le

Sarangī

7

gAu dai cha gI ta khA II pe e Ta hajUr sA raG gI re te ra

11 **Swing**

di na bha rI gAu ghum chu (ghar) sA raG gI ko tAla mA

13

di na bha rI gAu ghumchu sA raG gI kotAlaMA di na bha rI gAu gha ra

16

ghumchu e kaiThAUmA gAi nee e le gAu dai cha gI ta

20

khA II pe e Ta hajUr sA raG gI re te ra khA II pe e Ta hajUr sA raG gI re te

25

ra purkhA de khi yas tai kA ma ga rI ka na lyA e cho rA cho rI gha rai ba rI

29

ya hI kama i le pAle gai ne e le gAu dai cha gI ta khA II pe e Ta hajUr

33

sA raG gI re te ra khA II pe e Ta hajUr sA raG gI re te ra

General Analysis

Name	“gAinele gAudAlcha gIta” ⁹
Composer	Unknown
Lyricist	Unknown
Musicians	Vocals and sarangi by Gopal Gandharba
Date and time of recording	22 nd June 2020 at 11:09 AM
Place of recording	Development Area, Gangtok, Sikkim

Musical Analysis (Western Music)

Time Signature	The song starts in 4/4 but in between the song there is a bar in 5/4 and one more in 3/4. The songwriter might not have written it that way. Gandharbas mostly play songs in 4/4 and they play some passages within the songs in odd time signatures. They do this as they do not confirm to strict time signature rules and sometimes play as they want to i.e. without following the time signature.
Key	The song is in the key of F sharp major.
Structure of the song	<ul style="list-style-type: none"> • The song opens with a sarangi part of 5 bars. • Then the singer sings along with the sarangi being played for 18 bars. • Then the sarangi plays without the vocals for 1 bar. • Then the singer sings along with the sarangi for the next 29 bars.
Tempo	108 bpm
Scale/Mode	Ionian mode (but there are parts with the use of the flattened fifth as an accidental).
Slide/Meend	There are no slides used in this song.
Grace note/ Kan swar	There is a grace note on the 2 nd bar of the chorus. This note is G#3.
Vibrato/ Andolan	There are no vibratos used in this song.
Trill/Gamak	There are no gamaks used in this song.
Kampan	There are no kampan used in this song.
Khatka	There are no khatkas used in this song.
Taal	
Matra	
Vibhag	
Fank	
Pada	

⁹ Written as per the Kyoto Harvard convention for transliterating Devanagari script into ASCII.

Anga	
Time period	
Rasa	Karun

ghAmai chAyAle

Raja Rai

Raja Rai

$\text{♩} = 82$

Vocals

Sarangi

3

6

kasam khAnthiyau A phai IAI

10

bhA ke ra A phai IAI bhA ke ra A ja ga yau nau DA DA kA te ra ghAmai chA

14

yA le na marnu na bAcanu pA ryo mAyA le A phai IAIbhA ke ra

18

A phai lAIbhA ke ra A ja ga yau nauDA DA kA te ra ghA mai chAyA le

22

na mar nu na bA ca nu pA ryo mA yA le na mar nu na bA ca nu pA ryo

25

mA yA le

29

33

jalcha ma na ba le ko A go jhai ba le ko A go jhai cuTTi ga yo caG ga ra

37

dhA go jhai ghA mai chA yA le na mar nu na bA ca un pA ryo

40

mAyA le na mar nu na bA ca un pA ryo mAyA le meromA yA

44

ba nA yau ban da kI ba nA yau ban da kI euTAso che ar kai bho jin da gi

48

ghA mai chAyA le na mar nu na bA ca nu pA ryo mA yA

51

na mar nu na bA ca nu pA ryo mAyA le

54

57

61

parAI sin dur IA e chau siu dai ma IA e chau siu dai mA kin mA ryau ma IA I

65

jiu dai mA ghA mai chA yA le na mar nu na bA ca nu pA ryo

68

mA yA le IA e chau siu dai mA IA e chau siu dai mA ki na mA ryau

72

ma IA I jiu dai mA ghA mai chA yA le na mar nu na bA ca nu pA ryo

75

mA yA le na mar nu na bA ca nu pA ryo mA yA le

78

80

83

ji vancha yo kho le ko

87

ba ga ra kho le ko ba ga ra muTUdukh ne ku rA bho na ga ra ghA mai chA

91

yA le na mar nu na bA ca nu pA ryo mA yA le

General Statement

Name	“ghAmai chAyAle” ¹⁰
Composer	Raja Rai
Lyricist	Raja Rai
Musician	Tejendra Gandharba and Subash Gandharba (Both of them are singing and playing the sarangi)
Date and time of recording	Unknown
Place of recording	Unknown
Source of recorded data	I collected the recording of this video from the video sharing website YouTube.
URL	https://www.youtube.com/watch?v=YAk3zE5X4xw

Musical Analysis

Time Signature	The song is in 4/4 time signature. Though there are portions of the song utilizing 2/4 time signature.
Key	The song is in the key of A major.
Structure of the song	<ul style="list-style-type: none"> • The song opens up with 8 bars of instrumental music played on the sarangi. • Vocal part with sarangi accompaniment for 17 bars. • 7 bars of sarangi music. • Vocal part with sarangi accompaniment for 20 bars. • 8 bars of sarangi music. • Vocal part with sarangi accompaniment for 17 bars. • 8 bars of sarangi music. • Vocal part with sarangi accompaniment for 14 bars.
Laya	Madhya
Tempo/Layanka	82 bpm
Scale	Major
Mode	Ionian mode (Bilawal Thaata)
Slide/Meend	There are no slides or meends used in this song.
Grace note/ Kan swar	There are grace notes in the 2 nd and 4 th bars of the introductory passage. The notes used are both E4. Then we find more grace notes on the 2 nd , 3 rd , 5 th , 9 th , 10 th and 12 th bars of the verses. These notes are all D#4.
Vibrato/Andolan	There are no andolans used in this song.
Trill/Gamak	There are no gamaks used in this song.
Kampan	There are no kampans used in this song.
Khatka	
Taal	Chaturasa

¹⁰ Written as per the Kyoto Harvard convention for transliterating Devanagari script into ASCII.

Matra	8
Vibhag	2
Fank	None
Pada	Sama
Anga	Laghu
Time period	
Rasa	Shringar and Karun

ghumI phirI

Unknown

$\text{♩} = 80$

Vocals

Sarangi

ghumI phi rI cAD a Au dA

4

mAitighar ko yA daAu dA rudaiho II bi launAGar dai ho ho hohohoho

7

ma jhe rI mA ek lai pha ri yA le e A zu pu che ra

10

phariyA le Azupu che ra

14

kaileAu lA da shaiti hAr

17

kai le Au IA tI jabhan dai kai le Au IA da shaiti hAr kai le Au IA tI jabhan dai

20

di na bi tyo hap tA bi tyo barsaui tyo au lA gan dai mAIta ja ne be lA

23

A khAbha rI A zu bo ke ra mAIta ja ne be lA

26

A khAbha rI A zu bo ke ra ghumIphi rI cA da Au dA

29

mAItAghar ko yA daAu dA rudaiho lI bi launAgar dai ho ho hohoho

32

ma jhe ri mA ek lai pha ri yA le A zu pu che ra

35

pha ri ya le A zu pu che ra sai ya patri ra ga dA va ri

38

phU le ko de khDA ru dai ho II bi launA gar dai ho ho ho ho ho

41

ma jhe ri mA ek lai pha ri yA le A zu pu che ra

44

pha ri yA le A zu pu che ra

General Statement

Name	“ghumI phirI” ¹¹
Composer	Unknown
Lyricist	Unknown
Musicians	Vocals and sarangi played by Bhim Gandharba
Date and time of recording	5 th July 2020 at 10:05 AM
Place of recording	Development Area, Gangtok, Sikkim

Musical Analysis

Time Signature	The song is in 4/4 time signature
Key	The song is in the key of F sharp major
Structure of the song	<ul style="list-style-type: none"> • The song opens up with 2 bars of instrumental music played on the sarangi. • Vocal part with sarangi accompaniment for 11 bars. • 4 bars of sarangi music. • Then the song ends with 30 bars of vocals accompanied by sarangi.
Laya	Madhya
Tempo/Layanka	80 bpm
Scale	Major
Mode	Lydian mode(Kalyan Thaata)
Slide/Meend	There are no slide or meends used in this song.
Grace note/ Kan swar	There are grace notes used in the 1 st and 2 nd bars. The notes used are E#4 and G#4.
Vibrato/Andolan	There are no vibratos or andolans used in this song.
Trill /Gamak	There are no gamaks used in this song.
Kampan	There is no kampan used in this song.
Khatka	There is no khatka used in this song.
Taal	Chaturasa
Matra	8
Vibhag	2
Fank	None
Pada	Sama
Anga	Laghu (for all songs))
Time period	Late morning (tentative)
(last point)Rasa Tattwa/Sentiment	Karun

¹¹ Written as per the Kyoto Harvard convention for transliterating Devanagari script into ASCII.

hAthamA chaina sAraGgI

♩ = 80

Vocals

Sarangi

3

hA tha mAchai na sA raG gI o ThAmAchai na mu ra II

5

kA da mAchai na mA da lu ka sa rI bhan nu ma ne pA II

7

ka sa rI bhan numane pA II

10

dAu rA ra su ru wAlcyA ti yo si ra ko To pl ha rA yo

12

sA raG gi binA yo bhat ke ra gi TAr ra vAi lin ba ni yo

14

gi TArravAi lin ba ni yo hA thamAchai na sA raG gi o ThamAchai na mu ra II

17

kA da mAchai na mA da lu ka sa rI bhan nu ma ne pA II

19

ka sa rI bhan numane pA II ri tu janAu nu ka sa rI

22

caubandIco II cyA ti yo hem ba rI pa tu kI ha rA yo

25

Dam phu ra mA dal bhat ke ra baG go ra kaG go ba ni yo

27

baG go ra kaG go ba ni yo ha tha mAchai na sA raG gl o ThamaAchai na mu ra II

30

ka da mAchai na mA da lu ka sa ri bha nnu mane pa II ri tu ja nAunu ka sa ri

33

ri tu ja nAunu ka sa ri ha tha mAchai na sA raG gl o ThamaAchai na mu ra II

36

ka da mAchai na mA da lu ka sa ri bha nnu mane pa II ri tu ja nAunu ka sa ri

39

sa A Ai la A A ba san ta ri tu le

42

chA e cha he ra a na a a cA pa ra gu rAs kerAm rophu u le cha

45

kerAm rophu u le cha kan can juG gA hi mA larAm ro hiu par ne hu nA le

48

hA mI ne pA lI sA rA le

General Statement

Name	“hAthamA chaina sAraGgI” ¹²
Composer	Unknown
Lyricist	Unknown
Musicians	Vocals and sarangi played by Gopal Gandharba
Date and time of recording	22 th June 2020 at 10:33 AM
Place of recording	Development Area, Gangtok, Sikkim

Musical Analysis

Time Signature	The song is in 4/4 time signature
Key	The song is in the key of F sharp major
Structure of the song	<ul style="list-style-type: none"> • The song opens up with 2 bars of instrumental music played on the sarangi. • Vocal part with sarangi accompaniment for 5 bars. • 2 bars of sarangi music. • Vocal part with sarangi accompaniment for 18 bars. • 2 bars of sarangi music. • Then the song ends with 15 bars of vocals accompanied by sarangi.
Laya	Madhya
Tempo/Layanka	80 bpm
Scale	Major
Mode	The Ionian mode or Bilawal that is used though we do find the use of the flat seventh and the flat third.
Slide/Meend	There are no slide or meends used in this song.
Grace note/ Kan swar	There are grace notes used in the 15 th bar. The note used is A#3. This is repeated along with the repetition of this part of the song. Then we have another one in the 45 th bar. The note is G#3.
Vibrato/Andolan	There are no vibratos or andolans used in this song.
Trill /Gamak	There are no gamaks used in this song.
Kampan	There is no kampan used in this song.
Khatka	There is no khatka used in this song.
Taal	Chaturasa
Matra	8

¹² Written as per the Kyoto Harvard convention for transliterating Devanagari script into ASCII.

Vibhag	2
Fank	None
Pada	Sama
Anga	Laghu (for all songs)
Time period	Late morning (tentative)
(last point) tattwa/Sentiment	Rasa Karun

koronA bhAyarasa

"koronA bhAyarasa" by Sambhu Rai

"koronA bhAyarasa" by Gopal Gandharba

♩ = 80

Vocals

Sarangi

ca lecha ba tAs sus ta ri

4

Vocals

Sarangi

ma nai sa ra ra bha ro sAchai na bhAyarasa ko bi tAU hA se ra

7

Vocals

Sarangi

duI ha jAr bi samA ke ulkA A yo ko ro

11

Vocals

Sarangi

nA bhAya ra sa saMsA rai bho ri mA ni sa mo re sab ja nA da rA yo

15

Vocals

Sarangi

sabmA nis Da rA yo bha ro sAchai na bhAyarasa ko bi tAU hA se ra

18

tyo chai nA de khi su ru naibha yo ko ro nAbhAya ra sa sabdez mA ga I

22

dui tInIAkhmo re sik kim mA phai le cha sik kim mA phai le cha

25

bha ro sA chai na bhAya ras ko bi tAU hA se ra

General Statement

Name	“koronA bhAyarasa” ¹³
Composer	The original song Chalechha Batas Sustari is by Sambhu Rai. This song “koronA bhAyarasa” is by Gopal Gandharba
Lyricist	The original song Chalechha Batas Sustari is by Sambhu Rai. This song “koronA bhAyarasa” is by Gopal Gandharba
Musicians	Vocals and sarangi played by Gopal Gandharba
Date and time of recording	22 nd June 2020 at 11:12 AM
Place of recording	Development Area, Gangtok, Sikkim

Musical Analysis

Time Signature	The song is in 4/4 but the 18 th bar is in 5/4
Key	The song is in the key of F sharp major
Structure of the song	<ul style="list-style-type: none"> • The song starts with 4 bars of instrumental music played on the sarangi • Then there are 6 bars of singing accompanied by the sarangi • Then there is 2 bars of sarangi music. • Then there is 22 bars of singing after which the song ends
Laya	Madhya
Tempo/Layanka	80 bpm
Mode	Ionian mode(Bilawal Thaata)
Slide/Meend	There are no slide or meends used in this song.
Grace note/ Kan swar	There are grace notes used in the 4 th and 6 th bars. The notes are G#4 and A#4
Vibrato/Andolan	There are no vibratos or andolans used in this song.
Trill /Gamak	There are no gamaks used in this song.
Kampan	There is no kampan used in this song.
Khatka	There are no Khatkas used in this song.
Taal	Chaturasa
Matra	8
Vibhag	2
Fank	None

¹³ Written as per the Kyoto Harvard convention for transliterating Devanagari script into ASCII.

Pada	Sama
Anga	Laghu (for all songs)
Time period	Late morning (tentative)
(last point) tattwa/Sentiment	Rasa Adhbhut

najAu dAju

Barta Gandharba

Barta Gandharba

The musical score is arranged in four staves: Flute, Guitar, Sarangi, and Vocals. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as quarter note = 75. The score is divided into three systems. The first system (measures 1-4) shows the Flute playing a melodic line with slurs and accents, while the other instruments are silent. The second system (measures 5-8) features the Flute with a melodic phrase and the Guitar/Sarangi/Vocals playing a rhythmic accompaniment consisting of eighth-note triplets. The third system (measures 9-12) continues the accompaniment, with the Flute silent. The score concludes with a final chord in the last measure of the third system.

