

Music in Tourism Industry in Sikkim: An Exploratory Study

A Thesis Submitted

To

Sikkim University



In Partial Fulfilment of the Requirement for the
Degree of Doctor of Philosophy

By

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June 2022

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DECLARATION

I declare that the present PhD thesis entitled “**Music in Tourism Industry in Sikkim: An Exploratory Study**” submitted by me for the award of the degree of Doctor of philosophy in Music to the Sikkim University under the guidance of Dr. Surendra Kumar, Assistant Professor, Department of Music, Sikkim University is my original research work solely carried out by me in the Department of Music School of Professional Studies, Sikkim University, Gangtok. The thesis had not been submitted for any other degree or diploma in any other university/institution.

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CERTIFICATE

On the basis of declaration submitted by **Manoj Rai**, student of Ph.D., I hereby certify that the thesis titled "**Music in Tourism Industry in Sikkim: An Exploratory Study.**" which is submitted to the Department of Music, Sikkim University Gangtok, Sikkim in partial fulfilment of the requirement for the award of the degree of Doctor of Philosophy, is an original contribution with existing knowledge and faithful record of research carried out by his under my guidance and supervision.

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"Music in Tourism Industry in Sikkim: An Exploratory study"

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Acknowledgement

First of all, I would like to extend my sincere gratitude to the divine power, the omnipresent and omnipotent God whose blessings made me able to complete this work.

I am obliged to my Supervisor Dr. Surendra Kumar, Assistant Professor, Music Department, Sikkim University for his continuous support and guidance. His motivation, encouragement, patience and knowledge constantly guided me in writing this thesis; I could not have even imagined completing my thesis. He has always come forward to solve the hurdles appears during writing this thesis.

It is also my immense pleasure to express heartfelt gratitude to my former Supervisor, Professor Pandit Sanjoy Bandhopadhaya, former HOD, Music Department, Sikkim University. He is a first person who teaches me all about research and led me through all technicalities. I will always remain grateful to him for his valuable suggestions, constructive criticism, and meticulous supervision.

I also extend my deep gratitude to HOD Dr. Krishnendu Dutt, Associated Professor, Music Department, Dr. Santosh Kumar, Assistant Professor, Music Department, Dr. Samidha Vedavala, Assistant Professor, Music Department and Mr. Jayanta Barman, Assistant Professor for their continuous support and guidance. They inspired me a lot for my research, their encouragement took me to this level.

I also like to express my sincere gratitude to Dr. K R Rama Mohan, Associated Professor, Department of Anthropology for his unconditional support, guidance and encouragement, he never refuse to meet me and shot out the hurdles coming in my way, he guided me through such a relevant way while writing my thesis.

I also wish to take an opportunity to thanks Dr. Amit Kumar Sing, Assistant Professor, Department of Tourism, Sikkim University. He guided me throughout my research with his valuable suggestions; I am really overwhelmed with his kind gesture towards me.

I also extend my deepest gratitude to Dr. Anand Pariyar, Assistant Professor, Chemistry Department, Sikkim University. My thesis would not be completed if he hadn't helped me. His support in writing my thesis was really incredible. He

dedicated his valuable time for helping me writing my thesis. I also want to thank Mr. Tulshi Sharma, Lab Assistant, Geography Department, Sikkim University for his technical support.

I am indebted to Dr. Sudarsan Tamang, Assistant Professor, Chemistry Department, Sikkim University for his enormous guidance on writing my thesis. His exceptional skill of writing helped a lot to complete my thesis. I extend my gratitude to him for dedicating his expensive time to shape this thesis.

My sincere thanks also goes to Tourism and Civil Aviation Department, Govt. of Sikkim and its officials. I especially want to thanks Mr Nirmal sir for his support by providing the data from his department, and I also thank officials of entire department for their kind cooperation.

I owe my special thank to my juniors and my students for being with me throughout my research. I would like to mention all the names of my students and juniors. I thank Monika Rai, Arbin Das, Ashish Shankar, Sukbir Subba, Pranita Chettri, Pema Ongdup Lepcha, Sachina Limboo, Nirjala Tamang, Bishal Luwagun, Rakesh Luwagun and Ankit Rai for their support and involvement, they helped me a lot in the time of data collections, I got unbelievable support from them.

Last but not the least, This work wouldn't be completed without the support and co-operation of my family and friends, they do not only encourage me to do this work, but they also motivated me focus on the research work without getting worried by the small or big hitch that came along my way during the research period.

I also extend my sincere thanks to all the respondents who came forward and provide me all the information.

Presented work is assisted by many seen and unseen hands and minds. I am thankful to all of them.

Manoj Rai

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List of Abbreviation

GOS	:	Government of Sikkim
CBT	:	Community Based Tourism
ADLDS	:	Aritar Dalapchan Lampokhari Development Society
RTD	:	Religious Tourist Destination
ETD	:	Eco Tourism Dastination
TAAS	:	Travel Agencies Association of Sikkim
LTF	:	Lampokhari Tourism Festival
CAQDAS	:	Computer Assisted Qualitative Data Analysis Softwear

Chapter-I

Introduction

1.1 Background of the Study

While discussing Sikkim, the state is mostly inhabited by the people of Nepali ethnic origin. The population of Sikkim is distributed among Lepcha, Bhutia, and Nepali communities. These communities have rich musical traditions. Music, be it traditional or other types, go on changing with time. The music receives new influences and extends with wider expressions. For several reasons, a natural adaptation of intercultural or intracultural influences on culture is an important reason. These changes reflect in all areas of human expression, where music is no exception. People make music to express their ideas, describe social practices, inner feelings, happiness, pains, and so on. All these come from life's experiences. The new experiences, new facilities, new exposures, and new exchanges, all have natural effects on music. With the development of communication facilities, people receive more and more opportunities to meet and interact with a wider cross-section of people and also get aware of the happenings in other societies. Because of all these, the indigenous population's mode and content for expressions go through natural changes.

When we consider the overall scenario of research on tourism or music, the research on music in tourism is quite scanty. For India, we only find incidental mentions of places like Goa, Varanasi, etc. There is no visible research that analyzes the musical components and the presence of music in the context of tourism or the presence of music in tourist facilities.

Music conveys the message of culture and is an effective tool in raising tourist interests. This can naturally stimulate curiosity to know, enjoy more, and raise substantial interest.

This research has brought forward the status of the presence of different types of music, including Sikkim's traditional and indigenously produced music, in the state's tourism including hospitality and tourist transport. Indigenously produced music here means the music corpus that has been produced indigenously by the people of Sikkim without any special interventions.

There is no substantial study directed towards the interconnections between culture and music of Sikkim or prevalent Music Practices as a component of Tourism in Sikkim. When thinking of the presence of music in the context of tourism, there are several areas to consider. In music tourism, cultural tourism, and eco-cultural tourism music has its important roles. The Hospitality Industry of Sikkim is officially attached to Tourism. The visiting tourists are the major user of the state's hospitality facilities. The tourists also use a considerable bulk of transport facilities of the state. Music has its positioning in all these areas. The current study has focused on the presence of music in the tourism industry of Sikkim. This included the tourist spots, hospitality industry including transport facilities.

We thought it is very important to research mentioned topic because the word "Music Tourism" is quite familiar to the rest of the place except Sikkim. In the European countries, it was already started in the 17th century, and music tourism already acquired one of the vital parts of the tourism industry. When thinking about the Indian context, music tourism appears in most states. In Sikkim, there are many forms of tourism, and eco tourism is a famous one among all. One can find the music in the

Sikkim tourism, but it is not portrayed yet as music tourism. This research might open up many ways for the local as well as the state government on how the tourism business can be developed with the planned and well-thought application of music.

1.2 Literature Review

1.2.1 Music in Tourism: A General Overview

Music and tourism in combination are seen in different parts of the world. There can be many ways to define the term Tourism. To avoid controversies here is what the World Tourism Organization run by United Nations [UNWTO] defined tourism. “Tourism comprises the activities of persons traveling to and staying in places outside their usual environment for not more than one consecutive year for leisure, business, and other purposes” (Definition of Tourism (UNWTO Definition of Tourism) / What Is Tourism ?, n.d.).

In the history of tourism, the idea of music tourism has evolved with the idea of industrialization, and modernity, travelling to other places to witness or perform music is the concept of music tourism. Initially, music tourism started in European countries in the 17th century. Numerous tours are started in Europe that brought the idea of various modern tourism including music tourism; the tours were both education and recreation. The grand tour was especially focused on literary, architectural, and archaeological visits as well as an artistic culture of Europe with music apart, either through involving oneself as a performer or attending musical shows in different cities just as an audience as well as a learner to learn different new skills. After a few decades tours are increasingly focused on the search for pleasure which is believed to be one of the phases of the evolution of music tourism during the post-war period (2nd world war).

In mid of 19th century, the competition of brass bands in Breton took the musical scenario to next level and some of the supporters were the earliest traveling music enthusiasts. By 1920 Trends of clubs and the theaters had already started in Paris, and to pull the tourist influx, especially from America as well as other parts of Europe, they started featuring jazz, musicals, dance halls, and a variety of cabaret shows (Gibson & Connell, Music, Tourism and the Transformation of Memphis, 2007).

During the post-war period, music was considered as an essential part of the travel experience and searching the music in guidebooks, brochures, and reviews, and traveling in search of music became a central part of tourism. Music tourism is associated with either classical or popular music linked with the place of performance like an opera house, places of musical composition, places of lyricists, birth and death place of musicians, and museums emerged as a powerful component of tourism in the last decades of the twentieth century. It gave proper shape to the tourism; the transformation of some places became a valuable source of income generation (Gibson & Connell, Music, Tourism and the Transformation of Memphis, 2007).

Canonical composers were an inspiration for the European elites when the distinction started to appear between classical music and popular music. People used to come and listen to live performances of traveling musicians, and the habit of listening to live music in one's leisure time became an important way of making a distinction in the late modernization in the 19th century. Technology became a powerful element in the 20th century; the invention of recording, technology, radio broadcasting, and techniques of amplification of sounds has drastically changed the perseverance of musicians. As the music genre started becoming more distinct, popular music became pop and many routes for music tours have been established. Concepts of having music as a vital part of tourism are established in the human brain. Many festivals and music

heritage have emerged. Tours of musicians were facilitated with many things like the tour is especially easy to sell their record and connecting with their fans and make their levels, the festival has become like a beautiful congregation for musicians and their fans, some of their aged fans sought out for their musical heritage. Thus, the music tourism became the polyvalent practice for the instrumentalists as well as linguistically performers (Lashua, Long, & Pracklen, 2014).

Music plays an important role in tourism; it plays a vital role by providing an emotive narrative for tourists as an expression of culture and lifestyle, a marker of the moments, and identification of the places, it signified the form of heritage. It is not possible to imagine tourism in silence outside the score of the particular music or a song that accompanies the whole journey. Starts from showcasing the traditional dance and music, traveling to the home and the graves of the singer and the composers, impromptu street performances, traveling to music concerts, attending the festivals, and muzak of different places like parks, hotel lifts, and the streets, radio broadcast in the vehicle, traveling with the iPod, music activate and give a beautiful shape to the journey.

1.2.2 Components of Music Tourism and its Function

Music is a potential component of tourism. This human expression carries cultural and traditional components. According to Graham, it has been primarily used in tourism strategies, economic development, and regeneration (as cited by Janssen, 2013). Components of music tourism can be festivals, music concerts, heritage, pilgrimage, tourist accommodation, and tourist vehicles.

Celtic Colours International Festival is one of the successful music festivals which influenced the market for Cape Breton Island on the Atlantic coast of North America

(Brown, 2009). The site of the heritage is also a tourist place that works as a bridge to the past that translates many phenomena into economic resources (Janssen, 2014). Heritage and music tourism meet at sites of music production and the death and birthplace of big music figures. Trends of visiting the birth and the death place of the musicians had started in the latter part of the 20th century. Graceland, Memphis is an example of such, where a great musician Elvis Presley died in 1977 and the place emerged as a tourist site in 1982 which attracts around 600000 annual tourists. Forthlin Road Liverpool is another example where Paul McCartney lived has later bought by the National Trust as a tourist site and ranked as the 5th most popular tourist place in Liverpool (Leaver & Schmidt, 2009).

As festivals mostly carry the traditional components, the Fourth Colloquium of the ICTM [International Council for Traditional Music] was held in Jamaica during 10-14 July 1986. The main purpose of the Colloquium was to examine the significance of traditional music and dance in tourism. During the discourses, the speakers and observers discussed the basic musical qualities and components of the music that should be offered to the visiting tourists. They mostly emphasized that the traditional and the cultural purity should be maintained and there should not be dilutions or interferences of the outside force of other popular cultures. Janice Millington-Robertson's Barbados contribution emphasized that: "traditional music can have a place in tourism but it should be presented in its pure form that matches its proper origin. Traditional music should not be exploited by the outside elements as commercial components" (Lewin, 1986). This opinion highlights the point like traditional music can have a place in tourism. But when Traditional Music is offered it should be free from the elements outside the practiced tradition. Apart from traditional music, any kind of music can attract tourists in different ways and different

moods, but traditional music has the elements of the ethnicity and origin of human culture and existence.

As already mentioned in this study, the concept of music tourism starts with traveling to another place to witness or perform the music concerts, and with the modern concept of presenting and highlighting the music to the tourists has changed. Music concerts in restaurants became a very famous trend. By the case of the hotel LaCandelita, Panama, it is proved that music attracts tourists also in bars and restaurants. In the restaurant, deejay plays Soka, Calypso, and Meringue. When the people started gathering in the restaurant they started playing music matching the people's choices. A usual trick was to a techno-music CD in the bars. Immediately the tourists and locals jump to the dance floor. A large group of tourists from different places enjoys the fresh air and loud music of the ocean (Guerrón-Montero, 2006).

1.2.3 Music Oriented Festive Tourism

Music and arts are major attractions for visitors from outside. As of now, many commentators have pointed to the prevalence of music and art festivals in contemporary society (Quinn, 2010). There were many music and art festival happened in UK during 1980s (Rolfe, 1992). In France, there was a significant rise in the number of such festivals. The number of music and arts festivals grew from about a dozen in the 1950s to more than a thousand in the middle of the 1990s (Brennetot, 2004). Gibson and Connell stated that there is more than 600 music festival in rural Australia alone (2005). From tourism perspective, art and music festivals are important because these activities generate considerable attraction for the tourists and external visitors. Cultural and traditional activities have always been very attractive phenomena for the tourists. Energetic, attractive and high visibilities of the festivals impress the tourism and policy-makers seeking to construct new tourist destinations

and revitalize the static attractions (Quinn, 2010). There are many festivals like the Northern Rivers Folk Festival (now the River City Festival), the Byron Bay Splendour in the Grass Festival, Nimbin's Mardi Grass Festival, the Chincogan Festival, Mullumbimby, and the Byron Bay East Coast Blues Festival, etc. organized in the countries like Australia and the USA which are marked as a major tourist attraction (Gibson, Rural Transformation and Cultural Industries: Popular Music on the New South Wales Far North Coast, 2002).

1.2.4 Music Tourism: Global Perspectives

The topic has been discussed on the Tourism and Travel conference held in Liverpool in July 2012, regarding music. Music is a shared passion that can be explored in music tourism in the context of cultural tourism and leisure studies. The organizing committee of the conference observed that the topic of music tourism would be very popular through tourism management, event management through cultural tourism, and leisure studies. The soundtrack conference invited the papers that explore and highlights the music in the context of the various area such as “musical pilgrimage, the material and social flows of travelers and musicians, the cultural and economic policies that promote music tourism, festivals, and performances for tourists, ethnographies of touristic encounters with music, the place of music in the representation of tourism destinations, and the role of music in the construction of tourist discourses, narratives, and memories.” Many discussions have occurred while observing the proper definition of “Tourism”. John Urry once define tourism as leisure activities which is actually like organized and regulated work, and travel as a tourist is a working holiday. In response to it, many writers illustrated difficulties with this definition. Mac Cannel also writes that leisure is now became centeredness of

people's social and cultural relationships where peoples can develop the coherent narratives of self (Stokes, 1999).

Music is a potential component of tourism. Music as a human expression carries cultural and traditional messages. Music provides important and emotive narratives for tourists about cultures and traditions and, also, it reflects a form of heritage (Lashua, Long, & Pracklen, 2014). The popular UK based newspaper The Guardian reported that Music-tourism contributed substantially to the British Economy. In 2010 about 7.7. million people spent 1.4 billion Pound Sterling, that is around 3067.4 Crore¹, while visiting the spots of music-tourism (Topping, 2011). Mintel reported (2008) that the estimated destination-driven trips were seventy-five percent of all the music-tourism. There were approximately 55 million annual visits worldwide; this includes both domestic and international travel (as cited by Leaver & Schmidt, 2009, pp. 220-229). Music tourism relies mainly on cultural activities, incidents from the past, and tangible artifacts that can be photographed (Connell & Gibson, 2003). In many destinations, the local people play significant roles in promoting tourism. Peter Dunbar-Hall observed that places like Ubud in Bali [Indonesia] have been major tourist attractions. The people and some authorities in Bali identified the capacity of the tourist pulling factor. Coincidental performance of Balinese culture presented to the tourists became a government-sanctioned enterprise in Ubud Bali. Priority had been given to the visiting tourists from the other places or countries, to avoid the discomfort of the tourists, it is recommended that music and dance performances be organized especially for the tourists, need to be a divers presentation in the performances. Ubud Tourist Information Center and organization like Yayasan Bina Wisata manages the nightly dance and musical performances in the main streets.

¹The forex for 1 GBP was Rs. 21.91 INR in 2010

Performances are scheduled from 7 to 7:30 till 9 pm, and 32 performances are the estimated figure of a weekly presentation. In Ubud the local resident design music and dance especially for tourists and addresses the high level of organization of cultural tourism in the region (Guerrón-Montero, 2006). Cultural tourism was a famous activity in the history of Zanzibar in Tanzania. When it is increasingly known in western discourse, culture and heritage have become the main element for marketing Zanzibar as a tourist attraction (Kirkegaard, 2001). The relationship of place with music history and traditions naturally initiate high involvement of the people and flame up their emotions and nostalgia. The place becomes a kind of pilgrimage in search of heritage and authenticity (Connell & Gibson, 2003). The Guardian, the popular UK-based daily reported that around 7.7 million people spent £1.4bn on music tourism in the UK during 2010. “Tourism to Zanzibar in February has grown by 400 percent since the festival was first held in 2004.” (VOA News, 2012). Some specialized tour operators in the USA like New York-based Pro Musica Tours exclusively offer services for Music Holidays, individual music festival tours, and major tours (Gibson & Connell, 2005, p. 82). All of these indicate how effectively music can play its role to make a geographical location a place of important tourist attraction. The Irish Republic is also a state of Ireland that takes music tourism as a prime concern, where traditional music is more focused. They have made much of music in their tourism package by adding the musical components to a tourist destination. They have taken remarkable steps for the welfare of the musicians and their music. Irish Performing Rights Organization looks after all copyrights of performed music. They especially prefer to perform local music which is copyright free. Music pubs and bars had been challenged and proposed a levy for covering the copyright dues by the organization. At the same time, increasing intensity of the

music seems to promote some of the cities as tourists place where musicians started rarely being direct and sustainably benefited by promoting the tourist's locales (Stokes, 1999). France is a state which has already legislated the payment of salary through an intermittent du spectacle scheme, and semiprofessional musicians were also getting benefited.

1.2.5 Music Tourism on Indian Perspective

1.2.5.1 Cultural Tourism in India

Culture is a collective deposition of knowledge, attitude, beliefs, values, religion, spatial relations, the concept of the universe, and material objects and possessions that people follow as a legacy in the course of a generation. Word “Culture” in general indicates as wider as the horizon, nation, or state of any society, but folk culture indicates the identity of the particular folk group that does not match with other communities, and folk culture is a unique element in cultural tourism. Cultural tourism is exploring its way and bringing a huge transformation in the tourism sector in India. Cultural tourism is defined as the activity that brings the people to know the culture, traditions, customs, and lifestyle of other people (Dr.D.T.Angadi, 2018). In India, the tourism industry has significantly grown during the last few decades. Globalization and economic liberalization play a vital role grown this industry to this level. In India, music appears basically as a component of cultural tourism that mostly appears during the festival. Tourists are offered a bright spot of unique folk culture. India is a place where numerous literary figures give contribution to uphold the cultural identities of the people as well as promote the cultural tourism (Dr.D.T.Angadi, 2018).

Music tourism in India is related to cultural festivals and, in some cases, religious tourism. Many forms of ethnic music, dance, and other traditional activities of

different communities can be seen in various festivals. Festivals are very common components of cultural tourism; some researchers called it festival tourism directly. It includes rallies, fairs, expositions, sports, and cultural life. It holds various sizes and themes, some festivals are regular and some are irregular. Festival tourism is divided into two parts according to the origin and activities involved. One is a traditional festival that holds, traditional elements, folk culture, heritage, etc. which has a regular schedule and is passed from generation to generation, and another is a modern festival that is conducted especially to hold the market demands, and consumer behavior. The modern festival has no particular time and date; it totally depends upon market demands (SAHOO & MR. B G, 2020). As mentioned earlier, the festival is an important component of cultural tourism, it has a great impact on cultural tourism and it significantly contributes to culture and economic growth. Festivals have many positive impacts on tourism, it is mainly categorized into three parallel areas i.e. attracting tourism, improving the place's image, and supporting the local community. In the context of tourism, festivals have the power to boost the local community in two parts i.e. first is local culture can get explored on the international platform that helps for the preservation and the cultivation of it, and second is tourists spend lots of money within the community which help to local economic growth and supports for hotel, restaurants, and other tourism-related business (SAHOO & MR. B G, 2020). Many cultural festivals in India have the ability to attract tourists. Music in the cultural festivals is attracting considerable volume of tourists in cities like Varanasi Mumbai, and other places (India Today, 2018).

1.2.5.2 Music Festival in India

India holds numerous festivals containing musical and cultural elements. Rajasthan International Folk Festival is one of its kind held against the grand backdrop of

Mehrangarh Fort in the royal city of Jodhpur every year. Presentation of International, as well as Indian folk music, drew the visitors from all over the world. Chhau Dance workshop organized in the Victoria Memorial grounds by the West Bengal Tourism Development Corporation on the World Tourism Day is one of the examples of the best cultural immersion for the tourists. In India, staying in a homestay, heritage hotels, and visiting the theme village-like Chowki Dhani in Jaipur, Rajasthan is incomplete without folk music and dance performance. Kalbelia dance and the fire dance accompanied by local Manganiyar musicians is the main attraction of the desert safari of Rajasthan (Dr.D.T.Angadi, 2018).

India is especially famous for its historical monuments. It is full of natural beauty that made its eco tourism so rich. There are places of religious interest that attract tourists. Every region of the country also has been identified with its handicrafts, fairs, folk dances, music, and its people (Lama, 2014). Music is a major form of culture and it has a prominent presence in cultural festivals. This is because festivals provide the appropriate space for demonstration for the uniqueness of cultures (Gibson & Connell, 2005). Taking another perspective, the festivals and functions create networks for the performers through the exhibition of their talents. It also helps to generate the income among the local people (Larsen & O'Reill, 2005).

Let us take the case of western Rajasthan. There the musicians are especially used or deployed to attract visitors. They are successfully attracting an increasing number of tourists from different parts of the world. Manganiyar musicians wait on the doorsteps for tourists in the hope of tips. Musicians are literarily invited for the performances in the large tourist hotels, bungalows, and various places of Jodhpur that cater to tourists. The contents of the performance are traditional music and dance which often include Langa and Manganair musicians as well as some of the more sophisticated Dholi

singers. Similarly, government officials and well-off people also organize shows employing local musicians to entertain their important guests (Jairazbhoy, 1977).

Considerable numbers of tourists are attracted to India due to its different colorful festivals. Many of these festivals are associated with ethnic music. Varanasi (or Kashi) is one of the popular pilgrimage places. It is famous and rich in architectural and cultural heritage. The city has temples, shrines, palaces, mosques, ashrams, etc. There are many fairs and festival that has a good volume of musical content that attract visitors from outside (Singh R. P., 2009). Varanasi also started to witness big music festivals like Sanaktmochan Music Festival, Dhrupad Mela, and others like a very high budgeted show of Canadian pop artist Justin Bieber in 10th May 2017 Mumbai (India Today, 2018). These music festivals are drawing heavy tourist attractions (India Today, 2018). India is a land of fairs and festivals. All the festivals basically cover culture, traditions and customs of various communities. Some festivals in India are regional, some festivals are city-specific, some are religion based and some are not included in all these criteria but celebrated in particular date during specific time (Durgamohan, 2015). There are many festivals in India where music remains the main attraction of the event. Hampi festival in Kerala in south India is one of the biggest festivals of this kind. Hampi festival is celebrated with the cultural extravaganza of dance, drama, music, fireworks, puppet shows, and huge processions. They all get combined and enhance the richness of a bygone era. This festival also has a great potential to help people in the cultural and economic aspects (Durgamohan, 2015). Hornbill festival is one of the music festivals in northeast India. This is celebrated in the state of Nagaland. The local community performs ethnic dance wearing the hornbill feather on their heads. These colorful outfits attract tourists. These dancers perform in official functions like state banquets and also during

receiving foreign dignitaries (Bennett, Nyaoi, & Som, 1997). Local people think that the success of a festival relies on the international tourist who comes along with the camera and interact with local community dance troupes (Longkumer, 2013).

Apart from ethnic music, other kinds of music are also being played and performed in different places in India. Saldanha highlighted the broader perspective of tourism and the tourist's expectation. Sometimes tourists get bored with the regular offers of viewing, climbing, roaming, etc. they might have the desire to visit the place to test, listen, dance, get drunk, and have sex. He coded "When we conceive of body and landscape, subject and object, self and other, knowledge and feeling, not as separate realms but as intertwined in complicated material events that cannot be made intelligible by semiotics alone". Goa is one of the places where people enjoy psychedelic and progressive rock music. The Hippies used to be the main group who used different kinds of intoxicating substances like LSD and cocaine, etc., and enjoy the psychedelic music the whole night on the beach, especially during full moon nights. (Saldanha, 2002).

1.2.5.3 Music Festival in India

Magnetic Field Music Festival in Rajasthan: Magnetic Field Music Festival is introduced by the prince Abhimanyu Alsisar in 2014. It is a festival celebrated in the Alsisar Mahal in the Juhnjhunu district of Rajasthan, it is celebrated for three days where international performers come and perform jointly. The Festival has the potential to attract visitors from all over the world and it became a throbbing and pulsating center for international underground music. Attendees of this festival can have magical musical performances with the magical Rajasthani Folk tunes. An amalgamation of urban music and art with the vibrant Rajasthani folk music and cultural heritage are the components of the main attraction. The main motive of this

festival is to spread brotherhood, peace, prosperity, and positivity amongst the people with soulful musical performances. It is counted as India's most unique boutique music festival held in the middle of the desert. Apart from music, other elements of entertainment can also be experienced by the attendees in this festival such as desert camping, and food fun (Magnetic Fields Festival: A Mecca for EDM fans, 2006).

Mahendra Blues in Mumbai: Mahendra Blues is a festival celebrated in the 2nd week of February every year in Mumbai. It was started in the year 2010 and now it became a ritual in Mumbai. Not just Mumbaikars but people from other cities like Bangalore, Delhi, and even from other countries are the regular visitors of this festival. After Jazz Yatra Mahendra Blues Festival became an iconic music festival that put Mumbai back to the map. Anand Mahindra (chairman of Mahindra Group) is the man behind the festival. Everyone thanks Mr. Mahindra for his passion and committed patronage. The Festival is growing each passing year with its scale as well as its reputation. It has now become a great promoter of the performers as the festival has started a band hunt event where the local bands are invited for the competition, and the winners get the incredible opportunity to perform on a bigger stage (Beyond music, Mahindra Blues is a movement).

Storm Festival (Bangalore): Storm Festival is conceptualized by the two brothers of Liquid Space Entertainment, Sachin Bopanna and Lavin. It was started as a multi-genre and multi-stage jam session with the motive of oneness with the music and nature. After 10 years it became the unique storm festival that could change the perception of other festivals within a city by its distinctiveness. This is a festival first of its kind in India called camp out rock fest. The Festival is conducted for three days and two nights within a selected area for camp out called stormfields. There are 5 stormfields stages such as (1) world Music Stage, (2) Dance Music Stage, (3)

Songwriter Stage, (4) Plug and Play Stage, and (5) Camp Jam. Authority charges an entry fee of Rs 6000 per person, they are provided a beautiful tent with all amenities present along with a double bed and attached toilet, they charge Rs. 12000 per couple for the entire three days. People are provided several separate stages for a jamming session at night. The Festival is quite commercial and worth experiencing at least once (The Storm Festival, 2022).

Rajasthan International Festival (Jodhpur Riff): This festival comes under one of the most innovative and fascinating festivals in India. The Festival is held at 17th century Mehrangarh Fort in the blue city of Jodhpur. An English journalist Rudyard Kipling refers to it as “the work of angels, fairies and giants”. 250 musicians from Rajasthan and across the globe performed in Jodhpur Riff. The Festival became succeeded to bring 250 musicians to one stage. Musicians from all over the world come and join hands with the local artists and create new sounds and tunes with creative collaboration. Jodhpur Riff was created by The current Maharaja, HH Gaj Singh II to provide the stage for highly talented who are unheard folk artists to explore their talents, where the frontman of Rolling Stone Sir Mick Jagger is the international patron. Speaking on the significance of Jodhpur Riff HH Gaj Singh II said, “The Rajasthani folk musicians are at the core of Jodhpur RIFF. It is important that they feel a sense of pride and dignity, a sense of home, and can present what their peers and elders consider authentic. At the same time, they realize that there are opportunities for them as artists in their own right: to create and collaborate with exemplary musicians from across Rajasthan and around the world. And Jodhpur RIFF gives them both; this is why festivals like Jodhpur RIFF are important”. As it is the biggest festival of its kind, people visit from all over India as well as across the world

(JODHPUR RIFF 2021: EXPERIENCE THE RICH MUSIC OF RAJASTHAN, 2009-2022).

1.2.6 Impact of Music in the Festive Tourism

Music and arts are major attractions for the visitors from outside. By now, many commentators have pointed to the prevalence of music and art festivals contemporary society (Quinn, 2010). There were many music and art festivals happened in the UK during the 1980s (Rolfe, 1992). In France, there was a significant rise in the number of such festivals. The number of music and arts festivals grew from about a dozen in the 1950s to more than a thousand in the middle of the 1990s (Brennetot, 2004). Gibson and Connell state that there are more than 600 music festivals in rural Australia alone (2005). From tourism perspective, art and music festivals are important because these activities generate considerable attraction for the tourists and external visitors. Cultural and traditional activities have always been very attractive phenomena for the tourists. Energetic, attractive and high visibilities of the festivals impress the tourism and policy-makers seeking to construct new tourist destinations and revitalize the static attractions (Quinn, 2010). There are many festivals like the Northern Rivers Folk Festival (now the River City Festival), the Byron Bay's Splendor in the Gras Festival, Nimbin's Mardi Grass Festival, the Chincogan Festival, Mullumbimby, and the Byron Bay East Coast Blues Festival, etc. organized in the countries like Australia and the USA which are marked as a major tourist attraction (Gibson, Rural Transformation and Cultural Industries: Popular Music on the New South Wales Far North Coast, 2002).

1.2.7 Tourism in Sikkim State

Sikkim has good touristic advantages because of its natural beauty and availability of required resources to support and promote Tourism for generation of government

funding. The development planners of Sikkim identified Tourism as a highly potential sector. The planners included sociologists, economists, environmentalists, politicians, government representatives, and public representatives. They concluded that tourism is the most suitable and viable industry for the state of Sikkim.

Sikkim recorded an impressive rise in tourist interest in recent years. From 2012 to 2017 the tourist visit increased by 243.57%. Among these tourists, the increase in national tourists has been recorded as 246.33% while the foreign tourist's increase has been recorded as 185.4% (Sikkim Department of Tourism & Civil Aviation, 2018, p.24).

There are plenty of natural resources in Sikkim that are profusely used by the service industries like tourism which includes hospitality industries and cottage industries. The people of Sikkim offer many natural destinations for tourists. The Government of Sikkim offers good funding and facilities to the people of Sikkim to facilitate the growth of the tourism industry. Sikkim is especially famous for its mountains, falls, rivers, and very attractive scenic beauty. This is a haven for incoming tourists from different parts of the world. Sikkim tourism sector seems that it has grown as one of the potential businesses in its own space that offers the natural beauty of the place, landscape, mountains, endemic flora and fauna, wildlife, local culture, dresses, and ornaments, traditional cuisine, art, and heritage. So, this phenomenon helps the local community to grow socially and economically (Cajee, 2018).

1.2.7.1 Community Based Tourism in Sikkim

Community-Based Tourism (CBT) is a type of sustainable tourism that brings the people in one row in the community. It also facilitates the respect towards the local culture, tradition, and heritage (Lama, 2014). In 2002 Sikkim organized the South

Asian Regional Conference on Eco tourism. As one of the conferences outputs Sikkim initiated the concept of community-based tourism. This became the first state that entwined eco tourism with considerable community participation. The main component of the community-based tourism in the state is homestay (Sikkim Department of Tourism & Civil Aviation, 2018, p.9).

There are several numbers of villages in Sikkim, where community-based tourism and rural tourism are promoted. 11 villages in Sikkim were promoted by the Ministry of Tourism Government of India under a rural tourism project. Lachen in North Sikkim, Chumbung, Tingchim, Maniram Bhanjgyang, Rong, Srijunga Martam, and Darap in west Sikkim, Pastenga, Pendam Gadi Budang, and Tumin in East Sikkim, and Jaubari in South Sikkim. Darap is a small village in West Sikkim at an altitude of 5100 feet above sea level. The village is dominated by the Limboo community (sub-community of Nepali). 95% population is Limboo there, they occupy a place of pride in one of the richest Limboo cultures and heritage of Sikkim. People of the village say tourism is not disturbing their culture and tradition but it helping in the promotion of their culture and tradition (Singh A. A., 2016).

1.2.7.2 Cultural Tourism in Sikkim

Sikkim, as already discussed, is especially famous for its rich cultural presence and beauty of nature. Several cultural festivals get organized in different cities and the villages of the state. On these festivals, local food and beverage are made available along with different traditional dance and music presentations by different local communities. Various ethnic groups participate in cultural festivals with great enthusiasm and gusto. These activities promote the revival of interest and pride among local people in their cultural heritage. People highlight the local cultural practices so that they can share their different cultures with tourists from different

places of the world. Invaluable educational opportunities such as homestays and town-hall-style rounds of talks are encouraged so that they can share their cultural aspects like food, music, folklore, and traditional goods. Every visitor is treated with appreciation and respect by the local communities. (Singh A. A., 2016). Music is the main element which has more attraction for visitors in all cultural activities. The presentation of folk dance and music occupy a prominent place as a center attraction for the tourist in Sikkim. Men and women participate in song and dance to mark the occasions as rituals like birth, weddings, and any other festivals (Pradhan, 2016). Besides all this, at times some negative effects of modern elements in the culture and tradition can be felt. Especially the folk song and folk dance of Sikkim are under pressure from mass media which may be dominated by Hindi and English pop culture (Pradhan, 2016). The local people may be influenced by the food habit, dressing sense and languages of visitors from outside and started following them in some way, and gradually changing views about their own culture which increase the tendency to affect the culture and tradition. Presentation of culture and tradition to the tourists is a means to generate money and naturally supports in the preservation of the culture. Hence, the point is to promote the tourism in such a way that can generate income as well as create respect for local customs and traditions (Cooley, 1902).

1.2.7.3 Eco-Cultural Tourism in the Villages of Sikkim

Eco tourism is a new approach in the tourism industry. Several terms like sustainable tourism, green tourism, rural tourism, and community-based tourism are related to eco tourism. This has been emerging during the last 20 years or so. Eco tourism means nature-friendly activities in tourism. Introduce natural areas for traveling or trekking to appreciate the nature and the culture, not to disturb the integrity of the ecosystem while creating the economic opportunities (Bhattarai & Pandey, 2012). The

government policies appropriately support the eco tourism that becomes the natural strength of Sikkim. Sikkim is the first state to have a policy on eco tourism which is strictly enforced (Singh A. A., 2016). When eco tourism combines with cultural activities can be seen in the villages, it can be called eco-cultural tourism. The concept of eco-cultural tourism is framed in the integrated eco tourism as a sustainable nature-based tourism, village tourism, cultural tourism, etc. (A.Fennell, 1999). It is another form of tourism where both the ecological and cultural aspects meet and creates a new site for tourists. This can be explained in another way too like traveling to a destination where the priority is given to nature and the culture is also a major attraction. This is a strong strategy to support the conservation of natural habitats, an exhibition of various indigenous cultures and one of the alternatives to economic sustainability (Cajee, 2018). Village tourism or rural tourism has emerged as the main attraction for tourists in eco-cultural tourism. The introduction of the rural tourism policy by the Government of India started attracting tourists to travel to the village areas. They can put themselves away from the congestion of cities and can enjoy the village culture and heritage, traditional food and music, etc. Thus, the visitors mentally get rejuvenated and get enriched culturally and spiritually (Lama, 2014). Eco tourism in Sikkim is the only tourism that can be enjoyed by the 100% of visiting tourist, and trends of eco-cultural tourism is also evolving with the new ideas of the different festival in the rural areas with the combination of the homestay accommodation.

1.3 Observations on the Review of Literature and Research Gap

The literature review established strong connections between the tourism industry and music. Music is present in Music Tourism, Cultural Tourism, and Eco-Cultural Tourism. Among these three types of tourism, the concept of Music-Tourism and

Eco-Cultural tourism are comparatively new. The earlier researches and available documents suggest that Eco-Cultural Tourism is very much in practice in Sikkim. Music Tourism is a new concept that has come to use in India very recently. Music tourism fully focus on music festivals of indigenous and other music. Eco-Cultural Tourism involves arrangements of local cultural activities in places where tourists stay for eco tourism.

The literature reviews identified the opportunities for further research on the presence of music including traditional music of the local communities and indigenously produced music, that is free from external interference and offers original components, in the tourism industry of Sikkim which includes various tourist destinations and the areas of tourist facilities like hospitality industry and transport system.

1.4 Rational of the Study

The findings of this research are expected to open up ways on how Sikkim's tourism business can develop with the planned and well-thought applications of music. Music is a proven communication medium for communicating ideas. Music can effectively represent culture and evoke emotions. In tourism, funds get generated through tourists' visits. The financial transactions are involved in arrangements for their hospitality and travels, selling of local goods, and the entry fees to the places of tourist attractions.

