

Serial
CD3

Folk Songs of Nepal

ichcap
Audiovisual Collection V

- | | | | | | |
|---|-----------------------------|---------|---|-----------------------|---------|
| 1 | Chandi Kaati Chandra Maalaa | 04'12'' | 6 | Baalan | 04'58'' |
| 2 | Ginla Chhama Misa Cha | 05'45'' | 7 | Salam Mero Hajurlai | 04'00'' |
| 3 | Hasi Deu Bolideu Rasaile | 04'25'' | 8 | Sarboo Saayo Saayo | 04'33'' |
| 4 | Ho Ho Re Ho | 05'03'' | 9 | Kati Ramro Dhaulagiri | 03'48'' |
| 5 | Sorathi | 05'21'' | | | |

Restored analogue sounds on Nepali intangible cultural heritage collected since 1995
by the Music Museum of Nepal (MMN).

ICHCAP audiovisual Collection V Produced in the MMN-ICHCAP Cooperation Project in 2017.

PRECIOUS DROPS FROM
NEPAL'S FOUNTAIN OF FOLK MUSIC

CD3

Folk Songs of Nepal

PRECIOUS DROPS FROM
NEPAL'S FOUNTAIN OF
FOLK MUSIC

ichcap
Audiovisual Collection V

Serial
CD3 Folk Songs of Nepal



PRECIOUS DROPS FROM
NEPAL'S FOUNTAIN OF
FOLK MUSIC



Folk Songs of Nepal

All rights reserved

Co-published by
Music Museum of Nepal (MMN)
www.nepalmusicmuseum.org
and

The International Information and Networking Centre for
Intangible Cultural Heritage In the Asia-Pacific Region
under the auspices of UNESCO (ICHCAP)
www.ichcap.org

Design by
Graphic Korea

Copyright
© 2017 by MMN and ICHCAP

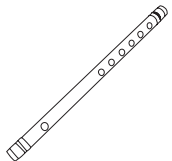
Folk Songs of Nepal

Nepal is still extremely rich in folk songs, though these are less popular with younger generations. The music culture has traditionally been an oral culture passed down from guru to pupil.

Many songs that have never been recorded or written down are thought to have been lost.

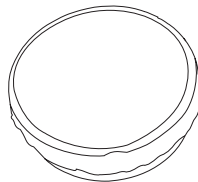
Fortunately, several enthusiastic folklorists, musicians, singers, and researchers have made collections of folk song lyrics to promulgate them, focusing especially on the rarer and most endangered folk songs. We present here a few examples.

Instruments



Baansuri

A transverse bamboo or wooden flute, which can be made in varying lengths and internal diameters to produce many different tones.

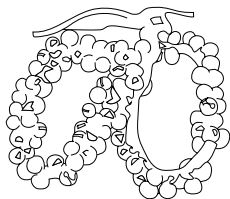


Khainjadi

A single-sided, thick-walled, wooden-frame drum covered in deer skin, belonging to the Brahmin and Chettri peoples.

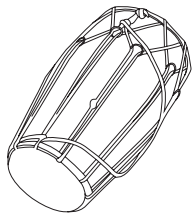
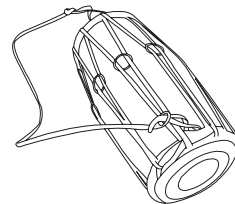
Chum Chum

A rhythm instrument consisting of a number of small bells tied loosely together and covered in cloth, played by tossing from one hand to the other.



Maadal

The most popular Nepali drum, a double-headed drum with tuning paste in the centre of each side. The maadal consists of a cylindrical body with a slight bulge at its center and heads at both ends, one head larger than the other. It is usually played horizontally from a seated position, with both heads played simultaneously.



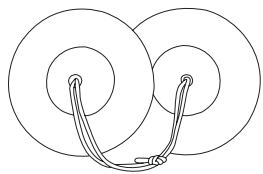
Dhimal Dhol

A double-headed drum with deerskin drumheads and no tuning paste. It is held at an angle during play and always played in groups of about five.



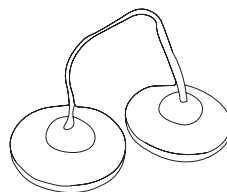
Maajiraa

A pair of small cymbals about 5 cm in diameter, made of brass of medium thickness, a bit thicker than a khwalimali, and thus with a lower sound.



