



# **BLOWING INSTRUMENTS OF ODISHAN TRIBAL LIFE :- AN ANALYSIS**

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## **ABSTRACT :-**

A few types of tribal music are idiomatic to blowing musical instruments. In tribal districts of Odisha, perhaps because of the proliferation of blowing musical instrument, including several basic types of flutes, tribal music is dominated by blowing instrumental tunes, most of them for dancing. In certain primitive tribal instrumental ensembles, percussion instruments sometimes are joined by teams of flute or horn players, each of whom plays a single note whenever it occurs in the melody.

In Odishan Kandha, Saora, Paraja, Koya, Gond, Gadaba, Birhor, Didayi and Juang tribal communities flutes are made from a bamboo and woody pipes. They are termed a transverse 3-holed flute made famous by village musicians of tribe flute tradition. It is mainly performed in relation to their traditional tribal festivals, dance and rituals related to ancestral god. There are many ritualistic elements included in the performance and it is performed as worship to the family deities during marriages. The common and regular tribal festivals are those connected with agricultural operations. Greatest among tribe's festivals is the celebration of thanks-giving after harvest in which the god, who provides mankind with nature's bounties and ensures their prosperity, is honoured. There is no fixed date for the celebration; varies from village to village, but usually. The climax of the celebrations is the colourful dance in which men and women take part in their best clothes. Lines are formed by males and females separately and to the rhythmic beat of drums and blowing of bamboo flutes and horns by the males, both groups shuffle forward in parallel lines.

**KEY WORDS :- Tribal Music, Instruments, Community, Folk**

## **Tribal Basi**

Basi (flute), an aerophone, is the main bamboo wind instrument of the tribal people. A Basi is an instrument in which sound is generated by vibrating air. Basi was mostly played by tribal men of the society and was traditionally played during tribal socio cultural occasions. It is made from a bamboo stick and usually has four to six holes. It has an airy and mellow sound.

Basi or tribal flute is a blowing musical instrument performance. A bamboo and wood. Found in tribal areas of Odisha, it is mostly used in auspicious, social, cultural and religious occasions in tribal communities so prominent accompaniment Basi is in tribal dance bamboo or wooden tube having double beating reed and seven fingering holes. Basi is blown through the reed used on auspicious, social and religious occasions. There are two types of Basi or traditional tribal flute. The 'Bada Basi' is used in festive occasions and the Chota Basi fluted during all other ceremonial and social gatherings. Basi is a common tribal blowing musical instrument used by most of the Odishan tribals in their festive dances. It is a traditional blowing instrument, made from forest bamboo. It is as ancient, and as unique as the tribe itself, both in tune with the land they come from.

The Basi is a traditional wind instrument belonging to the tribal music of Odisha. It is considered a tribal cultural instrument for auspicious occasions and hence, is often a part of tribal music arrangements during marriages, though it is often found in tribal dances. This is a wind flute handcrafted out of a specific bamboo. The sound is generated by swinging the flute in the air unlike the normal flutes that need air to be blown into it. The bamboo tube is decorated with very fine and artistic designs engraved on it. This flute is used for two purposes. Firstly, it is sounded while grazing their cattle and secondly, it is used in festivals and similar ceremonies.

### **Ganabaja:**

Music is an inevitable part of tribal life like songs. In traditional tribal life, music is not performed for entertainment but in rite rituals also. Ganabaja has a great role in the traditional tribal life of Odisha in every way. In every tribal rite ritual including marriage, Ganabaja has its age-old position though nowadays we could see the modern form of band music is used in some marriage events.

Ganabaja is performed by tribal people not only western or southern parts but other parts of Odisha also. The music is played not

only during the marriage but also during death. The main instruments organabaja are Mahuri, Dhol (drum), Nisan or Luhuti, and Tasa or Tiribidi. The instruments are made by members of the groups only. The Ganabaja where Nisan which has the shape of a long iron like a horn, is called a Singhbaja, and where it does not have this shape, it is called a Murribaja. These tribal musical instruments use the natural materials and the tribal people also make their musical instruments.

For example, the Dungdunga of the Parajas, the Kirkisa of the Durua, the Basi of the Kandh's, the bamboo flute of the Saura, the Madal of the Gond, Saura, and the Santals are made only by the members of the respective groups. In different parts of the undivided Koraput district, tribal music is also known as Desia Baida or the county music.