This research study is designed to come up with relevant findings on the current status of applications of music in different sectors of the tourism industry. This is expected to also spell out some areas where there will be possibilities for new considerations

and requirements of making updates on the current policy and planning for better yield through the tourism industry.

1.5 Objectives

1. To find out the presence of music at tourist spots and their associated functional factors.
2. To formulate a set of assertions on how music can play effective roles for enhancing tourist interests.
3. To trace out the relevance of Sikkim's music in the context of eco-cultural tourism.
4. To create pointers on how the local community people can contribute by offering musical activities for the tourists and thus improving their economic status.

Chapter II

Methodology

2.1 Research Design

The work is an exploratory study to find out the relevance of music in the tourism industry of Sikkim. Sikkim is highly enriched with its traditional music and the local communities' natural inclinations towards musical creativity. The research is based on the postulate that, presence of appropriate music in tourist destinations, facilities, area, etc. augments tourist interests. This can also widen the scopes of tourism in any specific geographical area; in this case Sikkim. Both qualitative as well as quantitative methods were employed in the research. In order to get in-depth perspective over the subject matter (i.e. the relevance of music in tourism) and to maximize data collection, audio interviews were conducted in semi-structured form. The presence of different types of music and the relative presence of Sikkim's music have been identified through data collections from the related sources.

2.2 Sample Design

This study is conducted using purposive sampling. Purposive sampling is also known as judgment sampling where researcher goes through deliberate choice of areas and respondents. It comes under nonrandom technique that does not need any theories or specific set of participants (Alkassim & Tran, 2015). In this technique, researcher simply decides what region and the areas need to be included for relevant data acquisition Purposive sampling was adopted because study demands the certain areas or places where tourist involvement are high. In Sikkim, region of specific tourist interest are highly scattered, varied in demography, terrain and development. Researcher skipped all the areas where tourist capital is nil. It has been taken the sample from particular areas and selected sets of respondents. Researcher included the

areas and regions of tourist involvement such as Hotel, Homestay, Tourist vehicle, and Tourist point as areas of data collection, and only selected areas of all four districts have been included as data collection region which are mentioned in the table 2.1.

2.3 Data Collection

The data for this study were collected through interviews and surveys, filling questioners, recording soundscape, and videos and photos. Field studies were conducted in all the four districts of Sikkim; these are East Sikkim, West Sikkim, North Sikkim and South Sikkim. Data were collected from 23 identified regions within the whole state of Sikkim where tourism activities are known. Efforts have been made to identify places and communities those are periodically involved in musical activities.

The interviews were taken in mixed mode. A part of the questionnaire was close ended and the rest was open ended. In this study, data has been collected from various sources with the aim of identifying the uses of music in the tourism industry and tourist functional factors. 137 hotel and restaurant operators has been interviewed with the aim of defining the genres, playing duration, playing device, music preferences, and tourists perspective on served music in the hotel and the restaurants. 60 drivers of tourist vehicles has also been interviewed to identify the types of music been played in their vehicles, the kind of music preferred by the visiting tourist, and other relevant factors. 37 homestay operators were covered especially to estimate and analyze the existence of local folk music in the eco-cultural tourism space in the state. Here, information was collected mainly with focus on the music relevance, way of playing it for the tourists, the responses and the demands from the tourists. Similarly,

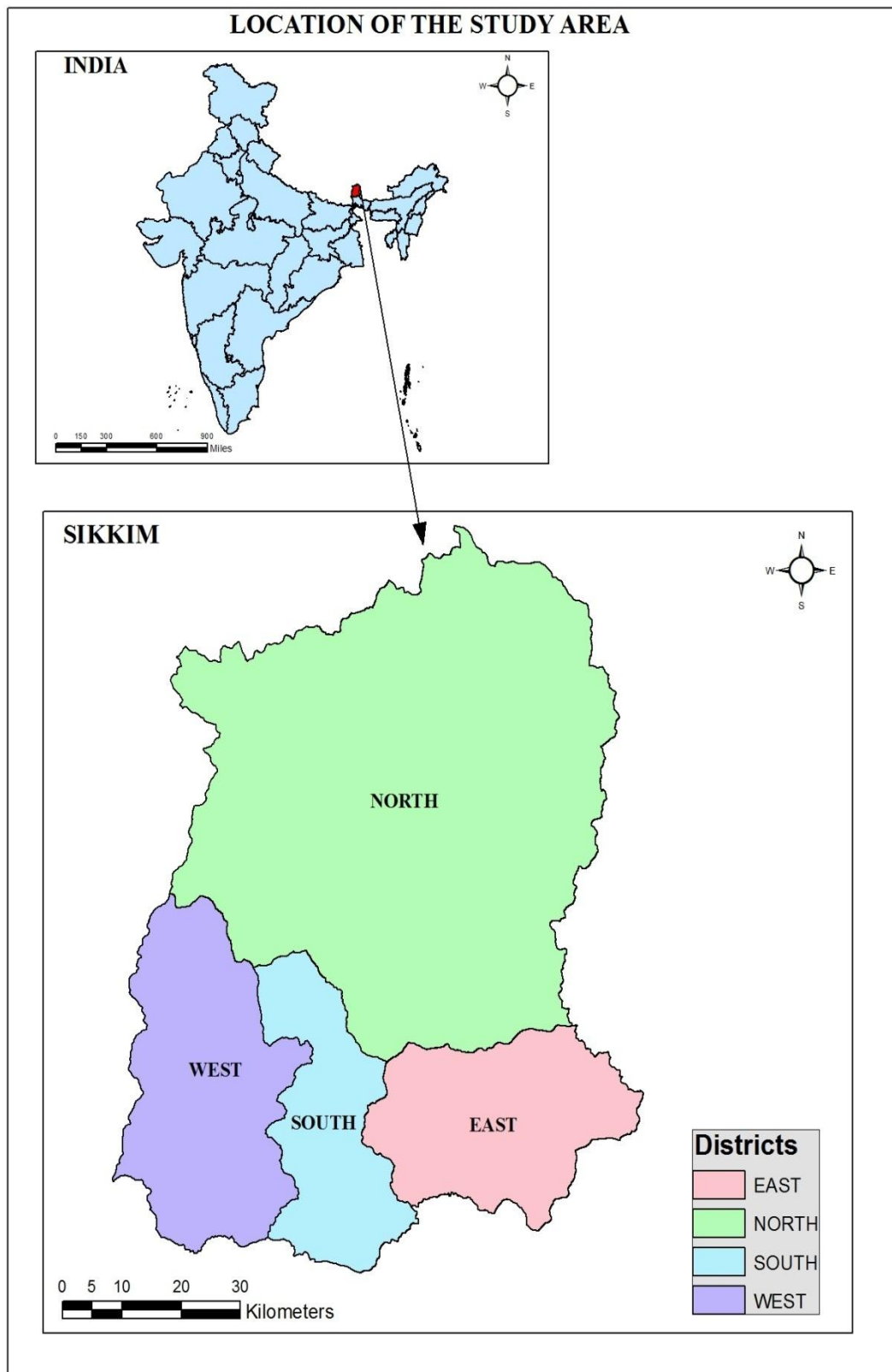
all-together 86 visiting tourists, 10 religious places that including temples and monasteries and 11 festivals were covered.

2.3.1 Data Collection Region

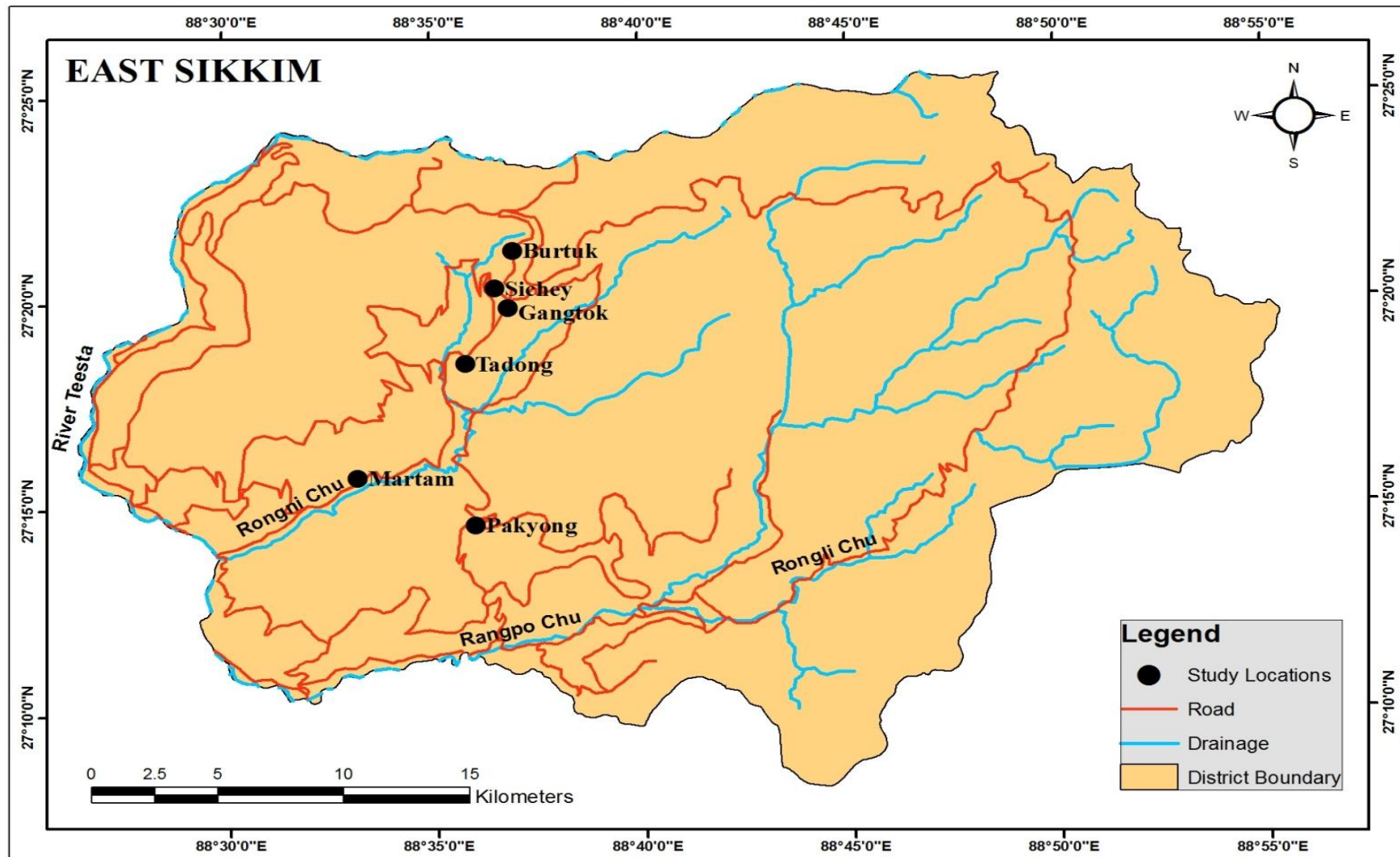
Primary data has been collected from various places of all four districts (Table 2.1) with special emphasis (higher sample size) to regions where tourist footfalls are high. A systematic sequence of identification of the region in the map for Sikkim as well as four districts separately is given in map 1 - 5. As North Sikkim is sparsely populated district, only 21 samples were collected for the analysis. Places such as Mangan (the main headquarter of the north district), Dzongu, Lachung, and Ringim were covered. In the South District, a total of 46 samples were collected covering region around Namchi, Jorethang, Ravangla, Temi-Tarku, and Bermoik Pabong. In West Sikkim, data were collected from 50 places in regions around Gyalsing, Pelling, Uttarey, Dentam, Darap, Soreng and Yuksom. In East Sikkim, 58 samples were taken from the various places like Rumtek, Pakyong, Rongli, Gangtok and its surrounding areas such as Development Area, Tibet Road, Deorali, Tadong, and Burtuk. It is to be noted that the number of samples given above for each district does not include data collected from tourists and tourist vehicle drivers as assigning these samples to specific regions is not appropriate.

Table 2.1 List of places in Sikkim selected for this study

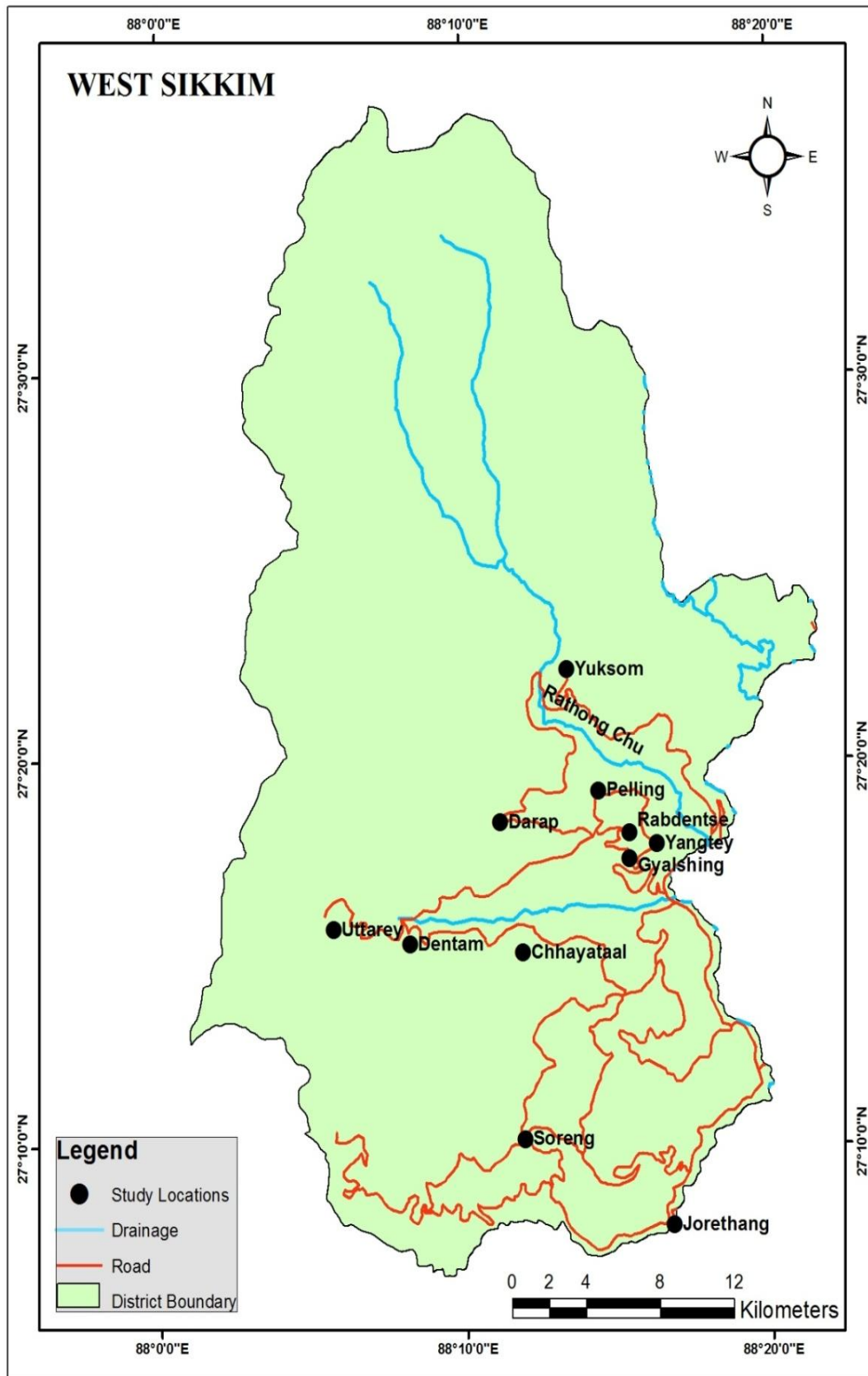
East Sikkim	West Sikkim
i. Rumtek	i. Gyalsing,
ii. Pakyong	ii. Pelling,
iii. Rongli	iii. Uttarey,
iv. Gangtok	iv. Dentam,
v. Sichey	v. Darap,
vi. Burtuk	vi. Soreng
	vii. Yuksom
North Sikkim	South Sikkim
i. Mangan	i. Namchi
ii. Dzongu	ii. Jorethang
iii. Lachung	iii. Ravangla
iv. Ringim	iv. Temi-Tarku
	v. Bermoik
	vi. Pabong



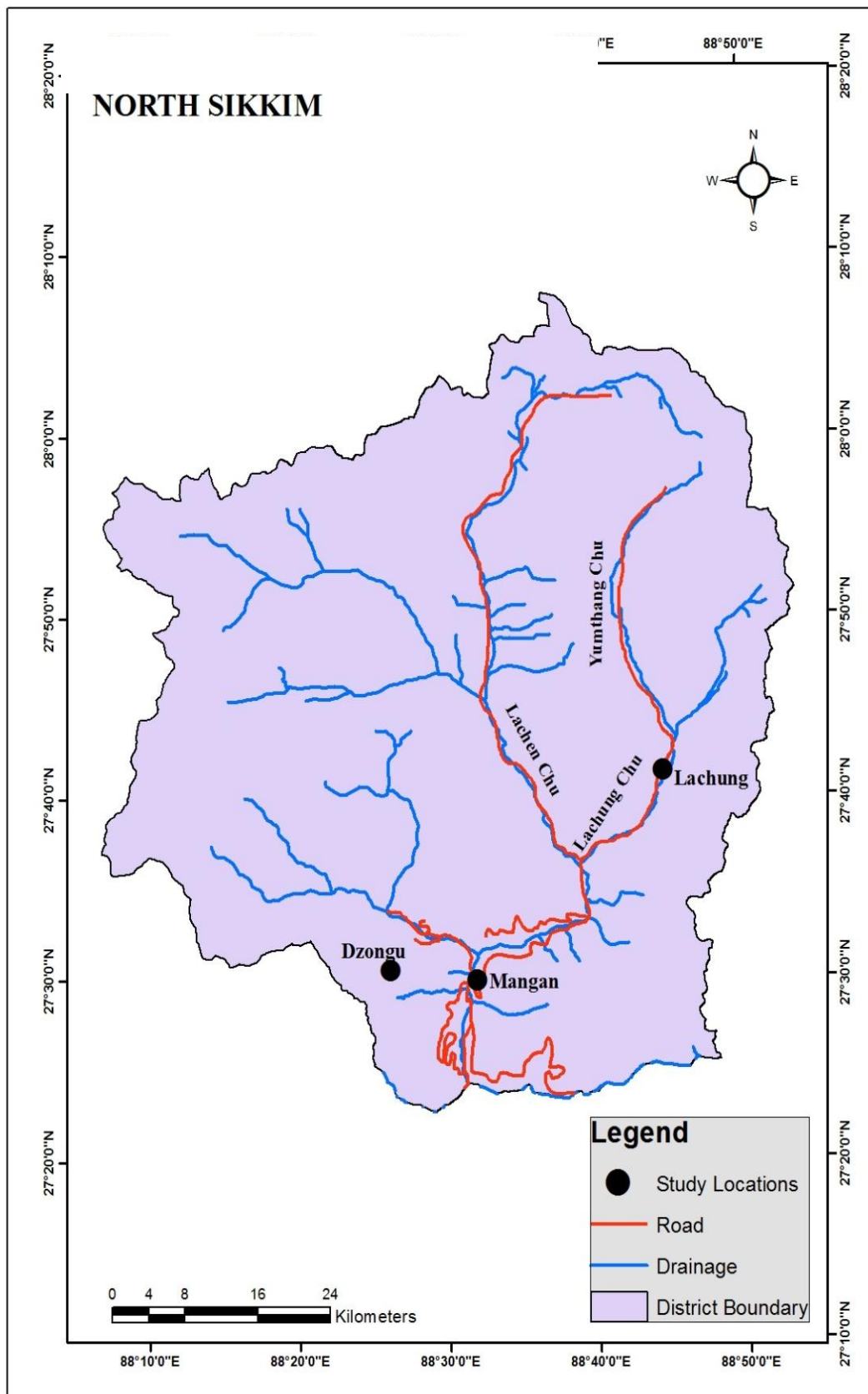
Map 1. Showing the location of Sikkim in India



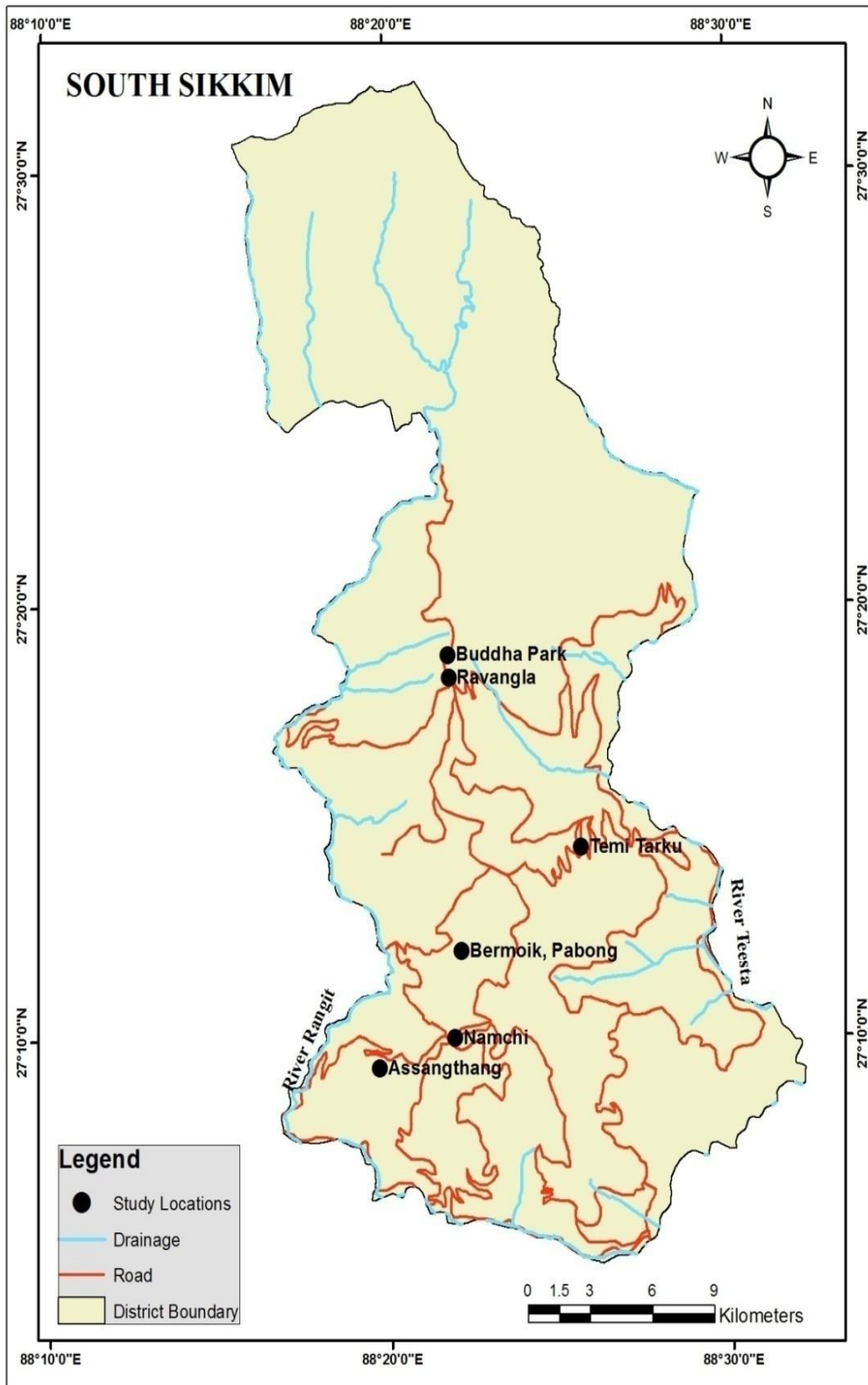
Map 2. Showing study location in East Sikkim



Map 3. Showing study location in West Sikkim



Map 4. Showing study location in North Sikkim



2.3.2 Primary Data Sources: In this study, data has been collected from various sources (Table 2.2) with the aim of defining the existence and the uses of music in the tourism industry and tourist functional factors. To know how music work in the hotel, hospitality industries, and various tourist places was the main aim of these visits. To know the musical existence in the areas of tourists involvement such as restaurant, bar, hotel, homestay, Tourist vehicles, various tourist festivals and cultural festivals, temples, monasteries, taxi stand and various tourist places, the researcher took every possible method.

Table 2.2 Types of places covered for data collection for the study

Restaurant	Homestay	Cultural Festivals
Bar	Taxi-stand	Tourist -spot
Hotel-Lodge	Monastery	Live-shows
Vehicles	Temples	Tourist Festivals

2.4 Respondents

In this study, semi-structured interviews were done with respondents that comprised varied field, stake holders, and factors associated with tourism industry in Sikkim including tourist (Table 2.3). This factors include hotel owners/lessee/staffs, homestay operators, tourist vehicle drivers, community experts, cultural festival organizers, tourist festival organizers, Priests, monastery staffs, and visiting tourists.

Table 2.3 Types of respondents selected for data collection

Owners of hotel	Owners of bars	Monasteries Staff
Hotel Staff	Owners of Restaurants	Priests
Drivers	Homestays operators	Local Stakeholders
Cultural Festivals organizers	Visiting Tourists	Community Experts

2.4.1 Visiting Tourists

In this study, visiting tourists were also included as respondents for the interview. Identifying and analyzing tourist's perspective on music played in the different areas that they visited such as tourist spots, hotels, restaurants, homestay, vehicles, etc. was the main aim of this study. Data were collected in the form of audio interviews with 86 visiting tourists spread over all four districts. As visiting tourists do not stay in one place, the interview was taken without categorizing the places.

2.4.2 Tourist Vehicle Drivers

High usage of tourist vehicles is found in the state of Sikkim. This is mainly because (i) the places of interest to tourist in the state of Sikkim is highly scattered, (ii) the nearest railway station, New Jalpaiguri, Darjeeling is more than 100 km away and (iii) the hilly terrain and difficult road condition discourages private road trips and requires employing local taxis for skilled drivers. Tourists spend a good amount of time in tourist vehicles and therefore form one of the most important factor as far as tourism in the state of Sikkim is involved. To understand the tourist music preferences in tourist vehicles, with regard to genres, languages, playing duration, playing device, etc. in the vehicle, 60 tourist vehicle drivers were interviewed in this study. Interview

was taken in the various tourist destinations in all four districts, Taxi stands, and on roads. As tourist vehicle does not stay in one place, interview was taken without categorizing the place and the district.

2.4.3 Monasteries, and Temple Staffs

Sikkim consists of large number of monasteries, temples, churches, gurudwaras, indicating a strong spiritual ambiance in the state. The state's pilgrimage tourism offers artistic Buddhist monasteries, sacred lakes and few Hindu pilgrimage sites such as Solophok Chardham. Region of religious relevance such as temples, monasteries, etc were covered especially to understand the soundscape of temples and monasteries and their reaction with the visiting tourist. Data were collected in the form of interview with priests as well as recording soundscape inside the temple and monasteries. Researcher covered Sai Mandir, Namchi, Buddha Park, Ravangla and Char Dham, Solokhop Hill in South Sikkim, Ganesh Tok, Hanuman Tok, Rumtek Monastery, Enchey Monastery, and Chorten Monastery, Deorali in East Sikkim, and Pemayantshe, Pelling and Khecheopalri Mandir, Khecheopalri in West Sikkim.

2.4.4. Festival Organizers

In this study, data were collected from 11 festivals that include both cultural and tourist festivals. In case of a cultural festival, community head/experts were interviewed whereas executive members of the organizing committee were interviewed in the case of tourist festivals. The interview were designed with an aim of understanding the musical content in the festivals, the ratio between regional and other genre of music, artists involvement, and tourist capital in the festivals. Temi Tea Autumn Festival in Temi Tarku, South Sikkim, Lampokhari Tourist Festival in Aritaar, Rongli, and Red Panda Winter Carnival in Gangtok was covered as tourist festival. The cultural festivals that were covered are Sakewa and Sakela in Saramsa

Garden, Ranipool, Tendong Lho Rum Faat in Tendong Hill, South Sikkim, Chasok Tongnam in Saramsa Garden, Pang Labsol in Ravangla, South Sikkim, and Indra Jatra in Gangtok.

2.4.5. Soundscape

Soundscape is a mixture of musical or non musical sound. In this study, Soundscapes were recorded in different cultural and eco-cultural tourist destinations, Temples, and Monasteries in all four districts with the aim of observing the ambient sound or music in the different places that tourists presents. MG Marg, Ganesh Tok, Hanuman Tok, Tashi Viewpoint, Rumtek Monastery were the place in East Sikkim from where the Soundscapes has been recorded. Sai Mandir in South Sikkim, and Rabdenchi, Pemayantshey monastery were in West Sikkim.

2.4.6. Audio and Video Records

In case of sample collection from hotels, restaurants and homestays, 38 questions were placed, and it was divided into two formats i.e. audio interviews and filling questioners. The duration of an audio interview lasted for an average of 7 minutes per respondent. In case of tourist vehicle drivers, 20 questions were asked verbally where the average time of the interview was within 3-4 minutes. 11 questions were set for the visiting tourists and the interview on an average took 3 minutes. Interview with the community head/experts and executives members of the organizing committee were little longer. It took anything between 10-15 minutes on an average as maximum questions were open-ended in this interview. Apart from this, video records were also collected to observe the activities of the festivals and other activities in the different tourist places including park, market, and the restaurants. Photo with respondents of all the areas, and tourist activities in different tourist points was also taken to capture the moments of data collection. Soundscapes were recorded for 5 minutes on an

average in different tourist points such as parks, temples, monasteries, markets where tourists flow are high.

2.5. Data Analysis

The collected data were distributed under different categories to make it ready to answer the research questions. CAQDAS software may be brought into use on requirement. Most of the data were taken in audio form, later it has to convert into text format. Once it is all converted into a text format then it was analyzed by using the technique of coding by coloring the text and categorized the data into relevant ways. The categorized data were interpreted to generate a logical expression sequence. These processed data were finally used to answer the research question.

2.6. Demographic Profile of Respondents: Age and Gender of Hotel and Restaurant Operators

The age and gender distribution of hotel and restaurant operators from all four districts is collected and is listed in table 2.4. It has been found that the age group between 26 to 40 years is more engaged in hotel and restaurant operations and the trend is same throughout the state of Sikkim. In the district wise analysis of distribution of gender, male is more than double to female in the east and west districts with 70.3% and 71.1 respectively, but ratio of female operators are 28.7 and 29.8 respectively. In north district not much difference was found in gender distribution, and in the south district again ratio is quite different with male 70.6% and female 29.4%. Age group of between 26-40 have more involvement in this field, 64.3% respondents are between the age of 26-40, and the people with the age of above 60 is lowest involvement with 2.1%. respondents with the age of between 18-25 and 41-60 are almost same in ratio with 14.7% and 18.9% respectively.

Table 2.4 Distribution of age and genders of the respondents in the eateries

District	Gender	Age group				Total (%)
		18-25	26-40	41-60	60+	
East	Male	04	24	04	01	33 (70.3%)
	Female	03	11	00	00	14 (29.7%)
	Total (%)	07(14.9%)	35(74.5%)	04(8.6%)	01(2.0%)	
West	Male	00	20	06	01	27 (71.1%)
	Female	01	07	03	00	11 (28.9%)
	Total (%)	01 (2.6%)	27(71.1%)	09(23.7%)	01(2.6%)	
North	Male	01	09	01	00	11(61.1%)
	Female	01	05	01	00	07(38.9%)
	Total (%)	02(11.1%)	14 (77.8%)	02(11.1%)	00(0.0%)	
South	Male	08	08	07	01	24(70.6%)
	Female	02	04	04	00	10(29.4%)
	Total (%)	10 (29.5%)	12 (35.3%)	11(32.4%)	01(2.8%)	
Sikkim	Male	13	61	18	03	95(69.4%)
	Female	07	27	08	00	42(30.6%)
	Total (%)	20(14.7%)	88(64.3%)	26(18.9%)	03(2.1%)	

2.7 Distribution of Hotel Operators as Lessee and Owner

Owner of the hotel in this study means the owner of the property who runs the business themselves whereas lessee in this study means the person who pays the rent and runs the business. Distribution of hotel operator has been analyzed specially to find out the ratio between owner and the lessee. In the district wise analysis combining hotels and the restaurants, it is found 88.7% eateries are run by lessee, but in West Sikkim, it has been recorded that majority of the hotel operator are owner of the property with 55.3% run by owner and 44.7% by lessee. North and South Sikkim has equal ratio of hotel operators. In the analysis in whole state by combining hotels and the restaurants, 41.6% eateries runs by owner and the 58.4% eateries are runs by the lessee (Table 2.5).

Table 2.5 Distribution of hotel and restaurant business run by owner and lessee in Sikkim

Districts	Owner	Lessee	Total	% of Owner	% of Lessee
East	10	37	47	11.3%	88.7%
West	21	17	38	55.3%	44.7%
North	09	09	18	50.0%	50.0%
South	17	17	34	50.0%	50.0%
Sikkim	57	79	137	41.6%	58.4%

Table 2.6 is another table to analyze the ratio between owner and lessee in hotels and the restaurants separately by combining the all district. Table 2.6 shows that only 25% hotels are running by the owner rest 75% hotels are runs by the leasers where almost a 100% are from another states. In the case of restaurants, majority of the restaurants operates by its owner has come up with 59.5% %.

Table 2.6 Distribution of hotel and restaurant operators as whole state

Run by	Hotel (%)	Restaurant (%)
Owner	17 (25%)	41 (59.5)
Lessee	51 (75%)	28 (41.1)
Total	68	69 (100%)

Chapter III

Relevance of Music in Eco-Cultural Tourism in Sikkim

3.1 Eco-Cultural Tourism and Relevance of Music in it

Eco-cultural tourism stems from eco tourism. Eco-cultural tourism is creation of a holistic approach where nature meets culture and forms a tourist paradise (Cajee, 2014). Eco tourism is nature friendly activities in tourism. According to The International Eco tourism Society (TIES), eco tourism includes responsible visit to the natural areas without destroying its integrity. It is also known as sustainable tourism that conserves environment and sustain the well being of people of the region (Kabiraj, 2021). The concept of eco-cultural tourism comprised the ecological and cultural aspects of the area that creates the new destination for the tourists. It is a destination where combination of culture and the nature are the main attraction for the tourists. It is also considered as a tool to conserve and preserve the natural habitats, and hold the economic sustainability of locale people (Cajee, 2014).

An eco-cultural tourist may start his/her day with traveling to the natural places as an excursion through trekking or hiking and end the day by witnessing various local cultural music and dance along with local foods and beverages (Cajee, 2014). Many literatures were found that highlights the relation between eco-cultural tourism and music. Culture is always been one of the main factors that connects people with the environment, and music is one of the components within culture (Kumar, 2021). The organic amalgamation of folk and traditional music with scenic culture in the ecologically rich landscape may become a tourist capital. Additionally, organization of folk-culture based musical festivals may further augment meaningful tourist attention. Festivals like, Storm festival (Bangalore), Mahendra Blues

(Mumbai), Magnetic Field Music Festival (Rajasthan) and Rajasthan International Folk Festival (Jodhpur) are few examples of music festivals in the country that attract tourist with the influence of music and culture. As eco-cultural tourism holds a strong symbiotic association with music, this chapter aims to find the relevance of music in eco-cultural tourism in Sikkim.

3.1.1 Eco-Cultural Tourism in Sikkim

Sikkim is a prominent eco tourism destination and lies in the North-East region of India. The forest covers 82.31% of area of the state, where many rare indigenous species of flora fauna are found. Kanchandzonga National Park in North Sikkim is recognized as world Heritage Site by UNESCO in 2016. Cultural beauty and the biodiversity become the main factor that helps Sikkim tourism to flourish. Eco tourism in Sikkim was firstly established in the year 2002 when the South Asian Regional Conference on Eco tourism was organized by the International Eco tourism Society here in Sikkim. The conference was mainly focused on developing Community-based tourism in the state which could channelize the benefit to rural community as traditional village homestay. Tourist footfalls were increased more than double in a span of six years; it was recorded 55,000 tourist footfalls in 2011 and it becomes 13,75,000 in 2017 (Sikkim's eco-tourism evolution, 2018). As per the report of State Tourism Policy 2018, Government of Sikkim, the state has witnessed a growth rate of 10-12% in tourism industry within a decade. The Gross State Domestic Product (GSDP) of tourism sector has been valued at Rs. 1,44,735 lacs in 2016 with the total contribution of tourism sector to the GSDP of 7.68% (SHRESTHA & GURUNG, 2018).

Eco-cultural tourism is a major part of Sikkim's tourism. Eco-cultural tourism is flourishing in the state of Sikkim because of her vibrant natural vegetation and

various festivals and religious places. As numerous festivals are being conducted in Sikkim among which some are especially conducted to attract the visiting tourist, and some are conducted just as cultural celebration.

Sikkim has numerous monasteries and temple where tourist footfalls remain very high in tourist season. So it is also included as major tourist destination. 48 major tourist spots in all four districts have been identified and categorized in the basis of its nature (Table 3.1). 48 tourist destinations were identified across the state including 30 eco tourism destinations, and 18 religious tourist destinations and observed the music relevance by recording soundscape. Ratio of eco tourism destination is very high in North Sikkim and ratio of religious tourist destination high in South Sikkim. Table 3.2 shows that in East Sikkim, 57.2% tourist destination is eco tourism destination (ETD) whereas 42.8% is religious tourist destination (RTD). In West Sikkim, ratio between ETD and RTD is 58.4% and 41.6% respectively. In North Sikkim, 92.3% tourist destination is ETD whereas 7.7 are RTD. In South Sikkim, RTD is more than ETD with the ratio of 62.5% and 37.5% respectively.