Machetaa

A small pair of brass cymbals 10 cm across and thinner at the edge than in the centre. It is played by hitting the rolled back edge of one into the centre of the other and then sliding the pair together.

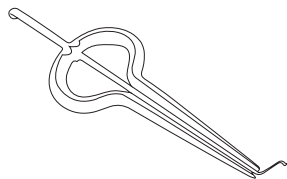


Juri

A tiny pair of brass cymbals about 3 cm across.

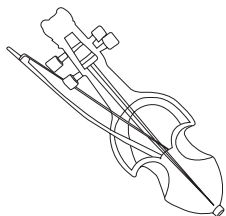
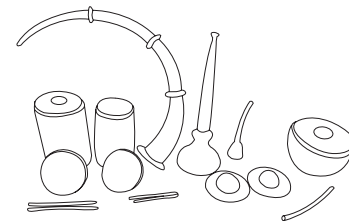
Murchungaa

An old Nepali folk instrument made of iron and related to the "Jew's harp." The player holds it in the teeth, and breathes through it and plucks the central tongue.



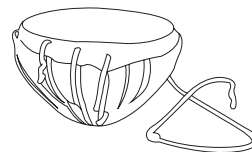
Panchai Baajaa

A group of seven different musical instruments representing the five elements of earth, water, fire, air, and sky. It is played by a group of nine Damai music-ians. Panchai baajaa instruments are tyaamko(earth), daamaaha(water), jhurma(fire), dholaki(air), narasingaa(sky), carnal(sky) and sahanai(sky).



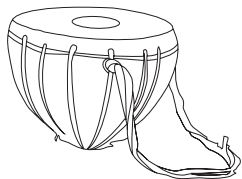
Saarangi

The most popular and most versatile Nepali bowed string instrument. It belongs to the Gandharba musician caste. A saarangi is made out of a single piece of soft or hard wood. It consists of a hollowed-out neck and double-chambered body. The lower hole is covered with goat skin while the upper chamber is left open. The four strings are tightened with the help of wooden knobs on the upper part of the instrument. The lower bridge on the goat skin and upper bridge on the neck are used to lift the strings. It is played with the help of a bow made of bamboo and horse-tail hair. Animal intestine strings were used in the past, but nylon strings are most common these days.



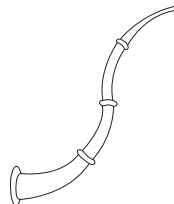
Tyaamko (earth)

About 15 cm in height and diameter, covered with cowhide. It is tied around the waist and played with two small sticks.



Daamaaha (water)

A single-sided bowl-shaped copper drum, hung around the neck and beaten with one large stick. It is 30 cm high and 38 cm in diameter, and the drumhead is made of cowhide.

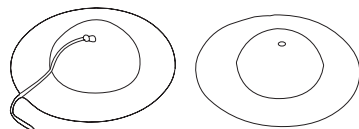


Narasingaa (sky)

A long (2m or more) deeply curved copper trumpet that gradually increases in width. It consists of five to seven parts that are easily disconnected. It is played with circular breathing.

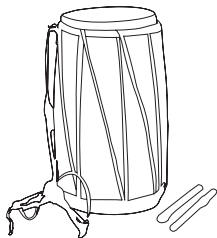
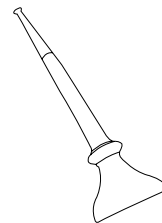
Jhurma (fire)

A pair of medium-sized brass cymbals about 20 cm across.



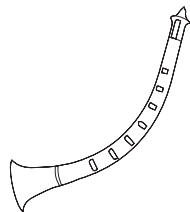
Carnal (sky)

A 180 cm long copper instrument, with two parts that can easily be separated for ease of transportation. It is long and slender from the mouthpiece until it widens, abruptly, into a bell. A copper cone is placed in the bell.



Dholaki (air)

A double-headed drum without tuning paste, the main rhythmic instrument of panchai baajaa. The Damaahaa, Jhurummaa, and Dholaki are played at the same time and in the same rhythm as the Tyaamko.