16

na jAu dA ju vi de shamA ba sau Aphnai deshMA ne pA II bhai bA cau dA ju
 na jAu bahiI vi de shamA swa de sha lAI chA RI bokau bahi nI Aph nai deshMA

19

Aph nai pa ri veshMA
 A nan da ko bhA rI

22

2

26

ga yo dA ju vi de shamA janma bhUmI chA RI

30

ka ti du kha gar da ai hau IA sa mun dra ko pA A rI

33

bu DI A mA ku rI ra chin tim rai bA to her dai

36

A su puchdai ve da nA ko du kha pi DA po kh dai na jAu dA ju vi de shamA
na jAu bahi ni vi de shamA

39

ba sau Aph nai desh mA ne pA II bhai bA cau dA ju A phanai pa ri veS mA
swa de sha LAI chA RI bokau bahi nI Aph nai desh mA Anan da ko bhA rI

42

4

46

3 3 3 3 3 3 3

49

3

mi ThA sapanA bo kl jAnchan Aphan ta lai chA A RI

52

3

ka Thai Auchan kohI ko hI bAka samA bha a rI

56

su na phal ne bo Ta hun na par de sha ko ThA u mA se Tho pi Tho khA I ba sau

59

Aphnai gha ra gA U mA na jAu dA ju vi de shamA ba sau Aphnai desh mA
na jAu bahi ni vi de shamA swa de sha lai chA RI

62

ne pA II bhai bA cau dA ju A ph nai pa ri veS mA
bo kau bahi ni Aph nai desh mA A nan da ko bhA rI

6

64

na jAu ha jUr vi de shamA basau Aphnai deshMA ne pA II bhai bAcau ha jUr

67

A ph nai pa ri veS mA

General Statement

Name	“najAu dAju”
Composer	Barta Gandharba
Lyricist	Barta Gandharba
Musicians	Vocals and sarangi played by Barta Gandharba. Guitar and flute played by unknown musicians.
Date and time of recording	Unknown
Place of recording	Unknown
URL	https://www.youtube.com/watch?v=TVstsnrOo6o

Musical Analysis

Time Signature	The song is in 4/4
Key	The song is in the key of G major
Structure of the song	<ul style="list-style-type: none"> • The song starts with 6 bars of instrumental music played on the flute • Then there are 4 bars of guitar music • Then there is 4 bars of sarangi music. Followed by 2 bars of guitar music • Then there is 8 bars of singing. • Then 4 bars of guitar music followed by 4 bars of flute • Then there is 4 bars of singing • Then there is 2 bars of flute music • Then there is 12 bars of singing • Then there is 4 bars of sarangi followed by 4 bars of flute • After that there is 4 bars of singing followed by 2 bars of flute music. • Finally the song ends after 16 bars of singing
Laya	Vilambit
Tempo/Layanka	75 bpm
Mode	Ionian mode(Bilawal Thaata)
Slide/Meend	There are no slide or meends used in this song.
Grace note/ Kan swar	No grace notes are used in this song
Vibrato/Andolan	Vibrato is used on the guitar in the 18 th bar.
Trill /Gamak	There are no gamaks used in this song.
Kampan	There is no kampan used in this song.
Khatka	There are no Khatkas used in this song.
Taal	Chaturasa
Matra	8
Vibhag	2
Fank	None
Pada	Sama

Anga	Laghu (for all songs)
Time period	Unknown
(last point) tattwa/Sentiment	Rasa Karun

paccis gate asArko rAtImA

Unknown

$\text{♩} = 120$

Vocals

Sarangi

pacchis ga te a sAr ko

5

rA tI mA A go lAgyo simAn tI mA tI mA

11

pai lA A go su ru bha yo mantrA la ya de khi her dA her dai kyAp car ga ryo

14

ti nai pa ti che ki ye so her dA siG ha dar bAr ja li rA ko he ra

17

bi kul lA gyodha rA ra mA AwAjA yodhe ra bi ku la mA kha a ba ra lA e karmaca rI

21

sa bai le chAl pA e

26

siG ha dar bAr Da Dhyobhan dai kha bar yes tai ga yo zi rI pA c bi ren dra lAi

29

A kAz va nI bha yo a va jhaT Ta kha bar A yo e ka ba ji rAt mA

32

lAl mo Tar mA sa vA rI bho pra ha rI kosAthmA pAl nu bha yo rA jA man trI

35

bhA i bhandAr ja ti na jar lAg dA daG ga sa

39

par nu bho ni bhAu na lAi khub ko ziz gar nu bho can dra zam zer rA jA ko

43

pA lAmA ba ne ko re cau vanna sA lai mA

49

gA ro thi yo sun pa ha rI ke ke buT Ta bhA ko ba ga rA mA te sai mA thi

52

raG ga pa liz lA ko un nAis sau chau van na sAl mA ba nA ko yo he ra

55

nA ma raha yo siG ha dar bar a ni tya ti be ra can dra zam zer rA jA ko

58

pA lAmA ba ne ko re cau vanna sA lai mA

64

bAhi ra thi e che sau ko Tha bhit ra cAr sau as si rA jya bhar ko A pis thi yo

67

cal thyo ka lam ma sl can dra zam zer mA hA rAj ko dar bArThe ki he ra

70

dui ha jA ra un na tis mA te sai ga yokhera bi rendra rA jA ko pA lAmA ba ne ko re

74

cau vannasA lai mA ja lyodar bAr un natissA lai mA

80

dar bAr bhit ra pa taG gi mA thi yokhe ta bA rI bhit ra thi yo pA nI ta lAb

84

thi yophU labArI dherai thi e te balkur sI dherai kAgajpat ra jo bha e ko samAn ja ti

88

A go lAI naswat ta bha gu vAn le pAr nu bho ek kai gAs sa mA ja ko sam pat I sat ya

92

naz ka ti pa ryo re Diyogha DI

97

rA DI kam bal ka ti pha lam de khi ka lam ma si hu na ga yo kha ti

100

le khi sA dhi chai na mai le jo bha e ko ja ti hi sab gar dA nok sAn bha yo

103

A Thaia rab ja ti ja i ja i bi rendra rA A jA ha ju raIAI na parobi pa ta ha ju raIAI

108

na parosbi pa ta siG ha dar bAr Da ri ra ga a yo du ni yA ko dha mi lo man bha yo

General Statement

Name	“paccis gate asArko rAtImA” ¹⁴
Composer	Unknown
Lyricist	Unknown
Musicians	Vocals and sarangi played by Gopal Gandharba
Date and time of recording	22 th July 2020 at 10:51 AM
Place of recording	Development Area, Gangtok, Sikkim

Musical Analysis

Time Signature	The song is in 4/4 time signature
Key	The song is in the key of F sharp major
Structure of the song	<ul style="list-style-type: none"> • Instrumental part by the sarangi for 3 bars. • Vocal part accompanied by the sarangi for 8 bars. • Instrumental part by the sarangi for 3 bars. • Vocal part accompanied by the sarangi for 8 bars. • Instrumental part by the sarangi for 3 bars. • Vocal part accompanied by the sarangi for 20 bars. • Instrumental part by the sarangi for 3 bars. • Vocal part accompanied by the sarangi for 15 bars. • Instrumental part by the sarangi for 3 bars. • Vocal instrumental part by the sarangi for 14 bars. • Instrumental part by the sarangi for 3 bars. • Vocal instrumental part by the sarangi for 12 bars. • Instrumental part by the sarangi for 3 bars. • Vocal instrumental part by the sarangi for 17 bars.
Laya	Madhya (ogho)
Tempo/Layanka	120 bpm
Key	F# Major
Mode	Ionian mode(Bilawal Thaata) and Lydian mode(Kalyan Thaata)
Slide/Meend	There are 3 slides in the first and second bar of the instrumental sarangi part. They are from A#3 to C#4, from G#3 to A#3 and from A#3 to G#3.
Grace note/ Kan swar	There are grace notes used in this song.
Vibrato/Andolan	There are no vibratos or andolans used in this song.

Trill /Gamak	There are no gamaks used in this song.
Kampan	There are no kampans in this song.
Khatka	There are no khatkas used in this song.
Taal	Chaturasa
Matra	8
Vibhag	2
Fank	None
Pada	Sama
Anga	Laghu (for all songs)
Time period	Late morning (tentative)
(last point) tattwa/Sentiment	Rasa Adhbhut

riGdai ghumdai

Dilu (Prakash) Gandharba

♩ = 95

Vocals

Sarangi

5

khai kAbA Ta jin da gI bhe TI yo gAu sahar mA sArang gI re Ti yo ca a a rI ban mA ti mi

9

man mA ba s deu bho riG dai ghum dai jA ne yo ji ba na tar tAI ko pA ni jas taai ho

13

na tasir mA na mA yA pA u mA pir beI na

18

bhe Tau chu Thau Thau mA

ca a a a rI ban mA ti mi man mA ba s deu bho

21 ♩ = 125

riG daighumdai jA ne yo ji ba na tar tAIA ko pAnI jas taaiho

25

28 ♩ = 95

phe wAtAI ko pA nI po dha mi lo dA jubhAI mA

32

manki na a mi lo ca a a ri ban mA timi man mA bas de u bho riG daighumdai jA ne yo

36

ji ba na tar tAIA ko pAnI jas taaiho

41

pA nIhai na A phai mA dhAmi lo ma nami le AkAsh jhaicha ni lo ca a a rI banmA timi

45

manmA ba s de u bho riG dai ghum dai jA ne yo ji ba na tar tAIA ko pA nI jas tai ho

49

$\text{♩} = 125$

he rasaN sAr yes tai cha

52

$\text{♩} = 95$

he rasaN sAr yes tai cha

56

sA nu hA saha sAu kecha ra lai jA nu ca a a rI banmA timi manmA ba s de u bho

60

riG daighudai jA ne yo ji ba na tar tAIA ko pAnI jas taaiho

64

General Analysis

Name	“riGdai ghumdai” ¹⁵
Composer	Prakash Gandharba also known as Dilu Gandharba
Lyricist	Prakash Gandharba also known as Dilu Gandharba
Musicians	Vocals and sarangi by Dilu or Prakash Gandharba
Source of video	I got this video from the popular video sharing website YouTube
URL	https://www.youtube.com/watch?v=qBZFxEJ8ChU

Musical Analysis

Time Signature	The song is in the time signature 4/4.
Key	The song is in the key of A major.
Structure of the song	<ul style="list-style-type: none"> • The song opens with an instrumental part on the sarangi which is for 6 bars. • Then there is a vocal part, accompanied by the sarangi, for 11 bars. • Then there is an instrumental part on the sarangi for 3 bars. • Then there is a vocal part accompanied by the sarangi for 11 bars. • Then there is an instrumental part on the sarangi for 12 bars. • Then there is a vocal part accompanied by the sarangi for 11 bars. • Then there is an instrumental part on the sarangi for 3 bars. • Then there is a vocal part accompanied by the sarangi for 11 bars. • Then there is an instrumental part on the sarangi for 12 bars. • Then there is a vocal part accompanied by the sarangi for 11 bars. • Then there is an instrumental part on the sarangi for 8 bars after which the song ends.
Laya	Madhya (ogho)
Tempo	95 bpm
Scale	Major
Mode	Ionian mode (Bilawal Thaata)
Slide/Meend	In this song there is a slide from Ab3 to F3 on the 8 th bar of the song.
Grace note/Kan swar	There are no Kan swars used in this song.
Vibrato/Andolan	There are no andolans used in this song,
Trill/Gamak	There are no gamaks used in this song.
Kampan	There are no kampan in this song.
Khatka	

¹⁵Written as per the Kyoto Harvard convention for transliterating Devanagari script into ASCII.

Taal	Chaturasa
Matra	8
Vibhag	2
Fank	None
Pada	Sama
Anga	Laghu
Time period	
Rasa	Veera

riGkebuGko rAgAlAI

Suresh Gandharba

Suresh Gandharba

♩ = 110

Vocals



he he he he he

Sarangi

Swing

6



riG ke buG ko rA gA IAI cuG ke buG ko cu le sIle tAp le juGmA tA ke ra

9



kA le buG mA kA te ra a run ta mur ta re ra ti te phA par cha re ra

12



phU lai lAu IA ke sa rI khAu IA be sa rI phU lai lAu IA ke sa rI khAu IA be sa rI

16



ma de sa ko mainA ca rI le kha car nelahAce

21

ma nai bha rI pi ra bo kI ba gar ba gar nA ce A dhA mA yA phar mA si bho

24

A dhA mA yA sA ce tyo mA yA lAI The kAn lAu na A ja sam ma bA ce

27

tyo mA yA lAI The kAn lAu na A ja sam ma bA ce riG ke buG ko rA gA lAI

30

cuG ke buG ko cu le sile tAp le juGmA tA ke ra kA le buGmA kA te ra

33

a run ta mur ta re ra ti te phA parcha re ra phU lai lAu lA ke sa rI khAu lA be sa rI

37

sA raG gI ko su rai gA ko

41

puG bhaGgaba jyo mA dal mar cuG gI lAI mus kil pa ryo bi nA yo ko be hAI

44

cau ban dI ko co lai u Thyo pha ri yA ko is TAI dAu rA bha yo swar ga bA sI

47

phA TI ga yo suru wAI dAu rA bha yo swar ga bA sI phA TI ga yo suru wAI

50

riG ke buG ko rA gA lAI cuG ke buG ko cu le sIle tAp le juGmA tA ke ra

53

kA le buG mA kA te ra a run ta mur ta re ra ti te phA par cha re ra

56

phU lai lAu lA ke sa rI khAu lA be sa rI phU lai lAu lA ke sa rI khAu lA be sa rI

General Statement

Name	“riGkebuGko rAgAlAI” ¹⁶
Composer	Suresh Gandharba
Lyricist	Suresh Gandharba
Musicians	Vocals and sarangi played by Bhim Gandharba
Date and time of recording	5 th July 2020 at 10:54 AM
Place of recording	Development Area, Gangtok, Sikkim

Musical Analysis

Time Signature	The song is in 4/4 time signature
Key	The song is in the key of F sharp major
Structure of the song	<ul style="list-style-type: none"> • The song opens up with 6 bars of instrumental music played on the sarangi. • Vocal part with sarangi accompaniment for 12 bars. • 3 bars of sarangi music. • Vocal part with sarangi accompaniment for 18 bars. • 3 bars of sarangi music. • Then the song ends with 20 bars of vocals accompanied by sarangi.
Laya	Madhya (ogho)
Tempo/Layanka	110 bpm
Scale	Major
Mode	Ionian mode(Bilawal Thaata)
Slide/Meend	There are no slide or meends used in this song.
Grace note/ Kan swar	There are grace notes used in the 6 th , 7 th and 8 th bars. The 3 notes used are all C#4.
Vibrato/Andolan	There are no vibratos or andolans used in this song.
Trill /Gamak	There are no gamaks used in this song.
Kampan	There is no kampan used by the singer in singing but we can find a slight kampan used by the sarangi in the resolving notes of the instrumental parts. These notes are tonic and dominant (Sa and Pa of the Madhya Saptak).
Khatka	Dominant is slightly sounded while playing sub median. This is an example of a khatka. We find this in the beginnings of the first four lines of this song and it is repeated along with the repetition of these four lines.
Taal	Chaturasa
Matra	8

¹⁶ Written as per the Kyoto Harvard convention for transliterating Devanagari script into ASCII.

Vibhag	2
Fank	None
Pada	Sama
Anga	Laghu (for all songs))
Time period	Late morning (tentative)
(last point) Rasa tattwa/Sentiment	Adhbhut

sAIII rImaI

D.P. Khanal

Shankar Thapa Smile

$\text{♩} = 86$

Vocals

Sarangi

6

ka sa le bu jh ne bairA gI ko ekalo pa nA nI bhi i tra bhi i trai

10

ja le ra manabhacha kha rA nI sA II rImaI mA le gAIle pA nI khAyo kho II da ha

14

ko o sAI II rImaI su ni deuna pokhdai chuma man ko ba ha yo

19

mA da le ko kha rI pa ni

22

baj cha Aph no su rai mA A dIn mA uD ne ca rI pa ni

24

sAj ha phircha gu Dai mA

27

mA da lu ko kha rI pa ni baj cha Aph no su rai mA A

29

dIm mA uD ne ca rI pa ni sAj ha phircha gu Dai mA mero manai suna tAIko

32

bhayo jIwa na ka hA jA ne ka tA pug ne chAinaThekAnA A sAI II rImaI mA le gAIle

36

pA nI khAyo kho II da ha ko o sAI II rImaI su ni deuna pokhdai chuma man ko ba ha

40

yo

General Analysis

Name	“sAIII rImaI” ¹⁷
Composer	Shankar Thapa Smile
Lyricist	D. P. Thapa
Musicians	Vocals and sarangi by Tejendra Gandharba
Source of video	I got this vdeo from the popular video sharing website YouTube
URL	https://www.youtube.com/watch?v=TsZHTgk90Io

Musical Analysis

Time Signature	The song is in the time signature 4/4.
Key	The song is in the key of Ab major.
Structure of the song	<ul style="list-style-type: none"> • The song opens with an instrumental part on the sarangi which is for 5 bars. • Then there is a vocal part, accompanied by the sarangi, for 24 bars. • Then there is an instrumental part on the sarangi for 5 bars. • Then there is a vocal part accompanied by the sarangi for 4 bars. • Then there is an instrumental part on the sarangi for 2 bars. • Then there is a vocal part accompanied by the sarangi for 20 bars after which the song ends.
Laya	Madhya (ogho)
Tempo	86 bpm
Scale	Major
Mode	Ionian mode (Bilawal Thaata)
Slide/Meend	In this song there is a slide from Ab3 to F3 on the 8 th bar of the song.
Grace note/ Kan swar	There are no Kan swars used in this song.
Vibrato/Andolan	There are no andolans used in this song,
Trill/Gamak	There are no gamaks used in this song.
Kampan	There are no kampans in this song.
Khatka	
Taal	Chaturasa
Matra	8
Vibhag	2
Fank	None
Pada	Sama
Anga	Laghu
Time period	
Rasa	Shringar

¹⁷ Written as per the Kyoto Harvard convention for transliterating Devanagari script into ASCII.

sAraGgI rudaicha

Unknown

$\text{♩} = 80$

Vocals

Sarangi

4

sA raG gI ru dai cha pArI gA u mA sA raG gI ru dai cha

8

pArI gA u mA bAsu rI le su sil dai cha rA nI ba nai mA

11

pancaiBA jA nau ma tirAm ro rA khau sA thai mA sA raG gI ru dai cha

14

pArI gA u mA bAsu rI le su sil dai cha rA nI ba nai mA

17

pancai bA jA nau ma ti rAm ro rA khausA thai mA

20

24

ki na bir se u dau rAsu ru wAl DA kATo pl cha i na pharIyA ta bhu le uni lai lai

27

paTu kI naichaina cauban dI tu nAmA bAjAbinAyo cauban dI tu nAmA

31

bAjAbi nA yo mu r cuG gA mu kha ai mA A kas s le ba jA yo

34

mu rcuG gA mu khaaimA A kas s leba jA yo sA raG gI ru dai cha pArIgA umA

38

sA raG gI ru dai cha pArIgA u mA bAsu rI le su sil dai cha rA

41

nI ba nai mA pancai bA jA nau ma tI rAm ro rA khau sA thai mA

44

47

ki na bir se uDhuG rI bu lA kI re jI hA rI cha i na

51

wAgUmA lA bhu leu nI lai lai candrahA ra chai na gal ban dI bhi re ra

54

mAdal ba jA yo gal ban dI bhi re ra mAdal ba jA yo mA ru nI nac panikha ai ka

58

tA ha rA yo mA ru nI nac panikha ai ka tA ha rA yo sA raG gI ru dai cha

62

pArI gA u mA sA raG gI ru dai cha pArI gA u mA bAsu rI le su sil dai cha rA

66

nI ba nai mA pancai bA jA nau ma tI rAm ro rA khau sA thai mA

69

sA raG gI ru dai cha pArI gA u mA bAsu rI le su sil dai cha rA

72

nI ba nai mA pancai bA jA nau ma tI rAm ro rA khau sA thai mA

78

General Statement

Name	“sAraGgI rudaicha ¹⁸ ”
Composer	Unknown
Lyricist	Unknown
Musicians	Vocals and sarangi played by Chandra Bahadur Gandharba.
Source of video	I got this vdeo from the popular video sharing website YouTube
URL	https://www.youtube.com/watch?v=7VDNfrcWkKU

Musical Analysis

Time Signature	The song is in the time signature 4/4.
Key	The song is in the key of F major.
Structure of the song	<ul style="list-style-type: none"> • The song opens with an instrumental part on the sarangi which is for 8 bars. • Then there is a vocal part, accompanied by the sarangi, for 14 bars. • Then there is an instrumental part on the sarangi for 5 bars. • Then there is a vocal part accompanied by the sarangi for 14 bars. • Then there is a main verse of 8 bars. • Then there is an instrumental part on the sarangi for 5 bars. • Then there is a vocal part accompanied by the sarangi for 16 bars after which the song ends.
Laya	Madhya
Tempo	80 bpm
Mode	Lydian mode (Kalyan Thaata)
Slide/Meend	There are no slides used in this song.
Grace note/Kan swar	There are no Kan swars used in this song.
Vibrato/Andolan	There are no andolans used in this song.
Trill/Gamak	There are no gamaks used in this song.
Kampan	There are no kampan in this song.
Khatka	
Taal	Chaturasa
Matra	8
Vibhag	2
Fank	None
Pada	Sama
Anga	Laghu
Time period	
Rasa	Karun

¹⁸Written as per the Kyoto Harvard convention for transliterating Devanagari script into ASCII.

tAnsen ghamAilo

-Jhalakman Gandharva

$\text{♩} = 120$

Vocals

Sarangi

Flute

3

8

12

ghA sai kA Tau dui kho II do bhA na a duI kho II do bhA

na a hA sI khe II bi tAu lA jo wa na tAnsen gha mAi lo ja tA nir mA yA a

2

16

u tai ra mAi lo

21

be nI rai ghAT ko

25

lAm cho ni DuG ga a su na mA yA pA nImA sa la la a tAn sen gha mAi lo

29

na de khemA yA ko ho ni ko ho o su na mA yA dekhe mA yA jha la la a

33

tAn sen gha mAi lo ja tA nir mA yA a u tai ra mAi lo

37

a ghI mA yA hA sera lAu II I pa chi Thak kar khA dA po cAl pAu II I

41

tAn sen kha syau II jo wana sa che ra a ka tI ba sau II

46

4

50

ri mI ra jhimI ra pA nI pa ra nI su na mA yA

This system contains three staves of music. The top staff is a vocal line in G-clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains four measures of music with lyrics underneath. The middle and bottom staves are empty, indicating accompaniment parts that are not present in this system.