Table 3.1 List of major tourist destinations across state

District	Eco tourism destination	Religious tourist destination
East	Tsomgo Lake, Nathu La Pass, Zuluk, Sikkim Himalayan Zoological Park, Jawaharlal Nehru Botanical Garden, Namgyal Institute of Tibetology.	Enchey Monastery, Do Drul Chorten, Baba Harbhajan Singh Temple, Ganesh Tok, Aritar Lake, Rumtek Monastery, Hanuman Tok, Tashi View Points.
West	Rabdentse Ruins, Dzungri Trek, Varsey, Uttarey, Kanchenjunga National Park, Pelling, Goecha La.	Sangachoeling Monastery, Khecheopalri Lake, Pemayangtse Monastery, Tashiding Monastery.
North	Gurudongmar Lake, Yumthang Valley, Lachung, Lachen, Cholamu Lake, Yume Samdong (Zero Point), Seven Sisters Waterfall, Mt. Katao, Thangu Valley, Lachung Monastery, Shingba Rhododendron Sanctuary, Green Lake Trek.	Phensang Monastery.
South	Temi Tea Garden, Namchi Ropeway, Tare Bhir, Tendong Hill.	Char Dham, Buddha Park, Sai Mandir, Sri Viswa Vinayak Mandir, Samdruptse, Ralong Monastery.

Table 3.2 Distribution of identified tourist spots in the basis of its nature

District	East	West	North	South	Total
Eco Tourism Destination	08 (57.2%)	07 (58.4%)	12 (92.3%)	03 (33.3%)	30 (62.5%)
Religious Tourism Destination	06 (42.8%)	05 (41.2%)	01 (7.7%)	06 (66.7%)	18 (37.5%)
Total	14 (100%)	12 (100%)	13 (100%)	9 (100%)	48 (100%)

In this study, the soundscape of various tourist destinations that falls under eco tourism destination and religious tourist destination were observed (table 3.3). Music in other tourist oriented areas like hotels, restaurants, homestays, and tourist vehicles

will be covered in the next chapter. Among the entire identified tourist destination as shown in Table 3.1, only 10 tourist destinations were selected randomly for the sample study. It is found all the monasteries have an ambient sound, somewhere live Buddhist mantra chanting by a group of monks and some has recorded. Buddha Park is a religious park in Ravangla South Sikkim, and Sanghak Choling Monastery Pelling, West Sikkim where beautiful Buddhist chanting of *Om Mane Padme Hum* is being played all the time to make the environment pure and divine; rest of the monasteries has live mantra chanting that spread the divine ambient. *Om Mane Padme Hun* is a Buddhist chanting that every visiting tourist admires. It is such a peaceful sound of mantra that makes anyone bewitched, said one of the visiting tourists. There were a few tourists from Mumbai who were spellbound hearing *Om Mane Padme Hum*. They even recorded the sound of mantras by taking videos of the monastery.

Table 3.3 Observation of soundscape in different tourist destinations

Sl.No	Tourist Point	Soundscape	Types of music
01	Sai Mandir Namchi	No	----
02	Buddha Park Ravangla	Yes	Recorded Buddhist chanting
03	Char Dham Solokhop	No	----
04	Ganesh Tok,	No	Temples bell
05	Hanuman Tok	No	Temples bell
06	Rumtek Monastery	Yes	Live Chanting
07	Enchey Monastery	Yes	Recorded Buddhist chanting
08	Chorten Monastery	Yes	Recorded Buddhist chanting
09	Khecheopalri Mandir	No	----
10	Sanghak Choling Monastery	Yes	Recorded Buddhist chanting

3.2 Festivals in Sikkim

Festivals are public celebration that plays a major role in the development of tourism. Festival tourism forms a major function in attracting tourist to travel. It is also considered as a generic way to entertain tourist and influence on the tourist space. A typical festival includes celebration of culture & tradition, display of rituals, music, dance and artistic content. Music has always been an important component of any kind of festivals which itself is standard method for promotion of tourism. The promotion of tourism in the state of Sikkim is done through several ways and one of the most prominent methods adapted by the state is through the endorsement of festivals. Festival in Sikkim can be categorized into two types one is cultural festival and another is tourist festivals. Cultural festivals are mainly celebrated to preserve culture and the traditions. These types of festival in Sikkim are celebrated by almost all the communities of Sikkim. For example, Limboo community celebrates Chasok Tongmang, Rai celebrate Sakewa, Newar celebrate Indrajatra, Lepcha celebrates Namboong and Tendong lorumfak, Bhutia celebrate Pang labsol. Tourist festival is especially conducted to enhance the tourism in the state by exploring eco tourism, eco-cultural tourism, village tourism, pilgrimage tourism etc. and cultural festival is conducted to retain and preserve the traditional practices.

In this study, 10 festivals were covered among which 3 are tourist festivals and 7 are cultural festivals (Table 3.4). In Sikkim, it was found that tourist festivals are celebrated in particular area whereas on the other hand cultural festivals are celebrated across state. If we compare all the cultural festival, broadly the format and the musical relevance of the festivals are same, with an exception of Tamu Locahar. In Tamu Locahar, musical concerts doesn't takes place and only folk dances are performed and that too by local artist

Table 3.4 Details of Music relevance in festivals across Sikkim

Sl. No.	Festivals	Region	Type of festival	Organizers	Live Music	Types of music	Tourist involvement	Performing artists
01	Temi Tea Autumn Festival	Temi-Tarku South Aikkim	Tourist	Temi Tea Estate Board	Yes	Folk and Modern	Yes	Local and non-local
02	Lampokhari Tourist Festival	Lampokhari, Aritar, East Sikkim	Tourist	ADLDS	Yes	Folk and Modern	Yes	Local and non-local
03	Red Panda Winter Carnival	Gangtok, East Sikkim	Tourist	Tourism Department	Yes	Folk and Modern	Yes	Local and non-local
04.	Maghe Mela	All across Sikkim	Cultural	Maghe Mela Organizing Committee	Yes	Folk and Modern	Yes	Local and non-local
05.	Chasok Tongnam	All across Sikkim	Cultural	Limboo Community	Yes	Folk and Modern	No	Local and non-local
06.	Sakewa	All across Sikkim	Cultural	Rai Community	Yes	Folk and Modern	No	Local and non-local
07	Pang Lhabsol	All across Sikkim	Cultural	Bhutia Community	Yes	Folk and Modern	No	Local and non-local
08.	Tendong Lho Rumm Faat	All across Sikkim	Cultural	Lepcha Community	Yes	Folk and Modern	No	Local and non-local
09	Indra Jatra	All across Sikkim	Cultural	Newar Community	Yes	Folk and Modern	No	Local and non-local
10	Tamu Lhochar	All across Sikkim	Cultural	Gurung Community	Yes	Folk	No	Local

3.2.1 Tourist Festivals

3.2.1.1 Temi Autumn Festival

Background

Temi Autumn Festival is one of the newly started tourist festival in Sikkim. The festival is held for 3 days at Temi Tarku, South Sikkim and is organized by Temi Tea Estate Board in association with the local people. Temi Tarku is situated 46 km from the capital city of Gangtok and 26 km from Namchi. Among many others, Temi Tarku is one of the beautiful locations for the tourists to visit in South Sikkim, especially for its magnificent view of Mt. Kanchandzonga, and layers of beautiful landscape. This place is especially known for Sikkim's only tea garden, and cherry blossom found along the roadside. Recently, several homestays have mushroomed in the region and rural cultural tourism is flourishing.

Motive of the Festival

Temi Autumn Festival is an initiative taken by Temi Tea Estate Board in collaboration with local youth and state government. The aim of the festival is promote tourism and organic tea leafs. Tourism is flourishing in Temi Tarku. Several tourists are attracted by the beautiful hilly landscape covered with lush tea gardens. The event encourages local entrepreneur to participate and allows local artists a platform to go with the slogan of "Vocal for Local", signifying the motive of the festival (Dixit, 2021).

Activities

The festival is divided into 3 segments, the morning session, day session and the evening session. In the morning session, the festival starts with some physical workout followed by marathon. The day session, which is the longest among the three, starts with various cultural shows. Folk dance of different communities such as

Bhutia, Lepcha, Manger, Rai, Tamang, Gurung, Maruni, Yak dance (Figure 3.1), etc. are key attraction of the session (Figure 3.2). In the evening session, live music concerts are scheduled. Although most of the concert employs local artist, key famous artist from Nepal are also invited as the main attraction. Apart from music, the festival also features stalls and huts for display and sell of traditional products, foods and drinks. Local organic and traditional foods along with local handmade organic alcoholic drinks are the favorites among the visitors.

Artist Management

The cultural head of the festival Robin Rai admits that the prime focus of the festival is on the upliftment of the tourism and local artists of this particular area. Artists are invited from across the state in the festival for cultural performances. They are handled professionally and paid as per their rate. In the day long program, folk songs and dance are presented by the artist from every local community of the state. He says, "This festival attracts the visiting tourist as well as local visitors, and it empowers local artists with a platform for her/his talent". Festival is going to be the largest festival of its kind in near future, and artists of the festival equally get explored along with the festival, he added.

Impact of the Festival

Festivals help local people means to understand hospitality business. Many homestays gets exposures by being a mode of accommodation for the tourist and that help growing local economy. Local people become the primary stakeholder of the festival. As per the festival in the year 2021, advertisement in the public domain were not been done properly, but still there were approximately 3000 visitors recorded in a day that includes visiting tourist and locals. Chief Minister of the state has assured that there

will be permanent traditional hut constructed for the local people to sell and showcasing the traditional goods, food and beverage.



Fig 3.1 Traditional artist performing Yak Dance in Temi Tea Autumn Festival, Temi Tarku



Fig 3.2 Temi Tea Autumn Festival, Temi Tarku

3.2.1.2 Red Panda Winter Carnival

Background

Red Panda Winter Carnival is one of the biggest festivals of its kind in the state. It was started by Government of Sikkim and managed by TAAS (Travel Agencies Association of Sikkim) in the year 2015 with an aim of boosting the tourism industry in the state of Sikkim. During an interview with Neer Chettri, members of TAAS, the organizer of the winter carnival, Red Panda Fest says, *“this is a calendar program of tourism department, Govt. of Sikkim. The fest is celebrated on random dates, and it even does not have specific duration. Sometime it remains till 5 days and sometimes it remains for a week”*.

Motive of the Festival

There are mainly three motive of the festival. Firstly, to promote tourism in the state by showcasing and exhibiting the local components by which tourist can be attracted. Promotion of folk elements such as folk dance of different communities, folk songs and different folk art and craft which are very unique to the visiting tourist. Secondly, to develop local economy and to create opportunities for direct and indirect employment to the local youth, and thirdly, to provide platform to local artists to showcase their talents.

Activities

The festival is celebrated in multiple locations simultaneously across the capital city of Gangtok. It has various activities targeting both local visitors and tourists. Emphasis is given to employ local resources (printing, publication, logistics, sounds, stages, etc.) and manpower (volunteers, artist, etc.) from within the state of Sikkim. Mahatma Gandhi Marg (M. G. Marg) is the focal point (venue) for the festival (Figure 3.4) where inaugural event, cultural shows and closing ceremony are held.

The main tourist attraction in the festival are carnival parade, open rock concert, eco-adventure sports, fashion show, riders meet, traditional food fest, art and photo exhibition, organic products exhibition cum sale, martial arts demonstration and yoga, cultural extravaganza, musical nights, DJ nights, etc. In the day session, various ethnic cultural shows including, folk songs, folk dance, Yak dance, Singi dance, and ethnic fashion shows are conducted. Various traditional dances of all the communities such as Bhutia Lepcha, Rai, Limboo, Tamang, Gurung, Newar, Bhujel, Mangar, Sherpa, and different forms of Nepali culture are also performed for the tourists. In the evening session, various guest singer as well as local artists and musical bands are invited to perform live.

Artist Management

Tourists appreciate the cultural events. Hundreds of artists, including local and non-local, engaged in the festival. The local artists from various communities get a global platform to showcase in front of tourists coming from different parts of the world, gathered for the event. Famous music composer A.R Rehaman was the brand ambassador of Sikkim tourism for the event. A.R Rehaman himself had visited Sikkim as a brand ambassador and has received a huge appreciation. Along with A.R Rahman, another popular singer Mohit Chauhan has also performed in the festival. After the advancement of COVID-19 in early 2020, the festival is not being conducted onwards, said Neer Chettri. Tourists from outside the state prefer to witness the traditional and cultural shows in the day time, but in the evening session, local flood in considerable number. Rajesh Payal Rai, Sabin Rai, Astha Rawat, Nima Rumba, Lahure (Hip-Hop), and Mingma Sherpa are some of the popular artists from Nepal who has graced the event by their performance. Besides artists from Nepal, many artists from North-East region as well as Bollywood have also performed.

Various local solo artists and music rock bands are also being invited to perform in the event and are paid very well, as per their quotation, said Mr. Chettri. Local artists are also treated in the professional manner he added.

Impact of the Festival

The local communities, shareholders of tourism are the direct beneficiaries in the festival because all the traditional stalls where food and drinks are served were operated by locals. Festival plays a big role to provide periodic employment to the youths who are jobless. Festival also encourages local artists by promoting them to a bigger platform.

Funding

This is one of the biggest tourist festivals in Sikkim and funded exclusively by the government of Sikkim. Use of private sponsorship is also used for the event. Neer Chettri pointed out that in 2017, the members of TAAS even reached out to Birla Corporation, Kolkata for sponsorship. In 2015, the total budget of the festival was 52 lacs which rose to 1.82 Cr in 2017.



Fig 3.3 Lepcha Dance performing in the Red Panda Winter Carnival, MG Marg, Gangtok



Fig 3.4 Locals and tourists gathering in the Red Panda Winter Carnival, MG Marg, Gangtok

3.2.1.3 Lampokhari Tourism Festival

Background

Lampokhari Tourism Festival also called Lampokhari Paryatan Mahosav (in Nepali language) is a three day long tourist festival celebrated at Lampokhari, Aritar in East Sikkim. The Lampokhari Lake is a natural lake surrounded by rich green pine forest (Figure 3.5). Government of Sikkim has taken initiative to beautify the place to attract tourists. They constructed sidewalk around the lake and added boating facility for the tourist (lampokhari lake aritar, 2019).

The festival started in a decade ago by Aritar Dalapchan Lampokhari Development Society (ADLDS), a society especially formed to take care of the place. Bhanu Gurung, the cultural head of the festival says that the place was just a picnic spot for the locals. The picnic spot is still functioning however the Lampokhari tourism festival has added another charm to the place and has helped promote the place as a serene tourist destination of Sikkim. Before 2014, the festival used to be celebrated in small scale; however the festival took a big leap when Bikram Pradhan got elected as member of legislative assembly (MLA) of the area. The festival is now organized periodically by a sub-committee of ADLDS.

Motive

Overall motive of these three days festivals are similar to other tourist festivals. Objectives of the festival are to promote tourism in the state by sharing the culture with the people of other states and countries, discover local hidden talents, and promote local artists. This festival is especially conducted to explore the local artists, local culture, and tradition, said Gurung.

Activities

The whole Festival is categorized into two segments that are the day and the evening session. Apart from cultural shows, festival includes different activities such as shamanic performance, flower exhibition, photography exhibition and inter-school competition on singing, dancing, poetry recitation, paintings and silk route rides. Silk Rout is said to be the only route that use to export and import silk between Sikkim and Tibet before Sikkim was merged with India. Silk Route is now one of the important tourist destinations in East Sikkim. Festival especially contains music, culture, food and drink and adventure. Ethnic cultural shows (Figure 3.6) from different places of Sikkim come to the festival site. Super mom competition, master chef competition, and flower exhibition has always been an attractive event of the festival. Cultural performances such as Bhutia dance, Lepcha dance and Nepali dance which are non competitive are performed especially to welcome guests. Apart from all three dances Naumati Baja and Chyabrung dance is also being performed to welcome the guests and dignitaries of the event. Naumati Baja is the traditional instruments played by Damai community in the occasion of marriage ceremony and is also played to welcome guests in any occasion. Naumati Baja is the combination of 9 instruments, Naumati means containing 9 and Baja means instrument. Chyabrung is an instrument played by Limboo community; it is a drum that played with stick in one hand.

5 star resort and spa hotel May Fair and 4 star hotel Royal Plaza were the main sponsors for the master chef competition and winners get employment in their hotels. Thus, festival provides an opportunity for employment to the local people. The festival also conducts constituency level singing competition named Voice of Lampokhari which attracts considerable number of participation from all the wards.

Winner of the competition are awarded with cash prize of rupees 50,000/, 30,000/, and 20,000/ for the winner, 1st runner up and 2nd runner up respectively and many gift hampers. Winners also gets offer to record new song and music videos. This is especially done to highlight the winner in bigger stage. Pritam Rai was the first winner of the Voice of Lampokhari who later became success to win other two singing competition back to back, the State level singing competition and North East Idol which was held in Itanagar, Arunachal Pradesh.

To make festival successful, hundreds of volunteers are being deployed in the festival. Distribution of the work is categorized department wise. In every department there is a sub-committee to manage the particular event like flower exhibition has its own committee, shamanic performance has its own committee and volunteers, cultural event has its own committee, etc. Diverse combination of different contents and events makes the festival exciting and beautiful.

Artist Management

Interviewee in this study, Bhanu Gurung is a renowned singer of the state who is now affiliated with a political party of the state. Before 2014, he also used to sing as a guest artist in the festival, he said. All the responsibilities of the cultural activities were given to him after his political affiliation. Before 2014, most of the artists invited are from Nepal and other states but once he was inducted into executive members of the festival, the organizers started inviting local artists also. Artists from outside Sikkim used to be invited all three days, but he changed the format of the evening music concert and started inviting local singers and bands in first two days and left one day for guest performer. Various local artists are invited to perform in the festival; they are also being paid certain amount as remuneration. Every artist who performs in the festival gets paid. Activities in the inter school competitions, artists of

the cultural shows, local solo and band performers are also get paid. All the judges of the each competition also get paid with good accommodation and foods are served with proper hospitality. Initially, the committee used to take audition for dance competition, but sometimes students gets discouraged if they are not selected, so they started inviting artists directly for the performances. Every group and participants from the schools are provided good food, accommodation and travel allowance. Bhanu Gurung says he wants to set an example of hospitality for the local artist in the festival.

Impacts of the Festival

The overall impact of the festival is very good as many talents gets exposure to the next level. It is already mentioned that Pritam Rai, the 1st winner of the Lampokhari Idol who went on to win two more competition back to back. Pritam Rai belongs to a remote place called Rigu. Picking the local hidden talents from the remote areas where roads are still not constructed and giving them a national level platform like Northeast Idol is one of the achievements of the festival. Some local chef got jobs in renowned 5 star hotel Mayfair and 4 star hotel Royal Plaza from the master chef competition. Various dancers got sponsorship to learn dance in the dance school. Beside cultural and musical event, local people have got the opportunity to sell their local commodities and earn some money. Many artists approach the organizers for opportunity to perform in the festival, but it is not possible to invite all the artists, said Gurung, but committee of the festivals gets compelled to invite musicians from Darjeeling because local musicians cannot practice 40 to 50 songs to perform in a three day long event, he added. So, sometimes negative comments from the local artists also appear.

Tourist Involvement

Involvement of the tourists was not much before 2014 as the size of the festival was also small. The festival use to be celebrated with locals and some tourists from outside. Once proper publicity was started then influx of locals and the tourists started increasing. There is special management team for visiting tourists. Tourists correspondents are being deployed to initiate the tourist from outside and all tourists are received by the locals with great hospitality. They are offered khada (piece of cloths offer to convey gratitude), and complimentary drinks, even at the events, there are separate seating arrangement for the tourist. Food is being served to the tourists for free of cost at the festival. Volunteers interact with tourists in between the program and manage some games for the tourists. Although sitting arrangement for at least 5000 people are made in the festival, all the visitors cannot be accommodated in those 5000 chairs due to higher attendance. More than 50% audience had to stand to watch the cultural shows and the musical concert in the evening. Almost 10 to 12 thousand people attend the festival per day, said Mr. Gurung.

Funding

Total expenditure of the three days event is 30 to 35 lakhs, which is taken from the sponsors. Some amount is provided by the tourism department, Govt. of Sikkim and some are sponsored from the other departments of Govt. of Sikkim such as horticulture and agriculture department. Private company like Mayfair, and some pharmaceutical companies also contribute financially. Patron of the event is area MLA as ex-officio, so he is the one who work on funding.



Figure 3.5 Lampokhari Lake Aritar, East Sikkim



Figure 3.6 Performing Nepali Dance in Lampokhari Tourism Festival, Aritar, East Sikkim

3.2.2 Socio-Cultural Festivals

3.2.2.1 Maghe Mela

Mange Mela is one of the major festivals in Sikkim. It is celebrated in high grandiosity where states biggest fair is conducted in the auspicious occasion of Makar Sankranti, the first day of Nepali month Magh which falls on 14 or 15 January. The word Maghe Mela is a Nepali word which means Fair of the Nepali month Magh (Maghe means month of Magh and Mela means fair). Many such fairs take place in different location in Sikkim on this festival and especially it stays for three or more days and Jorethang in South Sikkim is the place where states biggest Maghe Mela is conducted.

History and the Background

Makar Sankranti is celebrated in the first day of 10th month of Nepali calendar Magh. Sankranti is a word which means the transmigration of the Sun from one rashi (zodiac sign) to another. Makkar Sankranti indicates the transition of the Sun from Dhanu Rashi to Makkar Rashi. It is a festival of Sun God symbolizing power, divinity, and wisdom. Sun is being worshiped in the festival. It is believed that Makkar Sankranti is the end of inauspicious phase of the time and beginning of a holy season. From the day of Makkar Sankranti onwards people starts doing auspicious rituals after taking the secret bath in the river. History of Maghe Mela in Sikkim is not so old. It has its history in association with the cultural and agricultural fair at Jorethang in the day of Makkar Sankranti in 1955. It is said that group of people from the native place like Darjeeling, Siliguri, and Kalimpong used to gather in the Triveni (confluence of river Teesta and Rangit) to take a holly dip in the day of Makkar Sankranti. All the neighboring towns jointly decided to start small fair amongst them in the auspicious occasion, and the very event turned into Maghe Mela later. Thus, the festival started

celebrating across the state. Jorethang Maghe Mela is now the greatest and biggest mela (fair) of its kind in Sikkim.

Motive

We had a conversation with Govind Luwagun, members of the Jorethang Maghe Mela Organizing Committee. He said, the main motive of the festival is to preserve the ancient culture, tradition, and food, to retain the customs and rituals of all communities of Sikkim. Various ethnic dance and music are being performed in the festival with the motive of highlighting the ancient folk culture of all communities. Another motive of the festival is to promote local entrepreneurs by providing them space to sell and exhibit their local product in the festival.

Activities

Maghe Mela is officially three day festival, but the fairs are conducted for more than three days. The main traditional activities in the festival of Makkar Sakranti are taking sacred bath called *makkar snan* (bath to be performed in the morning without talking to anyone). It is a ritual where one should not talk to anyone before taking sacred bath in the river and worship Sun God. After the makkar snan, boiled tuber are served and eaten as a custom of the festival, traditional food are being cooked and served. Apart from all the general events of a fair, several cultural performances (Figure 3.8) of different communities across the state are invited to perform in the festival. Musical concerts are being conducted in the evening of each day where famous local artists as well as guest artists performs.

Artist Management

Cultural presentation and music concerts are conducted for three days. Cultural programs such as presentation of folk song and dances of various communities are

conducted in the day time where various communities from different places of state are invited for their respective performances. In the evening, musical concerts with various famous and upcoming local artists are done. Along with local artists, some prominent figures from Nepal, Darjeeling and even from Mumbai are invited. The guest artists are paid as per pre-negotiated sum and some are paid as per the feasibility of the event.

Tourist Involvement

This Festival attracts countless tourists and locals. Tourists are especially gathered in the festival to witness its endless array of the colorful events that includes various cultural programs, showcasing the traditional food and drinks, sports competition, river rafting, adventure like paragliding and trekking, and grand musical extravaganza. Exhibition of local handicrafts and the artworks is another attraction that brings the local talents to the global platform (Jorethang Maghey Mela Sikkim, 2019).



Figure 3.7 Maghe Mela at Saramsa, East Sikkim



Figure 3.8 Cultural performances (Bhutia Dance) in Jorethang Maghe Mela, South Sikkim

3.2.2.2 Tendong Lho Rumm Faat

Tendong Lho Rumm Faat is an ancient traditional festival celebrated at the Tendong Hills and all across the state by the Lepcha community of Sikkim. Lepchas are one of the primitive tribes of Sikkim. The word Tendong means ‘the hill of the raised horn’ in Lepcha language. The festival marks the auspicious event where the Lepchas ancestors were saved by Tendong Hill during the time of massive deluge that lasted 40 days and 40 nights. Tendong Hill happens to be the prime places of worship for this particular festival which is in the South Sikkim. It is also one of the tourist destinations in South Sikkim. The hill is a trekking destination that commence from Ravangla. It is the place that draws lot of tourist attraction specially the trekkers and the adventure enthusiasts (Tendong Lho Rum Faat Sikkim, 2019).

History and Background of the Festival

Mickma Tshering Lepcha, the respondent of the interview who is an eminent Lepcha artist of the state and a member of the Lepcha Youth Association of Sikkim. Mr. Lepcha explained that Tendong Lho Rumm Faat is a festival celebrated by the Lepcha community using Lepcha shamans called Mun Bungthing (shamans of the Lepcha community). It is a traditional festival celebrated as a custom of offering gratitude to the Mother Nature. It is traditionally celebrated in the Tendong Hill in South Sikkim. There is a narrative behind the celebration of this festival. It is a story about Teesta and Rangeet river. They were believed to be lovers as Teesta is female and Rangeet is male. It is said that there was a competition between Teesta and Rangeet on who will reach the plains first. They started flowing from their respective source. Teesta was ushered by a snake and Rangeet trailed a bird. Snake took Teesta directly to the plains but Rangeet could not reach the plans on time as the bird could not initiate Rangeet directly due to its fluctuated movement. On loosing, Rangeet got angry and started

flowing upwards and destroying the villages through flood. Lepchas, at that time were the main inhabitants of the place, were in big threat of being swept out by the river Rangeet. They were struggling to save themselves from the dangerous floods. Some of them were able to climb up Tendong faat to take refuge and started praying Idburum, the Mother Nature to persuade Rangeet to stop destruction. Mother Nature convinced river Rangeet to stop the destruction. Rangeet became calm and thus the life of the Lepchas was saved. So through this festival they worship Mother Nature in the Tendong Hill and convey gratitude for saving their life from the deadly destruction.

Motive of the Festival

It is a three days long festival celebrated in the month of August. Initially, after the worship and prayers in the hill or jungle they used to celebrate at home. However, after it became an event of the masses, now it is celebrated in the banner of Lepcha Association of Sikkim supported by Lepcha Youth Association of Sikkim. The Association nominates the concerned state minister from BL (Bhutia Lepcha) community as the patron of the event.

This festival has two main motives, one is historical motive that is to pay gratitude to the Mother Nature for her blessing during the time of destruction which is conducted by performing worship in the hills, and another is social motive where people of the society get together and have a good time with each other. As the festival has now become a calendar event, the state government declares a government holiday for the festival. The idea behind the mass celebration is to promote Lepcha culture by showcasing their traditional elements. Various musical concerts are also conducted where people from all the communities gathers to witness the cultural event. Recently,

the festival also aims to promote local talents, Lepcha literature, traditional music, musical instruments and traditional crafts.

Activities in the Festival

Festival is celebrating in two ways, one is worship, and another is mass celebration. The main worship is conducted in the Tendong hills and performed by Mun Bungthing in a traditional and sacred manner whereas in the mass celebration, various activities are included along with the worship, cultural shows including traditional dance. Songs and plays are the most exiting activities that attract the visitors.

The respondents says that "There used to be a particular types of songs especially sung in the very event of worship and used to be performed in the ancient time, but with the passing generation, the taste of music has changed among the people, so many modern music folk bands perform in the festival as a part of entertainment". Apart from cultural shows, exhibition of the Lepcha traditional attires, folk instruments, folk art including various crafts, folk paintings, and literary events are also included in the festival. Lepcha tradition and culture are mostly highlighted in the festival; one can find Lepcha stalls selling the traditional food and drinks as well.

Artist Management

Lepcha artists are invited from different places such as Bhutan, Nepal, Darjeeling, and Kalimpong for their performances. Induction of other artists has started recently otherwise only Lepcha artists were included in the event. The whole events are majorly conducted using Lepcha artists but artist from other communities, who perform other than Lepcha music, are invited especially for the main day when all the dignitaries are invited. Bhutia dance and Nepali dance are specially included in the main day of celebration. Every invited artists are paid for their performances and if

professionals artists are invited then the organizer pay them as per their demands. Artists who are non-professionals and represent their community in the festival also gets travel and daily allowance.

Tourist Involvement

Mickma Tshering Lepcha is a folk artist and is involved in the festivals event every year. He says that many tourists, researchers and folk enthusiasts comes to witness the festival. Lepcha says “it is actually not a tourists festival. If the festival remains just a worshiping event then that would be more fruitful for the welfare of the community with respect to the culture and tradition. But things have changed these days and people are more focused on economic growth of the society and therefore have tuned the content of the festival to attract common people as well as tourists from another states and countries. Now if we want to promote the event to the other people too then we should think and perceive the event in another way. We should go for mass promotion and production of folk elements”. He added, "Well I have seen many tourists enjoying the festival, but in my views, if we are able to go for huge promotion in advertising the festival, conduct workshop on making folk musical instruments and teaching on how to play followed by the detail description, then that would make the festival tourist pulling event”.

Funding

Major funding for the event is being managed within the community. Event is run by donations from the employees of the community. People of the community are willing to donate for the event, where some are renowned political figure and some are bureaucrats. As it is a traditional festival, the state government also provides some amount and North East Zonal Cultural Center also provides grant through culture

department, GOS. Approximately budget for the event comes around 7 to 8 lakhs, says Lepcha.



Figure 3.9 Lepcha Dance performance in Tendong Lho Rumm Faat in the jungle



Figure 3.10 Traditional mask dance in Tendong Lho Rumm Faat

3.2.2.3 Sakewa and Sakela

Sakewa and Sakela is the most significant traditional festival celebrated by the Kirat Khambu Rai community. It is worship to the Nature God and supreme power that provide all the peace and prosperity amongst the creatures. Festival commence with the Bhumi Pooja followed by traditional Sillis (dance) and other rituals. Traditional dance and songs are being performed in the festival, the main musical instruments such as Rai dhol (traditional drums) and the cymbals (jhyamta) are being played while singing and dancing.

History and Background

Kirat Khambu Rai is believed to be one of the most ancient tribes of the Himalayas. They are Nature worshipers. Sakewa is a festival they celebrate to please the nature God as well as to worship their ancestors who passed away from the family. Rai community celebrates the festival of Sakewa twice in a year called Ubhauri and Udhauri. Ubhauri marks as the worship to the nature God before they start farming in the month of June or July which is called Sakela. They perform rituals in the jungle and pray for energy to work on the field of agriculture, and worship for suitable weather. Udhauri marks a worship called Sakewa that are performed after harvesting all the crops in the month of December and January. They make offering of all newly cultivated crops to the Nature God and their ancestors. They convey their gratitude towards Nature God for the blessings provided during the time of showing the seedlings. They especially offer ginger, pulses, newly cultivated rice, etc. Traditional dance is also performed in the jungle during the time of worship.

Motive

The main motive of the festival is to worship the Mother Nature as well as giving homage to the ancestors who has already passed away from the family. Welfare of the

community and its people is another motive of the festival. As artists from all over state comes together for their performances in the festival, village entrepreneurs are being facilitated by the festival as they come, exhibit and sell their products.

Activities

We had an interview with cultural head of the community Narayan Rai. Rai express that similarly like the festival of Lepcha community, Sakewa is also worship to the Nature God as well as ancestors of many generation. He says that the festivals event these days has changed its dimension to another level and has transformed into a festival of mass celebration with many entertainment elements. During the main worship, there will be Mangpa (Shaman of Rai community) who actually perform as a guide in worship (Figure 3.11). As it is a worship of nature, it is performed in the jungle, and Nature God has no form, they worship by installing stones vertically as Nature God in the jungle (Figure 3.12). After finishing the worship some sillis is performed in the jungle.

The mass celebration part is conducted in a public place like football ground or any open places. Because the rituals are done by each and every household, people take this event as a social celebration also where different types of traditional and cultural event are included. Among others sillis is the main attraction of the event. Silli means dance in Rai language, and there are particular silli for the particular situation. There is a particular silli which is performed during the time of showing seeds, and different silli for harvesting, different silli for collection rice from the paddy field and different silli for carrying rice and bring back home.

A couple of years ago, state level Sakewa were celebrated in Namchi, South Sikkim. Celebration at Namchi was state level three day Sakewa festival celebration where

Chief Guest was the Chief Minister of the state. It was a huge gathering and some tourists also witnessed the festival. Many folk and traditional shows were included and many sillis were performed. All the sillis are performed by Rai communities coming from different places of Sikkim. Sillis are performed with Rai musical instruments such as rai dhol (drum), Jhyamta (pair of cymbal), Chari baja (wind instrument) etc. Stalls with traditional food and drinks were available. Silli was performed for the entire day for three days and at the end of the day there was a musical performances by the local as well as non-local artists from the another state and countries. Rai said that *“the authenticity of the rituals cannot be seen in the mass celebration; this celebration is especially for the entertainment and showcasing the folk and traditional elements with certain improvisation. Authenticity of the rituals can be seen in the jungle, where worship is being performed by Mangpas (Rai Shamans)”*.

Artist Management

In the festival of Sakewa and Sakela, artists are involved in worship in the jungle as well as mass celebration in the public place. Performing Sillis, during the worship is a tradition of Rai community. When traditional rituals are performed by the Mangpa and the elders of the community, different Sillis are performed in the place of worship. Only Rai artists are allowed to perform Sillis in the time of worship. In the mass celebration, Sillis are also being performed as a representation of respective places or villages. Apart from Sillis, other forms of entertainment are also included in the event such as music bands concerts, solo modern artist concerts, and upcoming local artist’s performances etc. In the festival, local artist are mostly invited for performance where some are paid and some performs for free. Artists are invited from

all over Sikkim for cultural performances and some artist are also invited from out of state, especially for musical concerts in the evening and are paid as per their demands.

Tourist Involvement

Rai says that the festival was once celebrated as a tourist festival in the city. Many visiting tourists were invited in the event that conducted at M. G. Marg, the heart of the city. Tourist from other states and the countries were present in the festival. Different sillis along with other rituals were performed to show the tradition of Rai community to the tourist. Same kind of event was celebrated in Saramsa Garden. He have even seen many tourists while worshipping in the jungle and most of them were researchers. "Some researchers from foreign countries have reached even my house to enquire about Rai community and its culture and tradition", he adds. Trend of celebrating Sakewa and Sakela in Sikkim and Darjeeling is quite new but in Nepal it is celebrated in an extravagant manner. It is celebrated for more than 15 days in Nepal. Rai says, *"If we the people of Sikkim can also be able to celebrate this festival with more attractive elements then we would be able to pull more tourists in the festival. Mostly researchers are sighted in the event, but we can attract more visitors if we focus on marketing and publicity. Although, the Rai community does not take this festival as a tourist festival, but we can make this festival tourist pulling event"*.



Figure 3.11 Mangpa (Rai Shamans) performing worship in Sakewa



Figure 3.12 Worshipping Nature God in jungle in Sakewa, Bulbuley, East Sikkim

3.2.2.4 Pang Lhabsol

Pang Lhabsol is one of the important festivals of Sikkim, celebrated to pay homage to Mount Kanchenjunga (8586m), the third highest peak in the world and the highest mountain in India.

As legend has it, a long time ago there was a spell of drought in Sikkim thought to be due to the curse. In order to exorcise evil spirit, people started to pray to Kanchenjunga, the protector of the land. In Sikkim, the Kanchenjunga is as a guardian deity. Literally, Pang means to witness. The festival is believed to have started in 13th century during the reign of 3rd Chogyal.

The festival also signifies the brotherhood and unity of Lepcha and Bhutia communities of Sikkim. Many tourists visit Sikkim to witness this festival which is organized in monasteries across the state. Lama Warrior Dances, cultural performances are organized and traditional Sikkim's traditional foods are served. Spectators cheer the dancers as they twist and jump fiercely on the beat of the drums.

Motive

Traditionally, the main purpose of the festival is to offer reverence to the guardian deity, Mt. Kanchandzonga. We interviewed T. Bhutia, one of the members of Pang Lhabsol Celebration Community 2019. He informed that apart from worshipping the Mt. Kanchandzonga, the promotion of culture and the tradition is also one of the motives of the festival. When Bhutia was in charge of cultural activities, he invited traditional dance of eleven communities across the state aiming to promote their respective culture, tradition and customs. If some experts highlight the traditional elements with a background narration, then younger people would be able to understand their culture and the tradition, he added. He said, inviting guest singers

from outside the State is also good for entertainment of the locals, but at the same time promoting the local artists are equally important. This is the main reason behind Pang Lhabsol Idol. Pang Lhabsol Idol is a singing competition with an aim to search local hidden talents. Instead of giving away prize money, they promote artist to a bigger platform like Indian Idol.

Activities

The festival of Pang Lhabsol is celebrated with some added rituals, prayers with vibrant instrumentation and thrilling dance performance by the lamas (monks) that attract visitors in the festival. Pang Toed Chham (Figure 3.13) is one of the dances form performed by the Lamas (monks) to invoke the guardian deity Mt. Kanchandzonga. Lamas perform wearing fiery red-faced masks with skulls riding in a snow lion representing the guardian deity (Pang Lhabsol Festival Sikkim, 2019).

Pateyn Chham is another most attractive activity in the festival. Pateyn means a grass and Chham means dance. Pateyn Chham is performed in the grass and dances are performed using different types of face mask (Figure 3.14). Every mask has its own identity and specialty and rooted to traditional culture. Pang Lhabsol is traditionally celebrated in different location across Sikkim, but Ravangla is the place where festival is celebrated with many improvised activities. People from entire state gather at Ravangla to witness the festival. Apart from traditional chham many other activities are included in the festival said T. Bhutia. Many other activities like cultural shows such as presentation of dance from different communities are included. Another such event is Pang Lhabsol Idol which is a singing reality show and newly added event in the festival. Village level volleyball tournament are also conducted in this festival.

Artist Management

Presentation of the rituals and dance performance by the monks in the festival marks the main event of the festival. Apart from the ritual dance, some traditional Bhutia and Lepcha dance are also being performed in the festival where all the artists' pool comes from Sikkim. A grand musical concert is conducted in the evening for the entertainment of the attendees where artists from Sikkim, Nepal, Darjeeling and sometimes even from Mumbai perform. All musicians hired for Pang Lhabsoi Idol are from Sikkim and they get paid appropriately. Bhutia believes that hiring local musicians is also a crucial effort towards promotion of artist.