Sahanai (sky)

The principal member of panchai baajaa, with a typically loud sound. This curved wooden instrument, carved from the root wood of the bayar tree, is unique to Nepal. It consists of two parts joined lengthways, with a metal bell fitted to the lower end. It has eight finger holes and a reed in the mouthpiece.

1. Chandi Kaati Chandra Maalaa

Performers: Anjana Gurung and friends
Date of Recording: 1997
Caste: Khas
Collector: Prem Dev Giri

“Chandi Kaati Chandra Maalaa” is a traditional Tappa song¹ from the mid-western region of Nepal. This song has a distinctive rhythm and uses a question-and-answer form between two groups of singers, one male and one female. This type of song is heard when people gather in the evening at the *haat bazaar* (temporary market), where goods are exchanged by bartering.

Instruments: maadal, baansuri, saarangi, chum chum, machetaa

2. Ginla Chhama Misa Cha

Performer: Sanu Maiya Maharjan
Date of Recording: 1997
Caste: Newar
Collector: Nucle Bahadur Dangol

This Newari caste song tells the story of a young Newar girl who would sing at every festival she attended. All her songs are about the natural beauty of Nepal’s landscape - its rivers, mountains, and forests.

Instruments: maadal, baansuri, maajiraa

1. Tappa is a musical form from the mid-western region of Nepal that is composed in 4/4 meter and has a very fast tempo.

3. Hasi Deu Bolideu Rasaile

Performers: Anjana Gurung, Kanhaiya Singh, Dipak Raman
Date of Recording: 1997
Caste: Chhetri
Collector: Subi Shah

“Hasi Deu Bolideu Rasaile” is a Jhyaure song² most commonly heard in the mid-hills area of the central and western regions of Nepal. This type of song is performed by two groups of singers, one male and one female, and the lyrics typically express emotions, including pain or happiness.

Instruments: maadal, chum chum, maajiraa, saarangi, baansuri

4. Ho Ho Re Ho

Performers: Narayan Rayamajhi, Anjana Gurung
Date of Recording: 1999
Caste: Damai
Collector: Subi Shah

This is an *asaare* song³, a rice planting song sung in June, when the men are ploughing and the women are transplanting the seedlings from the nursery fields. Damai musicians sit along the water-retaining dykes of the paddy fields, playing their panchai baajaa instruments and singing. The lyrics are very light-hearted and comical, with many innuendos to help ease the pain of hard labor in the heat and heavy rain.

Instruments: panchai baajaa

2. “Jhyaure” is the most popular song of the mid-hills area of Nepal. It is in 6/8 meter and has a very fast tempo.

3. Asaare is a seasonal song of Nepal sung by farmers during the rice planting season in July.

5. Sorathi⁴

Performers: Shiva Paudel, Anjana Gurung, Kanhaiya Singh
Date of Recording: 1994
Caste: Gurung
Collector: Subi Shah

This sorathi song is based on the story of King Jaya Singha and Queen Haimati⁵. It relates a tragic tale of how the king and the queen were forced to abandon their daughter due to internal politics.

Instruments: murchungaa, maadal, machetaa, saarangi

4. Sorathi is a folk dance of the Gurung and Magar tribes of Nepal. It is performed or celebrated when a new baby is born.

5. The story of King Jaya Singha and Queen Haimati: King Jaya Singha’s fourteen wives did not grant him any children, so he took on a fifteenth wife, Hemaiti. (Some say that King Jay Singh had sixteen wives, and others say he had only seven.) A daughter was born to Queen Hemaiti, but the baby had to be thrown in a river due to pressure from the other queens. Later, Malare and Kumale, two village men, found a golden trunk into which the girl had miraculously managed to crawl. Kumale adopted the child and named her Sunrupa, “the golden-faced.” When Sunrupa was sixteen, the king happened to see her. He was completely carried away by her beauty. The queen, upon hearing the news, immediately sent for Kumale and asked for his daughter. Kumale offered his daughter to the king. On the day of their marriage, the king was about to put vermilion, the mark of matrimony, on the forehead of the girl, but she rejected it, saying that she could not receive vermilion from her own father. The king called Kumale forth, who explained how he and his friend Malare had found the child and the trunk. To test the story, the queen pressed some milk out of her breast. The milk flew and entered the girl’s mouth. As Sunrupa’s true identity was revealed, everyone grew excited. The king and the queen too became very happy. However, the marriage continued, with the girl marrying Sujan, a minister. They celebrated the moment, forgetting the tragedy that had taken place sixteen years prior. (Copied from Dances of Nepal, Nepal Music Center Trust, 2014)