54

ka Tu je ba nai mA tAn sen kha syau II he mA rI mA yA ko hi lau ko ho

This system contains three staves of music. The top staff is a vocal line in G-clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains four measures of music with lyrics underneath. The middle and bottom staves are empty.

58

su na mA yA dekhe mA yA jha la la tAn sen kha syau II jo wan sA ce ra a

This system contains three staves of music. The top staff is a vocal line in G-clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains four measures of music with lyrics underneath. The middle and bottom staves are empty.

62

ka tI ba syau II tim ro mA yA cha e kA ti ra wyar thaa mA yA wi

This system contains three staves of music. The top staff is a vocal line in G-clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains four measures of music with lyrics underneath. The middle and bottom staves are empty.

67

chayAu chau ma ti ra a tAn sen khasyau II jo wan sA ce ra a ka tI ba syau II

71

cha eka ti ra wyar thaa mA yA wichay Au chau tAn sen khasyau II
 mau ri ghum cha ras ko ni hu le su na mA yA ma
 jhan nai jo wa na way allI khe le ko tAn sen gha mAi lo

75

ghum chu mA yA le tAn sen gha mAi lo ja tA nir mA yA u tai ra mAi lo
 ja

79

ja tA nir mA yA u tai ra mAi lo

General Statement


Name	“tAnsen ghamAilo”
Composer	Jhalakman Gandharva
Lyricist	Jhalakman Gandharva
Musicians	Vocals and sarangi played by Jhalakman Gandharva
Source of video	I got this vdeo from the popular video sharing website YouTube
URL	https://www.youtube.com/watch?v=caE3NSG2uCg


Musical Analysis


Time Signature	The song is in the time signature 4/4.
Key	The song is in the key of E major.
Structure of the song	<ul style="list-style-type: none"> • The song opens with an instrumental part on the sarangi which is for 8 bars. • Then there is a vocal part, accompanied by the sarangi, for 9 bars. • Then there is an instrumental part on the flute for 6 bars. • Then there is a vocal part for 20 bars. • Then there is a flute part for 6 bars. • Then there is a vocal part for 31 bars after which the song ends.
Laya	Madhya
Tempo	120 bpm
Mode	Lydian mode (Kalyan Thaata)
Slide/Meend	There are no slides used in this song.
Grace note/Kan swar	There are no Kan swars used in this song.
Vibrato/Andolan	There are no andolans used in this song,
Trill/Gamak	There are no gamaks used in this song.
Kampan	There are no kampan in this song.
Khatka	
Taal	Chaturasa
Matra	8
Vibhag	2
Fank	None
Pada	Sama
Anga	Laghu
Time period	
Rasa	Karun

timro nai mAyA

Jhalakman Gandharba

Sarangi 

Vocals 

6 

timrai nai mA yA lAg da cha sA i II sam jhan chu chi n chi na
A ja ra mai le bhA ta ra khA yo ti un ta gA A bhA ko

11 

ti mI le mA yA na ga re pa nI gar chu ma din di na
ke mA yA gar theu ti mI le sAi II ma jas to jA bA ko

16 

22 

se to raco II rA to ra co II kun co li si e ko yo gi ta mai le gA e ko
hi maracu II tyo pal la pa ti ab ga chi ri indrA van pa ha ro bha e ra sAuthyo

27

hoi na sam jhA i di e ko
ho lA nis Thu ri tim rai man

33

tim rai naimA yA lAg da cha sA i lI sam jhan chu

38

chi n chi na ti mI le mA yA na ga re pa nI san jhan chu din di na ti mI le

44

mA yA na ga re pa nI sam jhan chu din di na sam jhan chu din di na

General Analysis

Name	“timro nai mAyA” ¹⁹
Composer	Jhalakman Gandharba
Lyricist	Jhalakman Gandharba
Musicians	Vocals and sarangi by Jhalakman Gandarba
Source of video	I got this video from the popular video sharing website YouTube
URL	https://www.youtube.com/watch?v=p7av0JaqkZE

Musical Analysis

Time Signature	The song is in the time signature 4/4.
Key	The song is in the key of Ab major.
Structure of the song	<ul style="list-style-type: none"> • The song opens with an instrumental part on the sarangi which is for 7 bars. • Then there is a vocal part, accompanied by the sarangi, for 14 bars. • Then there is an instrumental part on the sarangi for 7 bars. • Then there is a vocal part accompanied by the sarangi for 14 bars. • Then there is an instrumental part on the sarangi for 7 bars. • Then there is a vocal part accompanied by the sarangi for 15 bars after which the song ends.
Laya	Madhya
Tempo	120 bpm
Scale	Major
Mode	Ionian mode (Bilawal Thaata)
Slide/Meend	In this song there is a slide in the 2 nd bar of every verse. It is from Eb4 to F4.
Grace note/Kan swar	There are Kan swars in the opening instrumental part of the song. Four times it is G4 and once each on Bb4 and D4.
Vibrato/Andolan	There are no andolans used in this song,
Trill/Gamak	There are no gamaks used in this song.
Kampan	There are no kampan in this song.
Khatka	
Taal	Chaturasa
Matra	8
Vibhag	2
Fank	None
Pada	Sama
Anga	Laghu
Time period	
Rasa	Shringar

¹⁹ Written as per the Kyoto Harvard convention for transliterating Devanagari script into ASCII.

CONCLUSION

It can be said that through this research it is clear that the Gandharbas are still connected with their age old culture. They still follow the traditions and customs of their ancestors. In the Gandharba community the connection to tradition and age old culture is prominent through their musical traditions. They still sing certain types of traditional songs, as discussed in the Fourth Chapter, which have been sung for many generations. There are traditions like *chakari* or singing during Navratri festival, which has been going on since many generations. The Gandharbas still follow their traditional occupation of travelling and performing. Only a few of them have started to earn their livelihood by other means. Their social structure is still the same as before, though there are some changes such as more women have started to play music and sing. Their musical instruments have not changed. The *sarangi* is still being played but the *arbaja* has become rare to find.

When we talk about their culture and traditions we cannot overlook a tradition which is a curse to the Gandharbas. This is the tradition of perceiving their community as a low caste community. People in rural areas of central and eastern Himalayas still regard the Gandharbas as a people who are of low caste. Social discrimination is a fact of life for the Gandharbas. Some of the traditions which discriminate them are that they cannot enter the houses of high caste individuals, they cannot use the same drinking water source as other higher castes, they cannot have physical contact with higher castes etc.

We have seen from this research that music is an essential part of the lives of the Gandharbas. It is not only a means of earning a livelihood but it is interwoven into the fabric of their lifestyle. We know that their traditional music was used in their weddings (Gandharba P. , 2021). We also know that the Gandharbas used to perform during certain festivals (Gandharba M. , 2019). Other than in festivals, music occupies an important role in the daily lives of the Gandharbas. They have to invest a lot of time to practice music in order to maintain their level of skill. But they do not practice methodically. They practice songs by playing them for an audience (Gandharba M. , 2019). They have to sit and play songs for long periods of time, as much as eight to ten hours a day (Gandharba B. , 2019).

Musically, traditional Gandharba songs are simple and basic. Their musical characteristics are very similar to each other. The following are some of the qualities that they share:

- Their time signatures are usually 4/4 or 2/4 and in some cases 6/4 or 5/4.
- They are usually based in the Ionian mode (Bilawal thaat). Though we find that some songs are in the Lydian mode (Kalyan thaat) and the Mixolydian mode (Khamaj thaat).
- The rasas or sentiments that we find in the songs are usually Veer and Karun rasas (Heroic and Pathetic sentiments). Though sometimes we do find other rasas like Hasya and Shringar rasas (Comic and Erotic sentiments) in the songs.
- The most common keys that the songs are based in are C major, B major, Ab major, F# major, A major, F major etc.

In a typical traditional Gandharba song the lines played on the *sarangi* usually stay in unison with the lines sung by the singer. There are only a few instances where they differ from each other through small differences in the melodies being played. The *sarangi* also gives rhythmic accompaniment to the vocals.

The traditional songs of the Gandharbas usually narrate the happenings from different places. These songs are called *ghatana geet*. *Ghatana* meaning “happening” and *geet* meaning “song”. Some of the other songs are love songs, some have descriptions of childhood, and some have humorous stories in their lyrics, and some songs express love for one’s family members, while some have lyrics about different places. The most famous type of song of the Gandharbas is the ones containing messages from soldiers fighting in foreign lands to their families. Other than these types of songs there are many others which Gandharbas sing. In songs composed by Gandharbas in the modern era we find the same themes and there is hardly any change in the subject matter which Gandharbas sing about.

From these findings we can see that the music of the Gandharba community and their lifestyle that they follow are vast repositories of traditional musical culture. In their songs there are descriptions of things which hold the essence of traditional Nepali culture. We find references to history and mythology in them. Their traditional lifestyle reflects the spirit of being a musician. We are fortunate that even today the Gandharba community has preserved its age old customs and its traditional

occupation. By studying them we get a glimpse into Nepali culture in its original form. It must be preserved as it is slowly changing due to influences of other dominant cultures. If we do not do research on it then its demise will be hardly noticed by future generations.

I - INTERVIEWS

INTERVIEW NO.1

INTERVIEWEE: MANDAL GAINE

INTERVIEWER: ANURAAG GAJAMER

LOCATION: KACHANKAL JHAPA, NEPAL

DATE: 14th JULY 2019

TIME: 13hrs 10min

Q: What is your name?

A: My name is Mandal Gaine.

Q: Where are you from?

A: I am a resident of this area. Although my birthplace is Bhojpur, Jariyatha Mamring, Nepal. It has been about 25 years since I came to Kachankal.

Q: Are you the head of the family?

A: Yes I am the head of the family, though my sons also help me in family affairs.

Q: Do other members of your family sing and play the Sarangi?

A: Yes my sons sing and play the Sarangi.

Q: Do you sing and play the Sarangi ?

A: Yes I used to, but nowadays I cannot sing.

Q: How long did it take for you to learn to sing and play the Sarangi?

A: I started to sing and play the Sarangi since the age of 8. It has been 40 to 45 years since then. When I was young I performed in a lot of places in India. I performed at the radio stations in Kurseong and Gangtok.

Q: Did you have other occupations apart from being a Gandharba?

A: No, I didn't.

Q: Which religion do you follow?

A: I follow Hinduism.

Q: Where and with whom did you learn to sing and play the Sarangi?

A: I learnt it in my village, from my elders. I didn't have any gurus. Infact, musicians consider us as gurus.

Q: Do you have any disciples?

A: Nowadays everybody knows how to sing and play musical instruments, but before I did teach a few how to sing and play musical instruments.

Q: Is being a Gandharba hereditary or can one be a Gandharba by singing and playing the Sarangi?

A: Being a Gandharba is hereditary; it has to come by birth. There are people from other castes who play and sing like Gandharbas but that doesn't make them Gandharbas. Many ask us to teach them to sing and play the Sarangi, as some people want to learn this artform.

Q: Do Gandharbas face discrimination by other social groups?

A: Nowadays it is not prevalent, but before other castes used to discriminate Gandharbas by regarding them as a lower caste.

Q: Does intermarriage with other castes occur in Gandharba society?

A: In the old days it didn't occur but nowadays there are inter-caste marriages. Our daughters have married other castes and brides from other castes have also married into Gandharba society.

Q: Which religions rituals and ceremonies are followed in Gandharba marriages?

A: Hindu rituals and rites are used in our marriage ceremonies. Brahmins conduct these ceremonies. Our marriage ceremonies are similar to marriage ceremonies of high caste Hindus.

Q: Are Gandharba marriages arranged or not?

A: Some Gandharba marriages are arranged while some are not. If the parents arrange the marriage and if the girl is happy then marriage takes place. Sometimes the couple elope before marrying and the marriage takes place.

Q: Is the father or mother the head of a Gandharba family? (Is Gandharba society patriarchal or matriarchal?)

A: The father or the husband is the head in a Gandharba family. Isn't it so in all societies? If a son does any misdeed then it is the father whose name comes up. (Gandharba society is patriarchal).

Q: Which is your ancestral place of origin?

A: Our ancestral place of origin in Gorkha.

Q: Are Gandharbas vegetarian or non-vegetarians?

A: Gandharbas are non-vegetarians. We eat all kinds of meat except beef.

Q: Do you engage in farming?

A: Those who have land do, but I don't have much land. I only have 1 *katha* land, so I don't engage in farming.

Q: There is a superstition that Gandharbas cast a spell on female listeners, what are your thoughts regarding this myth?

A: This is just a superstition. Some listeners get attracted by the pleasing sound of the singing and Sarangi - this fact probably gave rise to this myth.

Q: Do Gandharbas use one Sarangi in their life time or do they use many?

A: There are Sarangis which do not play well and there are those that do. So it depends.

Q: How many hours do you practice daily?

A: I don't practice on a daily basis. When I used to go on wanderings with other Gandharbas I used to practice on the road.

Q: Do Gandharbas have a traditional attire exclusive to themselves?

A: Gandharbas wear traditional dress of the Nepali community.

Q: Do you make Sarangis?

A: I used to make Sarangis. I also sold some Sarangis in Darjeeling and elsewhere.

Q: Are there any festivals and occasions in which Gandharbas have to sing and play music?

A: Nowadays it's not prevalent but in the old days our forefathers used to go from house to house playing music during the Navratha festival, finally returning home during the day of Dashami. This tradition is known as Chakari.

Q: Do Gandharbas sing and play music during their life cycle events, like that of birth, marriages and death?

A: Gandharbas play music during marriages and during religious ceremonies.

Q: Which ragas do you use in your music?

A: We can play our raga on any instrument.

Q: Which talas do you use in your music?

A: It's the same thing regarding talas.

Q: Are there specific songs meant for the Sarangi or the arbajo ?

A: We can play any song on our instruments.

Q: What subjects are your traditional songs written about?

A: Our traditional songs are mostly written about happenings from distant places. Gandharbas used to be carriers of news from one place to another. Just like carrier pigeons, Gandharbas used to do the job of the media.

INTERVIEW NO.2

INTERVIEWEE: SHIVA GANDHARBA

INTERVIEWER: ANURAAG GAJAMER

LOCATION: KACHANKAL JHAPA, NEPAL

DATE: 14th JULY 2019

TIME: 13hrs 24min

Q: What is your name?

A: My name is Shiva Gandharba. I am a member of the Purvanchal Gandharba Sanskritik Utthan Samaj. Though everyone is a member, I am a working member.

Q: What is your age?

A: I am 34 years old.

Q: Do other members of your family sing and play music?

A: By father used to play music. After him I started to play. Now my daughter is taking music classes, and my son also plays some Sarangi, I am teaching him how to play. My intention is to preserve our music which is fast disappearing. So we are building our Purvanchal Gandharba Organisation's hall, which right now is in its building stage. We have thought to build a school to teach our younger generations our traditional music.

Q: How long did it take for you to learn how to sing and play?

A: I have been playing and singing since I was 8 years old. I used to follow my fathers when they used to sing and play music. Within two years I had learnt how to play solo without accompaniment. Now I am one of the few who can play well around here.

Q: How long do you hope to play the Sarangi?

A: That I cannot say but I hope to play till I am physically able and in good health. If this was a Government job then till now I would be getting my pension. It's been around 24 years since I have been playing. I hope to play as long as I can.

Q: Have you thought of doing some other profession?

A: I know a few other vocational skills other than the traditional Gandharba skills. I know how to build *chain gates* and I know how to weld. I also know how to build pillars and how to build using bricks etc. I also know how to drive cars. I once felt

how long should I play the Sarangi for a living so I tried other professions, then recently when I was driving cars I became fed up of it, and I again took up the traditional occupation of my forefathers.

Q: Which religion do you follow?

A: I am a Hindu. We follow our ancestors' way of worshipping the "deu kul". This differs from house to house but we are Hindus by religion. During marriages there has to be a "jagya" in the courtyard. While going to the groom's house we have to take a whole pig, like the tradition of Rais and Limbus. We have the tradition to take brewed beer in baskets. During deaths (in the family) we have to shave our heads and stay in "kora" for thirteen days. Our traditions are like this.

Q: Do you have a Guru who taught you music?