Tourist Involvement

Colourful festival of Pang Lhabsoi contains showcase of vibrant dance form with traditional sound of gyaling, cymbals, and drums attracts countless number of tourist from all over the country and beyond. Ravangla is already one of the most visited tourists destinations in South Sikkim where tourists visits almost all round the year, so festivals like Pang Lhabsoi adds an extra treat for visiting tourists.



Figure 3.13 Pangtoed Cham performing in Pang Lhabsol at Ravangla, South Sikkim



Figure 3.14 Dzonga Dance performing in Pang Lhabsol at Ravangla, South Sikkim

3.2.2.5 Chasok Tongnam

History and the Background

Chasok Tongnam is a festival of Limboo community celebrated in the month of December. Cha- means food and Sok- means first time, so Chasok translates to first food of the season. It is a custom to offer the newly cultivated crops to the supreme power, Nature. It was actually used to conduct as worship before, but it became a festival later. Festival mark one of the greatest worship of Limboo tribes to the supreme power. When they harvest all the crops like paddy, millet, maize etc. from the field then they starts worship. Worship is especially perform by the Fedangba (Limboo Shamans) in order to keep the society away from the famine and scarcity, and maintains peace and prosperity. It was a custom that used to be conducted in the household of the every individual as it is a worship of Pitri (ancestors) who are already passed away. It is later started performing a worship in the Manghim (Temple of the Limboo), and gradually became a fair and festival of the masses when it has celebrated in the public place.

In the history of Limboo, there is a narrative that Yuma the messenger of supreme power who is supposed to care taker of the earth and its creatures. Yuma is worshiped as a supreme power of the earth by the Limboo people. Yuma is being worshiped before every activity done by Limboo. Yuma is a lady that said to be a parent of the entire creature and she is believed to be the one who taught human being to cultivate crops and vegetable. Festival of Chasok Tongnam marked as a day or a season to give a homage to the Yuma a teacher of cultivation by offering all the crops that cultivated by the people before they eat.

Motive

Historical motive of the festival is to offer every newly cultivated crop to the Nature God as homage, but the main motive behind the celebration of this festival in the masses is to preserve and retain the tradition, culture and the customs of Limboo by highlighting it to the masses. Through this celebration, Limboo tradition along with its music, dance and musical instruments get explored where artists from different field such as music, dance, art, and craft also get facilitated in the festival.

Activities

Activities in the main event, Fedangba performs worship in the Manghim or in the jungle, and offer all the newly cultivated crops such as paddy, millet, wheat, and yams by serving in the leaf of banana (Figure 3.15) with the proper mundum (traditional mantra recite in their own language). In the worship they offer all the crops they collected along with the thesok (fermented millet) and homemade traditional drinks and ginger. All the family members get together and worship jointly leads by Fedangba. All the offered crops latter collected and cook and distribute to all the members as well as the leave the shares of birds somewhere in the nearby jungle as prashad (blessing from the God) as first seed of the crops is believed to be discovered in the bird nest.

Apart from the traditional activities, many improvised rituals and the colorful cultural and some modernized form of demonstration is added now which is became the main attraction of the festival. Celebration of festival in the masses leads to the exhibition of the traditional elements to the social and commercial aspect. We visited several times to the state level mass celebration of Chaso Tongnam at Saramsha garden and observed the festival. We found exhibition and the demonstration of each and every traditional element there. Temporary manghim was constructed for the exhibition,

Fedangbas from different places were dancing in their mundum, young and the aged people were performing chyabrun dance together. Unity of the Limboo community was clearly being seen in the festival. In the festival, cultural dance from other communities such as Tamang, Bhutia, Lepcha, Nepali, Rai etc. are also being performed (Figure 3.16). It was a huge celebration where Chief Minister of the state was present as a chief guest. Apart from the cultural dance, literary event is also included as there were some book stalls and some book was launch by the Chief Guest on the stage. Museum of the traditional attire and the musical instruments of the Limboo community were also constructed temporarily. Traditional food stalls are other exciting components that attract the visitors in the festival. And at the end of the day there was a musical extravaganza where artists from other state and countries performed along with local modern and the folk artists.

In Sikkim Chasok Tongnam is celebrated in various places, it is celebrated in the block level, it is also celebrated in the constituency level, and it is also celebrated in state level. It is free to celebrate for any organization or group of Limboo people. In Sikkim there are mainly two organizations that celebrate this festival in the masses that is and Niyara Production. Niyara production is a production lead by Miss Niyara Limboo, and production started organizing a state level reality show called “Yakhtung Idol” a Limboo Singing competition where grand finale of the competition is being held on the very date of celebration of the Chasok Tongnam organized by the same production. One of the judges was invited from Nepal and two were from Sikkim only. Along with the two judges, all the musicians in the competition are from Sikkim.

Artist Management

It is already mentioned that festival is celebrated in various level. Artists are managed in different level. In the state level celebration, artists are invited from different places of Sikkim to perform in the festival. In the state level celebration in recent year 2021, maximum communities were invited to show their traditional dance, Tamang, Rai, Gurung, Lepcha, Bhutia, and Nepali dance were performed in the event. Apart from traditional performances musical concert is also being conducted in the evening. In 2020 state level celebration, some local Limboo artist were performed in the evening, and a famous Nepali rock band Mantra was invited to perform in 2021 state level celebration of Chasok Tongnam.

Tourist Involvement

Tourist from local areas and the Limboo people are mostly presents in the festival, it is known from an interview with one of the eminent figure of Limboo community Mr. Ruplall Limboo that tourists from other state and foreign countries are rarely sighted in the occasion. He says it was a prime occasion of Limboo community within the community. People used to gather in the occasion but only family members who are settled in far, they would get together and introduce to each other with the proper relation within a family. In the later era, people used to conduct the occasion in the manghim, and gradually it became a celebration of the masses where people from all the communities come to witness the Limboo culture. Mr. Limboo says, after occasion being the open event for all the community, tourism should also be included in the festival, because if the tourism is included then people from the community can able to get monetary benefit as well as culture and the tradition would get explored to global platform. He also said no tourists are informed about this festival. Political involvement in the festival create lots of limitation that stops doing work freely and

somewhere hamper the welfare of the local people in one way, he added. Festival is actually celebrated in tourist season, and lakhs of tourist are roaming in another location of the state, if they are informed about this festival, we would able to explore our culture and get monetary benifit, and local economy would be upgraded. Vibrant culture and the way of exhibition of traditional elements of the Limboo community can pull the uncounted numbers of tourists if we want.



Figure 3.15 Offered foods and beverages to the Nature God in Chasok Tongnam



Figure 3.16 Cultural shows in Chasok Tongnam at Saramsa Garden, East Sikkim

3.2.2.6 Indra Jatra

History and Background

Indra Jatra is the biggest festival of Newar community celebrated in a grand manner all over Sikkim. The celebration of this festival started in Sikkim in the year 2000 and in 2012 it is declared as a government holiday by GOS. Gurus from Nepal came to Sikkim and taught the people to celebrate this festival. Indra means God Indra and Jatra means Rally. Though, this festival is in the name of God Indra other God and Goddess are also being worshiped in the festival. Prayer for the eternal peace of the departed souls of the ancestors is also offered.

Indra Jatra is an indication of arrival of a biggest festival of Hindu community Bada Dasai and Tihar. There is a narrative that says once in the heaven, God Indra's mother thought of conducting a ritual to enhance the power of all the God and Goddess for wellness of the earth. God Indra disguised as a common man descended to earth to bring the flower named Parijat for the ritual. As, he was plucking the flowers from the garden of an unknown person, he was caught by the owner of the garden. The owner of the garden thought he was a thief and took him to the rally (jatra) as punishment and showed him in the whole village as a thief. That very day was mark as rally of Indra or Indra Jatra.

Activities

In the auspicious day of Indra Jatra, Newar community performs various activities in the streets by wearing different colorful dresses. The main activity of the festival is Kumari Jatra; Kumari means unmarried small girl, and Jatra means a parade.

One of the main events of the Indra Jatra Festival is the 'Kumari Jatra' where in the living Goddess 'Kumari', an incarnation of Goddess 'Telaju' is taken out on a procession in a chariot.

She is taken out on a procession in a chariot and visits all the temples and sacred places. People gather in huge numbers to have a glimpse of the Kumari, thereby receiving her blessings for a happy and blissful life. With the flow of different traditional musical instruments of Newar community, different dances are performed in the procession. Different forms of masked dance in the street procession represent deities and demons. Majipa Lakhey dance or Mukut dance (mask dance) is a most important and attractive dance performed in the day of rally.

Tourist Involvement

Indra Jatra is a festival that can attract countless numbers of tourists, but it has not yet flourished as a tourist festival in Sikkim. Members of the Newar community says that it is a symbol of unity and prosperity within Newar community that carries an origin of the community, and it is for sure that the festival have the potential to attracts the tourists from all over the world and make the Sikkim tourism more vibrant in future.



Figure 3.17 Pancha Kanya in the festival of Indra Jatra



Figure 3.18 Kumari Yatra in the festival of Indra Jatra

3.2.2.7 Tamu Lochar

Background

We interviewed Komal Gurung, a member of All Gurung Association of Sikkim regarding Tamu Lochar festival. She says, “It is not a festival but rather a New Year celebration of Gurung community”. The event is celebrated in every Gurung household. Sometimes it is also in a community set up which is referred to as *Rodhi Ghar* (traditional community club house). The main essence of this festival is to meet family and relatives and to have a good time together on the occasion of New Year. In other words, it is a bonding time for family and community. The festival is celebrated by the state level organization of Gurung community and is managed by the sub-committee called Lochar committee.

Activities

In this New Year festival the families of Gurung community come together and as a custom receive traditional Tika and blessing from elders (Figure 3.21). The female members also offer Tika to their brothers (bhai tika). In public sphere, mass celebration is organized which includes events like Tungna dance, Khajjadi dance, Baramasey Ghatu dance, etc. where people from all age group gets together and enjoy. Rituals of netting Lukuni out of Sheep wool, musical activities are being conducted. Making of traditional ornaments and costumes like Ghalek and Lukuni are also taught in the festival. Apart from various traditional dishes, organic wine, Falki and Dhedo (traditional food) are very unique components of the festival.

In Sikkim, the event is celebrated every year all across the state in December. In 2019 the festival was celebrated in Dentam, West Sikkim. In 2020, due to COVID-19 it was celebrated as indoor program at Manan Kendra, Gangtok while it was celebrated

in Namthang, South Sikkim in the year 2021 where other communities also performed (Figure 3.20).

Motive

Apart from the family and the community get together in Gurung New Year, the festival aims to highlight and showcase Gurung culture to the masses and to preserve their ancient customs and tradition.

Artist Management

Artists are engaged in this event from across the state and from all communities. The Chief Minister of the state was the chief guest of the event in 2021 where he encouraged the youth of Sikkim on preservation of the culture and the tradition. He encourages all the artists as well. In this festival only traditional dance forms are performed and events like musical extravaganza were never performed in this festival till date. All the artists from other communities perform their respective traditional dance and songs in the event, and they are paid by the organizing committee. Local artists get exposure through festivals; they get opportunity to learn various forms of folk dance and songs such as Gothala dance, Tungna dance, Kauda, and Ghatu. These forms of folk dance are not being performed in any other occasion, she said. She says, *“younger generations should learn every form of folk dance and songs otherwise they will gradually disappear from the society. So to preserve the tradition and folk form of music and art, it is very important to teach this to the new generation. Children from various communities come and perform different types of traditional dance, and learn from each other”*.

Tourist Involvement

Visiting tourists are rarely seen in this festival. It is totally a community based festival which has started celebrating in public recently. Miss Gurung says the festival includes many things that can attract tourists however the festival have not yet been executed with an aim to attract tourists, but with the help of marketing and publicity the festival can attract profit from the visiting tourist. Miss Gurung expressed, she believe that it would be more fruitful if the festival be tuned into tourist oriented event.

Funding

Some funds are provided by the state government and rest is managed by the organization. Expenditure of the state level Tamu Lochar celebration was approximately 25 lakhs in 2021. However, in 2020 celebration was made in small scale in Gangtok due to COVID-19, so budget was small.



Figure 3.19 Gurung people in Gurung attire



Figure 3.20 Nepali dancers in Tamu Lochar



Figure 3.21 Offering Tika in Tamu Lochar

3.3 Discussion

The relevance of music in the area of eco-cultural tourism were observed in two ways; one is through recording the soundscape and another is visiting the festivals and interviewing with the members of the organizing committee. Soundscape were recorded in monasteries, temples and some eco tourism destination. Eco tourism destinations are generally remote nature filled places and apart from peaceful natural musical ambience like birds chirping, river flowing, tress shuttering sound, no other music was found and therefore recording soundscape was preferred. However, conventional music were found in temporary makeshift tea stalls, food joints, etc. near eco tourism destination found playing music. In Sikkim, we noted a connection between eco tourism and religious tourism. Eco tourism destinations such as Khecheopalri Lake, West Sikkim and Tshangu Lake, East Sikkim are known to be scared holy place and therefore use of music was not found. Other temples such as Char Dham and Sai Mandir in South Sikkim have the same types of soundscape. The background music of chants, prayers and bhajans were found. In the case of monasteries, results are quite different. As monastery also considered as religious school of monks, they keep chanting Buddhist mantras that create a divine ambience in entire premises. The sound of the instruments played by the monks along with the chanting of the mantra creates a spiritual musical ambience that left several visitors enchanted. Many instruments such as Thilbu (Bell), Ngachung (two headed drum), Sinyey (cymbal), rolma (cymbal), Gyaling (blowing instruments), Rakdung (blowing instrument), Kangling (blowing instrument made up of human bone), Thung (blowing instrument), Tingshak (manjira), and Choedum (double headed drum) are played during Buddhist chanting (figure 3.22). Sound of various instruments and the mantra chanting with random harmonize create a divine ambience that attracts visiting tourists.

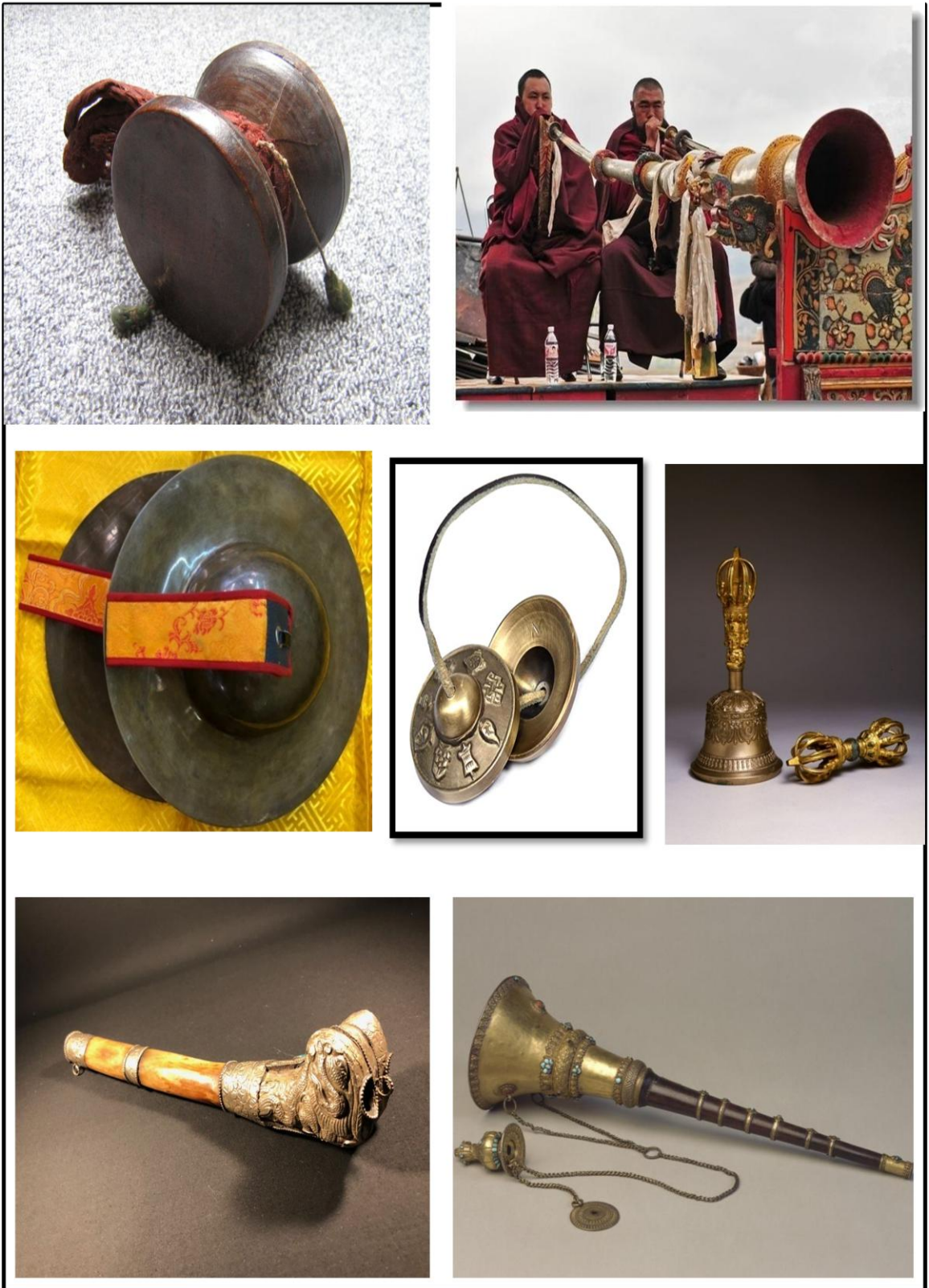


Figure 3.22 Instruments used by Buddhist Monks during chants

Another area where we observed the relevance of music is festivals. Music becomes an important component for both tourist and cultural festival and has potential to attract visitors, locals as well as tourists (Magnetic Fields Festival: A Mecca for EDM fans, 2006). We have noticed that some improvisation or blending of regional folk music in a creative way is presented mainly to attract tourist. Events like playing hundreds of Madal (Nepali traditional musical instrument) and guitar were played together at MG Marg and Palzor Studium respectively during the Red Panda Winter Carnival in 2018. Oscar winning composer A.R Rahman was the brand ambassador of Sikkim Tourism for Red Panda Winter Carnival and reflects strong music driven tourist festival. Famous Bollywood singer Mohit Chauhan too performed in the festival.

We noticed that the regional folk music and dances are the key attraction for the visiting tourist in the tourist festivals. Bhutia, Lepcha and Nepali culture based presentation forms major part of the event with few from other sub communities. It was found that in all kinds of festivals, the folk and cultural shows are mainly scheduled in the day time whereas musical live concerts mostly take place in the evening. This timing may be done with an aim of building local entertainment to attract tourist. With respect to the type, language, region and genre of music, we found that tourist festival includes much wider variety of music than in any cultural festivals. For example, in evening live concerts, Nepali and Hindi artists are usually invited to perform in cultural festival whereas western bands are preferred in tourist festivals. It may be noted that the relevance of music in tourist festival as well as cultural festival are high but music presented in the cultural festival has different objective. Showcasing the music relevant to their culture, tradition and heritage are the main focus of the cultural festivals. As tourist festival centered on attracting

visiting tourist, tourist involvement is quite good in tourist festival whereas in the cultural festival, the involvement of visiting tourist were found sparsely (Table 3.4, entry 5-10). Though cultural festival has many more elements which are unique and authentic where tourist may get attracted very easily, however sincere effort to package it as a tourism product is necessary. In comparison to other states, like Rajasthan, Odisha, Bangaluru etc., Sikkim has not yet been able to promote musical tourism in the country. Rajasthan International Folk Festival is one of the models of folk music festival where tourists from all over world assemble to witness the flavor of Indian Folk Music. Although Sikkim has such rich traditional and cultural folk musical base and participates in almost all major music festivals of the country, the need to package local folk music capital as tourism product is imperative.

Chapter IV

Impact of Music in the Eateries

4.1 Introduction

Music-food combination is central to many forms of human celebration. It is both the necessity and luxury. Music is considered as one of the influencing factors on the consumption of food and beverages in the restaurant. When customers are dining at a restaurant, not necessarily they pay attention to the background music, however, that does not mean they are not affected and influenced by it. The musical ambience in a restaurant has a tremendous impact on human perception, mood and in the long run can positively influence the sell volume and repeatability. In one study, it was found that among 1400 dinners in a restaurant exposed to fast music and slow instrumental music, the dinner exposed to the slow and relaxing music took more time than the dinners exposed to the fast music (Wansink, 2012). Furthermore, dinners exposed to slow music spent more money on beverages i.e., the average table spent \$30 as opposed to \$21.6 under the influence of fast music. In another study North and Hargreaves found a direct bearing of music on repeatability of the customer (NORTH & HARGREAVES, 1996). Eateries in this study include hotels (lodges), restaurants and cafes. This chapter aims to get insight into the music scenario in the eateries, especially its forms (live or audio), playing device, genre, and show duration. Details of our study on hotels and the restaurant in Sikkim are in the following.

4.2 Overview of Music Scenario in the Eateries of East Sikkim

For brevity, we have characterized music played in the eateries into two parts viz., audio track played in the sound system and live concert performed by professional bands and karaoke performed by the customers themselves. Gangtok being the capital

of the state of Sikkim, it is the main city from where tourists start their visits to different places of touristic significance. Gangtok has considerable number of star-rated hotels and eateries to cater to the visitors. In our study, we visited most of these hotels and eateries to interview the staffs/employers. Besides Gangtok, we also visited the surrounding places like Rumtek (15 km away from the Gangtok city). Proper COVID-19 protocols and government guidelines were followed on our visits. Our preliminary observation was that the hotel operators of Rumtek area were involved actively into promoting traditional local culture including music, food and beverages. On the contrary, Gangtok is the melting pot of varieties of ambiances and flavors including traditional, oriental, continental, mainstream Indian, Chinese and even Korean cuisines. Songs in Nepali, Hindi and English were played in most eateries to serve the tourists with diverse taste and inclination. To quote Karzang Bhutia, the owner of Martham Village Resort “In our industry management is everything; we play the music to suit the majority of the guests present”. “The staffs are trained to be observant and play the music accordingly”, he further added. Customers appeared to be more inclined towards disco and party songs during the private functions and festivals. On the other hands, during the normal working days popular old and modern Nepali, Hindi and English songs were played. It is noteworthy that local regional/tradition (Bhutia/Lepcha/Limbu/Rai/Tamang and other communities of Sikkim) music and songs were not very common in these places. Dichenla, the owner of Rumtek Cottage spoke on importance of local traditional music. To quote her, “some tourists prefer to listen to traditional music as opposed to common Hindi and English songs”. It is seen as an escape from their daily routines of life. It is not uncommon for some visitors to explore music and food of unfamiliar taste and tang. Suraj Basnett, the owner of the hotel Bamboo Retreat explained the reason why his

restaurant emphasizes on traditional local music, ambience and food. “A new form of music always provides a unique experience to the tourists”, he quoted. However, recent studies reveal that customers actually prefer familiar songs when they doing cognitively demanding tasks such as eating or talking. The study by researchers from Washington University entitled, “The same old song: The power of familiarity in Music choice” suggest that we do not like unfamiliar music even though we claim we do (Ward, Goodman, & Irwin, 2013). Basnet further asserted that it is important to play the right music at the right time as sometimes random choice of music can create negative impact on the costumer and the business.

Pakyong is another town in East Sikkim (During the data collection Pakyong was part of east district, however it is a separate district today. Since Pakyong is not among the most popular tourist destination, we observed that the eateries and hotels played common Hindi, Nepali and English songs. COVID-19 impacted the eateries and hotels in an adverse way. Footfall of tourists from outside the state drastically decreased. Only local customers, that too in small number, ventured out to the eateries. floating at that moments due to the recent pandemic, but when the researcher ask about the status before pandemic then Basnett explained that they mainly focus on local and traditional music because he believe that playing a new form of music also gives an exclusive ambient for the tourists. We further visited adjoining areas like Burtuk, Bojoghari, Sichey, and Development Area for our exploratory study. These areas are within 2-5 km radius from the main Gangtok town. The most of the hotel owners are found particular about the choice of music for the amusement of the guests. Mingma, a front office staff of Hotel Deliso Abode which is a 3 star hotel revealed that they are only allowed to play the music which is approved by the higher authority of the Hotel. Similar practices were evident in other hotels of these places.

Vikrant Cintury, a front office staff of hotel Lindse Chuden confirmed that they mostly play instrumental and Buddhist chanting in their hotel. Interestingly; Biswa, a front office executive of Hotel Helia revealed they were allowed to play only instrumentals.

4.3 Music Availability in Eateries in all Districts

Before the categorization and discussion of music status in the state, it is important to differentiate the eateries where music is available and where it is not. In four districts of Sikkim, out of 137 eateries were visited music is played in maximum eateries. In the east district, we came across a lodge named Sai Kripa at Development Area did not have music system. On enquiry, lessee of the hotel defended by stating that guests leave the hotel early for site seeing and come back late. Unlike hotels and small lodges, in most restaurants the music facilities were available except in small eateries serving fast food. In the contrary, eateries attached to the lodges had music facility. There were two restaurants at West Sikkim where music was not available. These results show the diversity in business ideology and perception amongst the owners as well. Owner of the Triveni lodge at Gyalshing said, “I used to play the music when I was younger but now all the music system has been destroyed”. He emphasized that in his experience music can be a disturbance rather than amusement. He further claimed, “Some costumers get distracted by music while relishing food and beverages, and sometimes music even triggers violence and unnecessary excitement when customers are drunk”, a kind of statement which is not common to hear. Among the 18 eateries under study in North Sikkim, 2 eateries did not play the music at all. Both the restaurants presented different reasons for our delight. At Lachung, the owner of the hotel Aayurla Retreat expressed that Lachung being a remote place, the tourists mostly stop over for one or two nights and they do not have time to listen to

the music. Lachung is a transit point between Gangtok and Yumthang, a beautiful tourist destination. He asserted that music is essential for the restaurant, but not so important for his hotel. Another hotel owner at Mangan Bajar expressed he preferred to serve tranquility to the guests. “Maximum costumers are the local residents; they are not concerned about music. We have not come across a single guest who demanded the music to be played”.

In the south Sikkim, out of 34 hotels 2 did not have music facility. The owner of Hotel Budha Park at Ravangla bantered, “Tourists are noisy and always in rush, no one cares whether music is played or not and even if it is played against noisy background it is meaningless”. Another reason for not playing the musician in the restaurant could be the presence of their hotel right in front of the Buddha Park where people visit to meditate and enjoy serenity and peacefulness. “Commercial music may destroy the spiritual ambience”, the owner said.

As shown in the Table 4.1, 97.8% eateries play the music and only 2.2% eateries in east District did not have music facility. In west district, the percentages are 94.7% and 5.3% while in the south the percentages were 94.1% and 5.9%. Interestingly, in the North district, which is the remotest districts of Sikkim, whopping 11.2% eateries did not play the music. If we consider the entire state about 95% eateries have music facility.

Table 4.1 Music availability in the eateries in Sikkim

District	Music status	Total no. of eateries	No. of eateries	Percentage
East	Music available	47	46	97.8%
	Music not available		01	2.2%
	Total		47	100%
West	Music available	38	36	94.7%
	Music not available		02	5.3%
	Total		38	100%
North	Music available	18	16	88.8%
	Music not available		02	11.2%
	Total		18	100%
South	Music available	34	32	94.1%
	Music not available		02	5.9%
	Total		34	100%
All district	Grand Total	137	Music :130 No music: 07	95% 5%

4.3.1 Forms of Music

Most eateries and hotels preferred audio track to be played in the sound system over live concert performed by professional band. The reason for this is financial implication of the latter. Some eateries also had karaoke facility for the amusement of the customers. In East Sikkim, we surveyed 47 eateries. Since India is a multilingual country, songs in different languages are played in the eateries in most part. Same is true for small touristic state like Sikkim. Instead of genre of the music, in our study we focused on the language for simplicity. In most cases, the songs played in these eateries were randomly chosen based on their popularity, accessibility and the language. Hindi songs played were mostly from Bollywood while Nepali songs came from movies, bands and popular local singers. These eateries also played American or British popular English numbers. These songs were diverse in genre. As depicted in Figure 4.1 our study shows that majority of these eateries played Nepali and Hindi song played (33 each) in east district, English songs stood in second position with 30.

Some eateries (17 and 19 percentages) also played religious and regional songs respectively. In this study, the religious song is defined as Bhajans (Hindu religious chants) or Christian Gospels and Buddhist incantation while regional songs are defined as songs belonging to Bhutia, Lepcha and Nepali communities of Sikkim. Nepali community include Rai, Subba, Tamang, Majhi, Kami, Damai, Bhujel, Gurung, Newar, Jogi, Khas, Sunwar, Thami, Yakha (Dewan) and Dhimal (Census 2011). Some of these sub-communities have distinct traditional songs.

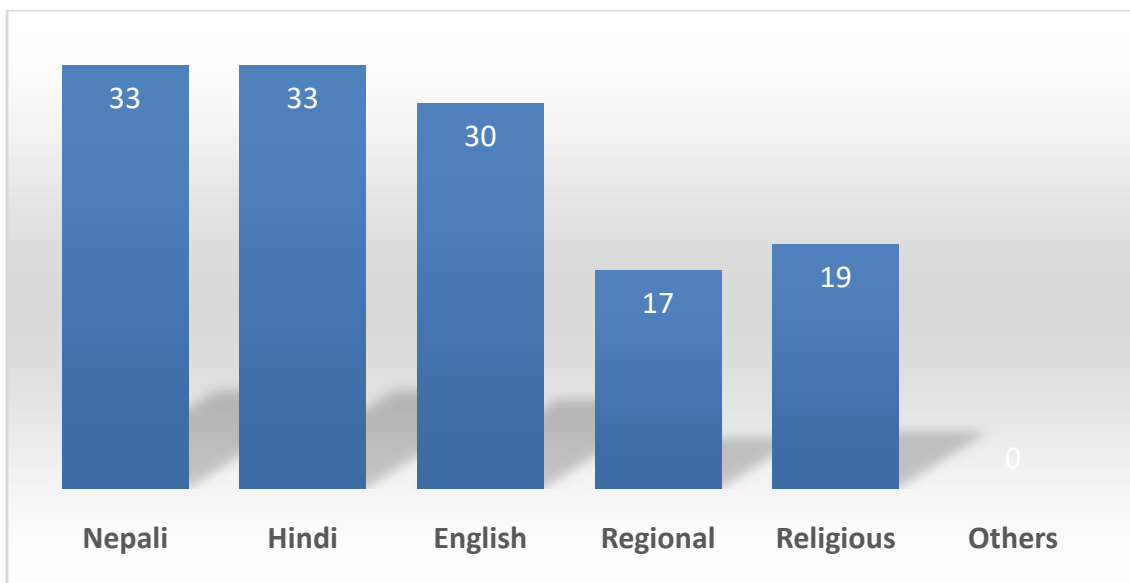


Figure 4.1 Number of eateries (Out of 47) that played the songs in different languages

4.3.2 Live Performances in Pubs and Restaurants of East Sikkim

In our study, out of 47 eateries only 12 eateries offer in-house live musical shows. Live music is categorized into two parts: Cultural show includes Lepcha, Bhutia and Nepali dance and songs performed by performers in traditional attire. The other one is musical live concerts performed by professional bands. To quote Karzang Bhutia owner of Martam Village Resort of Martam, “I invite professional bands only on special occasions such as festival or valentine’s day etc. otherwise most of the time

amateur musical groups perform in my hotel”. It is quite common for amateur groups constituting of school or college students to get invited in this hotels or restaurant for performance. They get exposure, gain experience and earn some money from these shows. During the COVID-19 many hotels stopped hosting live shows but they are resuming to their old ways slowly. OSM is one of the biggest restaurants in Gangtok where local bands perform regularly. Another musical hub in the town is Live and Loud, owned by Bikash Chamling. It is a place where maximum live concerts have been conducted and have hosted almost all popular bands and singers from Sikkim West Bengal, Nepal and beyond. As we enter the restaurant, the first thing we notice is indelible picture of famous musicians and singers from across the globe on the walls and the Ceiling. Restaurant staff Vivek Thapa tells, “Whoever comes to perform here we make the posters and hang on the wall and ceiling. Eric Martin, Bipul Chettri, Adrian Prathan, Hemant Rana, Bartika M. Rai, Swoopna Suman are some well-known artists who have performed in the restaurant”.

Table 4.2 Live Music in East Sikkim

S.No	Live Shows	No. of Hotels	Percentage
01	Yes	12	25.6%
02	No	35	74.4%
Total		47	100%

4.3.3 Karaoke in East Sikkim

Karaoke is an engaging form of singing, where customers in the restaurants sing along to the recorded music using a microphone. Typically, they follow the lyrics of the song on the LED screen in front of them. It is originated in Japan but is slowly gaining popularity throughout the world. It is expected that the global karaoke market

will reach USD 5,733.77 million by 2024 (Karaoke Market Worth USD 5,733.77, 2019). Karaoke is popular trending eateries of Sikkim. This facility is widely offered in many restaurants of Gangtok where customers come and enjoy the evening with their friends. However, we observed that such facility is not common in star-rated hotels. Mostly, Hindi and the Nepali songs are offered in the restaurants. Usually, customers engage in karaoke singing when they are drunk. One of the staffs of Hotel Tarcon at Balwakhani believes karaoke is an important factor to attract customers; it is in demand especially when private functions are hosted in the hotel. Many other restaurateurs reported that karaoke is important to attract customers. Amar Chettri, the owner of Annapurna Restaurant where Karaoke facility is not available due to the lack of space is one of them. He expressed that he would have kept karaoke if he had enough space in his restaurant. “Karaoke mostly attracts local customers, due to the availability of popular song tracks”, said Sanjeeb Rai the owner of Black Beer bar and restaurant at Deorali. He observed that younger customers in their 20s and 30s prefer popular modern songs where-as middle-aged and older customers (in their 40s and 50s) preferred old song. Food Affairs is one of the restaurants in Gangtok where soundproof cabin is especially prepared for karaoke. The customers preferring karaoke can opt for the sound proof cabin while others can enjoy the evening with the food of their choice outside without the cabin having to listen to some random songs sung by fellow customers. “Sometimes karaoke machine stops working due to technical glitch. The customers insist to fix it as soon as possible” Reported Dichenla, the owner of Rumtek Cottage. Table 4.3 shows that out of 47 only 17% restaurant offered karaoke.

Table 4.3 Karaoke in the eateries of East Sikkim

Karaoke	No. of restaurant	%
Available	08	17%
Not available	39	83%
Total	47	100

4.4 Presence of Music in the Eateries in West Sikkim

4.4.1 General Introduction

In West Sikkim, we visited multiple times to collect data. There are many tourist places and a wide range of restaurants and lodges. Similar to the east district, we found that music played a similar effect on hotels and restaurants in the west district as well. To understand musical ambience and its influence on the customers in the restaurant, bar, hotel, and various tourist places, we interviewed the staffs using standard questionnaire and methodology. Purposive sampling was adopted for our study. Total 38 eateries in various places like Gyalsing, Pelling, Uttarey, Dentam, Darap, Soreng, Khecheopalri, Lingchum, and Yuksom were covered. Gyalsing, also known as Gayzing, is the main town of the West district. We visited 12 restaurants in Gyalsing. It was the month of July 2020 and the first phase of COVID-19 restrictions had been relaxed to some extent. The public places were partially open. Despite the limitations, we collected the required data. Unprecedented fear and sense of mistrust had gripped the social sphere. Economically weaker sections of the society, especially daily wage workers needed dire financial help and bell out. Many people refused to talk to the researcher. Even this critical situation, thanks to some forthcoming and generous people, we obtained the insight into the role of music in eateries.

Figure 4.2 shows an overview of music scenario in the hotels and restaurants in the district. Interestingly, Hindi songs were the most played music (29 eateries out of 38). 25 eateries reported that they preferred Nepali songs, and the figure for English songs was 18. Regional music is played by 15 eateries and religious music also plays in 12 eateries. Religious songs like bhajan, mantra, and Buddhist chanting were also common, especially in the morning. “The religious chants also complement the architectural essence of the hotel”, claimed Diki Lahmu, the owner of Hotel Norbu Gang Retreat and Spa at Pelling.

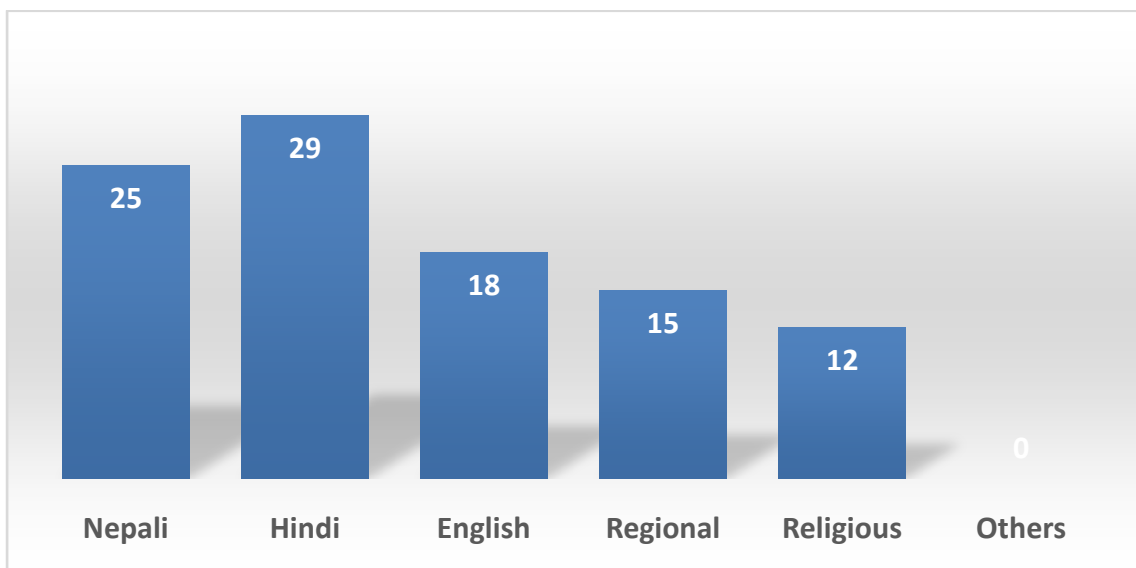


Figure 4.2 Number of eateries (Out of 38) that played the songs in different languages

4.4.2 Live Music Concert

In general, most hotels and restaurants played music in audio players using CD or flash drive or Bluetooth technology. There are some hotels and the restaurants where live concert/musical presentation is also offered. Out of 38 eateries a few are star-rated. The general consensus among the restaurateurs and hotel owners was that live music is an important service and most of them are in favor of offering the live shows.