6. Baalan⁶

Performer: Narayan Rayamajhi
Date of Recording: 1994
Caste: Brahmin, Chhetri
Collector: Subi Shah

“Kasko Hukum Pais”⁷ is a *baalan bhajan*, a type of musical drama with a long-standing tradition performed exclusively by men from the Brahmin and Chhetri communities. There are always two groups of singers singing in a question-and-answer form about the Hindu epic poem *Raamayana*⁸.

6. A baalan is a religious chant from the Brahmin and Chhetri communities that is used to pray to the Hindu deities.

7. Kasko hukum pais is a Nepalese phrase that means “whose authority do you have?”

8. Raamayana is a Hindu epic composed by Valmiki around 300 BCE.

7. Salam Mero Hajurlai

Performers: Anjana Gurung, Kanhaiya Singh, Dipak Raman
Date of Recording: 1999
Caste: Brahmin, Chhetri
Collector: Subi Shah

This chutka song⁹ is sung at local festivals in the western region of Nepal. First, the men lead the song and the women repeat the lines, and then the roles are reversed. Musicians also sing and dance as they play.

Instruments: khainjadi, majiraa, baansuri

8. Sarboo Saayo Saayo

Performers: Anjana Gurung, Kanhaiya Singh, Dipak Raman
Date of Recording: 1998
Caste: Dhimal
Collector: Lal Bahadur Dhimal

This traditional folk song comes from the Dhimal community, which inhabits the forests of the Eastern Terai area in the south of Nepal. Both men and women sing and dance to this song sung in the Dhimal language.

Instruments: dhimal dhol, baansuri, juri

9. Chutka (also spelt Chudka) is a typical dance of the Gurung community.

9. Kati Ramro Dhaulagiri¹⁰

Performers: Anjan Babu Sharma
Date of Recording: 1999
Caste: Brahmin
Collector: Sangeet Srota

This traditional folk song originated in communities living below Dhaulagiri Mountain in the Parbat district of the Dhaulagiri zone in the western region of Nepal. The lyrics express the people's pleasure, and praise the majestic mountain and its god.

Instruments: maadal, baansuri, saarangi

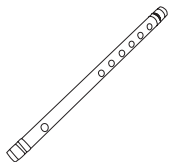
10. "Kati Ramro Dhaulagiri" is the title of a Nepalese song. Kati means "how," and Ramro means "good" or "beautiful." Dhaulagiri is the name of a mountain in Nepal. The song describes the beauty of Dhaulagiri peak.

네팔의 민요

비록 젊은 세대에게는 덜 알려져 있지만 네팔에는 여전히 풍부한 민요 문화를 가지고 있다. 민요는 스승과 제자 사이에서 구전되어 왔다. 기록이나 문서로 남아있지 않은 여러 민요들은 이미 유실된 것으로 보인다.

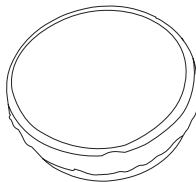
다행히 여러 민속학자와 음악가, 가수, 그리고 연구자들이 민요를 보급하기 위해 가장 희귀하고 사라질 위기에 처한 민요들을 엮어 민요 가사 선집을 만들었다. 본 CD에서는 그 가운데 일부를 소개한다.

사용악기



반수리

대나무나 목재로 만든 가로 목관악기로, 다양한 길이와 내경으로 제작할 수 있어 여러 가지 음색을 낼 수 있다.

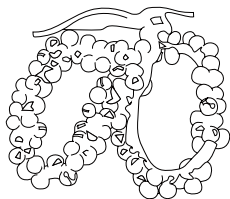


카린자디

둥근 나무통 한쪽 면에 두꺼운 사슴가죽을 덮어 만든 단면고로, 브라만과 체트리 계급이 연주하는 악기다.

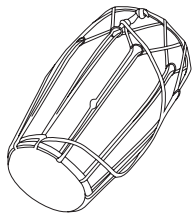
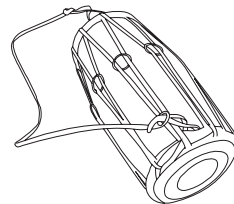
춤

리듬 악기로, 여러 개의 작은 종들이 서로 느슨하게 묶여 있고 이를 천이 감싸고 있는 모양이다. 한 손에서 다른 손으로 던지며 소리를 낸다.