A: I consider my father my guru. All that I know has been passed down from my forefathers. But I have had many *chelas* (students). When I was in Darjeeling I taught 11 violin players, who were from America, how to play the Sarangi. I met them when I was playing near Chaurastha in Darjeeling. They saw that the Sarangi had a similar tone to the violin and also a similar playing technique. It took 22 days for them to learn how to play the Sarangi. I also showed them how to make a Sarangi. I also make Sarangis. My Sarangis are in different places. Today only I had gone to Banyani to get money that had been sent to me from Australia. The sender is coming to my house in a few days.

There is a documentary about me in Youtube called "Hernay Katha". Bidhya "didi" had interviewed me a year ago.

Recently you must have heard about the murders two families of nine people in "Nau Thar". I have made a song about it. You can find this song in the youtube channel Yuva Man Nepal.

INTERVIEW NO.3

INTERVIEWEE: GOPAL GANDHARBA

INTERVIEWER: ANURAAG GAJAMER

LOCATION: KACHANKAL JHAPA, NEPAL

DATE: 14TH JULY 2019

TIME: 13hrs 31min

Q: What is your name?

A: My name is Gopal Gandharba.

Q: Do you reside in this area?

A: I am from here. I was born here.

Q: What is your age?

A: I am 33 years old.

Q: Do other members of your family play music?

A: My father used to play. From him I learnt how to sing and play.

Q: How long did it take for you to learn how to play music?

A: I have been playing the Sarangi since I was 10 years old. I probably took me 2 to 3 years to learn how to play the Sarangi.

Q: How long do you intend to play the Sarangi?

A: I intend to play the Sarangi for as long as I am alive.

Q: Have you thought of pursuing any other occupation?

A: I do not intend to do any other job. While in this village I do farming.

Q: From whom did you learn to play music?

A: I learnt to play music from my father and from my friends who knew how to play music.

Q: Do you have students?

A: I have taught my juniors from my village when we travel from place to place.

Q: Do you make Sarangis?

A: I make and play Sarangis. I also sing.

INTERVIEW NO.4

INTERVIEWEE: BABURAM GANDHARBA

INTERVIEWER: ANURAAG GAJAMER

LOCATION: KACHANKAL JHAPA, NEPAL

DATE: 14th JULY 2019

TIME: 13hrs 35min

Q: What is your name?

A: My name is Baburam Gandharba.

Q: Where are you from?

A: I am a resident of this village. I have been living here since I was little.

Q: Were you born here?

A: I was born in Bhojpur. It's been 10 to 15 years since we came here.

Q: Do other members of your family sing and play music?

A: In my family my father and my uncles used to play. I learnt from there. But it looks like that the coming generation, that is my sons and nephews, might give up this trade. They might take up other occupations after getting an education. They don't show interest in playing music unlike us who learnt a long time ago.

Q: How long did it take for you to learn how to sing and play music?

A: I learnt how to play the Sarangi within 5 to 6 months.

Q: How long has it been since you started playing music?

A: It has been 25 years since I started playing music.

Q: What is your age?

A: I am 44 years old.

Q: Who taught you how to sing and play music?

A: (Pointing to Mandal Gandharba) He taught me how to sing and play music.

Q: How many students do you have?

A: I do have students, mostly my nephews. While in Sikkim, when I was staying in Rangpo, I used to give lessons to a man in Majhitar.

Q: How long do you practice in a day?

A: I practice around 8 to 10 hours a day. We usually sit from 8 in the morning to 12 noon and then from 12 noon to 4 in the afternoon.

Q: Do you make Sarangis?

A: No I don't. I only learnt how to play Sarangis and not how to make them.

INTERVIEW NO.5

INTERVIEWEE: ASHOK GANDHARBA

INTERVIEWER: ANURAAG GAJAMER

LOCATION: KACHANKAL JHAPA, NEPAL

DATE: 14th JULY 2019

TIME: 13hrs 37min

Q: What is your name?

A: My name is Ashok Gandharba.

Q: Are you a resident of this area?

A: Yes I am a resident of this area.

Q: How old are you?

A: I am 25 years old.

Q: Do other members of your family sing and play music?

A: This profession is our traditional profession. It is passed down from my forefathers. Everybody plays except womenfolk.

Q: How long has it been since you started playing the Sarangi?

A: It has been about 5 to 6 years since I started playing the Sarangi.

Q: How long did it take for you to learn how to play music?

A: Sarangi (music) is such a thing that no matter how much one learns one cannot fully master it. But if I were to tell you how long it took me to learn (the basics), it took me around one to one and a half years. I learnt while travelling with my fathers and elder brothers.

Q: Have you engaged in professions other than that of singing and playing music?

A: Other than that of playing the Sarangi I do farming. We travel only in the proper season. Sometimes I do work as a labourer.

Q: Who taught you how to sing and play music?

A: I learnt from my father and while travelling with friends.

Q: Do you have any students?

A: I do not have students but I have helped a few children to learn. Basically one learns by travelling with others who can play.

Q: Do you make Sarangis?

A: No I don't. My elder brother makes Sarangis and I sometimes help him to make them.

INTERVIEW NO.6

INTERVIEWEE: SARAN GANDHARBA

INTERVIEWER: ANURAAG GAJAMER

LOCATION: KACHANKAL JHAPA, NEPAL

DATE: 14th JULY 2019

TIME: 13hrs 40min

Q: What is your name?

A: My name is Saran Gandharba.

Q: Are you a resident of this area?

A: Yes. I am a resident of this area. I was born over here.

Q: What is your age?

A:

Q: Does other members of your family also follow the traditional occupation of Gandharbas?

A: My father used to play music.

Q: So he doesn't play now?

A: No he doesn't.

Q: Don't your brothers play?

A: No they don't.

Q: Since when have you been playing music?

A: I have been playing music since I was about 18 or 19 years old. I used to study when I was younger. As I couldn't succeed in anything by studying I started playing the Sarangi.

Q: Do you do any other occupation other than playing music?

A: I do farming.

Q: Who taught you how to play music?

A: I learnt how to play music by travelling with my friends.

Q: Do you have any students?

A: No I don't have any students.

INTERVIEW NO.7

INTERVIEWEE: BISHAL GANDHARBA

INTERVIEWER: ANURAAG GAJAMER

LOCATION: KACHANKAL JHAPA, NEPAL

DATE: 14th JULY 2019

TIME: 13hrs 42min

Q: What is your name?

A: Namaste, I am Bishal Gandharba. I am a member of Purvanchal Gandharba Uthaan Samaj.

Q: Are you a resident of this area?

A: Yes, I am a resident of this area.

Q: Do you follow the traditional occupation of the Gandharbas?

A: Yes, I follow the traditional occupation of the Gandharbas. My father and my forefathers all followed this occupation.

Q: How old are you?

A: I am 24 years old.

Q: Do others in your family follow the traditional occupation of the Gandharbas?

A: My father is there. He follows this traditional work of the Gandharbas.

Q: How long has it been since you started playing music?

A: It has been 15 years since I started playing music.

Q: How long do you intend to play music?

A: If I don't go abroad and if I stay in this country (Nepal), then I hope to play till my very end.

Q: Have you thought of doing occupations other than that of playing music?

A: I have gone abroad to work. India is also a foreign country for us. I worked over there. But I felt that I should follow my own occupation. If I hadn't played during my childhood then I probably wouldn't have come back to playing music for a living, but since I had I again started playing music after working for 4 months in Kerala.

Q: From whom did you learn how to play music?

A: I learnt to play music from my father. If I was to say from whom I learnt to play music from it would be my father.

Q: Do you have any students?

A: I have taught one girl in Sikkim how to play music.

INTERVIEW NO.8

INTERVIEWEE: NETRA KUMAR GANDHARBA

INTERVIEWER: ANURAAG GAJAMER

LOCATION: KACHANKAL JHAPA, NEPAL

DATE: 14th JULY 2019

TIME: 13hrs 44min

Q: What is your name?

A: My name is Netra Kumar Gandharba.

Q: Are you a resident of this area?

A: Yes I am a resident of this area.

Q: Do you follow your traditional occupation?

A: Yes I follow the traditional occupation of my forefathers.

Q: What is your age?

A: I am 54 years old.

Q: Do others in our family play music?

A: The person you were talking to a while back is my youngest son. He follows the traditional occupation of the Gandharbas.

Q: When did you start playing music?

A: I started playing music from an early age. I learnt from my fathers.

Q: Do you engage in any other occupations?

A: Apart from playing music I do some farming.

Q: Do you have any students?

A: All the youngsters in Purvanchal Gandharba Samaj can be considered our students.

INTERVIEW NO.9

INTERVIEWEE: AMIT GANDHARBA

INTERVIEWER: ANURAAG GAJAMER

LOCATION: KACHANKAL JHAPA, NEPAL

DATE: 14th JULY 2019

TIME: 13hrs 46min

Q: What is your name?

A: My name is Amit Gandharba.

Q: Are you a resident of this area?

A: Yes I am a resident of this area.

Q: Do you follow the traditional occupation of Gandharbas?

A: Yes I follow the traditional occupation of Gandharbas.

Q: How old are you?

A: I am 30 years old.

Q: Do other members of your family follow the traditional occupation of the Gandharbas?

A: My elder brother follows the traditional occupation of the Gandharbas. He is in Singtam, Sikkim right now.

Q: Since when did you start to sing and play the Sarangi?

A: It has been about 12 to 13 years since I started to play music.

Q: Have you thought of doing occupations other your traditional occupation?

A: Other than playing music I do farming. It is right to do farming till one can do it.

Q: From whom did you learn music from?

A: I learnt music from my grandfather. When he used to play I felt like playing myself, so I learnt from him.

Q: Do you have any students?

A: Yes I have. I teach Sarangi to a few boys.

INTERVIEW NO.10

INTERVIEWEE: SHYAM GANDHARBA

INTERVIEWER: ANURAAG GAJAMER

LOCATION: KACHANKAL JHAPA, NEPAL

DATE: 14th JULY 2019

TIME: 13hrs 48min

Q: What is your name?

A: My name is Shyam Gandharba. I am a resident of this area; that is Kachankal, Jhapa. Rabin Gandharba is my brother.

Q: Do you follow the traditional occupation of the Gandharbas?

A: Yes I do.

Q: What is your age?

A: I am 23 years old.

Q: Do other members of your family follow the traditional occupation of the Gandharbas?

A: Yes they do. My father and my elder brother play the Sarangi. My younger brother doesn't play, he is studying right now. My elder brother went with me to Sikkim. He learnt how to drive a car there and he stayed back there to drive a taxi. But then he got sick and returned back home. Right now he is abroad.

Q: Since when are you singing and playing the Sarangi?

A: I have been singing and playing the Sarangi since I was little. I started at around the age of 7 or 8.

Q: How long did it take for you to learn how to sing and play the Sarangi?

A: I cannot exactly say how long. But by the age of 15 or 16 years I could sing and play the Sarangi a bit better.

Q: Have you thought of pursuing occupations other than the traditional work of the Gandharbas?

A: No I haven't.

Q: From whom did you learn to sing and play the Sarangi?

A: I learnt it from my father and elder brothers while travelling with them. I watched my brothers and friends play music and I learnt from them. At first I learnt how to sing and then slowly I learnt the Sarangi.

Q: Do you have any students?

A: I haven't taught anyone. If anyone has learnt by watching me play then it's a different case. But I haven't taught anyone intentionally.

INTERVIEW NO.11

INTERVIEWEE: CHANDRA MAYA GANDHARBA

INTERVIEWER: ANURAAG GAJAMER

LOCATION: KACHANKAL JHAPA, NEPAL

DATE: 14th JULY 2019

TIME: 13hrs 52min

Q: What is your name?

A: My name is Chandra Maya.

Q: Are you a resident of this area?

A: Yes I am a resident of this area. My birthplace is Bhojpur. Later we bought land and settled over here.

Q: Are you a daughter of a Gandharba?

A: Yes I am a daughter of a Gandharba.

Q: Do other people in your family sing and play the Sarangi?

A: All of my family members sing and play the Sarangi.

Q: Since when have you been singing and playing music?

A: I have been singing since childhood. My father used to sing, my uncles and my brothers used to sing, my sisters used to sing. Singing happened on its own. I am also a person who used to sing and travel. My children also sing.

Q: Do you sing nowadays?

A: Nowadays, I don't sing. I stay at home. I am rearing farm animals and I have to chop wood and cut grass. But if the opportunity comes I'll travel. Even now if I get a chance to sing I won't back down.

Q: From whom did you learn how to sing and play music?

A: My brothers used to sing, my husband used to sing. I learnt by listening to them. Even though I can't read and write I learned how to sing.

Q: Have you taught anyone how to sing and play?

A: No, I haven't. If a mother sings then her children also generally learn to sing.

INTERVIEW NO.12

INTERVIEWEE: KAMAL GANDHARBA

INTERVIEWER: ANURAAG GAJAMER

LOCATION: KACHANKAL JHAPA, NEPAL

DATE: 14th JULY 2019

TIME: 13hrs 54min

Q: What is your name?

A: My name is Kamal Gandharba.

Q: Are you a resident of this area?

A: Yes I am.

Q: Have you been staying at this place since your childhood?

A: Yes I have been staying here since my childhood. I grew up in this place.

Q: Do you follow the traditional occupation of the Gandharbas?

A: Yes I follow the traditional occupation of the Gandharbas.

Q: What is your age?

A: I am 44 years old.

Q: Do other members of your family sing and play music?

A: No they don't. I have three daughters and my son is still small.

Q: Since when did you start to learn how to sing and play music?

A: It took me about 5 years to learn. I learnt from an older age, I started to learn from around the age of 14 years.

Q: How long do you hope to keep on playing?

A: I hope to play for my entire life.

Q: Have you thought of pursuing occupations other than the traditional work of the Gandharbas?

A: Other than the traditional occupation I do some farming.

Q: From whom did you learn how to sing and play?

A: This is our ancestral occupation. I learnt how to sing and play from my father.

Q: Do you have any students?

A: While travelling one has to travel with those who know and those who don't know (how to play). I have about 2-3 students over here and a few in other places as well.

Q: There is a superstition that Gandharbas cast a spell on female listeners. What are your views on this?

A: It is just a superstition, nothing more.

Q: Do you make Sarangis?

A: Yes I make Sarangis.

Q: Do you sell them?

A: No I don't sell them. I play them.

Q: Do you have specific festivals where you have to play?

A: No there are none.

Q: Do you have any rituals and ceremonies that you have to do before playing?

A: No. There is nothing like that.

INTERVIEW NO.13

INTERVIEWEE: DAMBAR GANDHARBA

INTERVIEWER: ANURAAG GAJAMER

LOCATION: KACHANKAL JHAPA, NEPAL

DATE: 14th JULY 2019

TIME: 13hrs 58min

Q: What is your name?

A: My name is Dambar Gandharba. I am an advisor in Purvanchal Gandharba Utthan Samaj.

Q: Are you a resident of this area?

A: Yes I am a resident of this area.

Q: Do you engage in the traditional occupation of the Gandharbas?

A: I have been doing this occupation since I was 8 years old.

Q: How old are you?

A: This year I have been travelling around Nepal. Previous years I have been travelling in Sikkim, Darjeeling and Bhutan.

Q: How old are you?

A: I am 40 years old.

Q: Do other members of your family sing and play music?

A: Yes. My father sings and plays the Sarangi. We travel together. Right now he is 64 years old.

Q: Since when have you been playing music?

A: I have been playing since I was 8 years old. I used to travel around with my father and sing. Back then I travelled to all the villages and towns of Ilam district. Now I have travelled all the 60 to 65 districts of Nepal. Last year I also got the opportunity to participate in a programme to educate our Nepali brothers about the process of going abroad to perform.

Q: Do you engage in other occupation?

A: Right now it is the season of farming. So right now we are planting crops. If we get free time we roam around, so that our traditions and value get preserved.

My friends might have already told you, the Gandharba community is a community which has the job of spreading the news. This job is nowadays being done by the media, but even so we still do the job of spreading the news to different places. These days due to electronic media our work, events and the different facets of our traditional occupation are getting affected.

Q: Who do you consider your teacher in the field of music?

A: I consider my mother and father as my music teachers. They also followed the Gandharba occupation. They taught me music. Right now we cannot say if the future generations will continue to do Gandharba work. There is a change happening in today's time. Now there is the need to study much, be a respected person, have a good income and get a government job. These ideas are embraced by the young generation. Due to this I am starting to think if they will not choose the traditional work of the Gandharbas. So we are doing our best to make sure that the traditions and culture of the Gandharbas are not forgotten.

Q: Do you have any students?

A: We teach our own sons and daughters about the ways of the Gandharbas. We are teaching them that we must preserve our Gandharba culture because if we don't then it will be hard for us to explain what Gandharba culture is in the future.

Q: There is a mythological reference to Gandharbas, who used to play music while heavenly dancers or Apsaras danced. Could you share your thoughts on this?

A: Even I have heard about this myth. When I look at this story I find that this is happening even today. In cities and towns we find musicians, rarely Gandharbas, who sing and play music while dancers perform in hotels and restaurants. I find this to be very similar to the myth of Gandharbas and apsaras.

Q: Do you make Sarangis?

A: I can make Sarangis but I have not sold any till now. Also, I don't play Sarangis. When I was young I studied in school, after finishing school I did farming. So I only go travelling when I have free time. I might have been to your town or area. I might have seen you before. I have travelled to many places, to Sikkim, Darjeeling and Assam. As I have already told you I have travelled to 60 to 65 districts of Nepal.

INTERVIEW NO.14

INTERVIEWEE: SHANKAR GANDHARBA

INTERVIEWER: ANURAAG GAJAMER

LOCATION: KACHANKAL JHAPA, NEPAL

DATE: 14th JULY 2019

TIME: 14hrs 06min

Q: What is your name?

A: My name is Shankar Gandharba.

Q: Are you a resident of this area?

A: Yes I am a resident of this area.

Q: Do you play music?

A: Yes I play music. I sing also.

Q: How old are you?

A: I am 36 years old.

Q: Do others in your family follow the traditional occupation of the Gandharbas?

A: My father used to play the Sarangi, now my brothers also play. They have already given their interviews. I am the one who plays in the house.

Q: Since when did you start to play music?

A: I started to play music since I was 9 years old.