However, lack of space was the deterrent factor. One of the owners said, “For the live concert we need at least a space where 20 to 30 guests can be accommodated”. The owner of the hotel Green valley expressed that due to the space congestion; he is not able to operate any musical live bands in the hotel but was planning to create a space at least for 70 to 80 people. He desired to invite popular local bands in the near future. “I want our local youth, budding talents to get the platform to perform,” he said. This altruistic aspect appeared to be one of the main motivating factors for his future plan to create the space for live musical band. Live concert in the hotels indeed attracts the costumers as well as it creates the space for local youth to explore their talents. Hotels owned by Diwakar Rai, Amarnath Singh, and L.B. Rai offered live concerts in the hotel. They shared similar views for the local youth. They wanted the local artists to perform in their hotel and earn a living. Despite of having congested place, L.B. Rai desires to make his live music concert room bigger and more spacious. He also expressed that he would invite only local musical bands to promote the artists of Sikkim. Table 4.4 shows that 15.8% eateries offered live music concert for the costumers in west Sikkim.

Table 4.4 Live Music in the eateries of West Sikkim

S.No	Live Shows	No. of Hotels	Percentage
01	Yes	06	15.8 %
02	No	32	84.2 %
Total		38	100%

4.4.3 Karaoke in West Sikkim

Karaoke is offered in some eateries in West Sikkim. Most restaurant owners reported that it is an important component to draw the customer. However, one loop-side is

that often drunk customers get into brawls in karaoke bar as observed by the owners. Similar concern was raised in east district as well. The brawl inside the pub and karaoke bar is not uncommon. In January 25, 2022 19 people died in Indonesia due to the brawl at a karaoke bar (Times of India, 2022). Popular Hindi, Nepali and English songs are chosen by the customers at Karaoke bar in West Sikkim, and the facility is widely opted during the weekend. Some of the restaurants at the heart of the town and on the roadside do not offer the facility as their rooms are not sound proof. “Karaoke is one of the main attractions in my restaurant,” claimed Diwakar Rai the owner of the hotel Orchid at Soreng. Table 4.5 reveals that only 21% eateries offer karaoke facility. The reason for low percentage can be attributed to the lack of space and in some cases stringent guideline of the local authority to curb the sound pollution.

Table 4.5 List of restaurants that play karaoke in West Sikkim

Karaoke	No. of restaurant	%
Available	08	21%
Not available	30	79%
Total	38	100 %

4.5 Music in the Eateries of South Sikkim

In south district, we collected the data from 34 hotels and the restaurants for this study. Places like Namchi, Jorethang, Temi Tarku, and Ravangla were covered. There was low inflow of tourists from outside the state due to the COVID-19; the restaurants were either not operational or catered to local customers only. We collected the data despite the odds.

4.5.1 Types of Music Played in Eateries in South Sikkim

During the South Sikkim visit, we found that most of the restaurants play Hindi songs (mostly Bollywood), a moderate number of restaurants play Nepali songs followed by English. A few restaurants played local traditional music. The restaurants playing religious songs during the business hour were rather low in West Sikkim. Nevertheless, religious music like, Bhajan or Buddhist mantra in the morning were not uncommon. The religious songs played in the morning are a common happening in India. It is to invoke goodness and a sense of peace. We visited 11 eateries. Interestingly, most of the restaurateurs we interviewed did not consider music as important component in the restaurants. However, some of the respondents were well aware of benefits and advantages of music in the restaurant. Almost, all the eateries that researcher visited play music, however, only some of them were well aware its true benefits or its management. Every respondent responded that music is very important component for the hotel and the restaurant business. Hotel Lasso Regency has a different approach when it comes to music; they play different music during the breakfast, lunch and the dinner. Manager of the hotel said although footfall of local costumers is more than the outsider. Local customers demand karaoke.

After Namchi, we visited Ravangla twice, once in the month of September 2019 and another in the month of December 2020. Ravangla is a beautiful place with natural landscape and rich vegetation. It is a small town surrounded by forest. There are many recognized places for tourist to visit viz., Buddha Park, Ralang Monastery, Titanic viewpoint etc. Among these, Buddha Park is the main attraction. It is a religious site that attracts general visitors and pilgrims alike. Buddha Park has made the whole tourist-town a religious tourist destination. When we visited Ravangla for the first time for our study, the COVID-19 pandemic had not broken out, and the situation

normal. We were able to take interviews in some restaurants without any hindrance, the respondents were quite forthcoming. We observed that most restaurants did not play the music. The reason for this could be the show of reverence for the religious nature of the place. Buddha Park town is nestled around a giant Buddha statue and the adjoining monastery where spiritual chants and incantations are played throughout the day. This result is deviation from our observations in other districts. Sonam Wangdi, the owner of the hotel Buddha Park near the religious site told us that that music was important element for the hotel but he preferred not to play it in the pick season as a mark of respect for the site. Another reason he cited was in rush hours tourists are noisy and music is irrelevant. The scenario was a bit different in Ravangla Bazaar which is 1 km away from the park. Music is played in most restaurants. Maximum hotels are run by the lessee who hails from neighboring state of West Bengal. They reported that sometimes Bengali tourists request for the Bengali songs and the locals for the Nepali or English music. “The type of songs being played depends on demand of the tourists rather than our choice”, said Indrajit Moitra the owner of hotel Rock Vill. A closer look at the data and our interaction with the staffs revealed Bollywood songs are more in trend. A few of them also reported Indian Classical music, Nepali songs and Bhajan. Karaoke facility is almost nil in Ravangla.

Jorethang is the major buzzing town in South Sikkim. The town located on the bank of river Rangeet and it is the transit point of passengers travelling from Siliguri to Pelling and other remote areas of South and West Sikkim. It is a moderately populated town fledged between hills near the Nepal and West Bengal border. It is a business hub and main town for many villages of south and west Sikkim. We visited 10 eateries at Jorthang. Atish Gurung, the owner of the hotel Namgyal is passionate about music. “Every restaurant should have music facility, it helps to create good

ambience in the restaurant”, he said. He is of the view that providing good ambience will attract the same customer to visit the shop again. He played mostly old western pop and rock songs such as The Beatles and Rolling Stones. He also reportedly played popular Bollywood and Nepali songs. Bollywood songs are also very common at Jorhang. Some are also found who play music but not for costumers, Malati Subba, the owner of the hotel Delicious Den at Jorethang is one of them, she said, “We play Bollywood songs most of the time, only when guests are not in the hotel, the staffs occasionally play English and Nepali songs”. “The business can be augmented up to 70% by music”, said N.K. Rai of hotel 16th mile. It is up to the management to apply music as a business tool, he believes. The hotels reportedly do not play the music during the day time since guests are leaves for site seeing. Religious music in the morning is also common in Jorethang; a trend which we found was uniform across the state.

Out of 34 eateries investigated in South Sikkim proportion of Hindi song is the highest with 26 eateries reporting in its favor. Nepali music is second in the list with 24 reports followed by 19 English songs and 15 regional and local music. Religious song is the least played.

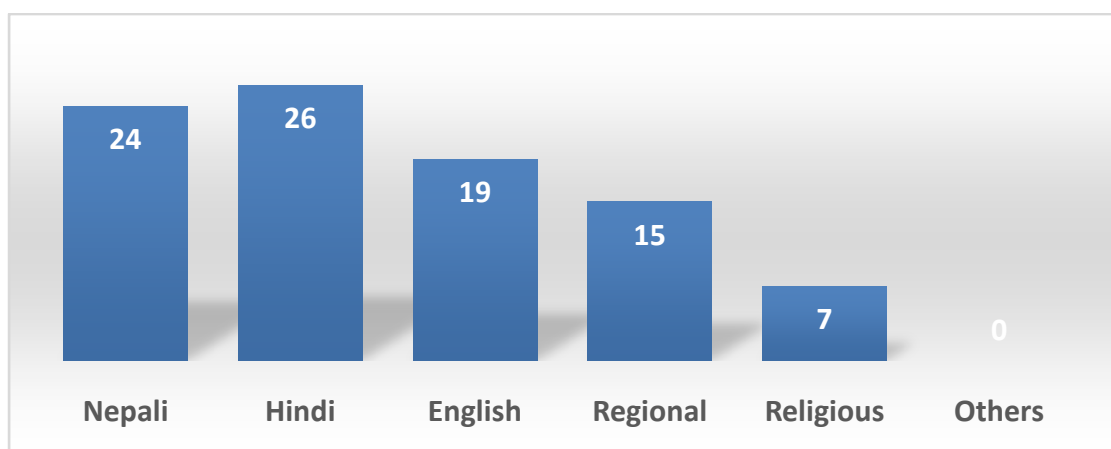


Figure 4.3 Number of eateries (Out of 34) that played the songs in different languages

4.5.2 Live Music Trends in South Sikkim

Live music and the cultural shows are mostly performed by the locals. “Promoting the local talents and the local culture is always our prime motive through our business” the owner of a hotel said. People tend to enjoy more during the live shows than with the normal audio music. They come and sing along in tune with the band, an engaging atmosphere and a crucial a factor for attracting the costumers. Trends of live music have also started in some of the hotels in south Sikkim. Owner of the hotel Rose Garden said, “I invite the musical band once a month and sell tickets; people come and enjoy thoroughly”. These events coincide with popular and special occasions like Valentine's Day or new year evening etc.. He believes music plays an important role to enhance the business. On the contrary the majority of the hotels did not have the live music facility; they focused mostly on food and lodging. The reason for this is the COVID-19; the hotel owners are afraid of taking the risk. Hotel Lasso regency at Namchi is one of the rare hotels where the live musical bands are invited regularly. Mostly locals attend the shows, but sometimes tourists also join, even requesting the band for the Bengali or Bhojpuri songs. “Impact of live music on the business is always good,” says the manager of the hotel.

At Jorethang, most of the hotels do not operate live music, but the owners opined that it is important for business. Some of them even expressed their plans to start the live music shows in near future. The common factor holding all the owners of hotel and the restaurant back is the lack of space. Considerable area of empty space is required for these shows. To create additional space and invite live music bands in future was the common opinion. “For us it is more productive to organize live shows in the hotel than in the open space as we can increase the sale volume of food and beverages,” says Malati Subba owner of the hotel Delicious Den at Jorethang. Table 4.6 shows

27% eateries conducts live music bands shows and cultural shows; no star rated hotels were covered in South Sikkim.

Table 4.6 Live Music in the eateries of South Sikkim

S.No	Live Shows	No. of Hotels	Percentage
01	Yes	09	27 %
02	No	25	73 %
Total		34	100%

4.5.3 Karaoke in the Eateries of South Sikkim

In South Sikkim Restaurants that keep karaoke is little more as compare to other three districts. Miss Malati Subba an owner of hotel Delicious Den expressed that there are many hotels in surrounding places that keep karaoke, but she cannot keep it in her restaurant as her restaurant is located in the main market. In West Sikkim, many people says playing karaoke in the market areas and mainline road areas are not allowed as well. She can feel the difference between restaurant with karaoke and restaurant without karaoke. If she could keep karaoke in her restaurant, it would be more beneficial to her business, she believes. Mr. N.K. Rai is another respondent in Jorethang who also says karaoke is very important in the restaurant because it compensate the hotel operators especially during the off season. As karaoke is mostly liked by the local customers, it is needed when no visiting tourists are available. He observed many times that when karaoke gets defected sometimes leads to decelerate the footfalls of customers in the restaurant. His restaurant is located bit away from the main market, but it is karaoke that pull the customers that far. People have a dream to enhance their business with well managed music in the restaurant, but sometimes system stopped them to flourish. Tika Gurung, owner of the hotel Test of Sikkim in

Ravangla expressed that she wants to enhance her business by adding musical activities such as karaoke, music live bands, and introducing cultural shows, but as her hotel is located in the main market area she is not allowed to play loud music. Table 4.7 shows 35.3% eateries operate karaoke in the restaurant; 64.7 do not.

Table 4.7 Karaoke in South Sikkim

Karaoke	No. of restaurant	%
Available	12	35.3%
Not available	22	64.7%
Total	34	100

4.6 Music Forms played in the Eateries in North District

As north district is very low populated with 7.2% among the total percentage of the state, researcher identified only 18 eateries for the analysis. North Sikkim is a virgin place with beautiful landscape and the river and streams. Though the area is very big as compare to other districts, human settlement is very low due to its climate and the altitude. There are so many tourist destinations but no provision for the night halt is there. There are hotels and the homestays in the lower belt, like Mangan, Dzongu, Lachen and Lachung but it cannot be compared to other districts in numbers.

It is found that most of the tourists visits North Sikkim maximum for 3 days or 4 days. The entire tourist places in north district are situated in the high hills, mountain base and the valleys where there is no human settlement. Tourist who goes to north Sikkim trip will stay at Lachung which is the last destination for the halt. After Lachung there are no any hotels and any destination for the night halt. Tourist stay at night and then they proceed for their destination next day. Trends of playing music in the hotels and the restaurants is very less in North Sikkim, they do not concern about serving music

for the guests. As tourists do not stay for a long time they do not have time to serve music. Music is found to be played in every hotel and the restaurant, but it was just for own sake. As tourists do not ask or demands music in most of the hotels, they do not feel that the importance of music in the hotels and the restaurants. One thing is quite common to all the respondents; though music demands from the tourist are very rare they always welcome the demands from the tourists.

Mangan is the main headquarter for north district, and it is quite approachable for the tourist, but there is no tourist destination near it. There are so many hotels and the restaurants where researcher visited 8 eateries. Involvement of music in the hotels of Mangan is bit well. Ratio of Hindi and Nepali songs are higher than the other music, Deepa Basnet of Deepak Restaurant says these three languages is prefer by most of tourists. English is quite rare, as it is only liked by young costumers. Costumers get involved in music when she plays it, some costumers sing and dance along, and she says music is present in everyone's inside. Sometimes costumers want to play their choice from their mobile. Music has a power to attract the costumers, despite the strict law and order where keeping the hotel open after 10 pm is not allowed; manager of the hotel Kaizang Regency says they consider their guests to continue with low volume music inside the closed cabin.

In north district, only selected places are open for tourists, with large areas without substantial human settlement. The treacherous terrain, quite prone to landslides and sensitive Indo-China border areas requires the tourists to return within the same day. Such places include, the famous Gurudongmar Lake (5154m). Besides, the Gurudongmar Lake, Yumthang Valley (3700m), Cholamu Lake (5100m), Crows Lake, Zero Point, and Mt. Katao Road (4572m) are some of the popular tourist destinations situated above 3500 m from the sea level. Lachung and Lachen are places

where tourists stay over and visit the above places. There are some hotels and the homestays in these places; we visited 8 hotels of them. The music is played in every hotel at Lachung, but we did not find any intension to promote business using music. Hindi and Nepali songs are the most played languages for their own amusement. As itinerary is very compact with no free time, tourists hardly have time to listen music; they are mostly in haste to either proceed towards the next destination or take some well-needed rest. There are reports, when some tourists requested for the bonfire at night that is the time when music is played. Some tourists bring their own music system as well. “We play Nepali songs in general and religious songs in the morning, but most of the time tourists demands for Hindi songs”, said a hotel owner at Lachung. Out of the 18 eateries, Hindi song is the preferred choice in the maximum hotels and the restaurants in all the four districts. Figure 4.4 shows the comparative bars of Hindi, Nepali, English, Regional, religious and other songs. Hindi (Bollywood) and Nepali songs are the most commonly played followed by English and Regional (indigenous) songs. 7 eateries reported that they play religious songs too.

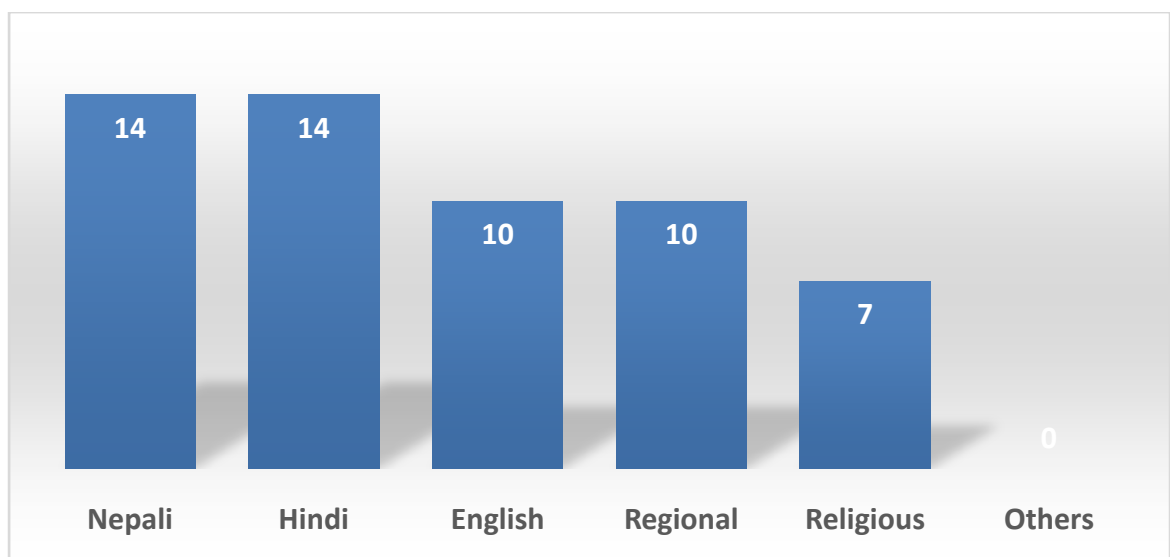


Figure 4.4 Number of eateries (Out of 18) that played the songs in different languages

4.6.1 Live Music and Cultural shows in North Sikkim

North Sikkim offer picturesque view of flowery highland, pristine lake and snow-clad mountain. However, the tourists visit North Sikkim for sightseeing only. They do not stay for long in these areas near Indo-China border due to its security sensitivity, remoteness, landslide prone terrain and extreme weather. Live concerts and cultural shows in the hotel are not common. Hotels of Mangan mostly cater to the locals customers and live band and cultural shows are in demand due to the low population. There are some hotels in Lachung area where the owners desired to host live music bands, but they are not able to materialize it. Table 8 shows that live concerts in the north Sikkim is zero. Since the culture of bonfire is common in these areas, adding live concerts maybe attractive proposition for the tourists. Like in other districts, the space shortage is also a reason for non- existence of such facility.

Table 4.8 List of live Music in the eateries of North Sikkim

S.No	Live Shows	No. of Hotels	Percentage
01	Yes	00	0 %
02	No	18	100 %
Total		34	100%

4.6.2 Karaoke in the Eateries of North Sikkim

Though the karaoke is a growing trend in the entire state of Sikkim, it has some issues to deal with; it makes noise which is not allowed in the market areas without the proper soundproof facility. “Floor area of the restaurant need to be sufficiently large, it needs a good sound system, a sound proof room,” says Deepa Basnet owner of Hotel Deepak at Mangan. She knows the advantages of keeping karaoke and having live music concerts in the restaurant, but she compelled to compromise with the

situation. Running a hotel at Mangan is quite difficult due lack of business. Introducing karaoke can improve its appeal, but because of space issues she has no feasibility to keep it. Restaurants in North Sikkim are run mostly for local customers and karaoke is very important. “Local customers somehow love karaoke”, said Mr. Dil Kumar Subba manager of Kaizang Residencyat Pentok, Mangan. “The demand for karaoke is high”. Namgi Lepcha owner of Chopstick restaurant in Mangan which has karaoke facility says. She allows customers to sing with some conditions: the volume should be minimum and it is only allowed within a specified time span. Table 4.9 clearly shows the only 20% eateries operates karaoke in North Sikkim

Table 4.9 Karaoke in North Sikkim

Karaoke	No. of restaurant	%
Available	03	20%
Not available	15	80%
Total	18	100

4.7 Overview of the Music of the Entire State

It was not possible to categorize the data in terms of genre as hotels play music in mixed forms, so rather it has been analyzed only in terms of language. Furthermore, most of the respondents were not aware of genre of music; they even did not hear the word “Genre” which has no suitable substitute word in local Nepali dialect. We decided to go with language wise for privities as it is convenient to make the respondents understand the question.

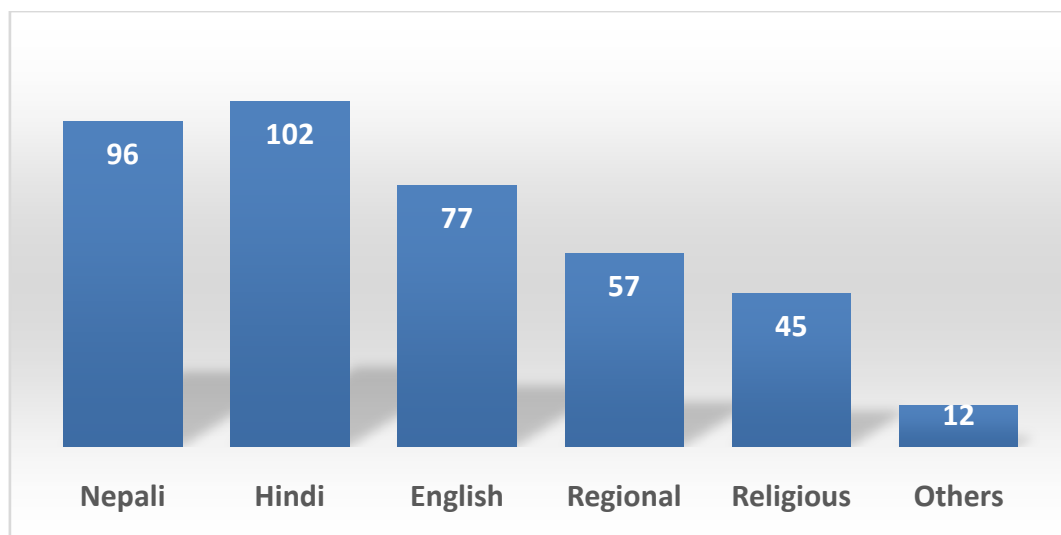


Figure 4.5 Number of eateries (Out of 137) that played the songs in different languages

We analyzed 137 eateries in total. Figure 4.5 shows the number of eateries that plays songs in different languages. Hindi is the most common language as far as song is concerned, standing at 102 numbers out of 137. Nepali stands second in the list with 96 followed by English (77 nos.). Traditional or indigenous music figures around 57 nos. while 45 eateries also play religious music like bhajan and mantra chants in the morning. The “others” indicates the music played in any languages other than Nepali, Hindi, English, and local or regional. It is also not so uncommon for hotels to play the songs in Bengali, Gujarat, Panjabi etc. and they are all included in the “Others” list. Table 4.10 shows that only 19.6% hotels offer live concert facility. Similarly, the total strength of restaurants offering karaoke facility is 20%.

Table 4.10 Live shows in the eateries in entire state

S.No	Live Shows	Percentage	Karaoke	Percentage
01	27	19.6%	30	20%
02	110	80.4%	107	80%
Total	137	100%	137	100%

4.8 Frequency of Live Concerts in the Hotels

Frequency of live concert are divided into three categories (occasionally, on demand, and, routine). It was found that live musical concerts were conducted occasionally. Space requirement is the major hindrance. Furthermore, organizing live concerts and cultural shows in the hotels is also expensive. Despite of its entertainment values, the most owners do not organize live concerts in the hotel. Table 4.11 gives the overview of frequency of live shows in four districts of Sikkim. The live concerts are non-existent in North Sikkim. Interestingly, it is a routine affair in majority of the hotels in South Sikkim with 65.5% eateries reporting routine live concerts. In the east district, have the same percentage (41%) in categories *on demand* and *occasionally*, while 6.6% hotels conduct the live shows regularly. Looking at the status of entire state, it shows that 48.2% hotels organize live concerts occasionally, followed by 22.2% on demands of customers/29.6% eateries conduct live shows regularly.

Table 4.11 Frequency of live shows in the eateries in four districts

District	Mode	No, of Hotels	Percentage
East	Occasionally	05	41.7%
	On demand	05	41.7%
	Routine	02	16.6%
	Total	12	100%
West	On demand	01	16.7%
	Occasionally	04	66.6%
	Routine	01	16.7%
	Total	06	100%
North	Occasionally	00	00
	On demand	00	00
	Routine	00	00
	Total	00	0%
South	Occasionally	04	44.5%
	On demand	00	0%
	Routine	05	65.5%
	Total	09	100%
Sikkim	Occasionally	13	48.2%
	On demand	06	22.2%
	Routine	08	29.6%
	Total	27	100%

4.9 Food Served in the Restaurants with the Relation of Played Music

4.9.1 Distribution of Food in the Restaurant in Sikkim

Majority of eateries serve/offer similar menu that includes Nepali, Tibetan and Indian food. *Momo and Thaipoo* (stuffed dumpling), *Thukpa* (noodles served with soup), *Chowmin* (fried noodles), *Falley* (fried dumpling), Roti and curry are common items. Momo is a type of stuffed dumpling prominently found in the Tibetan and Nepali cuisines as a staple. The wheat dough is rolled into small circular flat pieces. The filling is separately prepared using vegetables or meat and is enclosed in the circular dough cover in some specific shape. The dumplings are then cooked by steaming and served with a paste of tomato and chilly (or its related varieties). Some stuffed larger sized and half-moon shaped dumplings deep-fried and is called *Falley*. Thukpa has several varieties: Usual noodle served with meat/vegetable soup is *Gyathuk* in Tibetan (*thukpa* in Nepali), while hand-pulled noodle is *Thenthuk*. *Momo, Thukpa, Falley, Thaipoo* and *Chowmin* are all categorized as “regional food” in this section for brevity since these dishes are integral part of different communities of Sikkim and neighboring areas, specially they are integral part of Tibetan and Nepali cuisines. The restaurants serving authentic Italian, Korean, Chinese, and Continental food are few in numbers. Table 12 shows the variation of menu offered in all districts of Sikkim. Food and Agriculture Organization (FAO) declared Sikkim as complete 1st 100% organic Indian state in 2016, and since then the organic farming is on up trend. Organic food has started to become a unique selling point (USP) reported the owner of Bamboo Retreat at Rumtek. Due to the worldwide lockdown, domestic and international tourists were completely zero, and local guests were served with the local food only. Feedback obtained from the tourists on local food is encouraging, he believes. Food business is profitable and it is hand in glove with music.

Among the restaurants we visited in West Sikkim, majority of the restaurants offer similar menu with slight variation. Buddha Pradhan, the owner of Skywalk Peasant attempted to introduce new dishes to the people of Gyalshing but the customers were always enquiring for the *momo*, *thukpa* and *chowmin*. Indian, local dishes are widely served in most of the restaurants in west Sikkim, Pelling, Dentam, and Uttarey are the place where local food are more popular. Hotel Red Panda at Dentam Bajar serves traditional Nepali food like *Gundruk*, *Sishnu* (nettle leaves), *Kinema* (fermented soybean), *Wachipa Sukuti* (dried meat) and Newari food etc. *Gundruk* is a fermented green vegetable (cabbage, spinach, mustard green) while fermented soybean is referred to as *Kinema* are both popular amongst Gorkhali or Nepalese diaspora households worldwide. *Wachipa* is a traditional dish of Kirat (a sub-community of Nepali) people made with rice, chicken, and powder made out of burnt feathers of a chicken. On our interview with L.B. Rai, the owner of the hotel we learnt that he himself is the cook, he revealed that some guests enquire for local food and indigenous music. As he belong to the Rai (kirat) community, he has hands-on expertise in making Rai dishes while his wife from Newar community is expert in making Newari dishes.

8.5% eateries serve exclusively local food while 53.1% eateries offer multicuisine menu in East Sikkim. The patterns of data from all four districts are similar with the minute variation. There were no restaurants in West Sikkim which swerved exotic food. 10.8% restaurants served exclusively Indian food while 8.5% served local food in West Sikkim. In North Sikkim, 13.4% restaurants served local dishes like *Momo* and *Thukpa* and remaining served multicuisine. South Sikkim has higher local restaurants compare to other districts with 11.8% percentage. As for the data of entire Sikkim, it is found that among the 137 eateries investigated, exotic restaurants were

the lowest in numbers with 0.8%, and multicuisine restaurant without the local food has the highest percentage with 50.8%.

Table 4.12 List of foods serves in the restaurants in Sikkim

Food serve	East		West		North		South		Sikkim	
	Hotels	%	Hotels	%	Hotels	%	Hotels	%	Hotels	%
Only Chinese	01	2.2%	02	5.3%	02	13.4%	02	5.9%	07	5.3%
Only Indian	02	4.3%	04	10.5%	00	00%	03	8.8%	10	7.5%
Only Italian	02	4.3%	00	00%	00	00%	00	00%	02	1.5%
Only Continental	01	2.2%	00	00%	00	00%	00	00%	01	0.8%
Only Local	04	8.5%	03	7.9%	00	00%	04	11.8%	11	8.3%
Multicuisine without local	25	53.1%	16	42.1%	09	50%	19	58.9%	69	50.8%
Multicuisine with local	12	25.5%	13	34.2%	07	38.9%	06	17.6%	36	26.7%

4.9.2 Relation between Food and Music

A lot of factors influence the way we eat and the amount of food we consume. The internal factors such as the mood, the hormones are linked to external factors like ambience and the music. Several studies have shown that listening music while eating increases our food and drink intake. In one study, the slow and relaxing music is found to make the customer stay longer. Slow background music generally encourages person to drink alcoholic beverages (MILLIMAN, 1986). The particular types of food served with matching music may enrich the experience of the customer. For example, at Rumtek (East Sikkim) several restaurants served local organic food

with the traditional dance and songs; serving local organic dishes with regional folk music in the background is found to have positive impact on the customer satisfaction, said the manager of Martam Village Resort. Similar instances were reported L.B. Rai, the owner of the hotel Red Panda at Dentam (West Sikkim) during the interview. When they serve the foreigners local foods they usually requested for indigenous music. Interestingly, D.B. Hingmang, the owner of the Triveni restaurant in Gyalshing (West Sikkim) claimed that music had negative impact on business. “People took longer time to finish the meal or drink and occupied the seat in the restaurant good music is played”, he asserted. He also cited instances of brawls due to music (dance number).

4.10 Device used for Playing Music in Eateries of all the Districts of Sikkim

It was very common to play music online *via* mobile phone connected to a blue tooth device. Partly it is due to the simplicity of method and cost-effectiveness; the only downside, however, is the internet connectivity which is sometimes a real problem, especially in remote areas. Flash drives or pendrives are also common. In our entire state survey, we found that more than 50% eateries play music using their mobile phones procuring song directly from YouTube or other popular sites. The practice of using CD player is depleting and is prevalent only in areas where the internet connection is poor. FM (radio) is also played in some of the eateries.

As maximum eateries use multiple device to play music; to make it easy understandable, we analyzed every device separately. As depicted in Table 4.13 the percentages of mobile and pendrive as music devices are 53.2% and 55.3% respectively. 10.7% eateries play the music from FMs, following by CD player (2.2%) and PC (6.4%). In the west district, 62.2% eateries use mobile phone followed by 37.9% pendrives. 8.1% eateries use CDs while the uses of PCs or FMs were not

reported. Similarly, in the north district mobile phone topped as the first choice of device with 66.7% followed by pendrive (26.6%). No reports on usage of CD player or Computer registered. Likewise, in south district the percentages are as follows: mobile phones (59%) and pendrive (53%) and CD (5.9%). Overall, 58.9% restaurants use mobile phone followed by pendrive (47% eateries.) CD player, FMs and Computer are used in 4.5%, 3.8%, and 2.3% eateries respectively. The slightly higher percentage of FMs in east district is understandable as the most FM stations are based in Gangtok.

Table 4.13 List of Music playing devices used in the eateries of Sikkim

Playing Device	East (47)		West (38)		North (18)		South (34)		Sikkim 137	
	Hotels	%	Hotels	%	Hotels	%	Hotels	%	Hotels	%
Mobile	25	53.2%	24	63.2%	12	66.7%	20	59%	81	58.9%
Pendrive	26	55.3%	14	36.9%	06	33.3%	18	53%	64	47.1%
CDs	01	2.2%	03	8.1%	00	00%	02	5.9%	06	4.5%
FMs	05	10.7%	00	0%	00	00%	00	0%	05	3.8%
PC	03	6.4%	00	0%	00	00%	00	0%	03	2.3%

Our study reveals that more than 86% of the restaurants play the song online. Therefore, it goes without saying that internet connectivity is very crucial. The CD player, FMs, tape recorder and downloaded music from any devices are considered as offline. The instances of offline mode were reported in areas where internet connectivity is very poor. According to the data below, the online percentages in four districts were as follows: East (85.2%), West (84.2%), South (91.2%) and North (88.9%). Interestingly, out of 137 restaurants investigated 5.8% reported that absence of musical device.

Table 4.14 Sources of playing Music in the eateries in Sikkim

Music sources	East (47)		West (38)		North (18)		South (34)		Sikkim 137	
	Eateries	%	Eateries	%	Eateries	%	Eateries	%	Eateries	%
Online	40	85.2%	32	84.2%	16	88.9%	31	91.2%	119	86.9%
Offline	05	10.7%	03	7.9%	00	00%	02	5.9%	10	7.3%
No music	02	4.1%	03	7.9%	02	11.1%	01	3.9%	08	5.8%
Total	47	100%	38	100%	18	100%	34	100%	137	100%

4.11 Music Streaming Duration in Eateries of all the Districts

Data has been categorized as *High*, *Low*, and *Medium* based on the interview. The eateries where music is played more than 5 hours in a day were assigned as *high*, while eateries where music is played less than 5 hours is defined as *medium*, and the eateries where music is optional, or played only on request or occasionally has been considered as *low*. In the east district the percentages of high and medium are similar (44.7% and 42.6% respectively), whereas the percentage of *low* is only 4.3%. Similarly, in west district the percentages are as follows: high (15.8%), medium (65.8%). North and south districts have similar trend. Eateries where music is being played rarely (*low*) are very less; 4.3% in east, 10.5% in west, 11.1% north and 14.7% in south district. Overall, the eateries with medium music playing duration are more in numbers (55.4%) compared *high* duration (27.5%). Only 9.9% eateries reported low duration of play and 8.1% eateries do not play music. The duration is high in East Sikkim compared to other district.

Table 4.15 Music playing duration in the eateries in Sikkim

Duration	East (47)		West (38)		North (18)		South (34)		Sikkim 137	
	Eateries	%	Eateries	%	Eateries	%	Eateries	%	Eateries	%
High	21	44.7%	06	15.8%	02	11.1%	08	23.5%	37	27%
Medium	20	42.6%	25	65.8%	12	66.7%	19	55.9%	76	55.4%
Low	02	4.3 %	04	10.5%	02	11.1%	05	14.7%	13	9.5%
No music	04	8.5%	03	7.9%	02	11.1%0	02	5.9%	11	8.1%
Total	47	100	38	100	18	100	34	100	137	100%

4.12 Perception of Hotel and the Restaurant Operators on Music in their Business Entity

Music has a captivating aptitude to create, shape, and alter emotions, mood, behavior and thoughts. It is a commanding tool to engage the customers and change their experience. However, not all hotel owners or managers think alike and their perception about the importance of music was in some cases even opposing. Perception of hotel and the restaurant operators on importance of music was studied and are presented in this section. Music is played in nearly all eateries, however why it is important to play or why some prefer not to play the music is an interesting question. We asked the respondents (owners or managers) about the importance of music in the eateries during the interviews. Out of 137 cases, majority of the respondents (85.4%) reported that the music is important for the business; however, we also registered 9.5% respondents claiming the otherwise. Furthermore, 5.1% does not have any opinion about whether the music is important or not for the business. As shown in table 4.16, in east district 89.4% respondents believe that music is an important for the hotel and the restaurants while 8.5% do not agree that it is important. 2.1% respondents have no comments on the impact of music. In west district, 84% agreed with the view that music is important for the hotel and the

restaurant business, 8% do not agree with the statement, and 8% respondents do not know whether it is important or not. Similar figures are reflected in north and south districts.

Table 4.16 Perspective of respondents on Music in the eateries

Districts	Role of Music	No. of respondent	Percentage
East	Important	42	89.4%
	Not Important	04	8.5%
	Not Observed	01	2.1%
	Total	47	
West	Important	32	84%
	Not Important	03	8%
	Not Observed	03	8%
	Total	38	
North	Important	15	83.3%
	Not Important	02	11.2
	Not Observed	01	5.5%
	Total	18	
South	Important	28	82%
	Not Important	04	12%
	Not Observed	02	6%
	Total	34	
Sikkim	Important	117	85.4%
	Not Important	13	9.5%
	Not Observed	07	5.1
	Total	137	

4.13 Discussion

The study demonstrates a correlation between music and the ambience in eateries and in turn its effect on business. We studied the role of music in tourism industry in Sikkim by analyzing patterns of music culture amongst the hotels and the restaurant which are central to any tourist place. Music is the key component of nearly 95% eateries but its full potential in enhancing the business has not been harnessed. Hindi music (Bollywood) is common in these places followed by Nepali songs. Regional folk, religious, and English songs are also played in many places. The common practice is to play the religious songs or chanting, mantra and bhajan in the morning time. The practice is consistent throughout the four districts and objective was same: to make begin the day on a good vibe and peaceful ambience. Among the religious music, Buddhist chanting *Om Mane Padme Hum* is very popular. We found that tourists also exhibited a deep admiration for the typical *Om Mane Padme Hum* tune. Table 4.17 shows the notation of the chant in romanized *Bhatkhande* notation system named after musicologist Vishnu Narayan Bhatkhande (1860-1936).

Table 4.17 Notation of Buddhist Chanting “OM MANE PADME HUM”

Re_ _ _ Re_ Re_	Re_ Re_ Re_ Ga_
OmS SS MaS NeS	PemS MeS HumS SS
Pa_ _ _ Pa_ Ga_	Ga_ Re_ Sa_ _ _
OmS S S MaS Ne S	Pem MeS HumS SS
Sa_ _ _ Ga_ Ga_	Ga_ Re_ Re_ _ _
OmS S S Ma S NeS	PemS MeS HumS SS
Re_ _ _ Re_ Re_	Sa_ Dha_ Dha_ _ _
OmS SS MaS NeS	PemS MeS HumS SS

We found that Karaoke is a trending practice in restaurants and bars across the state Sikkim in general. But concerns were raised over the karaoke leading to annoyance to

fellow customers and in some cases even the brawl. Specialized sound proof, private cabin are also provided by some restaurants. Restaurants that located in the heart of town like Gangtok or Namchi have been barred from operating karaoke bar for the customers, we noticed, in open space without the specialized sound-proof confines. Reportedly local customers are more likely to sing karaoke. Karaoke is profitable option in restaurants however, some restaurateurs were skeptical to start the facility on account of brawl or other hassles. Typically, in a karaoke bar, the customers sing under the influence of alcohol which results in untoward incidences. Our studies reveal that about 20% eateries provide karaoke facility. But in most cases, the proper equipment, sound-proof cabin or the internet connection were still absent or in poor condition. We concluded that, if these areas were improved the karaoke can be a very good source of income. A research was conducted in Finland in 2013, when question was asking to the respondents that “what does karaoke mean in your life? The statements from the respondents were not same; some reported it’s a medium to have fun with friends and escape the daily mundane routines of life, others reported as an opportunity to horn the singing skills. It was a tool to attract publicity or attention for some and for others it’s just a medium of enjoyment (Ruismäkia, Juvonen, & Lehtonen, 2013).