마달

네팔에서 가장 대중적인 북으로, 양쪽 북머리의 중앙에는 음조울편이 달려있다. 마달은 중간 부분이 살짝 볼록한 원통형 몸체의 양쪽에 북머리가 덮여 있는 모양으로, 한쪽 북머리가 다른 쪽보다 크다. 연주자는 앉아서 마달을 가로로 놓고 양면을 함께 치며 연주한다.



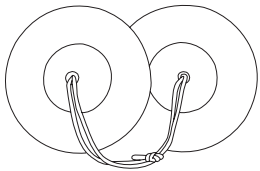
디말 돌

양쪽 북머리에 사슴가죽이 덮여 있는 양면고로, 음조울편은 달려 있지 않다. 비스듬히 잡고 연주하며, 항상 다섯 명 가량이 함께 무리 지어 연주한다.



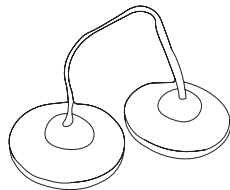
마지라

지름이 약 5cm이며 중간 두께로 된 작은 놋쇠 심벌즈다. 팔리말리보다 약간 두꺼워서 그보다 낮은 소리를 낸다.



마체타

지름이 10cm인 한 쌍의 작은 놋쇠 심벌즈로, 중간에서 모서리로 갈수록 두께가 얇아진다. 원반 하나의 둘레 울러진 모서리 부분을 다른 원반의 중간부분에 부딪히고 이 둘을 함께 문지르며 소리를 낸다.

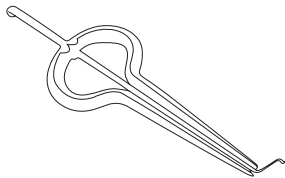


주리

지름이 약 3cm인 놋쇠 심벌즈다.

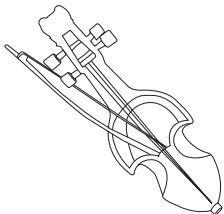
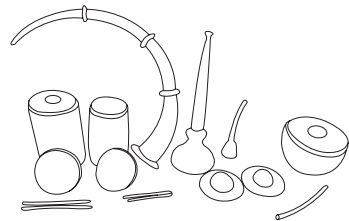
무르총가

네팔의 오래된 민속악기로, 쇠로 만들어졌으며 구금(Jew's harp)과 비슷하다. 무르총가를 치아 사이에 물고 호흡을 내쉬면서 악기 중간에 달린 금속 조각을 손으로 튕기며 연주한다.



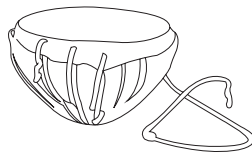
판차이 바자

땅, 물, 불, 공기, 하늘이라는 다섯 가지 요소를 상징하는 일곱 개의 악기로 연주하는 음악을 말한다. 아홉 명의 다마이 음악가들이 한 팀을 이루어 연주한다. 판차이 바자의 다섯 악기는 다음과 같다.



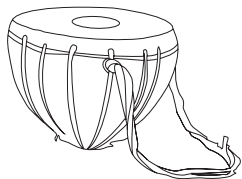
사랑기

네팔에서 가장 대중적이고 널리 사용되는 첼현악기다. 직업음악가 계급인 간다르바가 연주하는 악기다. 사랑기는 연목이나 강목 덩어리를 깎아서 만든다. 줄을 매단 목과 두 부분으로 나누어진 몸통을 가지고 있다. 몸통의 아랫부분은 염소가죽으로 덮여 있고, 윗부분은 개방되어 있다. 악기 상단에 있는 나무로 된 줄감개로 4개의 줄을 고정한다. 염소가죽에 부착된 하부 꺾목과 목에 부착된 상부 꺾목에 줄을 걸쳐 놓는다. 대나무와 말꼬리채로 만든 활을 이용해 연주한다. 과거에는 동물 창자로 줄을 만들었으나 최근에는 나일론 줄이 일반적으로 사용된다.