Q: Do you engage in occupations other than the traditional occupation of the Gandharbas?

A: I do farming and I keep goats and chickens.

Q: From whom did you learn to play music?

A: I learnt from my friends and from my father. But I learnt most from my Grandmother. I used to travel with her and she used to teach me.

Q: Do you have any students?

A: I am teaching my own son and there are other children from the village who are learning.

INTERVIEW NO.15

INTERVIEWEE: REJINA GANDHARBA

INTERVIEWER: ANURAAG GAJAMER

LOCATION: KACHANKAL JHAPA, NEPAL

DATE: 14th JULY 2019

TIME: 14hrs 08min

Q: What is your name?

A: My name is Rejina Gandharba.

Q: Are you a resident of this area?

A: Yes, I was born here.

Q: Do you do the traditional occupation of the Gandharbas?

A: I sing and I learning music.

Q: How old are you?

A: I am 15 years old.

Q: Do others in your family play music?

A: My grandfather, father and my younger brother plays music.

Q: Since when did you start learning music?

A: I started to learn music since I was small. I learnt from my father and mother. Right now I am studying music.

Q: Do you go to school?

A: Yes

Q: In which class are you studying in?

A: I am studying in class eight.

Q: From whom did you learn music?

A: I don't know how to play the Sarangi, but I learnt singing from my mother.

INTERVIEW NO.16

INTERVIEWEE: CHANDRA BAHADUR GANDHARBA

INTERVIEWER: ANURAAG GAJAMER

LOCATION: KACHANKAL JHAPA, NEPAL

DATE: 15th JULY 2019

TIME: 11hrs 34min

Q: What is your name?

A: My name is Chandra Bahadur Gandharba or Gaine.

Q: Are you a resident of this area?

A: Yes I am a resident of this area.

Q: Since when have you been residing in this area?

A: I am residing here for the last 15 to 20 years. Before that we used to live in Bhojpur.

Q: Do you follow the traditional occupation of the Gandharbas?

A: Yes I do. Even now I sing and play music.

Q: Do you travel?

A: Yes sometimes.

Q: What is your age?

A: I am 53 years old.

Q: Do others in your family sing and play music?

A: My eldest son sings and plays music.

Q: Since when did you start singing and playing music?

A: I have been singing and playing music since I was small. I must have been 11 or 12 years old when I started. Back then we were in the hills (Bhojpur). My father used to play the Sarangi and also sing. Sometimes we used to accompany him on his travels. Singing and playing music is our traditional occupation, our grandfathers used to play, our fathers used to play, we grandsons are also playing and our sons are also playing. But it is not sure whether the future generations will play or not. Nowadays people are getting educated, some have jobs; some have gone abroad to work. So our traditions are slowly getting extinct.

Q: Do you have any other occupation?

A: No I don't. I do farming.

Q: From whom did you learn to sing and play music?

A: I learnt it from my fathers.

Q: Have you taught anyone?

A: I have taught my sons and some other children.

Q: Do you make Sarangis?

A: No I don't. I only play them. My elder brother makes Sarangis.

Q: Are there any festivals or occasions where Gandharbas play their music?

A: Yes there are some occasions where we have to play. But nowadays they have fallen into disuse. We mostly play during Tihar, Dasain and Diwali. We play in our village, home etc. As during these times we do pujas. The main festival in which we play is Baisakhi, Ubhauri festival. Some call it Chandi. Buddhists call it Buddha Purnima. We play our Sarangis during this time.

Q: Are there any rituals and ceremonies associated with the playing of Gandharba music?

A: Yes there are. During Tihar we worship Saraswati, after doing puja we play our Sarangis.

Q: Do Gandharbas follow shamanism and do they do shamanic rituals?

A: Yes we do.

Q: Or do you follow Hinduism?

A: We follow Hinduism as well as Shamanism. Gurus do rituals to worship ancestors.

Q: Which ragas do Gandharbas use in their music?

A: We perform folk music. There are no ragas as such. In cities and towns people take music classes and learn music. But we Gandharbas do not learn that way, we learn by ourselves, through our elders. Our youngsters do play pop songs but our music is a form of folk music.

Q: Gandharbas also have another instrument called the Arbaja.

A: Yes the Arbaja. We do not have it in our family. There isn't anyone who can make it. My uncle's son, who is in Kurseong, has an Arbaja. He took it from here.

Q: Do you play the Arbaja?

A: No I don't. But my uncle's son plays it.

Q: What is the difference between a Sarangi and an arbaja?

A: Arbaja is like a madal. It is like what we know nowadays as the guitar. Arbaja is our ancestral/traditional instrument. It plays the rhythm or keeps time. The Sarangi plays the melody while the Arbaja plays the rhythm.

Q: Do you know how to play the Arbaja?

A: No I don't, but I know how to play the Sarangi.

Q: Are there songs that are made to be specifically played in the Sarangi or arbaja?

A: As the Sarangi is our traditional instrument we play all our songs on it.

Q: How do you create a song?

A: Most of the songs that we sing are those that have been sung by our fathers and grandfathers. Nowadays some compose their own music and create songs. We mostly sing songs that are popular and that have been composed by others, the songs that we create are lesser in number. As people find songs sung by other people more appealing. If someone requests a song then we play it.

INTERVIEW NO.17

INTERVIEWEE: PAMPHA GANDHARBA

INTERVIEWER: ANURAAG GAJAMER

LOCATION: KACHANKAL JHAPA, NEPAL

DATE: 15th JULY 2019

TIME: 11hrs 44min

Q: What is your name?

A: My name is Pampha.

Relative: Pampha Gaine?

Q: What is your age?

A: 80 and 6 years (i.e. 86 years)

Q: Do you sing before? Did you only sing or also play the Sarangi?

A: I don't know singing or playing the Sarangi.

Q: Is it better to live in Bhojpur or here?

A: I like the hills better.

Q: So all the Gains here from Bhojpur originally?

A: Yes.

INTERVIEW NO.18

INTERVIEWEE: BAM BAHADUR GANDHARBA

INTERVIEWER: ANURAAG GAJAMER

LOCATION: KACHANKAL JHAPA, NEPAL

DATE: 15th JULY 2019

TIME: 12hrs 50min

Q: What is your name?

A: My name is Bam Bahadur Gandharba.

Q: Are you a resident of this area? Have you been staying here from before?

A: Yes we have been staying here from before. It has been many years. My son was a small child back then.

Q: Did you used to follow the traditional occupation of the Gandharbas?

A: Yes, I used to follow the traditional occupation of the Gandharbas. Even now I do so.

Q: So you do it even now?

A: Yes I do it even now. But I cannot sing now. My son sings and plays and I play alongside him.

Q: How old are you?

A: I am 64 years old.

Q: Do other members in your family, like your son, sing and play?

A: My son plays the madal, he doesn't play the Sarangi.

Q: So you play the Sarangi?

A: Yes, I play the Sarangi.

Q: Do you also play the Arbaja?

A: No I don't play the Arbaja. I haven't seen many of it. During my childhood I saw it but now it is not there. Now there is the Sarangi and Madal.

Q: Since when have you been playing?

A: I have been playing since I was 14 years old.

Q: From whom did you learn?

A: I learnt it from my friends and from travelling with my fathers.

Q: Have you taught others how to play?

A: No I haven't.

Q: Do Gandharbas play music in specific festivals?

A: Yes we do. Some play during Dasain, while others play in Tihar.

Q: Do you make the Sarangi?

A: No I don't. Others make.

Q: So you play during marriages?

A: Marriages take place after taking into consideration the "gotras".

Q: I meant like specific occasions like birth, marriage...

A: Gandharbas used to play before, but they do not play nowadays. Presently, they use 'mikes' (electronic microphones) and decks (electronic sound system) during marriages. In the old days when these were not available, Sarangis used to be played during marriages. It was thus in our time, from then on I haven't seen much of it.

Q: Have you composed any songs?

A: No I haven't.

Q: Where have you travelled while playing music?

A: I have travelled a lot while playing music. I have travelled to places in Assam, I travel in Nepal; sometimes I go to places near Kathmandu. I go to Bhojpur which is my birthplace.

Q: Darjeeling, Sikkim?

A: I have been to Sikkim and Darjeeling many times. But now it has been many years since I have been to Sikkim, probably around 7 years. When this boy was a child I used to frequently go to Sikkim, but now pass is required, just like Bhutan.

INTERVIEW NO.19

INTERVIEWEE: RAHAR MAYA GANDHARBA

INTERVIEWER: ANURAAG GAJAMER

LOCATION: KACHANKAL JHAPA, NEPAL

DATE: 15th JULY 2019

TIME: 12hrs 57min

Q: What is your name?

A: My name is Rahar Maya Bhogati.

Q: Do you sing and play music?

A: No I don't sing or play music. My father, my uncles and my younger brothers used to sing and play.

Q: How old are you?

A: I am 63 years old.

INTERVIEW NO.20

INTERVIEWEE: DAMBER GANDHARBA

INTERVIEWER: ANURAAG GAJAMER

LOCATION: KACHANKAL JHAPA, NEPAL

DATE: 15th JULY 2019

TIME: 13hrs 00min

Q: Is the Gandharba community settled mainly in Jhapa or do they reside in other places in Nepal?

A: Gandharbas are mainly settled in Khaski Pokhara, Deukiri and in Chitwan, in the eastern part of Nepal. We are settled over here in Jhapa. We came from Bhojpur to Kachankal during the 27th year of the Nepalese calendar. Our fathers and grandfathers brought us here. Now our population is more in Jhapa than in Bhojpur. In Bhojpur we have around seven households of Gandharbas and in Jhapa we number around 42 households. In Ilaam we have 1 household.

INTERVIEW NO.21

INTERVIEWEE: RAM KUMAR GANDHARBA

INTERVIEWER: ANURAAG GAJAMER

LOCATION: KACHANKAL JHAPA, NEPAL

DATE: 15th JULY 2019

TIME: 13hrs 30min

Q: What is your name?

A: My name is Ram Kumar Gandharba.

Q: Do you follow the traditional occupation of the Gandharbas?

A: I used to do the traditional occupation of the Gandharbas, but now my children have grown up and I have given up travelling and playing music. Nowadays I stay at home.

Q: Are you a resident of this area?

A: Yes I am a resident of this area.

Q: How old are you now?

A: I am 55 years old.

Q: Do other members of your family sing and play the Sarangi?

A: My four sons sing and play the Sarangi.

Q: Since when have you been playing the Sarangi?

A: I have been playing the Sarangi since 40 years ago.

Q: Do you do other kinds of work apart from singing and playing the Sarangi?

A: I do a little bit of farming, other than that I stay at home.

Q: From whom did you learn how to play?

A: I learnt from my father and grandfather.

Q: Have you taught anyone?

A: I taught my children. Many learnt from me.

Q: Do you only play the Sarangi or do you play other instruments as well?

A: I don't play many instruments, I only play the Sarangi and I also play flute.

Q: Do you make Sarangis?

A: I used to make Sarangis, but now my eyesight isn't good so my son makes them.

Q: How do you sell them?

A: Going by the current prices a Sarangi I sold at the price of ten to twelve thousand.

INTERVIEW NO.22

INTERVIEWEE: GOPAL GANDHARBA

INTERVIEWER: ANURAAG GAJAMER

LOCATION: RANGPO SIKKIM, INDIA

DATE: 8th MARCH 2020

TIME: 13hrs 17min

Q: What is your name?

A: My name is Gopal Gandharba. Right now I am 58 years old. I have spent my life doing this profession of playing my sarangi, which I started from an early age. I am looking after my family through this profession. I sometimes play on the streets, sometimes I am compelled to play on the streets; this profession is like that. This is my ancestral profession.

Q: Where are your ancestors from?

A: My ancestors are from Nepal.

Q: Where in Nepal?

A: My ancestors are from Tanahu Zilla, Gandaki Anchal. My grandfather and father came from there. I was born over here.

Q: That makes you a citizen of Sikkim. Isn't it?

A: Yes it does. I follow this ancestral profession. Some see us as beggars, while some give respect to our talent. The police say that we should not sit in the streets and beg, how can we eat without plying our trade? We do not have government jobs, nobody is offering us anything. Governments have come but we haven't received any help.

Q: You all have not received any help from the government?

A: Till now - no, we haven't received any help from the government. I requested the previous government for a house, for a tin roof but they said that your names haven't come. It must be that the MLAs and panchayats must be having their own work.

Q: Do you have your name in the voter list?

A: Yes, I have my name in the voter list, I do cast my vote. My vote is not from here it is from my village. It is from Turung village - Upper Turung. Even if I transfer my vote here, I don't think that I can get any benefit.

Q: So were you living in Turung before?

A: Yes, we used to stay in Turung. After getting married I settled out there. Then my wife died and I remarried. It's been 35 years since I shifted here.

Q: Where did the Gandharba people originate from?

A: Back during the time of the Gods. Like Rama, Lakhsman and Hanuman. There is a saying which says "*Gandharba Gaune, Hanuman Nachne*" (Gandharbas used to sing and Apsaras used to dance). We can even read about Gandharbas and Kindarbas in books.

Q: Why are Gandharbas considered to be of low caste?

A: Well in my opinion, before there weren't many Gandharbas. During the time of kings we were made into low caste and discriminated. Actually Gandharbas aren't low caste

Q: Even I am a Biswakarma.

A: Biswakarmas are of low caste. Chettri Bahuns say that Biswakarmas shouldn't enter their home...

Q: Does the Indian Government offer any help to Gandharbas?

A: We don't get much help from the Government. Whenever we meet any official they give us 1-2 thousand rupees. They enjoy our music and give us money. Apart from that we don't get anything.

Q: Do radio stations invite you?

A: Sometimes they call us. But it has been two years since they last called me. I used to perform in Doordarshan, Kurseong; I have also performed in Kurseong radio as also at Gangtok radio.

Q: Everyone knows you.

A: From a small age I have been playing the Sarangi. Now I am 58 years old. Till now I am looking after my family through this profession.

Q: How many members do you have in your family? How many children do you have?

A: We are three members in our family. I have one son.

Q: Is he following the Gandharba profession?

A: No, he is learning how to drive.

Q: But then won't the Gandharba tradition disappear?

A: I have many students. From Pandam there is Bhanu Pokhrel, Binod Darjee

Q: Oh, so you taught Binod Darjee?

Q: Yes I taught him.

Q: He is from our department, now he is working in the culture department

A: Yes, yes. I have also taught Lochan Gandharba. Right now he is in college, he is also teaching at a school. But now that they have learnt to play nicely, they don't care about me.

Q: According to you is the condition of Gandharbas in Nepal better or worse compared to the Gandharbas in Sikkim?

A: We were born here and raised here, so we like our life in Sikkim. We like the water out here, we like the population out here. I like it out here.

Q: Is your wife from a Gandharba family? And your previous wife as well?

A: No both my wives are from different castes.

Q: Which castes?

A: My present wife is from Tamang caste.

Q: Do you think Gandharbas should follow their traditional profession or should they try other professions?

A: If someone offers me a job then I will happily do it. But if no one offers me any job then there isn't much we can do. The radio stations call us sometimes but after calling us they don't call us for 1 to 2 years. But if someone offers us a job then we will happily do it. I can only do jobs which I have the skills for.

Q: How many sarangis do you have?

A: I have one sarangi.

Q: How old is it?

A: It is about 10 years.

Q: Where in Nepal is it built?

A: It is made in Bhadrapur.

Q: We have been to Bhadrapur. We met Baburam and Shiva Gandharba.

A: They make sarangis.

Q: Oh! So do you get sarangis from there?

A: Yes, whenever I need sarangis from from there.

Q: We had been there during the winter months.

A: Oh, so you had been there?

Q: There's a Gandharba in Gangtok known as Santosh Gandharba. Recently he went to Bombay.

A: Yes, I know him. Yes, he recently went to Bombay.

Q: Where else are Gandharbas settled in Sikkim? Where can we find them?

A: Well there's a hotel in Peepaley, in Baiguney, Jorethang. Hotel of the Mahindra company. Over there you can meet Bhim Gandharba, he works there. He performs out there.

Q: Apart from him who are the others?

A: Other than him there is Baburam Gandharba. He lives in Ritek Singtam. He lives with his father. (Baburam took us to Bhadrapur).

Q: Are there Gandharbas in the hills of Darjeeling and Kalimpong?

A: No there are no Gandharbas in Darjeeling and Kalimpong. Our people are in Assam, Dumsipara

Q: Isn't Dumsipara in Dooars?

A: Yes, it's in Dooars

Q: How many households?

A: Around 2, 3 households. We also find Gandharbas in Sukuna. Baburam knows he can find out about it. House of my nephew's relative is at that place. His father, mother, son and daughter stay there. But the greatest population is in Nepal.

Q: Where in Nepal?

A: In Batulechaur Pokhara, Gavandgaura and in Dumlebazar, across the river. We can find Gandharbas out there. Overall Gandharba population is about 75,000. But majority of that is in Nepal. In Sikkim only 4-5 houses are there. They have been staying here for a long time. Don't know since when they are staying there. After that Gandharbas are in Bhairava Sunaudi and Palpatran Sin. They are also found in Madesh, below Narayan Ghat. There is a village of Gandharbas in Mari Kantipur. It is in Madesh Area. We can also find Gandharbas in Khairinitar. (Is it near Jhapa?) No, it is quite far away from there, one has to go by a "ratri bus" (night bus) to get there. If one gets on the Kathmandu Express at mid day, then the bus will reach there at 4 o'clock in the morning the next day. The place known as Kantipur is a day away from Narayan Ghat. Palpatan Sing is located in West Nepal, near Pokhara. We can also find Gandharbas in Gaun Gaura. Previously there were Gandharbas in Tanau. There are about 5 or 7 houses there. In Bhairava Sunaudi they are there. There were Gandharbas in Nalang Salang also, but then the whole village shifted to Madesh, some of the people died.

I had a younger brother but he passed away. (Where did he live?) He used to live in Nepal. He died in a car crash. I have another brother from my step-mother, he is in Kathmandu

Q: Does he perform as a Gandharba as well?

A: Yes, he performs as a Gandharba.

Q: What kind of music do you play in your Sarangi?