Along with karaoke, the trend of live music shows in the hotel and the restaurants of Sikkim are rising. However, this trend is more visible in east district specially Gangtok and not in other districts. Gangtok has numerous restaurant and pubs where musical bands perform live, however our studies reveal that the majority of the audience are local customers and not the tourists from outside of the state. Sikkim has a few star-categorized hotels which are mostly located in East Sikkim and in our data their number is very low and inference inconclusive. Budget hotels are more active in

organizing indoor live shows. In south district the facility was mostly in budget hotels. Music in the star rated hotels are already selected by the hotel authority, they have limitation on it. Most of the star-rated hotels did not offer karaoke or live shows except for Casinos. They play soft instrumental and religious songs in the audio player. COVID-19 posed a critical challenge during the time of this study. The pandemic is also one of the reasons that stopped hotel owners to offer karaoke or live shows in many cases.

Music playing device, duration of play, and sources were also analyzed in this study. We found that mobile phone is used as media player in maximum eateries, deriving the music of their choice directly from the internet; CDs, FMs and downloaded tracks were few and far. More than 86% of the restaurants play the song online and therefore the internet connectivity is very crucial. Except in east district, FM is not the popular choice in three other districts. This is attributed to concentration of all FM stations in Gangtok. The duration of music being played is not precise; depending solely on the choice of the operator or situation. In lodges the music is played only in the evening, as the guests normally go for site-seeing during the day. Majority of the eateries did not have proper management of music. The choice of song, duration of play and volume also depended on the age and taste of the operator Young operators preferred popular western and contemporary songs, while aged (40 years) preferred old and slow numbers. Interestingly, some aged operators showed little concern about music. They believe it creates noise in the restaurant, disturbs ambience and they preferred not to play.

Clearly, music is a key stimulant to enhance the business, attracting the visitors but proper management of music facility can be improved. Very few restaurants were found with proper gadgets and ambience for live music; Live and Loud in Gangtok is

one of them. Those who are into the business of hotel and the restaurant need to be aware of music and its importance in the business. When patrons are dining in a restaurant, they do not always pay attention to the overhead background music, but that does not mean they are not affected by it. Subconsciously, the music has a tremendous impact on perception, and can seriously influence what sell volume. Restaurant owners and managers can exploit the psychological effect of music on human mind to grow their sales and create a better customer experience by carefully selecting the right background music. In conclusion, the musical ambience in a restaurant had a significant influence on the sell volume and repeatability. Facility such as karaoke provided the value addition. Here are some of the key observations reported by respondents who said music is important.

(a) Music creates the favorable ambience and keeps the customer engaged: It sets the mood right, works as an appetizer and entices the customer to stay longer and consume more.

It is quite common to play the religious music in the morning time with an objective to create positive ambience.

(b) Keeps the employee energized to work happily: Happy staffs make the happy customer. Staffs who are repetitively serving, cleaning, taking orders must remain happy and active. Sanjeev Rai, the owner of the Black Beer bars and restaurant at Deorali, (East Sikkim) believes that music is important for the staffs too and which eventually leads to better business.

(c) Suitable music compliments the type of food being served: Our studies found that type of music must compliment the type of food being served. For instances, in restaurants serving traditional food, it is more beneficial to play the traditional song or music.

The key observations reported by respondents who said music can be negative for business are as follows:

- (a) Music keeps the customer engaged and the space occupied: The music entices the customer, no doubt, but some respondents claimed that the music makes them stay longer without consuming more. The space is occupied and business is hampered.
- (b) Sometimes music can lead to violence: In some cases, specially playing the dance numbers or karaoke in an intoxicated environment, the brawls break out between drunken customers.
- (c) Difference in taste: All customers do not have same liking when it comes to music. Specially, if music played is being targeted for young customers may result in annoyance for older customers who have different liking of music. On similar line, Nambong Subba, the owner of Hotel Palbheu in Tibet Road at Gangtok reported that there are instances when the music is played in one language in the restaurant and the customers belonging to different community do not understand the language. This leads to annoyance.

Chapter V

Presence of Music in the Homestay of Sikkim

5.1 Concept and Evolution of Homestay

Homestay as an industry is relatively new. The idea arises in 1980s in response to the need of accommodation for full paying students in Australia. As it is a result of sudden influx of the students travelling to Australia for education, homestay is design to be an appropriate staying where international students can exposed them with the new targeted culture and languages (Richardson, n.d.). The term “Homestay” is still not included in many major dictionaries. Richardson (2003) defined a homestay as the place where families offer their own space, and share their culture with the tourists. They take care of the tourist as a family member.

In Malaysia, the Ministry of Tourism also defines homestay as the place where tourist stays with the hosting family as a family member and experiences the daily life activities of the family. Concept of homestay in Malaysia was started in the basis of “The Bed and Breakfast” in 1970s. In the late 80s Malaysian homestay became more popular as it is used by the Japanese youths and the students during the period of students exchange program where they had the opportunities to share the culture and participate in communities activities (Ramele, Juchi, Ibrahim, & Isnin, 2017). As an industry, homestay rapidly flourished in Australia. In order to solve the accommodation issues for the full-fee paying students studying in Australian secondary and tertiary educational institutions. The main market of the international student for Australia was South-East Asia, because Australia is closer in distance from Asia, it is even less expensive destination that makes the student’s education easy economically. The way that international education is increasing is the main

phenomenon which is facilitated by the factors like globalization, trends of international travel, and financial supports for the education. There are only about 2000 international fee-paying students were studying in Australian educational institutions in 1986, but it increased and reach 70000 in 1994, and further 153,400 international students studying in Australia in 2000. \$3.7 billion is being contributed in the Australian economy from the homestay business (Richardson, n.d.).

Homestays are part of the cultural tourism, village tourism and community based tourism. Homestay allows the tourists to rent accommodation of the local people and encourage visitors to learn culture, life style and language of the hosting family and their community. Generally, the stay includes utilities and meals. Location of homestay can be anywhere; there is no requirement for homestays to be situated in the market place. In fact, most of the homestays are located in residential environment. Concept of homestay in the present era allows a unique way of living, where local economy grows and also creates an opportunity to showcase their culture and heritage to the whole world. In homestays, tourists seeking unique experience get exposed to authentic elements and architecture of the host community combined with cultural experience that too with a sense of being at home. The homestay accommodations are completely different than hotel accommodation. In the homestay accommodation, everything can be shared, private space is all open for the visitors whereas in the hotel, owners or staff's private space will not be shared (Ranasinghe, 2015).

5.2 Homestay in Sikkim

History of homestay in Sikkim is not very old. The Limboo homestay in Yuksom, West Sikkim was found to be one of oldest homestay in Sikkim in this study founded in 2002. As per report of the tourism department, government of Sikkim, homestay was formalized from the year 2014. Currently, a total numbers of 949 homestays are

registered with the government of Sikkim. As per 2016-17 report of the Directorate of Economics, Statistics & Monitor and Evaluation (DESME), Govt. of Sikkim, tourism contributes around 7.68% in the state's GDP and a good 12000 to 15000 people are directly engaged in this sector.

In Sikkim, homestay was taken as a first set of community based tourism models by Eco tourism and Conversation Society of Sikkim (ECOSS) in 2007, where four villages were taken as model village for the project. Gradually, people are getting aware regarding homestay business, they were come to know that limited investment and expenses can start homestay and people started converting their normal village home into homestay (Chhetri, 2020), thus the notion of homestay started in Sikkim. Music plays a big role in creating ambience and can affect tourists experience, however studies on understanding its effect in homestays around Sikkim is still not done. This study expects to fill the gap by exploring the influence and relevance of music in homestay.

5.3 Music in Homestays of Sikkim

In this study, 37 homestays were visited by the researcher and interviews were conducted with the owner. Table 5.1 shows, 11 homestays covered in East Sikkim, 11 in West Sikkim, 3 from North Sikkim and 12 in South Sikkim. It was found that almost all homestay owner uses music in one or the other form for the guest with an exception of two in East Sikkim. Although the owners recons the importance of music in tourism, he is yet to implement them. One of the owner of homestay J. N. Giri, where music is not been used, in his words say “We do not play music here though many tourist enquire about local, indigenous and traditional form of culture and we are unable to provide them, but we have a plan to showcase traditional customs and culture among the tourist but due to COVID-19, we are thinking to execute all this in

due course of time”. On the other hand, the owner of Kotheybari homestay, Kharga Bahadur Subba, strongly encourages and a use of music for his guest and agrees that music helps his business. He says, “We even invite live music bands, both local and non-local, on tourists demand”.

5.4 Types of Music and playing Methods in the Homestay

To make our analysis easy, music in the homestay are categorized into two broad categories, i.e. live music and audio music in this study. Live music means music played in concerts, playing folk instruments, cultural dance and karaoke whereas audio music means playing of recorded song or instrumental audio. We noted that although there is a growing trend of live performance, mostly Nepali and other regional music are being played across homestays in Sikkim and in recorded audio mode. Performing live music is more in trends than the audio listening music in the homestay. Tourist generally visits homestay with different expectation unlike hotels. They especially come to homestay to see and experience local culture and lifestyle. Some of the visitors do not prefer any diluted form of music, rather they favor regional folk over conventional music. In some homestays, Hindi songs are also played, but we noted that the presentation of folk form is more in demand. Having fun in the ambience of local traditional dance and music with the hosting family is one of the constant requirement of the visiting tourists says R. B. Bista the owner of Chayatal homestay. We also found that some tourist prefers music in their own mother language and even sometimes bring their own music system so that they can play their own choice of songs. Arpan Subba, owner of the Khudo homestay says, “He plays music according to the demands of our guest”. He observed that although majority prefers traditional music in the homestay, sometimes tourist demands for Hindi and English songs too. A tourist generally asks to play music outside the house so that

they can dance freely in the open space. Sometimes tourists are provided with the folk instruments to play on their own. They try to play local musical instruments and sing and dance and that is such an entertaining for everyone. Such a wonderful ambient are created by the tourists. In the homestay, tourist are treated as a family members, they are also encouraged to follow the rules and regulations of the family. Generally, a specific time slot is allotted for entertainment. After having fun for sometimes they are supposed to go for dinner and then bed. In homestays around East Sikkim, we noted that guests are generally entertained through a mixed method of music display. This includes bhajan, scriptural songs and mantra chanting, recorded audio music, live shows, dance shows, folk music, etc. Here, efforts were made to understand the genre of music being played in every homestay during the visitation time. The distribution of the genre across selected homestays in East Sikkim is given in table 5.1 and shows that Nepali, regional folk and Hindi songs being played in 81.8% homestays. Religious music like bhajan and mantra chanting is also played in 45% homestays whereas and 18.2% homestay reported played English songs.

Table 5.1 Types of Music played in East Sikkim

Sl. No.	Name of Homestay	Nepali	Folk	Hindi	Religious	English
1	Guras Homestay, Pakyong	✓	✓	✓	✓	✓
2	Khudo Homestay, Yangten	✓	✓	✓	✓	✓
3	Kothebari Homestay, Pakyong	✓	✓	✓	✓	✓
4	Yakten Homestay, Yakten	✓	✓	✓	✓	✗
5	Orchid Homestay, Yangten	✓	✓	✓	✓	✗
6	Lower Tarkutam Homestay, Tarkutam	✓	✓	✓	✓	✗
7	Meghma Homestay, Pakyong	✓	✓	✓	✗	✗
8	Ayushvana Homestay, Tintek	✓	✓	✓	✗	✗
9	Thasa Homestay, Khamdong	✓	✓	✓	✗	✗
10	Phenjong Homestay, Gangtok	✗	✗	✗	✗	✗
11	Pingtar Villa Organic Homestay, Tintek	✗	✗	✗	✗	✗

In West Sikkim, the majority of the homestay are more focused in displaying traditional and cultural dance and music. In most of the homestays exhibition of traditional element in the form of folk dance and music to the tourists were found common. However, to address tourist choices, Hindi, Nepali pop and western music are also being played along with folk music.

Interestingly, it was found that the homestay business owners are economically, culturally, and socially aware than their peers from other district. They take their business seriously and have incorporated methods to promote local cuisine, music and other form of local art and craft through their business and allows holistic development of local welfare. Practices such as employing local artists from respective villages for live performance and paying handsome honorarium for performing artists is one of the many examples. G. K. Yangma, an owner of homestay in Uttarey, West Sikkim expressed his motivation behind conducting the cultural shows in the homestay. He says, “along with his business he wants to promote the local culture, tradition, and language to the world”. Regional folks in Bhutia, Lepcha, Limboo and Sherpa languages are usually performed in his homestay and have received many compliments for his endeavor. Sherja Hang Lomboo is another homestay operator who plays music with proper management. Limboo plays soft pop, regional folk and religious music and has actually fixed a time table for playing every genre of music. In his homestay, bhajan is played between 5 to 6 am followed by music in Nepali and other regional songs during 6 to 8 am. During the day, no music are played in the homestay as tourists are engaged with other outdoor activities. Again in the evening, similar routine follows. Homestays provide a unique experience along with exclusive ambience and environment. Exclusivity with the family is a prime requirement for the homestay. In one of the homestays in West Sikkim, only bhajans

are played for the tourists. Owner says that most of the tourists coming to his homestay are peace lover and they don't prefer noise and loudness of music. He says, his homestay is especially for peace lover and visitors generally come for meditation. Having the religious ambience in homestay is also exclusivity. Another homestay operator says, "Tourist visit homestays to witness local culture and to experience life style of hosting family. Therefore, hosting every guest as a family member and showcasing our folk culture to the tourists is very important". We noted that in some of the homestays, the hosting family does not play any music instead they provide music equipments to the tourists. This creates exclusivity where the tourists play music of their own choices. Although tourists prefer witnessing local music, still, it has been observed that if they get chance, then tourist prefers to play music as per their ethnicity. Table 5.2 shows that Nepali and Regional folk songs are played in all of the homestays in West Sikkim whereas 81.8% plays religious music, 45.5% plays Hindi and 18.2% plays English music.

Table 5.2 Types of Music played in West Sikkim

Sl. No.	Name of Homestay	Nepali	Folk	Religious	Hindi	English
1	Himalayan Homestay, Uttarey	✓	✓	✓	✓	✓
2	Chhayataal Homestay, Chhayataal	✓	✓	✓	✓	✓
3	Sekmari Homestay, Uttarey	✓	✓	✓	✓	✗
4	Limboo Homestay, Yuksom	✓	✓	✓	✓	✗
5	Orange Village Homestay, Yuksom	✓	✓	✓	✓	✗
6	Lovesm Homestay, Yuksom	✓	✓	✓	✗	✗
7	Daragaon Gurung Homestay, Darap	✓	✓	✓	✗	✗
8	Cherry Resort and Homestay, Darap	✓	✓	✓	✗	✗
9	Sayog Homestay, Lingchom	✓	✓	✓	✗	✗
10	Coral Homestay, Darap	✓	✓	✗	✗	✗
11	Pema Limpa Homestay, Yuksom	✓	✓	✗	✗	✗

In North Sikkim, only 3 homestay was covered to acquire data. As only 7.2% population lives in North Sikkim, population density is very low and the number of homestay is relatively less as compare to other districts. Table 5.3 shows distribution of regional and religious music being played in all the homestay. It was found that 66.6% homestay plays Nepali music whereas Hindi songs are played in 33.3% homestay. Although all of the homestays runs folk traditional and religious music, none of the homestay plays English songs.

Table 5.3 Types of Music played in North Sikkim

Sl. No.	Name of Homestay	Folk	Religious	Nepali	Hindi	English
1	Sagjarly Homestay, Ringim	✓	✓	✓	✓	✓
2	Malake Homestay, Dzongu	✓	✓	✓	✗	✗
3	Bichu Homestay, Bichu	✓	✓	✗	✗	✗

Making tourists happy is always been the first priority of every homestay operators, playing of bollywood music is quite common in the homestays in South Sikkim. Though mostly regional music and dance are provided, Bollywood songs find common use as in audio music as well as in karaoke. “We do play Hindi songs when tourist insists one, otherwise we do not prefer Hindi songs as it wash out the exclusivity of the homestay”, says Bhushan Dhungel, owner of Himali homestay in South Sikkim. Tourists especially prefer to sing Hindi songs in karaoke during the time of bonfire in the evening. Dhungel says, “They are an audience in the cultural shows that usually runs in the evening. They watch and enjoy, however, during the time of karaoke with bonfire, the tourist becomes a performer”. They are provided with the music system to play the music of their own choice. Sometimes tourist prefers to dance in Nepali songs and encourages us to dance in their songs, says

Sunny Rai an owner of Chha Homestay at Temi Tarku. Bonfire is an important activity in the homestay. In the day time, tourists normally gets out for site seeing (visiting tourist places of interest) and when they get back to their stay, they prefer to get essence of the culture of the homestay. Among many, conducting bonfire with various cultural and traditional shows with added features of new trends like karaoke singing fills most of the evening. We noted that (Table 5.4) that only Nepali songs are played in 100% homestay in South district. Regional folk are played in 91.7% homestay, Hindi in 75.0% homestay, Religious music in 33.4% and English music are played in 16.7% homestay.

Table 5.4 Types of Music Played in South Sikkim

Sl. No.	Name of Homestay	Nepali	Folk	Hindi	Religious	English
1	Bisauna Homestay, Asangthang	✓	✓	✓	✗	✗
2	Dungmali Homestay, Namchi	✓	✓	✓	✗	✗
3	Cherry Homestay, Temi Tarku	✓	✓	✓	✗	✓
4	Phuyal Homestay, Temi Tarku	✓	✓	✓	✗	✗
5	Mount Bowl Homestay, Namchi	✓	✓	✓	✗	✗
6	Sarika Homestay, Temi tarku	✓	✓	✓	✗	✓
7	Chha Homestay, Temi Tarku	✓	✓	✓	✗	✗
8	Munal Homestay, Temi tarku	✓	✓	✓	✗	✗
9	Nolina Homestay, Namchi	✓	✓	✓	✓	✗
10	Khanwa Khim Homestay, Bermuik Pabong	✓	✓	✗	✓	✗
11	Himali Homestay, Temi Tarku	✓	✓	✗	✓	✗
12	Divyakothi, Temi Tarku	✓	✓	✗	✓	✗

Summarily, table 5.5 shows the analysis on whole state in types of music played in the homestay in Sikkim. Nepali and regional folk music are played majorly within the state with 91.9% and 94.6% homestay respectively, which is highest ratio among all language songs. Hindi songs are also played in 64.9% homestay whereas religious music are played in 37.8%. English is the language that is played in very less with only 16.2% homestays.

Table 5.5 Types of Music played in homestay in entire Sikkim

District	Nepali (%)	Folk (%)	Hindi (%)	English (%)	Religious (%)
East	09	09	09	03	05
West	11	11	05	02	02
North	02	03	01	00	03
South	12	11	09	02	04
Sikkim	34(91.9)	35(94.6)	24(64.9)	07(18.9)	14(37.8%)

5.5 Role of Music in Homestay in Sikkim

Hospitality industries are one of the largest industries in Sikkim and homestay constitutes an important component. It caters to a significant number of tourists and forms the basis of community based tourism and cultural tourism. Notion of homestays in Sikkim is not so old, but it is highly explored and has become an important part of state tourism in Sikkim since last decades. The popularization of homestays in Sikkim can be credited to alpine and subtropical climates, exotic villages and distinct culture and tradition. Homestay is a perfect place for those curiosity driven travelers who likes nature and admire to experience/ explore new things. Local people in their homestay provide this new experience to the visitors by

sharing space, utility and meals. The exposure of local culture, dance, music and lifestyle are some of the perks of homestay that tourists experience.

5.5.1 East Sikkim

Researcher visited 11 homestays in east Sikkim covering some areas such as Tarkutam, Fenzong, Teentek, Pakyong, Khamdong, and Rumtek. Homestay in Sikkim is especially famous for serving an organic food and cultural shows. In this study, cultural shows like various regional folk dances are included as a piece of music. Music is an important components for homestay, it enhance the beauty of the homestay. People visit the homestay especially to feel the local ambience, local music, witness the culture and the tradition of the hosting family, and music is a prime factor that carries the culture and tradition elements. Except some respondents, all are well concern about the importance of music in the homestay. Amit Subba, an owner of a homestay says “music is the only component that gives extreme peace that people wish to have in the homestay. Music is a means through which we can share our culture and the tradition”. Tourists are nowadays quite creative and enthusiastic, and this is one of the reasons they prefer homestay for their accommodation, where they can feel the homely ambience and they can test the local food and drinks. Music not only gives peace of mind, but it also gives pleasure to the listeners while working, playing or sitting. In Taktem, another respondent expressed that music wipes off all sorrows, boredom and make the ambience beautiful. When people listen to music, they flow with the tune and the words. He says “music is an inseparable part of homestay and I feel awkward if I cannot serve music to the customers”.

It is quite obvious that humans may have varied and distinctive musical perception and taste whereby genre of music becomes key. Some of the tourists reported that they want to feel local ambience with traditional music whereas others want only

bollywood music, and some prefers dancing numbers like DJs song. One of the interviewees says that Lok Dohori (Nepali folk song) is highly appropriate for the homestay and is received very well. Folk is interesting that suffice entertaining for the tourists as well as portrays our culture.

The use of musical space in homestays is evolving. Homestay operators are still not experienced to use it effectively, especially in the matter of serving music, but it seems they are running it and learning at the same time. Some respondents replied that initially they did not know about the role of music in the homestay, but after visiting several other homestays in and outside the state, they finally understand its importance. They acknowledge that they could do many creative things using music as an element of entertainment for the tourist. One of them says he witnessed the activeness in music in other villages, and felt that they also have the capability to execute music in a bigger way. He believes that music is an inseparable part in human existence; it has such a divine relationship with the nature, so everyone loves music. “People need music in every situation, music makes one happy when he/she is upset and it gives energy to body and the mind for slacked mood”. Infact, the owner mentions about several instances where he have seen tourists being attracted by the music. “As music is a universal language, it connects heart to heart. Though one cannot understand the meaning of the words (in case of traditional music), but anyone can feel the essence of tunes”. The owner of Pingtar Villa Homestay, Tintek says “the tourists from other countries, and other states might not be able to understand our language, the history of our culture, tradition and lifestyle, but they are able to understand it to some extent by observing their expressions in our songs and dance, and get mesmerized”. He believes that music has a power to hold the emotions of human beings as well as other creatures. Music can be used as a business tool for

homestay business, as it has a power to attract the tourist, but it needs to be served in right way. Music encourages the business to flourish in one hand and it gives a platform to the local musicians and dancers in global ways in other hand. Most of the performer in his homestays are school going students who earns some pocket money from their performance in the homestay for the tourists. Thus music works in homestays in multiple dimensions; it boosts the business as well as it creates the employment for the local youths and children.

It is crucial for businesses such as homestays to have a proper music management in the premises. That is why playing right music with respect to language, genre and type are vital. Music may not work positively if not managed properly. For example, sometimes tourist gets irritated by some kind of music or sometimes they are tired after a long day, some may belong to aged group or some may be sick. This is the reason music management is very important while playing for tourist. If people are meditating then it needs meditational piece of music, religious music like bhajan and mantra chants, and if the people are in a festive mood passing through the season of celebration, then that asks for happy songs. When interviewed, 100% homestay operators in East Sikkim agree and acknowledge the important of music in homestays and they are using them in one or the other way to enhance their business.

5.5.2 West Sikkim

To identify the role of music in the homestay, researcher visited 11 homestays in west Sikkim. 100% respondents say music has a big role in homestay. The areas that researcher visited are Yoksum, Darap, Lingchom, Uttarey, and Chhayataal. Events such as presentation of cultural shows, folk music and musical instruments were the highlight in West Sikkim. Homestay operators were found relatively more aware regarding their business and they clearly understand the importance of music. G.K.

Yangma, the owner of the Himalayan homestay in Uttarey says “Music is not only essential for the business, but it is very essential part of all the creatures in the world. Music has no limits and no boundaries, no caste and no language. It is an element that is shared by the whole universe. Music just defines life and living of human kind”. He says music has such a magical power that attracts the tourist. He observed a huge difference between an environment with a good musical ambience and one without. Music has a power to sweep out any kind of upset mood. Music matters a lot in the ambience of homestay and hotel.

Music is like a pain killer, say one of the respondents. At the end of the day every visitors wants music. They go for site seeing for the whole day and desire a relaxed ambience when they get back to the hotel or homestay. Tourist even doesn't bother whether food is good or not, they just enjoy with the music. Some homestay operators are looking forward to upgrade their business musically, because music is the only element that gives peace at the end. Music has different flavor, different essence and different moods, so it is not necessary to play same music all the time. Music connects peoples heart to heart says a well known figure of Sikkim, Mr. Amar Subba, the Marathon Man of Sikkim, who also operates a homestay named Coral in Darap.

We noted that music has encouraged the homestay business and its advantages were seen in different dimension. Especially in West Sikkim, there is a growing trend in conducting cultural shows for the guest. Buddha Rani Rai is one of the homestay owners in West Sikkim and expresses that along with boosting their homestay business it has another advantage of promoting and preserving the culture and the tradition. In the same time, it provides a platform for local artists to explore their talents and benefit monetarily. She observed the tourists are always seen enjoying the cultural presentation. Children from nearby village perform in the shows and if they

perform well then they receive good tips from the tourist. Talented childrens get promoted from this kind of platform which is also included as social activities. Among all the interviewee, we noted that almost all the homestay operator in West Sikkim recognizes the importance of music in facilitating their business with an exception of one sample. This exception may have come up because of remote location, less awareness or poor infrastructure.

5.5.3 North Sikkim

It is already mentioned that data from the North Sikkim were quite less as compare to other districts as north district is sparsely populated one. North district has few towns which are very small as compare to town of other districts. Mangan is district headquarter which itself is a very small town. Tourism in north district is totally rely in eco tourism. There are so many eco tourism tourist points, but tourists rarely make long stay. Generally tourists visits north Sikkim for one night or two nights, so number of hotels and homestays are also few and scattered. Only three homestays were covered in north district, and among the three homestays every respondents expressed that music is an important element in the homestay.

Tenzing Norgey, an owner of the Bichu homestay expressed that he cannot say much about music, but he guess that music has no side effect, it is good for everyone. He added “Music always gives positive vibes to everyone, it gives peace to mind, but I am not able to evaluate music in the homestay as a business tools”. Lobsang Lepcha is another homestay owner who has a plan to work on up gradation of music system in coming days. He said, he has a plan to install good quality music system and to have live music and dance set up in his homestay which he'll implement after completion of his new construction. 100% respondents agreed that music is an important element in homestay.

5.5.4 South Sikkim

Among the 12 homestays in south district, every homestay operator believe that role of music in the homestay business is important. “It is the only elements that make your leisure time beautiful and interesting. Sometimes tourist gets bored in the homestay, so music help up the particular situation” says Nisha Chettri, an owner of Phuyal homestay. She observed that tourist always appreciates the music they serve. Music not only makes the guest happy, but at the same time it creates a beautiful ambience in the whole premises which also keeps the staffs of the homestay away from the boredom. A homestay owner says, “Music works differently with different person as it is an audio expression. It can be used in parties and for celebration and entertainment and can also be used as a remedy for the tiredness or even can be used as a tool for meditation”. Tourists mostly prefer music when they gets back to the homestay from the entire day site seeing. Tourists might get disappointed if music is not there in the homestay, because maximum tourist wants to enjoy in the evening by singing and dancing. Music has now become an inseparable part of homestay, says Divya Pradhan at Temi Tarku. Almost 100% respondents from the homestay in South Sikkim says that music plays very important role in operating homestay business.

5.6 Presence of Regional Folk Music in the Homestay

In this research, identifying the presence of regional folk music in different tourist destination and the related functional areas is also one of the objectives. Function of folk music in hotels and restaurant is limited, but in the case of homestay, it is quite high. Regional folk music is performed for the tourist in the homestays as cultural shows in the evening. Presentation of cultural shows including folk dance, songs and the playing of folk instruments are the main components that encourage visitors to visit homestay. Tourists especially visit homestay in search of unique environment

and exclusive ambience, and regional folk music and dance is one of the unique elements to offer tourists as the unique element. We found that in the homestay music is mostly played in cultural live shows, and there are very few homestays where ambient music (audio music for general listening) is played. Presentation of cultural show is basically for the promotion of local artists and culture said another homestay owner. There exist diverse point of views of homestay operators on presentation of tradition and folk culture. Some of the operator says that they are not using music as a business tools, but they are still able to get the benefit from it. Everyone knows and agrees that tourists are attracted by the cultural shows, but they afraid of having it on a regular basis due to the financial crises. They are still yet to learn how to generate income from the tourists by presenting cultural shows.

5.6.1 East Sikkim

In East Sikkim, the owner of Pingtar Villa Organic Homestay says he has no idea regarding music in the homestay and does not know the real impact of cultural show. He has not much to do with the cultural shows that he presented for the guest. He do not earn money from the shows, but he conducts cultural shows just to promote his culture and tradition in front of tourists to make them worth staying in his homestay and it is his way to give platform for the children of his village. People are afraid of having musical shows as a regular schedule; they are still not able to collect money from the visiting tourists by showcasing the cultural shows. Amit Subba owner of Guras Homestay, Pakyong says, he wants to upgrade his homestay musically, but he is afraid of the monetary support. He has no idea on using music as a business tool. He expressed an idea of conducting cultural shows in his village. There are 8 homestays in his village who are jointly planning to incorporate music in their business. Homestay operators have a plan to execute homestay by functioning music

in bigger way in near future. Inviting the local or non local musical band and various cultural troops in regular basis is also one of their pipeline projects for the up gradation of the homestays. They plan to host cultural shows by inviting cultural groups and to get them perform in one place where all the tourists from all the homestay can come and watch the shows and the tourists would be charged a small amount of money for the same. They have plans to construct a small hall/theater in their village especially for the cultural shows. Presentation of several traditional instruments for the guests is also a trend in the homestays. In some homestay in East Sikkim, Chyabroong dance (traditional dance of Limboo) is performed by the family members. Organic food with folk music is the real combination to create the exclusive ambience in the homestay. Bhanu Sharma owner of the Teentaley homestay says, “Focusing village tourism and serving organic food in traditional way with the local music creates the authentic environment in the homestay. Showcasing the real ambience of typical Sikkimese village to the guests from outside is the prime motive”. Tourist from different places appreciates the music he played. Due to the beautiful melody and softness, Nepali traditional music is always been praised by the tourists. Mr. Sharma always seeks for pure traditional live band who can entertain the visitors by showcasing the traditional instruments and its tunes, but he found that mostly folks of new generations are leaning towards the western culture. They like to play guitar, drum, piano, etc. but are least bother for their folk and traditional music, he observed. Ambience of the homestay becomes more vibrant during the festival season. A cultural and traditional activity during that time makes the atmosphere of the homestay more interesting and beautiful. There are several homestays where special cultural groups are invited to perform in festivals like Dussehra and Diwali. In the festival of Diwali, cultural groups visits houses in the villages to sing deusi and bhailo

(a musical activities especially performed in the festival of diwali in the courtyard of others house). Dasain and Diwali is one of the biggest festivals of Hindus which is celebrated by almost all the communities in Sikkim. People wear traditional attire and all the houses are well decorated specially with light and colors in these festivals. So these are another component that adds beauty to the homestay operations. Tourist gets amazed who visits the homestay during the time of Diwali.

In the village, it is hard to get professional artists to perform. School students are the main performers in the cultural shows who are not supposed to work full time as they also have to go to school or college. G. B. Subba, owner of the Orchid Homestay at Machong says that he knows the advantages of performing the cultural shows for the tourist in the homestays but he is not able to execute any cultural program as all the students from his area who used to perform in cultural show have passed out from school. He also added "*Chyabrung dance is one of the elements of cultural shows that attract tourists*". Earlier he used to invite 10 performers for a show even if there is a single tourist but in the present time he does not have any performer. Now, he only hosts cultural programs if tourists demands and that too by bringing artist from another place. The cultural shows are held in collaboration with other homestays in the village that allows conducting a big event for all the tourist of all homestay in the village.

In the homestay, cultural programs are often conducted in the courtyard. As tourist and the family members' lives like one family, they are often offered to sing and dance along with the hosting family. Tourists enjoys with the performing band members also. There are some homestays where the stage is always open for any musical bands. This is especially for the bands who want to perform and promote themselves. "Cultural shows in the homestay are one of the attractive components that

tourists admire” says an owner of the Thasa Homestay at Khamdong East Sikkim. He is planning to construct a permanent stage/platform within the premises for the cultural shows in his homestay. He says, “Playing of audios of folk song is very common, but in the case of cultural and live shows, tourists gets more attracted. It is necessary to start cultural and live music shows regularly because there are few homestays where cultural shows are conducted only on demand”. We noted that in East Sikkim, almost more than 80% of homestays uses folk music in one or the other way (Table 5.6).

Table 5.6 Presence of regional folk Music in the homestay in East Sikkim

Presence of regional Music	No. of homestay	Percentage
Yes	09	81.8%
No	02	18.2%
Total	11	100%

5.6.2 West Sikkim

The presentation of Chyabrung dance in West Sikkim is quite common in every homestay. Chyabrun Dance is especially performed during marriage ceremony as well as during all the celebration. Playing of normal audio is very rare in West Sikkim and almost 100% of the homestay surveyed plays folk music. Maximum homestay in West Sikkim conducts live cultural shows, among them most of the homestay conduct only on demand. G. K. Yangma, one of the experienced homestay operators in Uttarey, West Sikkim says that he conduct cultural event only on demand. He hosts cultural show during the festivals or any special occasion to make his guest happy. If tourist demands for the cultural shows, they have to pay extra money for the performers, and if it is conducted by the owner then the guest need not pay. Dhan

Naach (Traditional Dance of Subba), Silly (Traditional Dance of Rai), Maruni (Traditional Dance of Nepali) are the main three forms of folk dance that are often performed in his homestay. He does not invite any professionals from other places but all the performers are local children and youth. He does proper marketing for his homestay; he holds facebook page as well as website of his homestay that translates into footfall. Tourists from all over the world visit his homestay. He said once he performed Dhan Nach with the tourist from Germany that went viral in social media. According to his observation, tourist does not prefer any modern songs. Tourists prefer regional folk and old Hindi and Nepali songs which have deep meaning and aesthetic values.

In West Sikkim, homestays owner are running their business more seriously as they are focused and dedicated. R. B. Bista in Chhayataal who runs Chhayataal homestay hold casual musical group of his own who perform in his homestay. He calls them for the performance when tourist comes, sometimes he pays them and sometimes they perform voluntarily. They play all kind of songs on tourists' demand and they also perform folk songs like Jyaurey Bhaka (casual form of folk music). Apart from musical shows, he arranges cultural shows for the guests. Nepali dance, Bhutia Dance, Subba Dance, and the Lepcha Dance are the dance forms that are performed in his homestay. Along with the tourists, local people also gather around during the cultural shows. The audiences are arranged to sit in the corridor and the performance are done in the courtyard with bonfire where locals and tourists enjoy together. Tourists always express happiness and satisfaction with the cultural shows and live music.

In West Sikkim, demographically Limboo community forms majority and are highly concentrated to some villages and Darap is one of them. Darap is a small beautiful village with maximum inhabitants of Limboo community. In the village of Darap,

researcher had a conversation with Amar Subba, The Marathon Man of Sikkim who runs his homestay. Live singing with the acoustic instruments has different feels, says Subba. He says that he does not allow any digital music to be played or perform in his homestay as it might spoil the organic ambience. Sometimes tourists bring their own instruments like guitar, and sometimes locals come with Madal (percussion instrument of Nepali community) and Harmonium. Apart from this, he also conducts cultural program including Bhutia dance, Lepcha dance, and Subba dance. He recalls that he has learned the concept of homestay in Malaysia when he was working there. He says, *“Homestay does not include commercial treatment of guests rather it is about staying with the family like their member. People sometimes make reception desk with staffs which is wrong. Guests who have come to the homestay to stay must be treated as a family member. There are huge differences between a hotel and a homestay. Homestay is supposed to share culture and the lifestyle by the hosting family and music comes at first when on sharing culture and the tradition”*. There are many forms of music that are played in the hotel and the home-stay industries, some keeps karaoke, some plays different genre of music, some keeps even disco and club. Each hotel has its own musical ambience but in homestay we should project our own culture and tradition, he added. He is quite concern about projecting local products, and traditional music and dance. He wants branding of local alcoholic drinks like fermented millet, and different handmade wines which has good nutritional values. After visiting Darap, researcher move to Yuksom where some homestay has been covered. In Yuksom, two Subba Homestay visited by the researcher, the first is Limboo Homestay and second is Lovesm Homestay. Chyabrung was hanging on the wall of Subba Homestay and when researcher asked the owner about it, owner replied that chyabrung dance is often performed in her homestay by her sons when tourist

demands. Chyabrun dance is very common that both the homestay in Yuksom perform for the tourists. Chyabrun dance is the main components of Limboo culture that they want to highlight. Sancha Rani Limboo, the owner of the Lovesm Homestay says they perform Chyabrun dance the day before guest leave and they perform it as a gesture of love and respect. Along with Chyabrun dance they also cater tourists with other form of cultural and modern musical program.

5.6.3 North Sikkim

North Sikkim is very thinly populated district among all four districts where maximum habitants are Bhutia and Lepcha. North Sikkim is very beautiful with dazzling mountains and landscape fill with dense vegetation where there are maximum tourist points but have few places for accommodation as it is very cold. Tourist visits North Sikkim but very less tourists were found to stay for more than 2 or 3 days. Few places were visited for data collection such as Mangan, Dzongu, Lachun and Ringim, and among these places only three homestay could be covered by researcher. All three homestays plays regional songs like Bhutia song, Lepcha songs and Nepali songs. It is found that no homestay conducts cultural shows or any live music shows, because tourists do not spend longer time in North Sikkim. But singing in karaoke exists during the time of bonfire which is done by all the homestays.