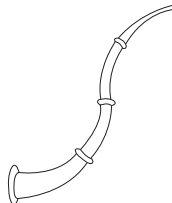
탐코(땅)

높이와 지름이 약 15cm인 북으로 소가죽으로 덮여 있다. 허리춤에 매고 두 개의 스틱으로 연주한다.



다마하(울)

구리로 만든 그릇 모양의 단면고로, 목에 둘러매고 큰 스틱 하나로 연주한다. 높이 30cm, 지름 38cm로 북머리는 소가죽으로 만든다.

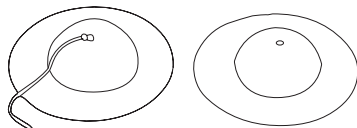


나라싱가(하늘)

길고(2m 이상) 큰 곡선모양을 가진 구리 나팔로, 밑으로 갈수록 몸통이 조금씩 넓어진다. 쉽게 탈착할 수 있는 5~7개 부분으로 연결되어 있다. 순환호흡으로 연주한다.

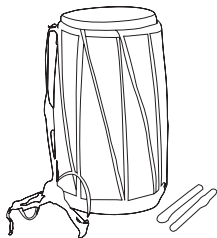
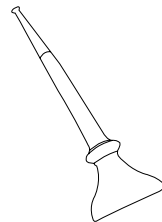
주르마(북)

지름이 약 20cm이며, 낫쇠로 된 심벌즈다.



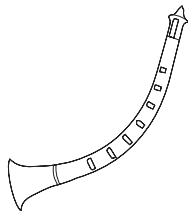
카르날(하늘)

길이가 180cm인 구리 나팔로, 이동의 편의성을 위해 쉽게 탈착할 수 있는 두 부분으로 연결되어 있다. 길고 가는 모양의 몸통은 하단에서 갑자기 구리로 된 종모양으로 넓어진다.



돌라키(공기)

판차이 바자에서 주요 장단을 연주하는 양면고로, 음조울판은 가지고 있지 않다. 돌라키는 다마하, 주르마와 함께 연주되며 탐코와 같은 장단을 탄다.



사하나이(하늘)

판차이 바자에서 큰 소리를 내며 주요 역할을 하는 악기다. 대추나무의 뿌리 목재를 곡선모양으로 깎아 만든 목관악기로, 네팔에서만 볼 수 있다. 두 부분을 세로로 끼워 맞출 수 있는 몸통을 가지고 있고, 하단은 종모양의 금속판으로 되어 있다. 8개의 지공과 소리를 내는 리드를 가지고 있다.

8.

사르부 사요 사요 (Sarboo Saayo Saayo)

연행자: 안자나 구롱, 카나이아 싱, 디팍 라만
(Anjana Gurung, Kanhaiya Singh and Dipak Raman)
카스트: 디말
녹음연도: 1998년
수집가: 할 바하두르 디말(Lal Bahadur Dhimal)

네팔 남쪽의 동부 테라이 산림지역에 거주하는 디말 족의 전통 민요다.
남녀가 함께 디말 족 언어로 된 이 노래를 부르며 춤춘다
악기: 디말 툄, 반수리, 주리

9.

카티 람로 다울라기리¹⁰ (Kati Ramro Dhaulagiri)

연행자: 안잔 바부 사르마(Anjan Babu Sharma)
카스트: 브라만
녹음연도: 1999년
수집가: 상기트 스로타(Sangeet Srota)

이 곡은 네팔 서부 파르밧 지역의 다울라기리 산자락에 살고 있는 여러 마을에서 비롯된 전통 민요다. 가사를 통해 자신들의 기쁨을 표현하고 장엄한 산과 산신을 찬양한다.
악기: 마달, 반수리, 사랑기

10. 카티 람로 다울라기리(Kati Ramro Dhaulagiri)에서 카티는 '얼마나'를, 람로는 '선함' 또는 '아름다움'을 의미한다. 다울라기리는 히말라야산맥 칼리간다크 계곡 서쪽에 있는 산 이름이다.

Contributors

Co-Production Directors
Ram Prasad Kadel, Kwon Huh

Project Coordinator
Nanda Sharma, Yadav Devkota

Sound Editor
Paramita Kandel

Contents Editor
Norma Blackstock

Korean Translator
Yunjung Hyun