A: Before we used to sing authentic Nepali songs. We use to sing about daily events, news from here and there and the like. But now nobody listen to such songs. Now sometimes we have to play Hindi songs, English songs and sometimes Nepali songs. We have to play songs of different languages.

Q: If somebody want to learn from you how much would you charge them?

A: Before I used to do my job according to government rates. I did my job in Pandam, Bhurung Sanstha. I don't know how much money used to come to them but I used to get Rs.7000 per month. They used to provide food and lodging also.

Q: Now about the Sarangi. Is it the same as before or are there improvements to it?

A: There hasn't been much improvement. The strings used to be made of animal gut but now guitar strings are used. Other than this nothing has changed. The sarangi is made of a single block of wood. The saddle where the strings are put is still made of wood.

INTERVIEW NO.23

INTERVIEWEE: HOM BAHADUR GANDHARBA

INTERVIEWER: ANURAAG GAJAMER

LOCATION: SINGTAM SIKKIM, INDIA

DATE: 25th DECEMBER 2020

TIME: 11hrs 13min

Q- I would like to ask you a few questions about your traditions and culture.

A- Okay.

Q- What are the ceremonies and rituals that are done when a child is born in the Gandharba community?

A- We follow Hindu rituals and ceremonies which are done when a child is born. These ceremonies are done after 11 or 9 or 7 days after a child is born, according to one's *gachchhe*. When a child is born a *yagya* (ceremonial fire) is made. Then a *havan* (fire ceremony) is done. In this *havan* the child is named. These are done by a *purohit* (priest). This *purohit* is one's own nephew or niece. These ceremonies are all Hindu ceremonies but done in a manner peculiar to the Gandharba community.

Q- Could you tell me about the kind of toys that your children used to traditionally play with.

A- Well in the Gandharba tradition the occupation done by the father has to be followed by the son. The Gandharba tradition of musicianship is a Hindu tradition. The word "gandharba" can be understood as "gan" which means music, "dharba" which means to take up and travel with. Then the word "gaine" is derived from the Nepali words "gaayi hirdne", which means to sing and travel. When we look through the Hindu scripture we find several references to Gandharbas. In the Mahabharat we

find the Hastinapur *rajya* (state) and also we can read about Gandhaari (a queen who about whom it is written in the epic)....

Q- Which is the Puran in which Gandharbas are mentioned?

A- Yes, Gandharbas are mentioned in the Puranas. There is a *veda* (Hindu religious text) known as *Gandharba veda*. The first university that came into being in India is the Gandharba University (not confirmed).

Q- Now I would like to ask you about children's....

A- Yes, you asked about children's toys; like the sarangi we have another instrument known as the arbajo. The sarangi used to provide the *sur* (melody) while the arbajo used to provide the *taal* (rhythm). These used to be played in the olden times; we play it nowadays also but now only the sarangi is popular. Whenever we take out the sarangi our children say that they want to play it. This is our forefathers blessing.

Q: Do Gandharbas sing and play music during their marriages?

A: Yes, we sing and play music during marriages...The most famous of the dances of the Gandharbas is the *khukuri dance*. Right now our numbers are not very big out here in the east, and we do not have that much help from the government, so our traditions are slowly disappearing...When our festivals come by there is *malshree*..or *malshree dhun*. Back in the day there used to be the *chakhari* tradition. In this, when *Navratra* used to come we had to visit several homes. These visits would be repeated for the nine days of *Navratra*. Then in the tenth day the people of those houses would bestow upon us gifts. This tradition is still carried on today. People who have taken up western traditions do not know about this but in the hills it is still carried on to this day.

Q: Could you tell me about the dowry (*daijo* in Nepali) system prevalent in your marriages?

A: In Hindu traditions when a man and a woman elope and marry it is known as *gandharva biwaha* (gandharva marriage). We Gandharbas are not greedy people and do not care about such things. In our traditions we do not have any dowry or *daijo*.

Q: Are the last rites performed for a person in Gandharba traditions done according to Hindu traditions?

A: In our last rites we are purified after ten days. In Chhetri and Brahman communities it is thirteen days...

Q: Do you believe in the Hindu concept of heaven and hell?

A: Yes, we believe in the Hindu concept of heaven and hell.

Q: Who is placed as the head of the Gandharba society?

A: Over here (in Sikkim) we do not have a very large population and we can be regarded as outsiders. But in Jhapa we have constituted an organisation known as the

Purvanchal Gandharba Utthan Samaj. We are receiving a fair amount of aid from the government. We are also constructing a club house or an office for our organisation. I used to be the president but I gave up the post as my son is studying at school.

Q: Through research I have come to know that the Gandharba community has its own language. Could you elaborate on this?

A: Yes, we Gandharbas have our own language but it does not have a script. It is not recognised because of this.

Q: Do you know how to speak this language?

A: Yes, I know. We all speak it. Even my younger child speaks this language.

Q: Could you tell me about the taboos in your society?

A: Well we are not supposed to consume alcohol and intoxicants. As we serve the Goddess Saraswati we have to stay away from all these things.

Q: What about marriages? How many wives can a Gandharba man have?

A: There are those who have two wives but I think we should only have one wife.

INTERVIEW NO.24

INTERVIEWEE: BISHAL GANDHARBA AND NISHAN GANDHARBA

INTERVIEWER: ANURAAG GAJAMER

LOCATION: GANGTOK SIKKIM, INDIA

DATE: 20th FEBRUARY 2021

TIME: 11hrs 56min

AG- Could you please give us your name please.

BG- My name is Bishal Gandharba. I am from Kachankawal Gau Palika 2.

NG- My name is Nishan Gandharba. I am also from there.

AG- How has the COVID-19 pandemic affected your lives?

BG- Before we could go to many places. Now due to COVID-19 we cannot go to some specific places. We are not allowed to go to some places. Things are very tense. We are also scared that we might get Corona (the pandemic).

AG- Are you earning the same as before?

BG- It is not like before. Maybe people are worried about the situation. We do not ask for money from people. They can give what they want. Even if they don't pay, we just play our song and walk away. We haven't stopped following our occupation.

AG- Do you play in studios?

BG- Yes, we play in studios.

AG- How is the work in the studios going on?

BG- Work was going on in the studios before the lockdown. But now presently there is any work over there. People won't gather in a lockdown, so there is no use organising concerts and programmes.

AG- Have you made this sarangi yourself?

BG- This sarangi was given to me by a sister of mine who resides here, below the T.V. tower. She had told me to repair this sarangi and then return it to her. She had given me this sarangi before lockdown. If I meet her now then I will give it back.

AG- Do you make and sell sarangis?

BG- She herself had given me this as it was in need of repair and I had offered to repair it for her. I had told her that I would bring it back but I could not come back (because of COVID-19).

AG- If we take your previous income as 100%, how much income is being earned now?

BG- Well...only 25% income is happening right now.

AG- What about the education of children?

NG- I am studying right now. We are having our holidays at present.

BG- They are saying that studying should take place through computers right now.

AG- So did you earn during COVID-19?

BG- People from outside supported us during COVID-19. If they did not support us then we might have faced problems.

AG- What kind of support? Was it from the government?

BG- Yes, it was from the government as well as from other organisations. We received support from many different places during the pandemic as we could not travel anywhere during Corona.

AG- Did you receive support from foreign countries too?

BG- Yes. We received help from inside Nepal also, the government helped us. We also received help from foreign countries, especially from America.

AG- What did you do during the lockdown?

BG- During that time we did not venture out of our homes. For about 4 months it was not feasible to come out of our homes. During this time those who had enough could eat, those who didn't have could not eat. Some people in our village even committed

suicide. One can say that we (Gandharbas) are still living on, we still have the desire to survive. Some people gave up hope and committed suicide. They hung themselves and died.

AG- Were these people Gandharbas?

BG- No these were people of other communities. These were people who didn't have enough. Some of them used to earn on a daily basis. They used to earn in the day and eat during the evening or earn during the evening and eat during the morning. For them it was very hard to survive. Gandharbas did not give up their lives. Even if there was not enough to eat they decided that they would that they would live on rather than die. They went through a lot.

We stayed at home for 4 months. This is the first time that I am venturing out with my sarangi after the lockdown. It is not feasible to stay at home all the time.

AG- Did any Gandharba from your village go abroad during the time of Corona?

BG- Nobody was taken abroad during this time. Nobody went abroad. Our people who were abroad at the time were all brought back to Nepal. Some were sent home, some were kept in quarantine. Many came back with Corona, while many others didn't have Corona. Everybody faced problems due to Corona. I feel we bore the brunt of the Corona lockdown. We are people who travel around a lot, so one can imagine how we felt. We felt as if we were being locked in a cage. We are habituated to roaming all the time, when we couldn't go anywhere we felt like that. I used to think "what has happened to this world?".

Today people say that this disease hasn't gone away. We Gandharbas are still roaming about. Nobody among us have the fear of dying from this disease.

Let us suppose there is a small dog, it used to do nothing to people. If this dog is put in chains and kept, then the moment it is released it will go and bite someone. But if its freedom is not denied then it will be friendly to people. Similarly if a person is kept in a room, then he or she will know nothing of the world outside. A person who travels knows about the world outside.

AG- Are you travelling to other places?

BG- Places in Nepal are slowly opening up, places in Darjeeling too. Things are not like before; things are slowly coming back to normal.

INTERVIEW NO.25

INTERVIEWEE: GOPAL GANDHARBA AND SAN MAYA GANDHARBA

INTERVIEWER: ANURAAG GAJAMER

LOCATION: GANGTOK SIKKIM, INDIA

DATE: 27th FEBUARY 2021

TIME: 13hrs 07min

AG: Could you give us your name?

GG: My name is Gopal Gandharba

AG: What is your place of residence?

GG: My residence is at Rangpo, IBM, 2 no.ward.

AG: Did you face any financial crisis during the time of the COVID lockdown?

GG: They were saying that the government will distribute things. But the place we got help from is the Satsang Mandir. Then from the *thana* (Police Station) they distributed 5 kg of rice. Then the *maaliks* (Shop Owners) distributed vegetables. They are known as *bharawal maaliks*. They distributed vegetables, *chiura* (dried beaten rice), sugar and other things.

AG: Where are these *bharawal maaliks* from?

GG: They are from Rangpo.

AG- Are they shop owners?

GG: Yes, they are shop owners. They distributed food stuffs through their shops. The Satsang Mandir distributed food stuffs through the *mandir*. As for the help from the government, they took our names twice or thrice but we received no help from them.

AG: Did any NGOs help you?

GG: No, no NGOs helped us. One organisation helped us. Before *dasain* they organised a programme featuring Gandharbas. They are from Daragaon, Gangtok. On the day of dasain, we received Rs.2000 each. I think the name of the organisation is Reeyaz Sangeetalya and the head is a person named Manoj Rai. The programme was for facebook. In Sikkim the amount of households of Gandharbas is five and each one of these households received Rs.2000 each.

AG: Did your children experience and problems regarding their education?

GG: Well, right now there are no students in my family. But two of my neighbours children study in school. Their names are Aditya Gandharba and Arjun Gandharba. Sometimes they receive rice from their school.

AG: Are they taking extra tuitions?

GG: No, they are not taking any tuition.

AG: Did they study at home at that time?

GG: Yes they studied at home during that time

Well at that time the students from higher classes studied online. For eight months they haven't studied. Only now have the schools opened. It has only been four days since they have gone to school and on top of that the schools only open till two o'clock.

AG: Did you get infected with COVID?

GG: No we all didn't get infected. Till now we are alright.

AG: Do you know of any other Gandharbas in Sikkim who got infected with the disease?

GG: One Gandharba was ill before the COVID situation and had gone to Nepal because of it. His name is Padam Gandharba. Part of his body became paralysed. But no one from here has been ill with COVID. No one from the five families caught COVID.

AG: Due to the COVID lockdown did you experience any mental health problems?

GG: We did not experience any mental health problems. But as we could not go outside or travel we experienced boredom. We were not allowed to get out of the house.

AG: Did you experience any mental stress?

GG: We were apprehensive about how things would turn out. There were "checkings" in the village. Doctors came and treated. Police used to ask us to get inside if we ventured out. For four months we couldn't get outside. We were not allowed to even go for a walk to enjoy some fresh air as it was during the summer time.

I received financial support, firstly from Dharma Sir. I got Rs.2000 as financial help then, from the Tourist Lodge. From the five brothers I received help. From one brother I received 30kg rice, from another I received 20 kg rice and from another one I received salt, oil, soap etc. Then from Binod Darjee, my student, I received Rs.1000. Then from Deepak Dhakal, who stays below Bypass road, I received Rs.500. These are the people who helped me.

AG: Do you use masks (to prevent COVID)?

GG: Yes, we use masks.

AG: Sanitizers?

GG: Yes I still have sanitizers. I use them.

AG: Did you follow and maintain social distancing?

GG: That we did not follow.

AG: Did you use any traditional folk medicine to prevent COVID?

GG: No we did not use any folk medicines. We used sanitizers and masks.

AG: Do you feel afraid that you might catch COVID?

GG: Yes I do feel afraid. As so many people are catching COVID, I also feel afraid that I might catch it. Since I am old man, I might get it.

AG: How did you spend your time at home during the lockdown?

GG: I did nothing while staying at home. My work is playing the Sarangi.

AG: Did you experience any stress in your family relationship while staying at home?

GG: No I did not. I help with the housework while staying at home. I fetch water in the morning and in the evening. One has to help with the household work.

AG: Did any of your relatives come and stay with you during the COVID lockdown?

GG: No, none of my relatives came to stay with us. My elder sister stays next door. She is now seventy three years old. She has a son, a grandson and a granddaughter. But her husband expired some years ago. In my family I have my wife and son. My son works as a taxi driver's assistant. He is hardly at home. He comes home only sometimes.

AG: During the COVID lockdown people were restricted from travelling. Did you travel during that time?

GG: No, I did not travel. I didn't even go to Gangtok. There were no vehicles on the roads. We were not allowed to even go to Rangpo *bazaar* (market).

There were rumours that COVID had spread over here in IBM. But they were not true. The tests came out negative.

SG: I had gone to my daughter's house in Singtam. I stayed there for one month. Vehicles were not allowed to ply between Singtam and Rangpo.

GG: We had to spend four months in this way.

AG: Have you composed any new songs about COVID?

GG: No, I haven't.

AG: Did you experience health problems other than COVID during the lockdown?

GG: No we did not.

SG: I did not feel afraid. When the COVID virus started to spread, I was not the least bit scared even though I am an old person.

GG: She is my elder sister.

AG: Do you have any grievances towards the government regarding COVID?

GG: Well the government has done a lot regarding COVID but the middle men do not do their job. I do not have anything to say to the government. We do not need the food stuffs that they are distributing. If we get the chance to do our job then we will earn and feed ourselves. One day's ration from the government will not do. What we require is food every day. What we need is a sort of platform for us to showcase our talents or a kind of organisation for us Gandharbas. We are asking for this from the government.

SG: As we were without work, the four months were very tough. It was tough to get anything to eat.

GG: The fact is that this land belongs to the Forest Department. We might get evicted from this land. There is talk that this might happen. The government should give land to those poor people who do not have land to stay. We are in the voter list of this place. Last year and the year before that I asked for a tin roof from the Government. The tin roof allotted to me was given to another person. I also asked for a house. Then also a house allotted to me was given to another person. What I want to say to the Government is that even more than a platform, we need arrangements for a place to stay.

GG: We have spent our lives here and have grown old over here. My sister over here is 73 years old and I am 50 years old.

AG: Could you give us your name?

SG: My name is San Maya Gandharba. My son's name is Shyam Gandharba and this is my youngest daughter. We are a total of seven in our family. I have a granddaughter. There are six of us in the house right now; it has been a very long time since we came to Sikkim, it has been forty-three years since we came to Sikkim. My children and grandchildren have all been born here.

AG: What about your husband?

SG: It has been sixteen years since the death of my husband. He died over here in Sikkim.

AG: Was he a Gandharba musician?

SG: Yes he used to play the sarangi. My son also plays the sarangi.

INTERVIEW NO.25

INTERVIEWEE: PREM GANDHARBA

INTERVIEWER: ANURAAG GAJAMER

LOCATION: ROHINI WEST BENGAL, INDIA

DATE: 11th MARCH 2021

TIME: 11hrs 38min

Q- What is your name?

A: My name is Prem Gandharba.

Q: Where is your house?

A: I did not have a house previously. I used to stay in a rented house in Kalimpong. After that I shifted here.

Q: How long has it been since you came here?

A: It has been about thirty-five years since I came here.

Q: Did you learn how to sing and play from your father?

A: Yes I learnt how to sing and play from my father. But only later did I realise that practical learning of music is not enough. So in order to learn sargams and other theoretical aspects of music I took lessons from Pratap Singh Lohar, my guruji, who used to reside in Dowhill (Kurseong, West Bengal).

Q: So did you learn Hindustani Classical music from him?

A: Yes, I learnt Hindustani classical music from him.

Q: Did you learn it through the Nepali sarangi?

A: Yes, through the Nepali sarangi.

Q: I would like to ask you questions regarding your experience of the COVID-19 pandemic. How did COVID-19 lockdown affect your lives?

A: At that time I improved upon my life. I constructed this house. The people from this village did not have work during that time and they also got work while constructing this house. Disease is not good for anyone but I did a good thing during that time as I constructed my house.

Q: Did you face any financial difficulties during that time?

A: Yes, we did face financial difficulties at that time. But we received help from the government. We received free ration through our ration cards.

Q: Did you receive help from the government and NGOs?

A: Yes we did.

Q: How are things over here in the aftermath of COVID-19?

A: Everything is normal but travelling is a problem and wherever we go we have to put on masks and use sanitizers.

Q: So you are using masks, sanitizers and maintaining social distancing?

A: Yes we are using mask and sanitizers and maintaining social distancing.

Q: How many members are there in your family?

A: In my house seven to eight members stay. In this area there are four families of Gandharbas.

Q: Are there children who study, in your family?

A: Yes.

Q: Did they face difficulties during the COVID lockdown?

A: They were saying that online teaching took place. I know that they passed. I don't know how they studied and how they passed but they passed.

Q: Are your children learning the traditional musical skills of your community?