5.6.4 South Sikkim

In South Sikkim, researcher visited places like Assanghang, Temi Tarku, Bermuik, and Namchi. As compare to west district, South district were found less enthusiastic with homestay. Most of the homestay operators says, there used to be various cultural event in the homestay, but due to the COVID-19 it is still not been able to get back to the original position. Some are totally unaware about the impact of musical shows in the homestay. People do not want to take risk (by upgrading music infrastructure and

hosting cultural shows) as they are not sure about the profit they can reap by conducting cultural event.

Inviting large cultural group cost huge money that cannot be recovered back from the cultural shows and that is the reason he do not hold any cultural shows in his homestay, says Sachin Sherpa, owner of Mount Bowl Homestay. If the tourist flow gets increased in future then most of the homestay operators would start conducting cultural shows. In order to maintain exclusiveness in the homestay, playing of Bollywood music common to everyone is very rare. Tourists also do not prefer to listen any other songs except the regional one. All homestay owners know that tourists wants cultural shows, but they mentioned that conducting the cultural shows for the tourists is not easy monetarily.

Being located in the place far from the clustered settlement is another reason for not hosting cultural shows says Divya Pradhan, the owner of Temi Kothi Homestay. She wants to invite cultural troops to perform in her homestay but nobody gets ready to come to her place because it is remotely located. Sarika Sherpa is another promising and energetic woman who runs Sarika Homestay in Temi Tarku. She is well aware about the impact of cultural event. She says she always remains busy in cooking and other chores for the guest and do not get spare time to host cultural shows. “What I personally feel is we should have a cultural hub in the village where tourists get chance to witness our culture. If we (all homestay operators) get united then we can easily execute cultural events and the proceeds can go to everyone including the artists. I always think that it would be great if somebody initiates a cultural hub where various cultural dance forms would be performed. We cannot manage the time to conduct all this, because we are always busy cooking for the guests, so I want somebody to come forward and manage the event and get the benefit from there. We

do not get support staffs so almost all of the work at my homestay is done by me” She says.

Table 5.7 shows the whole state scenario on the presence of regional folk music in the homestays of Sikkim. It total, 91.9% homestay plays regional folk music in one of the other form such as live concerts, cultural shows, traditional dance or instruments demonstration or just like a background audio.

Table 5.7 Presences of regional Music in entire Sikkim

Presence of regional music	No. of homestay	Percentage
Yes	34	91.9%
No	03	8.1%
Total	37	100%

5.7 Bonfire Culture with the Musical Activities

5.7.1 East Sikkim

The bonfire culture in the homestay is like a cherry on the top. When tourists get tired from the day activities, they wish to get relaxed where outdoor bonfire with some local drinks can be the best way of wiping out the tiredness. “Bonfire with the traditional dance and music in the courtyard makes tourists happy”, says the owner of Teentaley Homestay in East Sikkim. He adds, “Bonfire in the evening is like a celebration, it’s like washing out all the exhaustion”. Bonfire culture with local organic food and drinks is very common in the homestay where tourists enjoy fully. Live music in the time of bonfire would be appropriate but we are not being able to execute it in a regular basis said Amit Subba, the owner of Guras Homestay in Pakyong. Lack of ideas on how to manage live music by inviting professional musicians keeps them away from inviting professional musicians in the homestay, he

expressed. The main tourist season starts with the onset of chillness season sometime in the month of September where bonfire becomes an important part of homestay. We found that almost 72.7% homestays in East Sikkim conducts bonfire in the evening (Table 5.15).

Cultural shows such as folk dance and playing folk instruments like Madal, and Chyabrung and singing in “karaoke” are common at the time of bonfire. Karaoke is another evolving element in homestays. Karaoke is a combination of two Japanese words ‘karappo’ and ‘oke’ which means empty and orchestra respectively. It is a form of entertainment where people sing into a microphone over a pre-recorded backing track. The notion of karaoke in Sikkim is not so old, but it has now become one of the main elements that boost the hospitality business. Tourists seem very interested to witness the cultural shows, but at the same time they are also keen to sing. Most of the time tourists are found singing Hindi and Nepali song says G.B. Subba, the owner of Orchid Homestay. He has allotted a dedicated time for cultural shows and karaoke separately. He provides specific time for cultural shows where he includes folk songs and dances of different communities. He allots 2 to 3 hours for cultural performances, and he allows singing in karaoke after finishing the cultural shows until the dinner gets ready. He added that the guests prefer to sing songs of their own language. He has observed many times that a Bengali person singing Bengali song and Punjabi sings Punjabi. Not only guest, children who come to perform cultural shows also sing for guests, says D. B. Subba in Yakten Homestay. Trend of karaoke in the homestay is not yet flourished, but still 45.5% homestay operates karaoke as shown in table 5.8. A live show in this study includes live music concert and cultural shows. Almost 72.7% homestay operates live shows in East Sikkim. If we compare live music shows with cultural shows then cultural shows are more in trend in homestay than live music

concerts. Live music concerts basically contains performance of modern songs which are very common everywhere. It is not so important to conduct live music concerts at the homestay. Live shows actually do not go well with the ambience of homestay says one of the respondents.

Table 5.8 Bonfire, karaoke and live concert/cultural shows in East Sikkim

Activities (11 homestays)	No. of homestay	Percentage
Bonfire	08	72.7%
Karaoke	05	45.5%
Live concert/Cultural show	08	72.7%

5.7.2 West Sikkim

Bonfire culture is very much in trends in West Sikkim. Owner of Himalayan homestay G. K. Yangma in Uttarey, East Sikkim says, “Singing in karaoke around the bonfire is the best moments for the tourists”. Karaoke is only provided at the time of bonfire in the evening at his homestay, Bonfire is very important in particular place like Uttarey as it is a very cold place. Tourists especially demands bonfire when they came back from trekking to warm up their body, says Sangey Bhutia, the owner of Pema Limpa Homestay in Yuksom. Yuksom is one of the famous trekking destinations of Sikkim where local and non-local tourists trek up the hills in winter season. After getting down from the hills they generally have a celebration in the homestay by singing and dancing with bonfire.

There some homestay operators who think karaoke is an important part of homestay, but some do not agree with this statement. Amar Subba says he do not keep karaoke in his homestay, because karaoke is not a part of homestay, it spoil the exclusive

essence of homestay. As he is quite aware of executing homestay business, he keeps his homestay exclusive by serving organic food and drinks with the live music and folk culture show. On this matter Mr. Shiva Gurung from Daragaon Gurung Homestay, Darap also says homestay always should have exclusive ambience. When being asked, Is there restaurant in your homestay? He says *“actually people have some misconception about home-stay. Home-stay do not have reception, bar and restaurant otherwise it will be counted as a hotel. In the concept of home-stay there has to be homely environment, there has to be a corridor and courtyard, everything should be like a home, serve whatever cooked at home, no separate treatment for guests. That is the main criteria for home-stay. Tourism department should issue guidelines for home-stay so that people have clear vision to operate home-stay”*. In brief, he says karaoke might not be appropriate for homestay.

Maximum homestay conducts cultural live shows, but in the case of live music concerts only few homestays were found that operates live music concerts. Amar Subba, the owner of Coral Homestay invites local musicians with guitar and madal for live shows. He also plays guitar, and some of the musicians come and entertain tourist. Sometimes tourists also sing their songs with the local musicians. As inviting live music concerts in the homestay cost huge money, all the homestay owner prefer to invite live music band only on demands, because it is quite hard to operate from the owner’s side. Shiva Gurung from Daragaon Gurung Homestay, Darap expressed that all the homestay operators were asked by the tourism department to conduct cultural programs, but they failed to comply. He says, *“We used to have at least 10 performers including dancers, singers and musician and for that we have to pay at least Rs.5000 from our own pocket for each program. So we could not bear the cost”*. Therefore what he is doing now is if any guest aspires to see culture, he just takes them to the

marriage ceremony or any of the events. He does not prefer inviting the children from his village for performances. He said *“I used to conduct cultural programs in the beginning when we newly started this homestay. But what we found was some kind of inconvenience for girl children. I felt that we are misguiding our children because during the time of performance, children dance in front of the guest and most of the guest gets drunk. At that point of time they also starts dancing with small girls which seems awkward, so that I do not like to get our children perform in front of the strangers. So I stopped doing cultural event for the guests, but it is good to conduct cultural programs by professionals and that will be fruitful”*. Table 5.9 shows that bonfire is conducted in 100% homestay, lives concert/cultural shows are conducted by 72.7% homestay, and 45.5% homestay also operates karaoke singing.

Table 5.9 Bonfire, Karaoke and live concert/cultural shows in West Sikkim

Activities	No. of homestay	Percentage
Bonfire	11	100%
Karaoke	05	45.5%
Live concert/Cultural show	08	72.7%

5.7.3 North Sikkim

As already mentioned tourists rarely goes North Sikkim for long stay, and that is the reason why tourist’s activities in the homestay are less as compared to other districts. We found that bonfire is an important component of homestay in North Sikkim. Table 5.10 shows that 100% homestay conduct bonfire in the evening. Though, tourists prefer short stay in North Sikkim they sometimes demands for bonfire said the owner of Bichu Homestay. Generally, no homestay has the provision to play music

regularly, but they manage the music system especially during the time of bonfire, said Lobsang Lepcha, the owner of Sagjarly Homestay at Ringim. Playing of music all the time is not good, because some guests do not like noise, some might not keeping well in travelling long way, said Pempa Lendup Lepcha, the owner of Malaki Lee Homestay in North Sikkim. That is the reason why he allows music only during the time of bonfire.

Karaoke in the homestay in North Sikkim is quite less. As tourists goes especially for short stay, there is no need of much tourist entertainment. No homestay conduct cultural shows and live concerts, but karaoke is available in 33.3% homestay in North Sikkim.

Table 5.10 Bonfire, karaoke and live concert/cultural shows in North Sikkim

Activities(3 homestays)	No. of homestay	Percentage
Bonfire	03	100%
Karaoke	01	33.3%
Live concert/Cultural show	00	0%

5.7.4 South Sikkim

Bonfire is also trending at the homestays in South Sikkim. Every homestay conducts bonfire and has become an important part or activities. Some homestay was found where there was no music in general, but at the time of bonfire every homestay plays music to complement the situations. There is no provision of playing audio but music is a must especially during the time of bonfire said Mr. Sachin Sherpa, owner of Mount Bowl homestay in Namchi. Damayanti Sharma, the owner of Munal Homestay at Temi Tarku also said that she does not play music in general but at the time of

bonfire, they provide musical equipments for the guests. Tourists generally demand bonfire in the evening and they enjoy singing their own language song. Divya Pradhan says she do not play any music in the day time but she plays Nepali songs during the time of bonfire so that the guests listens to Nepali music. Music is an important element that appropriately complements the activities of bonfire in the homestay. It is clear that bonfire is an inseparable activity of homestay. Table 5.17 shows that 100% homestay offers bonfire and music for the guests.

The use of karaoke in South Sikkim is limited in homestays. Only 33.3% homestay keeps karaoke in South Sikkim (table 5.17). Trends of having karaoke in the homestay is just an evolving phenomena, so most of the homestay operators are planning to keep karaoke in the homestay as guest are increasingly demanding Karaoke, said G. M. Rai, the owner of Kanwa Khim Homestay, Bermuik. Guest stay till late night singing with karaoke said Sharika Sherpa, the owner of the Sharika Homestay. She provides music system for the guests and the visitors sing by playing music from you tube using their mobile phones, but only within a confined time frame. Because her homestay is situated in a clustered area and making noise till late night might disturb neighbors.

Normally, an audio music is played in few homestays to create an ambience but cultural shows including various folk and traditional dances along with live concerts is more in trends across homestays. More than 50% homestays conduct live concerts and cultural shows in South Sikkim. Live music and cultural shows are basically conducted to entertain the tourists as well as to explore the hidden talents from the village around. Another advantage of inviting the raw artists from the village is they cost less. As it is very hard to invite professional music troops and they cost much of money which cannot be recovered from the show. So we invite school going children

sometimes and get them performed, said Sachin Sherpa, and then owner of Mount Bowl Homestay in Namchi. It is very important to showcase traditional elements and folk form of the local community to make homestay more exclusive said one of the respondents. In this regard what G. M. Rai, owner of Kanwa Khim Homestay does is, he is running homestay in collaboration with the local youth where they perform folk form of dance and music. Due to the COVID-19 some homestay stopped inviting cultural shows and live music bands, but they are going to resume very soon in coming days, said some of the homestay owners. Respondents said that tourists from foreign countries are relatively more interested to witness cultural shows like Maruni dance, Bhutia dance and Lepcha dance. They demands cultural shows to enjoy and witnessing traditional experience and they are even ready to pay some money for the shows as well. Table 5.11 shows that live concerts and cultural show are operated in 66.7% homestays around South Sikkim.

Table 5.11 Bonfire, karaoke and live concert/cultural shows in South Sikkim

Activities (12 homestays)	No. of homestay	Percentage
Bonfire	12	100%
Karaoke	04	33.3%
Live concert/Cultural show	08	66.7%

Across Sikkim, almost 92% homestay conducts bonfire in the evening (Table 5.12). Live show/cultural shows is conducted in 65% homestays whereas karaoke is operated in 40.6% homestays in Sikkim

Table 5.12 Bonfire culture, karaoke and live concert/cultural shows in entire Sikkim

Activities	No. of homestay	Percentage
Bonfire	34	91.9%
Karaoke	15	40.6%
Live concert/Cultural show	24	64.9%

5.8 Cultural Shows and Live Bands

In the homestay, live concerts are conducted rarely as compared to cultural shows. Cultural shows in this study is presentation of folk dance, songs, and instrumentation, and live shows is presentation of different modern musical elements perform by bands. Tourist seems more interested in traditional dance shows, so demand of cultural shows is high.

In the table below, analysis has been conducted for the cultural shows and live musical concerts separately. No homestay has been found that conducts cultural shows without the demands of tourist. No operator conducts cultural shows in the regular basis as it cost good amount of money to invite artists them.

Table shows in East Sikkim, 72.3% homestay conducts cultural show and only 27.7% homestay conduct live concerts and that too only on demand. A total of 27.7% homestay do not conduct any shows. In West Sikkim, 72.3% homestay conduct cultural shows on demand, 27.3% do not conduct any live shows whereas 45.5% conducts live concert on demand and 18.2% occasionally. No live concerts and cultural shows have been found in North Sikkim. In South Sikkim, 66.7% and 33.3% are the ratio between the homestays with and without cultural shows respectively, and 33.3% and 66.7% is the ratio between homestay with and without live concerts respectively. In the whole state analysis (table 5.13), cultural shows and live concert is

conducted in 64.9% and 32.5% homestay respectively whereas 5.3% of homestay operators conduct live concerts in the special occasion.

Table 5.13 Basis of conducting cultural shows and live concerts in the homestays in Sikkim

District	Basis of conducting show	Cultural Show	Percentage	Live concert	Percentage
East	On demand	08	72.3%	03	27.7%
	Regular Basis	00	0	00	0
	Occasionally	00	0	00	0
	No Show	03	27.7%	08	72.3%
	Total	11	100	11	100
West	On demand	08	72.7%	05	45.5%
	Regular Basis	00	0	00	0 %
	Occasionally	00	0	02	18.2%
	No Show	03	27.3%	04	36.3%
	Total	11		11	
North	On demand	00	0%	0%	0%
	Regular Basis	00	0%	0%	0%
	Occasionally	00	0%	0%	0%
	No Show	03	100%	03	100%
	Total	03		03	
South	On demand	08	66.7%	04	33.3%
	Regular Basis	00		00	0
	Occasionally	00		00	0
	No Show	04	33.3%	08	66.7%
	Total	12		12	
Sikkim	On demand	24	64.9%	12	32.5%
	Regular Basis	00	0	00	0%
	Occasionally	00	0	02	5.3%
	No Show	13	35.1%	23	62.2%
	Total	37	100%	37	100%

The axis of listening music in the present generation has broadened and can be attributed due to digital revolution. In this study, sources of music played in the prescribed areas of data sources such as hotel, homestay, restaurant, and tourist vehicle. Sources of music in this study have been categorized into four segments that is online, offline, live, and NM (no music). Analysis shown in the table 5.21 were

conducted among 37 homestays in entire Sikkim, 11 samples in East Sikkim, 11 in West Sikkim 3 in North Sikkim, 12 in South Sikkim. Online in this study means, music directly played from the internet using YouTube and other online sites. Offline means music played from downloaded playlists of CDs, Live here indicates live music concerts and cultural shows, and NM means no music. Table 5.14 shows that in East Sikkim 72.8% homestay play music through online, 0% plays offline, 9.1% plays only live music, and 18.2% homestay do not play music. In West Sikkim, 81.8% homestay plays music online, no homestay play offline, 18.2% homestay operates only live music, and no homestay is there in West Sikkim where music do not played. In North Sikkim, All the homestay plays music online, no homestay plays offline, and no homestay operates live music concerts and cultural shows. In South Sikkim, 100% homestay music plays online. In the whole of Sikkim, almost 86.5% homestay plays music online, 8.1% operates only live music (music concerts/live cultural shows), 5.4% homestay do not play music, and no homestay plays music offline.

Table 5.14 Sources of playing Music in the homestay in Sikkim

District	Music playing source	No. of homestay	%
East	Online	08	72.8%
	Offline	00	0%
	Live	01	9.1%
	NM	02	18.2%
West	Online	09	81.9%
	Offline	00	0%
	Live	02	18.2%
	NM	00	0%
North	Online	03	100%
	Offline	00	0%
	Live	00	0%
	NM	00	0%
South	Online	12	100%
	Offline	00	0%
	Live	00	0%
	NM	00	0%
Sikkim	Online	32	86.5%
	Offline	00	0%
	Live	03	8.1%
	NM	02	5.4%

Music in homestays are played through multiple sources such as mobile phone, CD player, pendrive, FM, through computers and live sessions. Therefore, in this study music playing device has also been analyzed and playing sources are analyzed here. It was found that mobile phones are mostly used in homestay to operate music. As mobile phone is more compatible and easy to handle than all other devices such as CD, cassette, radio, and computers, it is used in maximum homestays. We found that mobile phones are also used in karaoke and cultural dance shows to deliver music track. Table 5.15 shows that in East Sikkim mobile phones are used in 72.7% homestay to plays music. Pen drive is used in 9.1% homestay and 18.2% homestay do not play music at all. In West Sikkim also mobile phones are used in 72.7% homestay and pendrive in 27.3% homestay. Here, 18.2% homestay operates live music while

9.1% homestay also plays music using CD player. In North Sikkim mobile phones are being used in 100% homestay whereas pendrive is used by 9.1% homestay. In South Sikkim, mobile phones are used in 91.7% homestays and pendrive is used by 8.3% homestays. Viewing on entire state scenario, it reveals that mobile phones are used in 82% homestays, pen drives are used in 16.2% homestays, 5.4% homestay conduct live session while CDs players also in 2.7% homestays.

Table 5.15 Distribution of Music playing device district wise

Device	East (47)		West (38)		North (18)		South (34)		Sikkim 137	
	Homestay	%	Homestay	%	Homestay	%	Homestay	%	Homestay	%
Mobile	08	72.7%	08	72.7%	03	100%	11	91.7%	30	82%
Pendrive	01	9.1%	03	27.3%	01	33.3%	01	8.3%	06	16.2%
FMs	00	0%	00	0%	00	0%	00	0%	00	0%
CDs	00	0%	01	9.1%	00	0%	00	0%	01	2.7%
Live jamming	00	0%	02	18.2%	00	0%	00	0%	02	5.4%
PC	00	0%	00	0%	00	0%	00	0%	00	0%
No Music	02	18.2%	00	0%	00	0%	00	0%	02	5.4%

5.9 Food Serves in the Homestay in Sikkim and its Relation with Local Folk Music

Along with folk music, food is also an important component that highlights the traditions, customs and the culture of a community. One can relate the origin and diversity of any community by observing their foods. So local folk music and local traditional food are complimentary. One of the USP (unique selling point) of homestay is the food made from locally grown organic produce and are found in majority of the homestays in Sikkim. These food and music makes the homestay experience exclusive. The homestay owners were found keen to showcase their traditional culture and local food to the tourists. Tourist visits homestay with the

expectation of being a family member where food is one of the USP, said Bhanu Sharma, owner of Teentaley Homestay at Rumtek, East Sikkim. He preferably serves local organic foods and regional folk music, because he wants to create an ambience of typical Sikkim’s village. In this study, presence of local organic food is also being analyzed. Foods are categorized into mainly two parts that is Local that are organically grown produce and others, which are food made from materials that are not grown organically. It should be noted here that Sikkim is 100% organic state of India. All of the produce grown in the whole state of Sikkim is done organically, i.e. with the use of organic manure and the use of inorganic fertilizers is not allowed. We found that although 100% homestays use organically grown produce for food, most of the homestays serve both types of foods. Table 5.16 shows that local organic foods are served in 100% homestay, and other types of foods are also served in 54.5% homestays in East Sikkim, 36.4% in West Sikkim, 100% in North Sikkim, and 72.7% in South Sikkim. For the whole state of Sikkim, local organic foods are served in 100% homestays and other types of food are served in 56.7% homestays.

Table 5.16 Food serves in the homestays in four districts

District	Types of foods	No. of Homestay	Percentage
East Sikkim	Local	11	100%
(11 homestay)	Others	06	54.5%
West Sikkim	Local	11	100%
(11 homestay)	Others	04	36.4%
North Sikkim	Local	03	100%
(3 homestay)	Others	03	100%
South Sikkim	Local	12	100%
(12 homestay)	Others	08	72.7%
Sikkim	Local	37	100%
(37 homestay)	Others	21	56.7%

5.10 Discussion

This study has recorded the occurrence of music in the homestays around the state of Sikkim. Focused understanding of the importance of music, their types, method of playing music, scope of live cultural shows, the artist management for the live concerts were done. History of homestay in Sikkim is not so old; as per the data collected for this study, we noted that the oldest homestay was started in 2002 in West Sikkim. With little exception, music was found in almost all the homestays across the state and was one of the core factors for the business. Music in homestays were served in form of live shows, audio background, and live jamming session.

The recognition of regional folk music was quite strong in the homestay. As tourist especially visits homestay in search of new experience, new things like folk music is being played and performed in the homestay. As the imprint of culture and the tradition is included in folk music and dance which again becomes an exclusive component for the visiting tourist. Conducting live cultural shows in the homestay were found to be customary, wherein children and the local youth from same or nearby village perform. Although live cultural shows were a form of entertainment factor that attracts tourist but it also has facilitates exposure for local artist. Apart from folk music, religious music like Buddha chanting, Hindu mantra, stotra and bhajan were quite common. Hindi songs are also played in the homestay, but English songs were found quite rare. Almost all respondent believe that music is an important factor for homestay. Folk music including live cultural shows and audio tracks were played in 92% homestay which is the highest percentage among all different genre of music. Along with folk music performances, karaoke singing were also found being performed by the local performer as well as tourists. Bonfire in the evening with live cultural shows and singing in karaoke were found to be the main activity of homestay.

We found that the cost of hosting live cultural shows are high and that extra expenditure cannot be recouped from the tourists. Therefore, some of the homestay operators have devised a joint cooperative initiative for cost sharing by conducting joint live shows where tourists from all the homestays in the village come together to witness the show. As research was conducted during the time of COVID-19, the homestay business was completely down. Some of the homestay operators were found not doing anything in the homestay. The attendance of tourists from outside was nil and therefore their (tourists) experience about the musical ambience in homestays could not be recorded.



Figure 5.1 Khudo Homestay, Yaktan, East Sikkim



Figure 5.2 Megma Homestay, Pakyong, East Sikkim



Figure 5.3 Divyakoti Homestay, Temi Tarku, South Sikkim



Figure 5.4 Chhaya Taal Homestay, West Sikkim



Figure 5.5 Coral Homestay, Darap, West Sikkim

Chapter VI

Musical Characteristics of Tourist in Sikkim: Effect on Tourist's Behavior in Travel Practices

6.1 Introduction

Music builds an important and emotional relation to tourists, as a form of cultural heritage and cultural experience (Stipanović, Rudan, & Zubović, 2020). As is already discussed in the previous chapter that music tourism comprises traveling to other places to witness or perform music (Gibson & Connell, Music, Tourism and the Transformation of Memphis, 2007). Music tourists are known to be the one who travels to witness musical concert or perform, they visit a particular location with their own choice where emotional involvement occur (Bolderman & Reijnders, 2017). As per the previous research on tourist perspectives on music, we can relate the importance of music playing for the tourist. In the case of Sikkim, music performers from other states in the various festival are the only music tourists, apart from that we haven't encountered, any other music tourists. There are scores of music festivals or any musical destinations such as musical heritage and museums in Sikkim so we cannot find any music tourists. It has been seen as normal for visiting tourists to be music tourists after they get into the state. There are several cultural and tourist festivals where numerous musical activities are being performed for the tourist.

6.2 Demographic Distribution of Tourists in Sikkim

Tourist footfalls in Sikkim have decreased drastically in the last two years due to COVID-19. As tourists flow was quite less, but viewing the data from the Tourism Department Government of Sikkim, the tourist influx in Sikkim is increased every year. Table 6.2 shows the number of tourists visiting Sikkim in three consecutive

years i.e. 2017, 2018, and 2019, and it shows that number of domestic as well as foreign tourists has increased every year which indicates the tourism industry in Sikkim is growing and it is still yet to reach its saturation point. For this study, we could take only 86 samples for the analysis due to the COVID-19. Tourists were interviewed randomly in various tourist destinations such as MG Marg, Gangtok, Ganesh Tok, Hanuman Tok in East Sikkim Singshore Bridge, Khecheopalri Lake, Pelling, Uttarey, and Dentam in the west, Mangan, Dzongu, Chungthan in North Sikkim, and Temi Tarku, Namchi, Sadam and Assangthang in South Sikkim. Data displayed in table 6.2 shows tourist footfalls are increasing every year till 2019, but after that due to the spread of COVID-19 nationwide lockdown was announced by the Central Government which is imposed for almost 7 months, entry of tourists into the state is nil during the period of lockdown. Later, the situation gets controlled gradually and tourists started visiting Sikkim, but the visits of foreign tourists remain nil.

Among 86 tourists in this study, we categorized them based on their places. Table 6.1 is the analysis of those 86 randomly interviewed tourists. 41.8% of tourists come from Eastern states which include Bihar, Jharkhand, West Bengal, and Odessa, which is the highest number amongst other areas of the country, and among eastern states, 72.2% of tourists come from West Bengal alone. 14% of tourists were recorded from the western states which include Maharashtra and Pune. 32.6% of tourists were recorded from the northern states which included Uttar Pradesh, Haryana, Delhi, Gurgaon, and Rajasthan where the highest visits from Uttar Pradesh and Delhi are recorded. Tourist from North-Eastern states especially from Assam and southern states which includes Kerala, Karnataka, and Chennai were recorded at 4.7% in both.

Table 6.1 Distribution of visiting tourist in the basis of places

Place they belongs to	Number of tourist	Percentage
Eastern States	36	41.8%
Western States	12	14%
Northern States	28	32.6%
Southern States	4	4.7%
North East States	4	4,7%
Central Indian States	1	1.1%
Foreign	1	1.1%
Total	86	100%

Table 6.2 Tourist visits in Sikkim before lockdown

Types of tourist	In 2017	In 2018	In 2019	Sample study
Domestic	1375854	1426127	1421823	86
Foreign	49111	71172	133388	0
Total	1424965	1497299	1555211	86

6.3 Visiting Purposes of Tourists

The study aims to create pointers for new areas of tourist destinations with the relevant application of music. This study might find the majority purpose of tourists visiting Sikkim. Tourists' purposes for visiting Sikkim has categorized as “Leisure” and “Business”. Leisure in this study includes holidays, honeymoon, etc. and business includes all official work, education, and any other motive visits such as photography, vlogging, cycling, etc. Table 6.3 shows the maximum number of tourists with 71% visiting Sikkim for a leisure trip and 29% tourists visiting for business.

Table 6.3 Tourist purpose of visiting Sikkim

Purpose	No of tourist	Percentage
Leisure	61	71%
Business	25	29%
Total	86	100%

6.4 Major Areas of Tourist Attraction

Factors of an attraction for the tourist are categorized as *Nature, People's, Music and Culture, and Cleanliness*. As tourists mentioned the factors of attraction are more than one, it has been analyzed every area of tourist attraction separately. As Sikkim is very rich in natural vegetation with its varieties of flora and fauna, it is famous for eco tourism for decades, where tourists visit especially for the same (Sikkim's eco-tourism evolution, 2018). Eco tourism contains traveling to the natural areas, viewing the beauty of nature such as hills, mountains, waterfalls, birds and animal watching, etc. that are admired by 100% of visitors. Apart from eco tourism, different forms of tourism have evolved. As some of the tourists mentioned monasteries as the main components of the tourist attraction.

People's behavior, hospitality, and discipline are also the factors that are admired by the visitors, one of the tourists from Kolkata said people in Sikkim are very hospitable, good behavior, socialized and caring, and some say people of Sikkim are very discipline, they are so polite and soft. Tourist even expresses their views on the cleanliness of Sikkim, a tourist from Delhi said Sikkim is cleaner and the road condition is also better as compared to other native places. Figure 6.1 shows 86 (100%) of tourist from outside enjoys eco tourism destinations. 54 (62.8%) of tourists agreed that people's behavior, hospitality, and discipline are also one of the main factors that attract tourists. Music and culture are not so much highlighted as tourist pulling factors, so music and culture attract tourists very less which is only 6 (7%). 9 (10%) of tourists also expresses that cleanliness is also one of the factors that attract tourist in Sikkim.

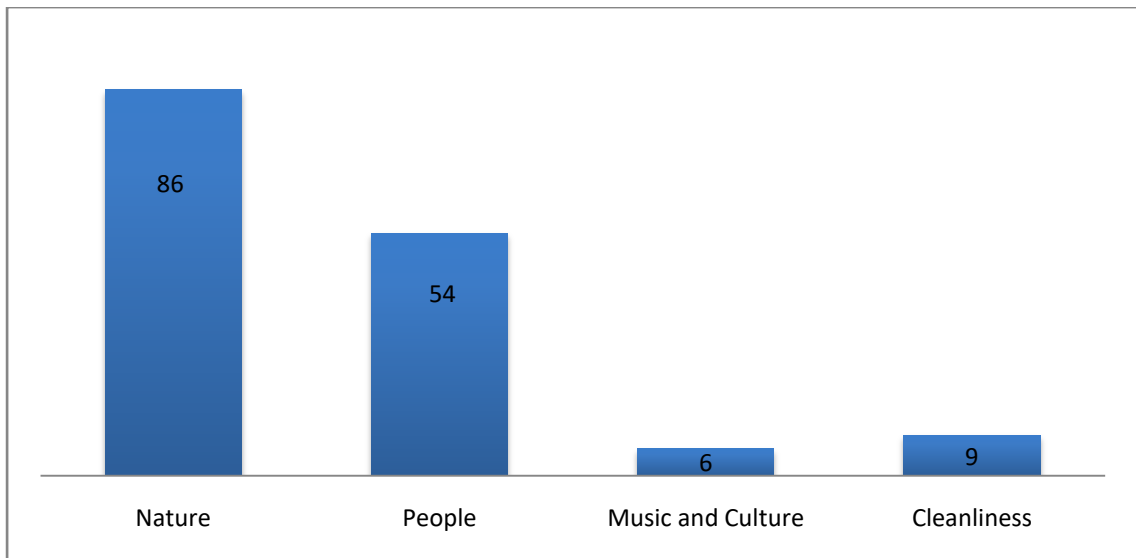


Figure 6.1 Number of tourist and their liking about Sikkim

6.5 Tourist Engagement and Preferences in Music

In this study, questions were asked to the visiting tourist regarding their music preference, types of music they especially prefer while traveling, music expectations from the place they travel to, and interest in local regional music. According to the analysis, music found as an important factor for tourists while traveling. In this study, it is found that 98.9% of tourists prefer music while traveling (table 6.4). There are various genres and languages of music that tourists prefer to listen. Every particular type of music has been analyzed separately because many respondents prefer more than one type of music. We categorized the data as Hindi (Bollywood), Western, Regional, Local regional, and Religious to make the process of analysis easy and understandable. In this study, there are two words *regional* and *local regional* is used where “regional music” means songs from their native place, and “local regional music” considers regional folk songs of Sikkim. Tourists are found with diverse musical preferences. Tourist generally considers Nepali music as local music here in Sikkim, so Nepali songs along with other regional folk music were considered as local music for this study.

Table 6.4 List of tourist that prefer music or not, while travelling

Prefer music while travelling	No. of tourist	Percentage
Yes	85	98.9%
No	01	1.1%
Total	86	100

The importance of music during travel is expressed by many tourists. Tourists from South India expressed that Music is very important while traveling because it keeps your mind occupied and it keeps you happy. As tourists generally in their holiday time; they want to spend a good time with their friends and family, where music always helps them to remain fresh and keeps them away from the boredom in the vehicle. Some of the tourists found traveling for their honeymoon trip expressed a liking for romantic music while traveling. Some are there who visit Sikkim for witnessing the essence of rich nature in the hills with good music. A tourist from Kolkata named Sajal Mukherjee expressed his feelings about music. He is a big fan of Kumar Sanu (a very famous singer of India), he likes to listen to his song all the time, because his childhood spends by listening to Kumar Sanu's songs "*Tujhe Dekha To Yeh Jana Sana* and *Ek Ladki ko Dekha To Aisa Lagaa*" he mentioned. Mukharjee said music and tourism or travels have the deepest connections, without music travel cannot even imagine, especially if you are with your loved one and you are traveling then music is a must. "*Do Dil Milraha hai Magar Chupke Chupke*" is favorable for the situation, he adds. Traveling to the hills like Sikkim with the loved one with romantic music has a different aesthetical essence. He also said that he never ignores the Tagore songs (Rabindra Sangeet) as their pride forever, so he also prefers to listen to Tagore songs as well.

As compared to tourists who come from places other than Punjab and Kolkata are quite casual about choosing the music, but the tourists from Punjab and Kolkata seem quite attached to their regional music; they generally prefer their regional songs to listen while traveling. Tourists from West Bengal prefer Rabindra Sangeet and other Bengali songs. Out of 24 tourists, 12 (50%) tourists from West Bengal expressed they like to listen to Bengali songs while traveling. Tourists from Punjab are also found fond of folk music; they also prefer to listen to their folk music while traveling. Some tourists are found with a wider choice of music. A tourist from Gurgaon named Shakshi said “I listen to music as per the mood, as per the weather of Sikkim I prefer the soft romantic Bollywood and when you are with your friends or partner then a song like *Jindagi Na Milegi Dubara* will be appropriate. Language is not the big issue if the rhythm and tune compliments”. Another tourist named Bipin Singh also considers music as a universal means of communication and expression.

In the sequence of interviewing tourists, several interpretations of music and perspectives were recorded. Most of the tourists prefer Hindi songs as it is very common among the people, but at the same time, some are found who prefer Indian Classical Music. Though regional music is not been played sufficiently in the tourism sector, enthusiasm and interest in regional folk music are seen in tourists. One of the tourists from Kolkata appreciated Bhutia music and said “Bhutia music in Sikkim has beautiful tunes with minimum technicalities; it contains innocence, honesty, divinity, and purity that complement nature of Sikkim”. With this statement, one can assume that folk music like Bhutia songs has the potential to attract tourists. Most of the tourists are found to be interested in experiencing the local regional and traditional music but less availability of regional music in the hotel and the vehicle makes most of the tourists untouched from witnessing local regional music; only some tourists are

found that could listen to local regional music, especially in the vehicles. It is quite clear that Nepali and other local regional songs are not been played in the entire tourist's vehicle.

Table 6.5 shows that most of the tourists prefer Bollywood songs with 96.5% as it is one of the popular genres for the generation which is available everywhere that tourist goes. Though local folk music is not available in most tourist-oriented places, 83.7% of tourists are found to have a preference to listen to indigenous music. Local music is especially preferred to listen by the tourists who are keen to experience new things while visiting other places. Western music is also preferred by 54% of tourists, and 55.9% of tourists prefer their folk songs to listen to in the vehicle. 19.8% of tourists also prefer to listen to religious music like bhajan, mantra, and Buddha Chants, especially those people who are mostly aged.

Table 6.5 Music preference of tourist

Types of music	Number of tourist	Percentage
Hindi (Bollywood)	83	96.5%
Western	46	53.5%
Regional	48	55.9%
Local regional	72	83.7%
Religious	17	19.8%

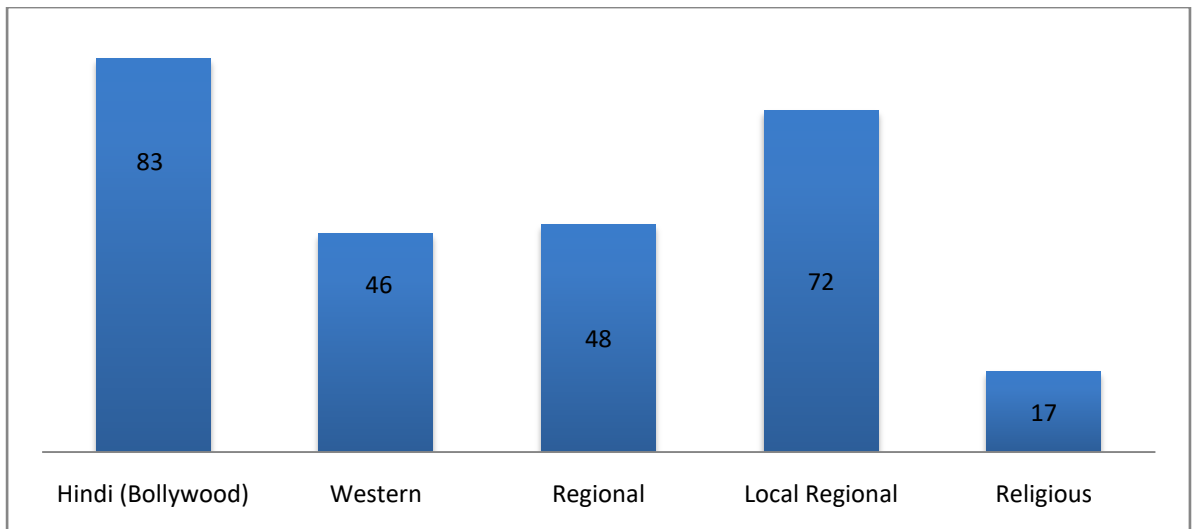


Figure 6.2 Musical preference of tourist while traveling

6.6 Tourist's Interest on Local Music and Culture

Tourists are mostly found visiting Sikkim as a holiday trip, some with their families, some with their friends, and some with their loved ones on their honeymoon. Some appreciate the cleanliness of Sikkim; Sikkim is a very clean and beautiful place with fresh air, rich natural vegetation, magnificent hills and mountains, waterfalls, and rivers. Viewing mountains, hills, and waterfalls with the romantic music in the background gives priceless feelings. The common perception of tourists is the music of the hills and their splendid natural beauty make their trip to Sikkim worthwhile. Along with the Nepali songs, some tourists appreciated the Bhutia songs; innocence, honesty, and purity can be felt in the regional songs like Bhutia and Lepcha songs in Sikkim. Though Bollywood songs are more in trend, tourists also keep interested in witnessing and listening to local regional music. A tourist from Kolkata says though he is not able to understand the language but it is still pleasant. He has already been there in Sikkim a couple of years before, they have gone to the place of the festival, and had a great time there. Some tourists from Kolkata were expecting to visit the festivals; they were supposed to go to some festivals, but due to the COVID-19, most of the places were not functioning properly. It is found that people in the festival are

indirectly attracted by the folk elements, so it is quite clear that the scope of the regional music, traditional culture, and folk forms are very high, local people only have to do is proper management. Table 6.6 is created to analyze the ratio between the tourists that prefer and the tourists who do not prefer local indigenous music on their trip to Sikkim. The table shows that 93% of tourists are interested to witness or listen to local music and only 6.7% of tourists found less interest in indigenous music.