A: Music can be pursued only with interest. It can only be taught to someone who wants to learn. None of my children wants to learn music. I have got kinds of musical instrument with me; guitars, keyboards, madal, sarangi, arbaja, murchunga, binayo..I have all kinds of musical instruments but my children never play any of them.

Q: But you play all of them?

A: Yes, I do; and I also teach them to others. There are about two to four students in Dhobi khola. Some of them have even started to play.

Q: Which instruments do you play?

A: I play the sarangi, arbaja, madal, bansuri, murali, murchunga and binayo.

Q: Do you play western instruments as well?

A: No, I don't.

Q: Did you have to face any problems or emergencies during the lockdown period?

A: By the grace of God I did not face any such difficulties. Since I was busy with household work I did not notice time passing. We, the men were busy with work.

Q: Did anyone in the area get infected with COVID-19?

A: No one got infected in this area.

Q: Did you travel to different places during the lockdown?

A: No, I didn't. The only place I went to was the market and after a couple of days offices also opened.

Q: Did you experience mental stress when you were at home during lockdown?

A: No I did not. I spent my time playing music on the sarangi, madal, bansuri etc. Instead of experiencing negative emotions I was able to spend my time productively.

Q: Could you tell me something about the arbaja? How it is made?

A: I am not the one who made this arbaja. It was made by my grandfather. He also used to play it. I now play it. This instrument is one which is played at weddings. I have also seen it being played at weddings...Now electronic sound systems are being used to play music at weddings.

Q: By weddings, do you mean weddings of the Gandharba community?

A: Yes in weddings of our Gandharba community. Along with the sarangi, these two instruments played the part of naumati baja..that instrument probably is more than a hundred years old.

Q: When you play at Kurseong radio do you play both the sarangi and the arbaja?

A: Yes I play both the instruments. In the radio there is a form of drama known as rupak. That I have written about the arbaja, the binayo and the murchunga. It is kept on repeat telecast and the listeners all enjoy it.

Q: Where are the other places where you have played?

A: I have been to almost all the states of India. The only place where I have not been to is Andaman and Nicobar islands.

Q: I have read somewhere that the Gandharba community has its own traditional dance forms as well. Could you tell me something about it?

A: We don't have traditional dance forms. Our traditional music and dance are the same and the only difference is the instruments played at weddings.

Q: Can you narrate to me how you got your job at All India Radio?

A: I used to listen to the radio all the time. Heera Waiba used to sing her songs over there and I used to wonder how she sung those songs. So I went to All India Radio Gangtok around the year 1984. I didn't pass the audition over there but I recorded a song with Suresh Gandharba.

Q: Could you give us your age?

A: I am about fifty years old.

Q: What are your thoughts about how to move ahead with traditional Gandharba music?

A: I feel that in the future everyone should learn the sarangi. Nowadays everywhere I go, even over here, I find that people are interested in learning the sarangi. I go to people's homes and teach the sarangi and the bansuri. There are a lot of people who are willing to learn.

Q: Do you use the help of musical notation while teaching your music?

A: While teaching folk music, we first teach how to tune strings - whether the pitch of a string is high or low. To tune one must have the knowledge of sargam. But while playing instead of notation, practical musical knowledge is needed.

Q: Do you make sarangis?

A: Yes I do make sarangis.

Q: Do you sell sarangis as well?

A: People from Darjeeling have bought my sarangis.

Q: Do you make arbajas?

A: No I don't. They are bigger than sarangis, so making them takes more time.

Q: How much does a sarangi cost?

A: I recently bought a sarangi from Kathmandu. It cost me around Rs.9000.

Q: Where can one buy an arbaja?

A: Even in Kathmandu I did not see anyone selling arbajas. The one I have was made by my grandfather so I don't know how much it costs.

INTERVIEW NO.25

INTERVIEWEE: RAJAN GANDHARBA AND KALYAN RAI

INTERVIEWER: ANURAAG GAJAMER

LOCATION: MIRIK WEST BENGAL, INDIA

DATE: 12th MARCH 2021

TIME: 14hrs 18min

Q: Could you give us your name?

A: In the hills, in Nepal, people know me as Rajan, whereas over here I am recognised as Adhbhut Kumar. The person who kept my name is Guru Rimpoche from Darjeeling..Gurudho..he is very well known. It was through his blessings that I got my job.

Currently I stay at Pratap Gaon over here in Mirik. I stay at Mr. L.B.Rai's house. He is the chairman of Mirik Municipality. I guess you know his name. It's been twenty to twenty five years since I have been staying with him..Singing and playing the sarangi.

Q: So, is your home over here?

A: Not exactly. I stay over here, along with my family.

Q: Who all are there in your family?

A: I have two small children..I had to send one of them to tuition classes today.

Q: Do you play the sarangi along with singing?

A: I sometimes sing as well.

Q: What are the places where you perform?

A: I perform at official programmes. Other than that I play at Radio Kurseong and also at Fikkal FM. I get called. And if anyone wants to hear my music and calls me then I go and perform.

Q: Do you mainly follow your traditional occupation or do you do other jobs as well?

A: I don't follow the traditional occupation of the Gandharbas. I don't like it. When I was small that's how I arrived here. Now I don't want to do that work.

Q: Do you engage yourself with any other business?

A: No I don't.

Q: How were you affected by the COVID-19 lockdown?

A: We all faced difficulties due to the lockdown. We all should do good deeds at such a time.

Q: Were you here (Mirik) during the lockdown?

A: Yes I was here during the lockdown.

Q: What did you do at home during the lockdown?

A: We had duties assigned by the government through our offices at that time.

Q: Did you face financial problems at that time?

A: No I did not. Since I stay with the chairman, I don't face any financial difficulties.

Q: Did you do any work related to your music during the lockdown? Like composing songs related to the pandemic?

A: I only play the sarangi and other instruments in the department. So I only did that and could not do any other work.

Q: Did anyone near you get infected with the disease?

A: Nobody near me got the disease.

Q: Did take precautions like wearing a mask, using sanitizers and maintaining social distance?

A: Yes.

Q: How did your life perspective change due to the pandemic?

A: A lot has changed. My children are very small and I am also not very old. I am thirty eight years old and I am still staying with Mr L.B. Rai and don't have my own house. Only with his blessings am I what I am today..Mentally I am going through a lot. Thoughts like "what am I going to do?" went through my mind.

Q: Are you the earning member in your family?

A: Yes, I am the earning member of my family.

Q: Does your job entail you to go on tours?

A: Nowadays I don't go on tours. When I was small I travelled with my father and uncles. We went to places like Kathmandu and Sikkim. It has been about twenty-two years since I came here. Since then I have not travelled. I hope to stay here, do my work and be happy with what I have.

Q: When you used to travel where did you stay?

A: When we used to travel there used to be no fixed place to stay for the night. We did not know where we would be staying for the night in the morning when we used to head out.

Q: Have you travelled to places where people belonging to the Nepali community were not present?

A: No I haven't.

Q: Who taught you how to play music?

A: My father and my uncles taught me how to play music.

Q: Do you know from which generation onwards your family started to play music?

A: Well, I do not know the answer to that question.

Q: What are your retirement plans?

A: I haven't thought about my retirement. I think I will run my household after that. I won't engage in the tradition of the Gandharbas of travelling and earning. Travelling and going from house to house playing is not something that I want to do again.

Q: How long has it been since you started to stay here?

A: It has been twenty to twenty-five years since I have been staying here.

Q: Do your children study in school?

A: Yes they do.

Q: How did they pursue their studies during the lockdown?

A: They took tuition classes. Even now they are taking tuition classes. Schools have not started classes for the junior class. Class five is getting over at two o'clock. My smaller child is right now in UKG (Upper Kindergarten).

Q: Are online classes taking place?

A: Yes, online classes are taking place. And tuition classes are also taking place.

Q: Did you face any emergencies, medical or otherwise, during the lockdown?

A: No I did not.

Q: At that time how did you deal with mental tension? Were you afraid that you might get the disease?

A: I was assigned COVID duty up at the college. But I was not afraid that I might get infected. Our fates are the consequences of our actions, so I had left it to God to decide whether I get COVID or not.

Q: Are you in contact with other Gandharbas residing nearby and in Sikkim?

A: I am not in contact with Gandharbas in Sikkim but I am in contact with Gandharbas living nearby, for instance, Prem Gandharba. He is my maternal uncle and I am in contact with him. We often meet in radio programmes and in departmental programmes. We visit each other often.

Q: How long has it been since you are in this music field?

A: It has been almost thirty years since I have been in this field.

Q: In the thirty years that you've been in the music field you must have received many accolades. You must also have experienced some bad perceptions of our society regarding Gandharbas. Could you share an anecdote or tell us something regarding this?

A: Once you are in this profession you must endure the good and the bad that are present in it. Not everybody understands the hardships. One can only hope to cover one's miseries..how much can I earn to go and give my family happiness..If someone says good or bad about you, you cannot become affected by it and give up.

Q: Have you ever faced social discrimination while travelling from place to place?

A: Yes, I have. It used to happen in Nepal but these days I don't think it happens that much.

Q: Have you received any awards or honours in your field of music?

A: I passed the audition of Radio Kurseong in the first try. Though there were not any other candidates other than me (jokingly).

Q: We know that you have a treasure trove of knowledge regarding the sarangi and music. Whom have you passed it on to so that he or she can take your place? Have you passed your knowledge to your children?

A: Till now no person other than my family has shown interest. My children also don't show interest in music. They are very young right now. If in the future they show interest in music and want to pursue music then I will teach them..I am very hopeful that I will teach them music. I am not educated but I am educating my children. I hope that someday they will be educated and that they will also know how to play music.

Q: Do you only play the sarangi or do you play other instruments as well?

A: Other than the sarangi I play the violin.

Q: Do you play the arbaja?

A: No I don't know how to play the arbaja.

Q: Do you make sarangis? Where did you procure this one from?

A: No I don't make sarangis. My father and my brothers make sarangis.

Q: Why don't you make sarangis?

A: I just don't know how to make them. I was never interested in it. When I was in school-going age I got into the habit of travelling with elders. So I never learnt how to make sarangis. I regret this.

Q: Musicians need support and inspiration. Who supported you on your musical journey and who inspires you?

A: I don't have anyone who encouraged me in singing and playing music. I have done all of this on my own strength and will.

Q: Did you receive your normal pay scale during the COVID lockdown?

A: Yes I did.

Q: How has the government and other organisations encouraged Gandharbas regarding their music?

A: They don't directly encourage Gandharba music. But I do come out and perform in different stage programmes. If I am called to private functions then I go there.

Q: Have you any self composed songs?

A: No, I don't. I usually play traditional songs and some popular ones also.

II - PHOTO GALLERY 1



Figure 5 With Amit Gandharba in Kachankal, Jhapa, Nepal on 14th July 2019



Figure 6 With Ashok Gandharba in Kachankal, Jhapa, Nepal on 14th July 2019



Figure 7 With Babu Ram Gandharba in Kachankal, Jhapa, Nepal on 14th July 2020



Figure 8 With Bam Bahadur Gandharba in Kachankal, Jhapa, Nepal on 15th July 2019



Figure 9 With Bishal Gandharba in Kachankal, Jhapa, Nepal on 14th July 2019



Figure 10 With Chandra Bahadur Gandharba in Kachankal, Jhapa, Nepal on 15th July 2019



Figure 11 With Chandra Maya Gandharba in Kachankal, Jhapa, Nepal on 14th July 2019



Figure 12 With Dambar Gandharba in Kachankal, Jhapa, Nepal on 15th July 2019



Figure 13 A Gandharba house in Kachankal, Jhapa, Nepal on 15th July 2019



Figure 14 With Gopal Gandharba in Kachankal, Jhapa, Nepal on 14th July 2019



Figure 25 With Mandal Gandharba in Kachankal, Jhapa, Nepal on 14th July 2019



Figure 16 With Shiva Gandharba in Kachankal, Jhapa, Nepal on 14th July 2019



Figure 17 With Saran Gandharba in Kachankal, Jhapa, Nepal on 14th July 2019



Figure 18 With Netra Kumar Gandharba in Kachankal, Jhapa, Nepal on 14th July 2019



Figure 3 With Kamal Gandharba in Kachankal, Jhapa, Nepal on 14th July 2019



Figure 20 With Shankar Gandharba in Kachankal, Jhapa, Nepal on 14th July 2019



Figure 4 With Rejina Gandharba in Kachankal, Jhapa, Nepal on 14th July 2019



Figure 5 Sangeet Chowk, Kachankal, Jhapa, Nepal on 14th July 2019



Figure 23 Me with Pampha Gandharba and her family at Kachankal, Jhapa, Nepal on 15th July 2019



Figure 24 With the famous Gandharba musician Gopal Gandharba outside his house at Rangpo on 22nd February 2021



Figure 65 With Rajan Gandharba at Krishnanagar, Mirik, Darjeeling District, West Bengal on 15th March 2021



Figure 26 With Prem Gandharba the famous Gandharba musician at his house in Rohini, Darjeeling District, West Bengal on 11th March 2021



Figure 77 With Gandharba musicians outside the museum being constructed at Kachankal, Jhapa, Nepal on 15th July 2019



Figure 28 Gandharba people working on paddy fields at Kachankal, Jhapa, Nepal on 15th July 2021



Figure 29 Gandharba women working on paddy fields in Kachankal, Jhapa, Nepal on 15th July 2019



Figure 30 A laminated photo of a newspaper article with Prem Gandharba's grandfather's photo



Figure 31 With Rahar Maya Gandharba in Kachankal, Jhapa, Nepal on 15th July 2019



Figure 32 With Ram Kumar Gandharba ni Kachankal, Jhapa, Nepal on 15th July 2019



Figure 33 With Pampha Gandharba in Kachankal, Jhapa, Nepal on 15th July 2021



Figure 34 Teesta *speaks silently!*

III - PHOTO GALLERY 2

Musical Instruments

These two types of instruments belong exclusively to the Gandharba community



Figure 35 Top view of a Sarangi



Figure 36 Right side view of a Sarangi



Figure 37 Rear view of a Sarangi



Figure 38 Left side view of a Sarangi



Figure 39 Bottom view of a sarangi



Figure 40 Top view of a Sarangi



Figure 41 A sarangi bow



Figure 42 Lower part of a sarangi



Figure 43 Front view of a sarangi



Figure 44 Left side view of a sarangi



Figure 45 Rear view of a Sarangi



Figure 46 Left side view of a Sarangi



Figure 47 Bottom view of a Sarangi



Figure 48 Top view of a Sarangi



Figure 49 Front view of a Sarangi



Figure 50 Right side view of a Sarangi



Figure 51 Left side view of a Sarangi



Figure 52 Rear view of a Sarangi



Figure 53 Bottom view of a Sarangi



Figure 54 Famous sarangi player and musician Shiva Gandharba outside his home in Kachankal, Jhapa, Nepal



Figure 55 Front view of an Arbaja



Figure 56 Left side view of an Arbaja



Figure 57 Rear view of an Arbaja



Figure 58 Right side view of an Arbaja



Figure 59 Bottom view of an Arbaja



Figure 60 Top view of an Arbaja

IV PHOTO GALLERY - III ROAD MAPS

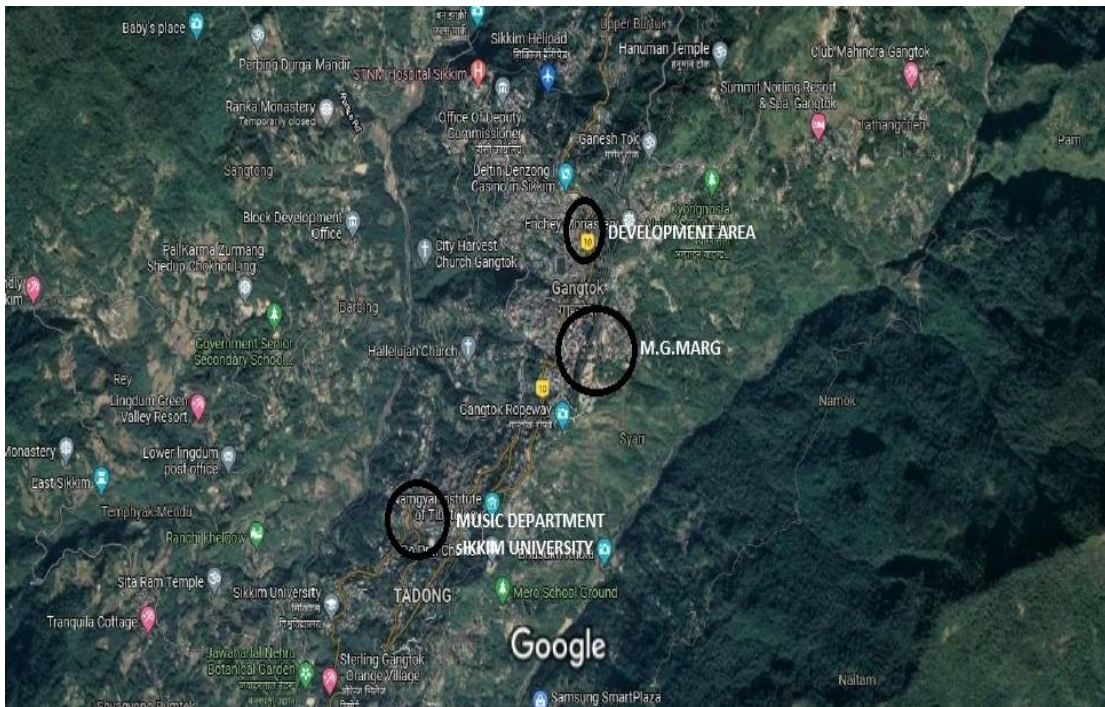


Figure 61 I conducted fieldwork in Gangtok, Sikkim on 5th May 2019, 7th February 2019, 5th July 2020 and on 21st February 2021

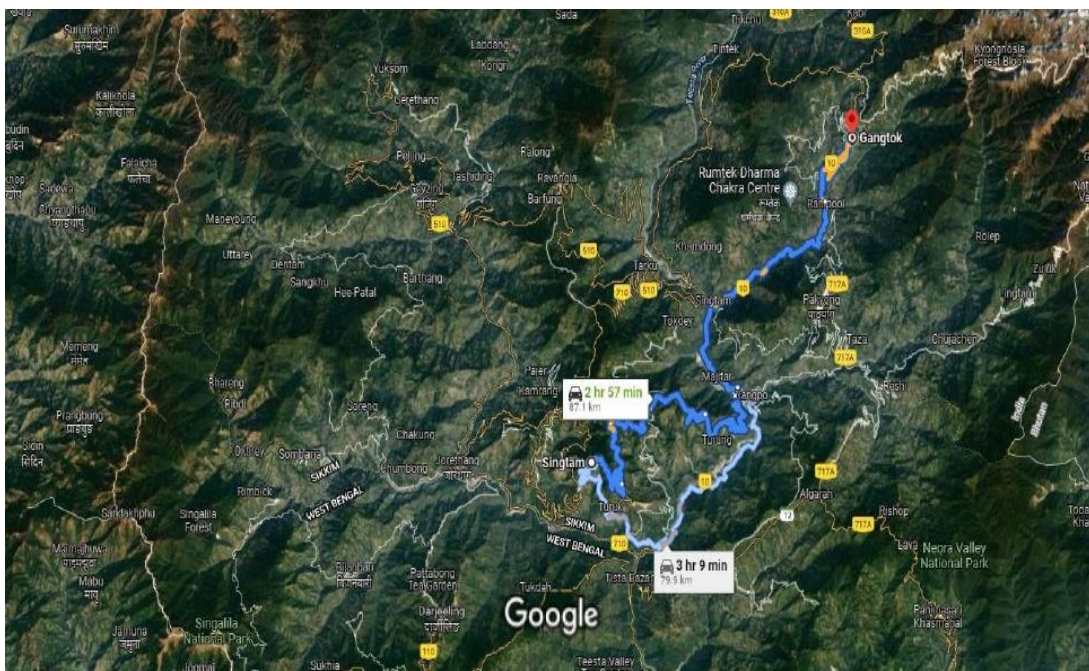


Figure 62 I conducted fieldwork in Singtam, Sikkim on 26th 12 2021. On the above map the route from Gangtok to Singtam has been given.

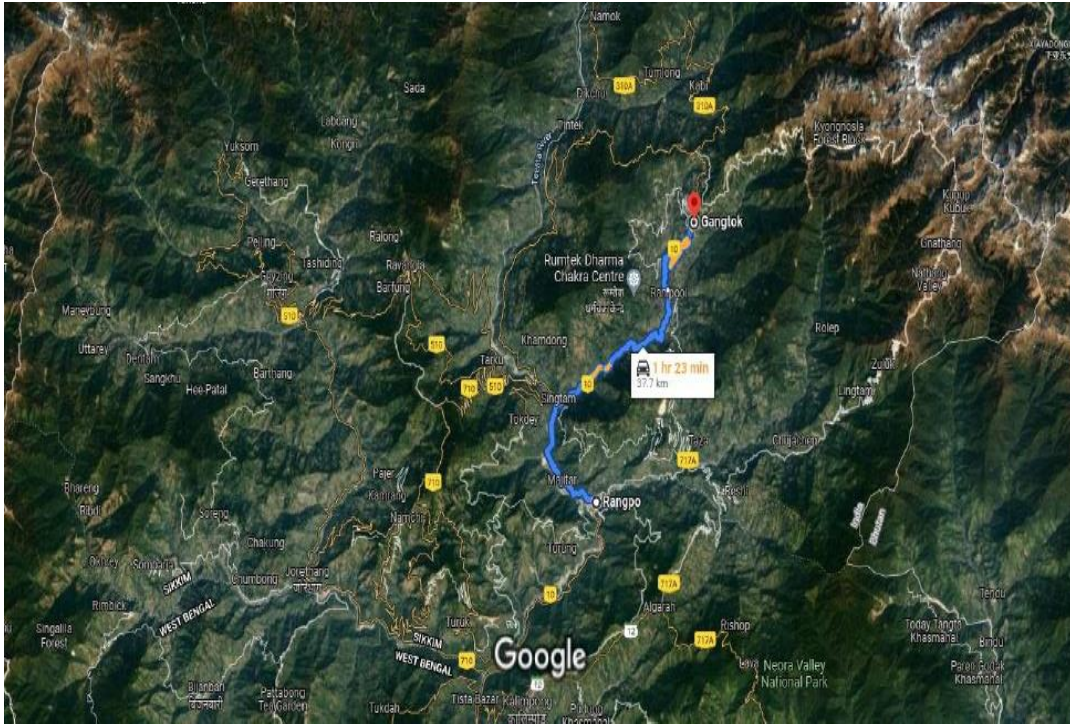


Figure 63 I conducted fieldwork in Rangpo, Sikkim on 8th March 2020 and on 22nd February 2021. On the above map the route from Gangtok to Rangpo has been given

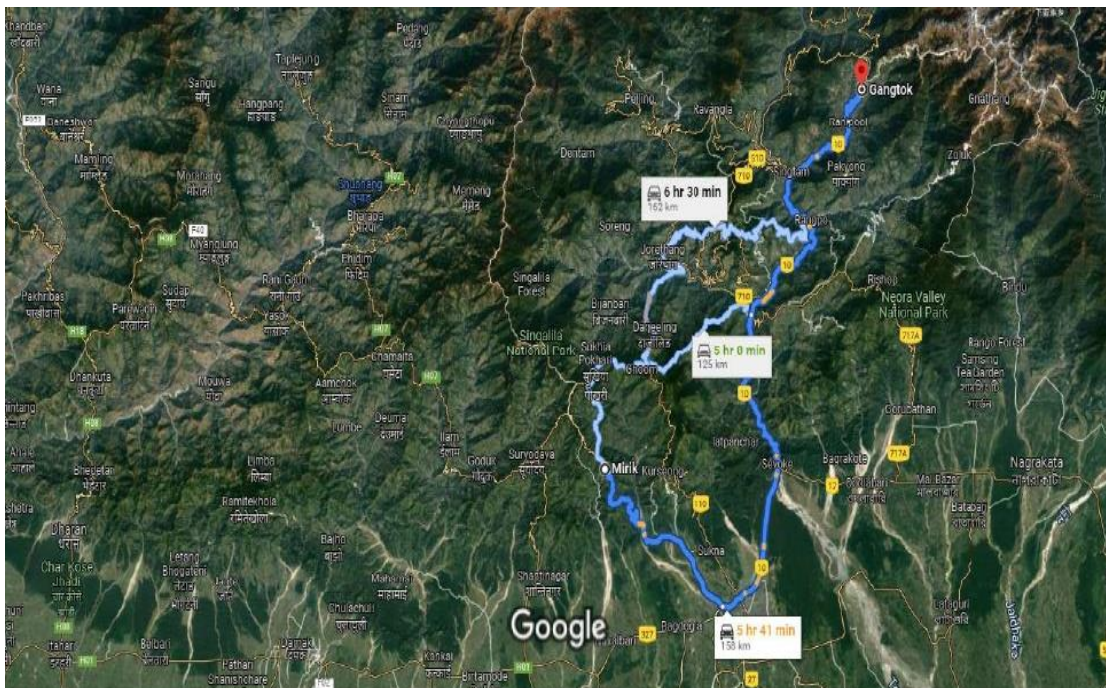


Figure 64 I conducted fieldwork in Mirik, West Bengal on 15th March 2021. On the above map the route by road from Gangtok to Mirik has been given.

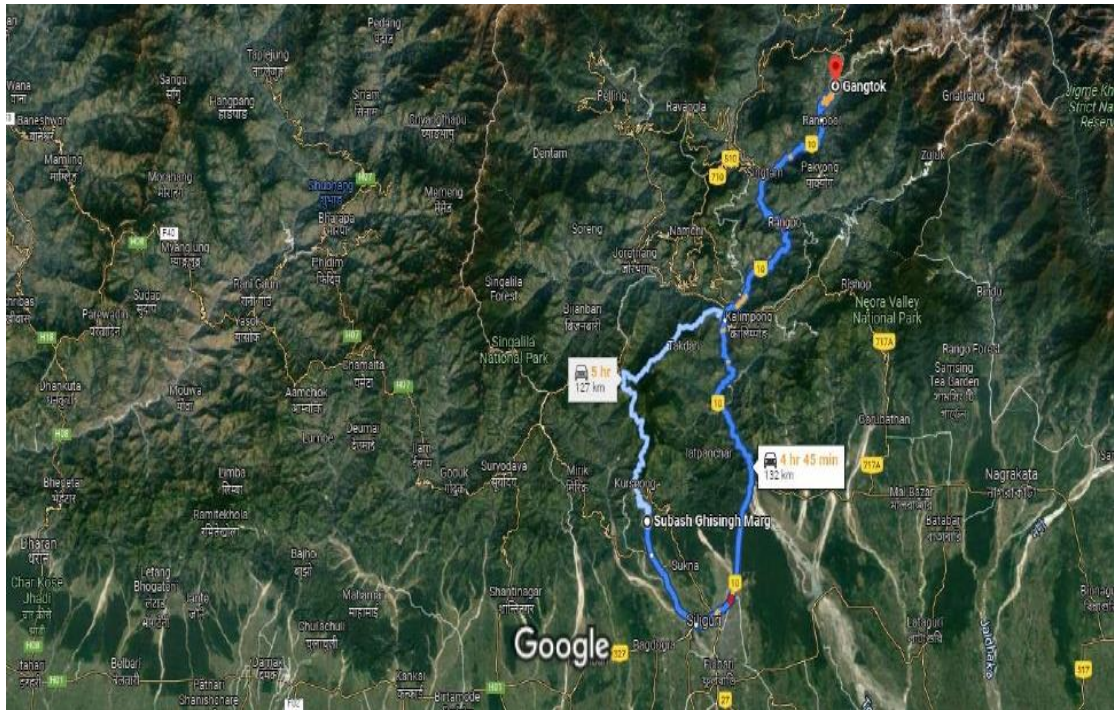


Figure 65 I conducted fieldwork in Rohini, West Bengal on 11th March 2021. On the above map the route from Gangtok to Rohini has been given.

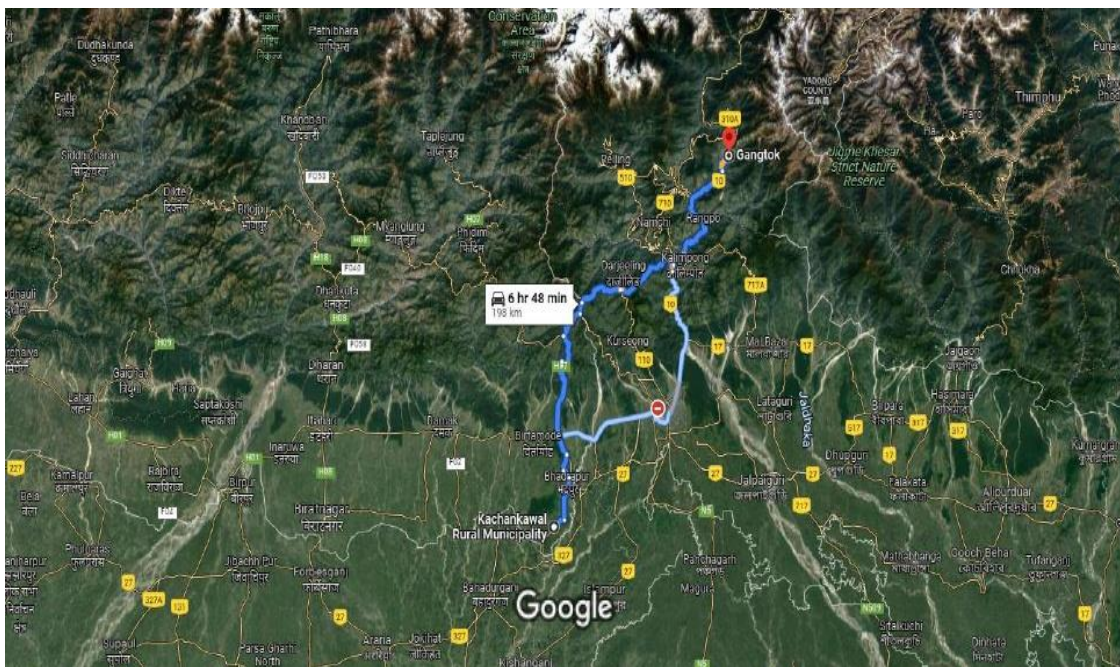


Figure 66 I conducted fieldwork in Kachankawal, Jhapa, Nepal on 14th and 15th July, 2019. On the above map the route by road from gangtok to Jhapa has been given.

Appendix V

Photo Gallery – IV

CHARTS

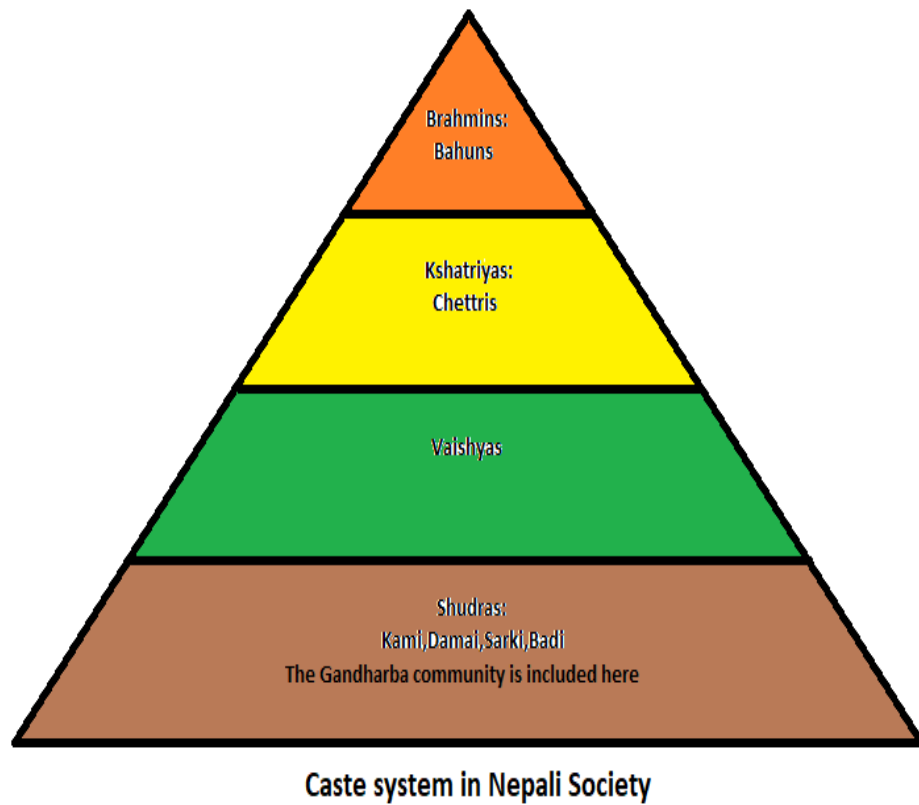


Figure 67 Caste system in Nepali society

GLOSSARY

Ancestral place- The geographical area where the ancestors of the given community used to reside.

Artefacts- Manmade objects which hold historical, cultural or scientific significance.

Bowed Fiddle- A stringed instrument which is bowed.

Brewed beer- An alcoholic drink which is prepared from starch from cereal grains.

Caste Discrimination- Discrimination based on a person's caste.

Caste- Segments of Hindu society, which is stratified according to the various hereditary occupations of different individuals.

Damai- A caste included in Nepali Hindu society. This caste is considered to be from the *shudra* category, which is the category of menial workers.

Ethnomusicology- The study of music of different cultures in relation to their native culture and society.

Fingerboard- The portion of stringed instruments where the player presses on the strings with his or hers fingers.

Folk fusion- Type of music genre in which contemporary music is mixed with folk music.

Folk *ragas*- These are *ragas* which are used in folk music of the Indian subcontinent.

Four Stringed Lute- A lute is a stringed instrument with a hollow body and a neck with frets. In this case a four stringed lute refers to a lute having four strings.

Gregorian Calendar- The calendar which is the present standard calendar used worldwide. It was introduced in the sixteenth century by Pope Gregory XII.

Havan- A Hindu ritual in which offerings are made into a ceremonial fire.

Headstock – The part of a stringed instrument where the strings are attached to tuning pegs.

Headstock- The topmost portion of a stringed instrument, where the strings are connected to the tuning screws.

Healthcare- Medical facilities provided to the members of a certain community.

Homestay- Private homes which also provide accommodation or lodging to guests in exchange of a certain payment of money.

Homozygosity- When an organism has two identical genes obtained from both the parents individually.

Intangible cultural heritage- Non-physical forms of cultural property, which are of importance to the culture's heritage.

Malasri- A type of musical form which is played during the Nepali festival of *Dashain*. This form has both folk and classical elements.

Manushmriti- A treatise written by the ancient Indian sage Manu on the law.

Musical Scale- A group of notes that are sequenced in an ascending or descending order in music.

Mythological beings- Beings who are mentioned in different mythological sources, whose existence is not proven by science and logic.

Plethora- A large quantity of something.

Pothole- A hole on a road caused due to damage by many different reasons, some of which include traffic and weather.

Primary Data and Secondary Data- Primary Data is data which is gathered from first hand sources. Secondary Data is data which is gathered by other individuals.

Purohit- A priest who presides over ceremonies and rituals in Hinduism.

Ragas- A *raga* is a set order of melodies according to which a musician may improvise. It is similar to a musical scale or mode in western terms.

Septic tank- An underground tank in which sewage is stored before being decomposed by bacteria and draining into the ground.

Simple Harmony- A harmony which consists of the basic notes used in a major or minor chord i.e. the root, the third and the fifth.

Social Discrimination – Discrimination faced by certain portions of society based on their different characteristics such as gender, race, occupation, economical condition etc.

Stigma- A certain characteristic of a person, object or notion which is associated with guilt, shame or disgrace.

Superstitious- Belief based on supernatural, which are usually irrational and not proven by logic and science.

Tonic- The starting note of a musical scale.

Umbilical cord- A cord-like structure which connects a fetus with its mother. It is cut after the birth of the fetus.

Unison- A musical harmony where the same notes are played together.

Vocal Melody- The melody which is sung by the singer in a particular musical piece or song.

Yagya- A ceremonial fire used in Hindu ceremonies and rituals.

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