Table 6.6 List of tourists interested on indigenous Music and culture

Listen to the indigenous music	Number of tourist	Percentage
Interested	80	93.1%
Not interested	06	6.7%
Total	86	100%

6.7 Response and the Feedback of Tourist on Music in the Related Sectors

Responses to the played music from the tourist are categorized as “negative”, “positive” and “not observed”. In the entire research, maximum responses were found positive. Music was found one of the important factors in every sector of tourism. There are 226 numbers of data including hotels/restaurants, homestays, cafes, and tourist vehicles, almost all the tourists are found music lovers in all sectors like restaurants, hotels, homestays, cafes, and tourist vehicles. Very few respondents expressed that sometimes tourists are found with less preference for music, especially in the vehicle. Sometimes tourist visits Sikkim to witness the peace of nature, some are found visiting Sikkim for meditation. To quote Suraj Basnet the owner of the hotel “Tourists ask for the place for meditation many times so we build mediation hall”. So those who are especially visit with spiritual purpose are not much interested in general music. Response from the tourist to music is excellent in most of the hotels in all four districts. Some tourists appreciate Nepali music, to quote Bhanu Sharma owner of Teentaley homestay “Tourists appreciate Nepali songs, they say Nepali traditional

music is so soothing and peaceful”. Karaoke is also one of the factors where responses are tremendous. Mayel Lepcha the manager of Food Affair retro bar Gangtok says karaoke is the main factor that customers get attracted to and responses are too good.

In the homestay, tourist appreciates traditional dance forms and songs. In Ravangla, South Sikkim, Arpan Subba owner of Khudo Homestay says Chyabrung Dance is the main component where tourist responses are wonderful. Presentation of traditional folk performances in the homestay always receives a positive response. There is a two days festival of the Limboo community called Balihang Tongnam which is held exactly during the tourist season in Yuksom where visiting tourists get attracted by the unique Limboo traditional performances. Buddharani owner of Limboo homestay at Yuksom says “such festival has a huge impact on tourists, and the tourist who comes to our homestay is more curious about the Limboo culture that we present to them, responses of the tourists are always good, especially to our traditional elements,” she adds. Apart from traditional music, other general music is also appreciated by the tourists. To quote Shiva Gurung owner of Daragaon Gurung Homestay Darap, West Sikkim “tourists say the music that you play is so beautiful and peaceful, and sometimes tourists also suggest me new tracks from YouTube to play”. Sachin Sherpa another respondent owner of Mount Bowl Homestay, Namchi also says that music is the mark of peace so everyone loves music, and concerning it tourist never gives negative feedback. After analyzing the responses from the tourists in the hotel/restaurants and cafes, we can assume that tourist vehicle is the only area where sometimes tourists remain less interested to listen to music.

Table 6.7 shows that in the hotel and the restaurant, 86.8% of responses and feedback on music are positive, no negative response has been recorded in the hotel and the

restaurant, and 13.2% of the hotel reported that they haven't observed any feedback from the tourists. In the case of homestay, there is no negative feedback has been recorded; 100% of responses are positive. In the case of tourist vehicles, tourist gives both negative and positive response to served music. 75% of vehicle driver reported that tourist gives a positive response to playing music in the vehicle and 25% reported not.

Table 6.7 Tourist responses to played Music in different areas

Functional area	Response	Number of hotel	Percentage%
Hotels/Restaurants 137	Positive	119	86.8%
	Negative	00	0%
	Not observed	18	13.2%
	Total	137	100%
Homestay 37	Positive	37	100%
	Negative	0	0%
	Not observed	0	0%
	Total	37	100%
Tourist vehicle 60	Positive	48	75%
	Negative	0	0%
	Neutral	0	0%
	Negative and positive	12	25%
	Total		100%

6.8 Demands and Enquiries of Music by the Tourists

Music is found especially being enjoyed in the hotel, restaurant, and homestay. Tourist sometimes demands to play some particular genre in the all three sectors, what music operator mostly do is handover the music system to the tourist and let them play their own choices. Inquiries, Demand and the response has been analyzed in the same table. This analysis is especially done to know the musical needs of the tourist and observe the reaction to played music. As per table 6.8, good numbers of tourists

are interested in music, they normally ask for music and they even demand a particular genre of music. Among the four districts except for the north, all three districts have a quite similar ratio on demanding or inquiries of music with 87.3% in the east, 78% in the west, and 67.7% in the south, but in North Sikkim, inquires or demand of music is 46.7%. Most of the tourist destinations are located in places where permanent settlement is not available due to the high altitude. Tourists cannot stay for a long period in North Sikkim, they just visit and return which takes two or three days, so tourists do not get time to demand music and enjoy, that is the reason that demand and inquiries are less in the eateries of North Sikkim as compare to other districts.

Table 6.8 shows the response and reactions to served music. Data is categorized as positive, negative, and neutral. As per the table below, a positive response in the high ratio in all the districts is 87.3%, 86.5%, 80%, and 91.2% in east, west, north, and south respectively. Some visitors give negative feedback for served music because sometimes tourists get sick while traveling and sometimes tourists are not able to understand the language of played music, and some tourists do not bother with any music.

Table 6.8 Music demands /enquiries from the tourists in the eateries

Districts	Demand/Enquiries	No. of Eateries	Percentage
East	Inquires/ Demand	41	87.3
	No demand	06	12.7%
	Total	47	100%
West	Inquires/ Demand	29	78.4%
	No demand	8	21.6%
	Total	37	100%
North	Inquires/ Demand	07	46.7%
	No demand	08	53.3%
	Total	15	100%
South	Inquires/ Demand	23	67.7
	No demand	11	32.3%
	Total	34	100%

6.9 Tourists, Travel and Music: Discussion from Both Tourist and Driver perspective during Travel

In Sikkim, the motor vehicle department categorized the vehicle number as per its nature of service. Luxury vehicles like Toyota Innova Crysta and Mahendra Zylor are used for tourist service which is denoted by “Z”. Vehicles that have 10 sitters are denoted with ‘J’, and 5 sitters are small vehicles are denoted with ‘T’. Maximum “Z” number has been included along with a few 4 sitters small vehicles and 10 sitters “J” number vehicles. Responses from tourists were collected concerning the type of music being played in the vehicle, playing duration, etc. In this study, 60 vehicle operators have been interviewed and collected information regarding music status and its related components.

Music in the vehicle is also found as an important factor, maximum drivers reported during the interviews that most of the tourists prefer music in the vehicles. Some of them expressed that tourists sometimes also refuse to listen to music in the vehicle. One of the respondents said “tourists are sometimes falling sick by long way traveling that makes them unfit to digest music, some might have nausea problem in the vehicle, sometimes tourists who are old aged get irritated with the played music, sometimes they are not able to understand the meaning of the songs and sometimes tourists who especially come for meditation who cannot complement with the general music”.

As in the previous chapter, music that is played in tourist vehicles is categorized language wise to make it easy to understand, it is divided into 6 categories, and it has also been analyzed in each language with the total numbers of data separately as each vehicle plays multiple languages of music. Music is categorized by languages, i.e. Hindi, Nepali, English, Regional (indigenous), Religious, and others. In this study

other than the mentioned language music like Bengali, Gujarati, South Indians, etc. are considered as others music. Hindi (Bollywood) and Nepali are the choices of the majority of tourists, observation of the tourist vehicle drivers is included here in this study, and all the respondents have a similar perception of the music preference of tourists. As most of the tourists are Indian, they generally prefer Hindi songs. One of the respondents named Diwas said “I operate music in my vehicle according to the tourist demand; I generally play Nepali folk songs when I ‘am alone in the vehicle, if tourists are present then I play according to the tourist demand”. Most of the drivers are found not playing Nepali songs when tourists are present in the vehicle because tourists’ interest in music is more inclined towards Hindi songs. Generally what we can observe here is, according to table 6.6, it is very clear that tourist interest can be seen towards local regional music or Nepali music, but drivers hardly play local regional or Nepali music for tourists. It is also found while interviewing tourists, that almost all the tourists who have heard Nepali songs in the vehicle or restaurants/hotels have liked it very much. Apart from Hindi and Nepali music, English, Religious, Regional, and other music are also being played in the tourist vehicle. Figure 6.3 shows that Hindi is the music that is played in 60 (100%) tourist vehicles, Nepali songs play in 57 (95%) vehicles, and English songs play in 32 (53.4%) vehicles. 20 (33.4%) vehicles play regional music also. Religious music is being played in 9 (15%) vehicles only. 13 (21.7%) vehicles play other music also on demand.

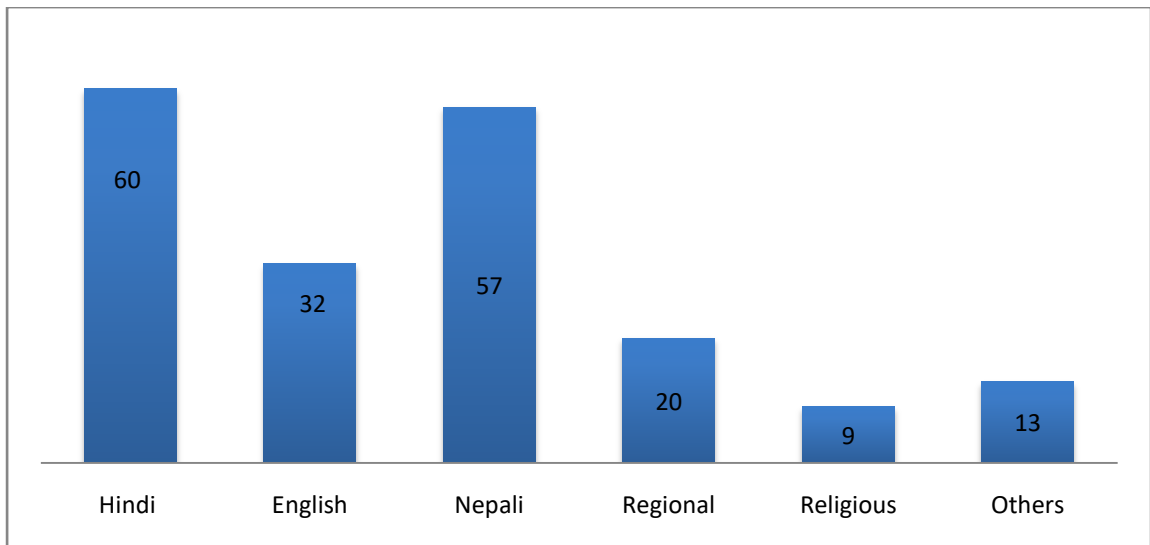


Figure 6.3 Types of Music played in tourist vehicle

As most of the tourist vehicles are luxurious with advanced facilities, anyone can play any music by connecting their mobile phones easily. The ratio between drivers and tourist operating music in the vehicle were also analyzed in this study. Maximum respondents reported that some tourists play the music from their devices and some tourists ask the driver to play music. Some tourist vehicle drivers were found who give total priority to the tourists for playing music, and it is found that tourists mostly played Hindi songs. By following tourists' preferences, most drivers keep Hindi songs on their playlists. Even if the music is played by the drivers, it is played according to the tourist preferences. To quote one of the respondents Abhishek Gurung a driver from Kaluk West Sikkim "I especially make my playlist according to the choice of tourists, and sometimes tourist have their playlist on mobile phones and ask me to play". Along with him, there are some more respondents who play music as per the tourist demands; even some are there who plays music only on tourist demand. In the case of drivers, it is found that the age of the music operators also matters on music playing duration; younger people play music for quite a long duration and people who are bit aged do not prefer to play music for longtime. To quote one of the drivers

Harka Bahadur Gurung age 53 “I do not prefer to listen to music, I only play when passenger/tourist asks me to play”. Another respondent Binod the age of 45 years has also the same statement.

Data for this study are categorized into three segments that are music chosen by a) drivers, b) tourists and c) both. Table 6.9 shows, that percentage of the vehicles where music is played by both drivers and the tourists is quite higher at 75%, in 20% of vehicles music is chosen by only drivers, and the percentage of the vehicle where music is being played only tourist demand or choice is 5%.

Table 6.9 Priority of choosing music in vehicle

Music choose by	No. of vehicle	Percentage
Driver	12	20%
Tourists	03	05%
Both	45	75%
Total	60	100%

6.9.1 Enquiries and Demands in Vehicle

As per the vehicle drivers, tourist demands and the inquiries for music always remain diverse; some tourist wants music for the whole traveling and some tourist do not, and some tourist keeps an interest in regional music also. To analyze the inquiries and demand from the tourists, vehicle drivers were taken as respondents. In the table below data were divided into two segments that are *Demands*, and *No demands*, It has been found that all the vehicle drivers are very much aware of tourist demand. Among visiting tourists, international tourists seem the least concerned about music; they generally do not ask for the music, but Indians are fond of music; as they get into the vehicle they ask for the music. To quote Manoj Gurung “there were tourists I met with who were interestingly asking for the indigenous music to play”. Nepali songs

are also liked by Indian tourists, sometimes they insist to play Nepali songs repeatedly, said another respondent. Tourist demands and enquiries occur in maximum tourist vehicles. Table 6.10 shows that 81.7% of vehicle operators got demands for playing music from the tourists and 8.3% of vehicle operators haven't received any demands and enquiries from the tourist.

Table 6.10 Music demands /enquiries from the tourists in vehicle

Demands and inquiries	No. of vehicle	Percentage
Demands	49	81.7
No demands	11	18.3%
Total	60	100%

6.9.2 Importance of Music in the Vehicle: Drivers Point of Views

“What is the Importance of music in the vehicle?” A question was asked to the vehicle drivers. The study also includes the role of music in the vehicle. Data has been categorized into three parts that are music is *Important*, *Not important*, and *Not observed*. Every respondent has a different view on the importance of music, but maximum vehicle drivers believe that music is an important factor for the tourist vehicle. The overall point of view from the drivers is music is especially played in the vehicle for entertainment and to stay away from boredom. If music is not being played in the vehicle then everyone gets bored, so music keeps everyone alert and fresh. To quote Ugendra Tamang one of the respondents “music plays a very vital role, if the music is not available in the vehicle, then sometimes tourists even cancel the trip”. Another driver said music is the best hitchhiker for driving whether it is driving alone or with passengers. Music gives relief to the passengers as well as drivers when they get tired of a long drive. Some believe music is an important component of the vehicle, but some drivers do not consider music as an important

factor; some respondents express, it doesn't matter much whether music is playing in a car or not. Table 6.11 shows, that 85% of vehicle operators say music is important, 8.3% say it's not so important and 6.7% of vehicle operators did not observe the impact of music in the vehicle; they just play it.

Table 6.11 Importance of Music in tourist vehicle

Role of Music	No. of respondent	Percentage
Important	51	85%
Not Important	05	8.3%
Not observed	04	6.7%
Total	60	100%

6.9.3 Duration of Playing Music in the Tourist Vehicle

Music playing duration is categorized as *High*, *Medium*, and *Low*. Music is being played in every vehicle in Sikkim but the show duration is different in all the vehicles. In this study, music played more than 6 hours a day is considered as *high*, total music show time between 3 and 5 hours in a day is considered as *medium*, and total music show time of less than 2 hours in a day is considered as *low*. Many vehicle drivers play music of their choice but play for the entire day; some are found who only play the music on tourist demands. Those who play music only for tourist demands come under the category of medium duration. We may assume that tourists do not prefer music all the time. Table 6.12 shows that 55% of vehicles play music more for than 6 hours a day, 36.7% of the vehicle plays music for 3 to 5 hours a day, and 8.3% of the vehicle plays less than 2 hours a day. There are no vehicles where music is not being played, so a vehicle with no music is 0%.

Table 6.12 Music playing duration in tourist vehicle

Duration	No. of vehicle	Percentage
High	33	55%
Medium	22	36.7%
Low	05	8.3%
Total	60	100%

6.9.4 Music Playing Devices in Tourist Vehicles

Many devices can be used in the vehicle to operate music. In this analysis music playing devices are categorized into four segments that are *Pendrive*, *Mobile phones*, *CDs*, and *FMs*. Pendrive is the most compatible device for the vehicle, almost all the drivers are found carrying pendrive in the vehicle. Some respondents explained that sometimes tourist especially those who are fond of music also carries a pendrive to play their songs in the vehicle. Some drivers carry more than one, to quote Dipu Labar one of the respondents “I always carry two pendrives with different sets of music collection”. Mobile phone is also used in maximum vehicles, sometimes through Bluetooth and sometimes through auxiliary cable. FM is also played in almost half of the vehicles. It is found that FM is one of the suitable sources of music to operate in the vehicle; it is entertaining as well as informative, but its network range is not reachable to the maximum areas of tourist visits. CDs are also played in a few vehicles; as it is a bit outdated medium of playing music, all the new generation are already stopped playing CDs in the vehicle. Most of the vehicles used more than two music playing devices, so the ratio of every device has been analyzed separately among the total number of data. Figure 6.4 shows that vehicle uses pendrive as the music playing device is more in numbers with 53 (88.3%), mobile phones are also used in a considerable numbers of the vehicle with 49 (81.7%), 28 (46%) vehicle plays FMs also, and CDs also play in 5 (8.3%) vehicles.

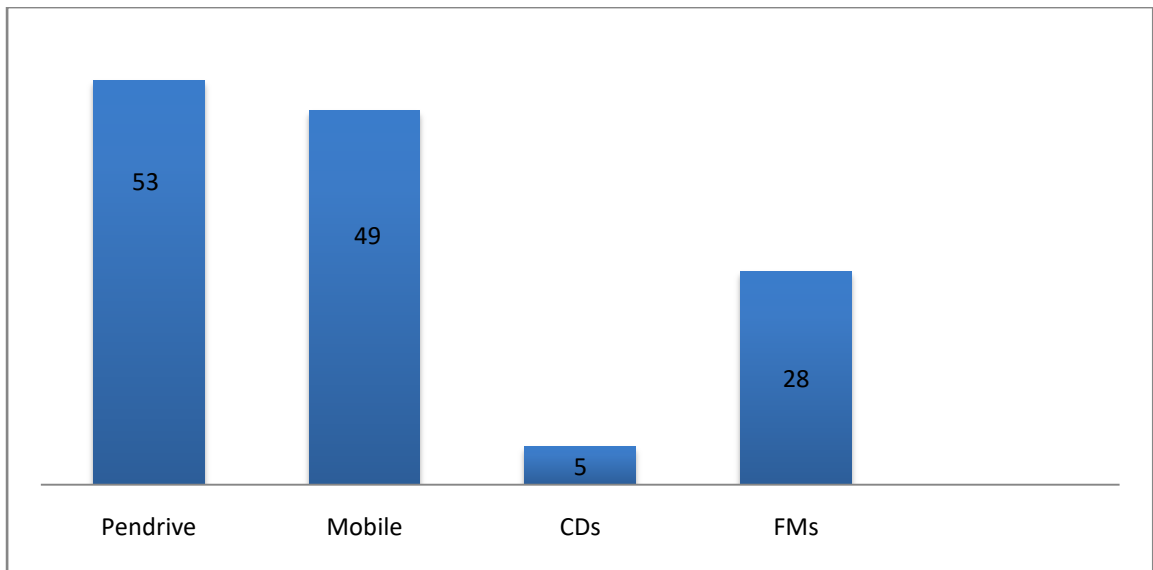


Figure 6.4 Music playing device in the tourist vehicles

6.10 Discussion

This chapter concludes with the perspective of visiting tourists on music they are offered to witness in different tourist functional areas such as Hotels, Restaurants, Homestays, and Tourist vehicles. It also includes the tourist vehicle driver's experiences in serving music for the tourist. Viewing tourist distribution in Sikkim, a study recorded among domestic tourists, 41.8% tourist visits from eastern states of India and 32.6% tourists from northern states. People from Punjab and West Bengal are found fond of music that is quite aware as well as attached to their regional music; they have a desire to listen to their music like Punjabi songs and Rabindra Sangeet, especially in the vehicle whereas people from western states like Mumbai are found western, pop and Hip-Hop lovers, this may be due to the strong western influence in Mumbai as Mumbai is considered as an India's most westernized city with the population of 13 million (Sisters Cities of Los Angeles, 2022). The study found that 98.9% of tourists prefer music on their visits. When tourists are asked about their music preference the answer was 96.5% Hindi Bollywood and 83.7% regional folk songs. When they are asked about regional folk music, 93.1% of tourists showed an

interest to listen and witnessing the regional folk music, but many tourists stated that they could not find regional music anywhere except some Nepali songs in the vehicle. “Despite language barriers, Nepali music is so soothing and beautiful, it does not need to understand by language, tune and rhythm are enough to enjoy” is a complement to the Nepali music given by one of the tourists, and “Bhutia music in Sikkim has beautiful tunes with minimum technicalities; it contains innocence, honesty, divinity and purity” in another compliment for the regional music which is the genuine future scope of regional music in the tourism sector. Most of the tourists found interested to listen and experience the local music in the vehicle, but somehow they are not offered, so we can assume that music can also be a tourist pulling component in the tourism sector in near future if we manage it properly.

In the whole study on Sikkim tourism, eco tourism and eco-cultural tourism were found as the main component of tourist attraction, tourists are found mostly visit Sikkim to witness the natural vegetation and its various flora and fauna. There are many states where music is also counted as a tourist attraction. Shilong and Ziro are two North-Eastern cities in Meghalaya and Arunachal Pradesh respectively where along with other tourist attraction music festival pulls considerable numbers of tourists from entire India and other countries as well. Jodhpur is another city in Rajasthan, North India which is known for Rajasthan International Folk Festival which is also called Jodhpur Riff (Srushti, 2018). The study assumed that Sikkim is still yet to come up with such musical activities to increase the tourist footfall. Sikkim has the potential to develop unique musical activities; we only need to work on policymaking and conducting musical festivals with proper management.

Photos having conversation with respondents



Figure 6.5. Interacting with visiting tourist at Pelling



Figure 6.6. Photo with tourist from Goa at San-Ngag Cholling Monastery, West Sikkim



Figure 6.7. Photo with tourist vehicle driver at Khecheoparli Lake, West Sikkim



Figure 6.8. Photo with tourist vehicle driver at Ravangla, South Sikkim



Figure 6.10. Photo with tourist vehicle driver at Khecheoparli Lake, West Sikkim



Figure 6.9. Photo with visiting tourist West Sikkim



Figure 6.11. Photo with tourist at Temi Tarku, South Sikkim

Chapter VII

Conclusion

7.1 Brief Introduction

This chapter will conclude the study by summarizing key research findings in relation to research aims and research questions as well as the values and contribution thereof. It will also review the limitation of the study and propose opportunities for further research. In this study several written documents were reviewed from journals, books, websites, newspapers, and magazine. It is found after reviewing the existed literature that no one has work on this particular topic of music tourism in Sikkim. Though Sikkim is one of the prominent tourist destinations, it is still yet to be developed in the context of music tourism. Sikkim is especially known for eco-cultural and eco tourism where people come for especially to witness the pure ambient of nature. With the viewing of different written documents published in different places in the entire world that shows music is also one of the major components in tourism. With the aim of exploring the state of Sikkim in the context of music tourism this research were started. As Sikkim has its divers folk culture of various communities, it might have the capability to attract the tourists from other states and countries by highlighting the regional as well as modern music.

7.2 Overall Findings

The study aims to investigate the presence and the relation of music in tourism industry of Sikkim. The study indicates the importance of music at tourist spots and their associated functional factors that include hotels, restaurants, homestays, tourist vehicle and different food points near tourist destinations. Sikkim is especially known for eco tourism, and eco-cultural tourism. It is found that religious tourism is also

being offered along with eco tourism. Tourist visits Sikkim especially for eco tourism, but they are later offered touring of temples and monasteries. Temple and the Monasteries are also included as major tourist destinations in Sikkim. Analysis has been done from the observation of music in the different eco tourism destination and religious tourism destination.

As already discussed in previous chapter, eco tourism destination includes tourists points where viewing of mountains, hills, waterfalls, flora and fauna. Among the eco tourism destinations music is totally absent. Data in this particular analysis were collected by recording the soundscape. Numerous temples and the monasteries are also covered to observe the presence of sounds by recording the soundscape, where it is found that there is no any music in the temples, only sound of bells were found, that creates the religious ambient. It is came to know through the people near temples that playing any other kind of music might spoil the religious ambient, but monasteries found always having sounds or music. Generally, in the monasteries sound of monk live chanting the Buddhist mantras goes on where the locals and the visiting tourists get attracted. Some of the monasteries also found playing recorded mantra chanting of *Om Mane Padme Hum* which creates the divine atmosphere, and it is also found that, this mantra is admired by tourists. Some of the tourists even said it is so soothing and gives divine feel.

Another area that has been covered to observe the presence of music is eco-cultural tourist destination where various cultural festivals are being conducted. Cultural/Traditional Festival and the tourist festival are the two festival that has been categorized, which have different methods of execution but the components of the festival are common to some extent for example Traditional/Cultural Festivals celebrates by the different communities that carries folk and traditional elements,

these festivals have its particular time or season where hosting community mainly focuses on their customs and the tradition relating to the particular festivals.

Most of the such festivals were started with the worship of the nature which is perform at every household as well as in the jungle, hills and riversides, but with the modern culture it is now become the mass celebration where people from other communities are also present. Amongst all the cultural festivals, some festivals were covered such as Tendong Lho Rum Faat celebrated by the Lepcha community, Chasok Tongnam celebrated by the Limboo community, Indra Jatra celebrated by the Newar community, Pang Lhabsol celebrated by the Bhutia community, Sakewa celebrated by Rai community, and Tamu Lhochar. Traditional practices perform by the elders and shamans are different part and mass celebration as a festival becomes different part of the festivals. Presentation of respective folk culture including dance, songs, and presentation of musical instruments are the common characteristics of all the cultural festivals in the mass celebration. Folk culture, music and folk art and crafts are mostly exhibited in the festival. Though, it was started as a worship it becomes a social event where people from the village can showcase their respective talents. Commonness among all the festivals is involvement of visiting tourist is almost nil. It is found that people of the community are still not able to conceptualize the event as a profit oriented one, because when they were asked regarding tourist involvement in the festival, they all said they did not think such way. So, it is also quite clear that if the people of every community manage the existing festival with some commercial thoughts by working on marketing and publicity, then it might support the local economy to grow. Local people are commonly involved in presenting their respective folk forms of art and music where they get paid in some of the festivals. They want to explore their culture to the global perspective, but they

forget to involve tourists from other state and countries. In some of the cultural festivals musical extravaganza also managed in the evening where various local and non local artists perform. In the musical concerts in the evening influx of local people were seen. Involvement of visiting tourist is very less in the evening concerts. People from the hosting community seem so much dedicated towards the celebration of such festivals managing the event, where they cannot earn money, but they involve whole heartedly with the sense of belonging. It has been observed that cultural festival has so many unique components that can attract the tourist from other states as well as all over the world. People just need to do is marketing and publicity with vision.

Another festival that commonly celebrated in the state is tourist festival. Tourist festival in Sikkim is completely situation based. It is recorded that no tourist festival retained as a calendar event more than three consecutive years. The festivals that were covered are Lampokhari Tourist Festival which remains for three seasons, Temi Tea Autumn Festival that is celebrating since three years, and Red Panda Winter Carnival which also retained for three seasons. Overall components of both types of festivals are similar. Tourist festival also contains cultural shows, exhibition of traditional elements, traditional attire, traditional cuisine, and musical concerts in the evening. Presentation of folk culture is mostly done in the day time where different communities from the entire four districts perform. Upliftment of local artists can be seen in the tourist festival where they get paid some amount of money as remuneration. Though the main monetary surplus goes to the stake holders of the event local artists are also facilitate with some remuneration. In the same time other local people are also get benefited from the festival as they sell the traditional foods arts and crafts.

Hotels and the restaurants are other areas that were covered to observe the musical existence. These areas are considered as tourist functional areas where tourists go for the food and the accommodation. What researcher found in the lodges is playing of music is little less than the restaurants, but the lodges where restaurant and bar is attached are operating music more actively. So it is quite clear that music is more actively played in the bar and the restaurant than the lodges. Mostly played music is Hindi, Nepali, Regional, and religious, and among all Hindi (Bollywood), and Nepali music is played in highest ratio in most of the hotels and the restaurants. Availability of music in the hotels and the restaurants is little less in North Sikkim as compare to other districts where live concerts is nil, because it is already mentioned in previous chapter that tourists generally visits north Sikkim for short halts, so music is not very much needed in the hotels and the restaurants. Tourists from foreign countries are quite rare; the majority of visiting tourists are domestic so Hindi songs are more on demands in the hotels and the restaurants. Live concerts in the hotels and the restaurants are not much, it is found 25.6% eateries including hotels and the restaurants operates live concerts in East Sikkim which is the highest ratio among all districts. It is also found that due to the COVID-19, execution of live concerts got shut in most of the hotels and the resorts, but among the eateries that were able to retain live concerts is work with the local music bands. In maximum hotels and the restaurants local artists are found more engaged. Operating local musicians in the hotels and the restaurants is more excisable as it costs less as compare to other bands from outside state as well as local talents gets explored. Celebrated artist from another countries and the state are found performing in some overrated restaurant.

Homestay is another area that has been covered and analyzed the presence of music. Homestay is an evolving area that tourists are getting attracted in Sikkim. It is

developing in the state as eco-cultural and village tourism. Music is found one of the important factors in homestay; it is a source of entertainment for the tourist. As folk music complements the ambient of the homestay, it is rarely found music other than regional folk operated. Tourist mostly found enjoying bonfire in the evening with live music and cultural program. Most of the homestays operates various cultural programs for the tourists where mainly children from the same village perform. This is a social gesture from the owner of the homestays to get the talented children from the village explored. Conducting cultural program for the tourist sometimes becomes bit tough, because musician and the dancers are not available all the time, and inviting the professionals for the performances is not beneficial as they cost much. Inviting professional musician and dancers by paying money is not so beneficial because they do not charge tourist for extra money for the performances, but sometimes tourists give some money to the performers as a tip.

In this study visiting tourists are also interviewed to analysis their musical requirements as well as opinion about Sikkim tourism. It is found that most of the tourists prefer music while travelling. Music is found to be one of the factors that keep the visiting tourist away from the boredom; music is happening to be inseparable part of travel. Though, tourist mainly visits Sikkim for eco tourism, music also use to entertain tourist especially in the vehicle, hotel and homestay. Every tourist appreciates the natural vegetation, flora and fauna, waterfalls, beautiful hills and mountains in Sikkim, some appreciate system to maintain peace, and some even appreciate human behavior. Some tourist found fond of music especially from West Bengal and Punjab; tourist from these two states are very attached to their folk culture as they prefer to listen to their own language songs in the vehicle. Sikkim is still not explored musically in the field of tourism, but we can see the huge potential for the

musical growth in this industry. Tourism industry is one of the highest revenue collecting industries in Sikkim; if we could add and introduce music in this industry, it would pull more tourists from all over the world. There are various categories of tourists and Sikkim is able to grab only eco-cultural tourists. Some the visiting tourist found searching for folk cultural hub to witness folk cultural of Sikkim but we cannot yet find any such places in Sikkim. Tourism in Sikkim is mostly relying on eco tourism and eco-cultural tourism where people are not able to perceive an idea of music tourism. Enquires for music from the visiting tourist is recorded in all the area that tourist involved. In relation to this, music is seemed to be another component that can attract considerable numbers of tourist.

The main objectives of this study are to find the presence of music in the tourist destination and its functional areas such as hotels, restaurants, cafes, and homestay, and the results indicates that music is being played in almost all the areas that tourist involved, but it is yet to be used as business tool. Music is being played for tourist entertainment and to wash out boredom; it has been observed that music is being served voluntarily for the tourist in maximum place like restaurant and the homestay. To observe the response, demands and enquires from the tourist on music is another aim of the study. After having conversation with tourists it has been found that main pulling factors for the tourist is natural beauties such as magnificent landscapes and mountains, snowfall, waterfall etc. in Sikkim, but curiosity to know about Sikkim's culture is also found in many tourist in Sikkim, but folk cultural event are rarely conducted in the state, so most of the tourists do not get to see it. Bollywood songs are found to be mostly played music in tourist vehicle and the restaurants because it is in high demand.

To observe the involvement of local people in music management program is also one of the objectives in this study. As we already discussed about festival in previous chapter. All the festivals that music is included are organized by the locals. Festival is categorized into two types in Sikkim that one is cultural and another is tourist festival which is organized by the locals only. We can find many ritualistic elements in the cultural festival which is start from performing worship in traditional manner and end up with full of entertainment that includes, exhibition of local art and crafts and traditional cuisine and performances of folk music and dance, and musical concerts. It is celebrated by maximum communities of Sikkim. In every festival local are highly involved in music management. In every festival, a trend of performing folk dance and songs is on in Sikkim where all the performing artists are local. Some folk festival organizes by the government India where folk artists are invited from another states also.

7.3 Contribution of the Present Research

This research may contribute to increase the state economy by discussing the ideas of making policies on different types of tourism including music tourism in the state. Viewing the ideas and method of executing music tourism all over the world, we can also start doing on similar methods by adding some exclusive components in Sikkim. We found the main component of boosting music tourism is conducting music festivals where different regional folk form can be highlighted in front of guest from outside. In another hand, we can provide the tourist oriented music in every sector that tourist involved such as hotels, restaurants, cafes and theme based parks. There are high possibilities of local artists of being highlighted through music tourism because tourist from outside are found getting attracted with the indigenous form of art and music. Thus, this research may open up new ways on how planned musical

application can help to grow music tourism business and grow even local economy in the state. The findings of this study guide to enhance the development of tourism; it also provides a deep understanding of the music of tourist destinations and travels, when designed music is assigned for the tourism purpose. The study formulates an optimized approach and design of the local music scope which is a new venture for the tourism industry of Sikkim.

7.4 Significant and Implementation of the Study

This research may be the key point for the further study for upcoming researchers on the topic similar to this research, because this thesis utilized various methodological approaches such as filing questioners, taking interviews in different targeted group, and recording audio and the videos to achieve overall aims and objectives. This study even highlighted many new ways to enhance the range of tourism sector; study highlighted the importance of music in the tourism industry, it emphasized the wider range of tourism. It might be important documents for future researchers and it may be used for policy making procedure by the state government.

7.5 Limitation of the Study

7.5.1 Sample Size Limitation:

In this study purposive method of sampling has been used, so we did not visit all the places of Sikkim; we have only visit those place where tourist influx mostly recorded. COVID-19 pandemic was another obstacle that appeared during the time of data collection that made us compelled to restrict our limitation on collecting data from the visiting tourist. We even not have been able to collect equal ratio of data from North Sikkim due to the weather condition and COVID-19 as well.

7.5.2 Limitation of Sample Profile

Interview with the owners of hotel, restaurant, and the café were also included in our data collection procedure but we couldn't manage to get them, because owners were mostly not present in the time of interviews, so we addressed the staff that was present at the moment.

7.6 Recommendation

The results and findings of the study suggest making several policy and strategies to establish the music tourism in the state. We can assume that music tourism has that capability that can drastically maximize the overall benefit in the tourism industry in Sikkim. The lists of some recommendation are as follows:-

1. As music tourism is completely new phenomenon, it needs an extensive research and promotion in Sikkim.
2. As per the research done in other parts of the world, Music is one of the components that can attract the tourists. So, to establish the music tourism in the state, planned music festivals must be conducted in the state.
3. Music can be used as a business tool especially in homestay. As conducting cultural program for small group of tourist are not possible, it is better to conduct jointly in a village where tourist can be charged some money for the cultural shows.
4. Divers folk music art of Sikkim has lots of potential to pull the tourist from all over the world. Many cultural festivals are even being conducted in the state but no one has conceived the idea to drive all the festival towards tourism policy. To draw an attention of visiting tourists towards those festivals, we need extensive marketing and publicity.

5. Study observed that maximum tourists are attracted by the eco tourism destination in Sikkim, but they are later offered the religious tour such as travelling to Char Dham Solokhop, Samdruptse, Rumtek Monastery, Enchey Monastery, Ganesh Tok, Hanuman Tok etc. Study recommends that if the pilgrimage tourism is promoted separately then it would be more advantageous.
6. Study observed that many tourists are keen to know Sikkim's culture, folk music, and art. In relation to these, study recommends one cultural village or cultural hub and museum that consist of history of every community of Sikkim, folk exhibition, performance of folk music and dance with proper interpretation should be conducted all the time.
7. By considering all the recommendations, we can get the wider verities of tourist.

7.7 Summary

This chapter highlighted the overall findings of the research. This chapter also evaluates the objectives of the research to plug the research gaps. It highlighted the contribution of the research for the society as well as future researchers; it shows the way of implementation for further research work as well as making policy on tourism sector. Study discussed about importance of music in the field of tourism and highlighted the proper implementation of music for the pulling the tourist from all over the world. At last, study established the several recommendations for establish music tourism in the state and grow with the wider perspective in tourism sector.

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