Among the Kandha, Paraja, Gadaba, Saura, Bhatra, Banda, Didayi, Kutia Kandha, Dongria Kandha, Lodha, Bathudi, Juang, Pahadi Bhuiyan and other tribes of Odisha Basi, bamboo flutes and Shinga are notable.

It is important to mention here that the Juang and Bathudi people are also seen worshipping at certain festivals by placing traditional musical instruments in the youth dormitory. Similarly, some blowing musical instruments vary in region and group which maintain their uniqueness not only for different names but also in terms of size and type. Similarly, the flute of Kandha, Saura, Durua, Santal also preserves their uniqueness. How the role of music in traditional lifestyles can be inferred from the following sayings:

Age baja pachhe raja (baja in the front and the king is the next).

Age baja pachhe debta, pachhe biha (baja in the front, the deity is the next).

Age baja pachhe biha (baja is the first in the marriage ceremony).

Age baja pachhe desalta (baja is first, desalta (other equipages are in the next thing in rituals) is the next).

Ganabaja is performed in all social and cultural activities such as marriage, worship of the deity, dance, in the occasion of death or the performance of death rituals, pre-wedding rituals for tribal girls and so on. Par the playing style or rhythm of the musical instrument depending on the event and situation and the needs.

Biha par (rhythm of marriage), Debta par (rhythm of god goddesses), Nachani par (rhythm of dance), Martha par (rhythm of death) etc. are the traditional taxonomy of the different rhythms. Apart from these, at weddings, there are various styles of music played such as Nachni par, Gansen par (a rhythm played on the occasion of marriage ritual when bride and groom takes ritual round around the marriage altar), Durlanacha par (dancing rhythm after the Gansen), Muhunjua par (a rhythm played at the time when turmeric powder-oil smeared to bride and bride groom by female members of their family at the marriage altar), Parghen par (a rhythm played at the time of formal inviting ritual of bridegroom by bride family and

members), Dal bahalen par (post-marriage ritual where floating of the branches takes place in a nearby river or pond), Chaultiken par (a ritual of marriage to smearing turmeric powder-oil-rice on the forehead of bride and bride groom), Binki par (ritual of striking rice by bride and bride groom to each other), and lagan (event of tying knot) par. Similarly the Marha par is also known as called the Marha nisan because in this occasion only one style is played.

From the beginning, the sound of the Basi, Mahuri, Nisan, Tasa, Dhol takes a certain rhythm is known as Dhar Dharba means the initial movement of rhythm. Similarly, the tribal music is played only after one verse is sung is known as Katen. Noticing the style of the song, tribal bamboo flute played accordingly.

When the music covers the end of Antara of the song, the rhythm of the tribal bamboo flute returns to the Antra. This sudden change in music is called Muden. The final landing of the rhythm is (84)

called whether it is dancing or playing at a fast pace it is known as Udan,

In the same way, increasing the number of Katen is known as Parbadhen or increasing the rhythm. Playing slowly blowing musical instruments is called Lasa. Correspondingly, playing occasionally in between two sessions is known as Kuti, and being stable of the musical tune is known as Mathi.

In the case of dance performances, the style of the dance is often changed, in which case the drummer also softly strikes the drum. This style is called Basen. Thumkei is usually the tribal music played at the time of dance of god goddesses.

It is noteworthy that in the case of gods and goddesses dance there is also a rhythm known as Patri ochhen par, Bharni par, or Boel par to invoking the god goddesses which are different for different god goddesses.

Odisha is a land overflowing with art and culture. In Odisha, it's quite common to find tribal Dance in Adivasi Areas. Tribal musical instruments every time remind the culture of our land. Tribal musical instruments especially the blowing musical instruments are usually homemade that developed and used among common tribal people. Most tribal instruments made from wood, bamboo, metal, and other natural materials.

If the origins of the other classes of tribal blowing instruments are vague, the beginnings of aerophones are even more indefinite. One of the speculations is that the wind passing through holes made by insects in bamboos gave whistling sounds and that these might have suggested primitive blowing instruments to early man. Another line it may suggest is the common habit of many tribal people of speaking with the closed, hollowed palm in front of their mouths. This is a mark of respect towards the hearer. But it may also be a survival of the primitive tribal custom of protecting one's word or voice from evil influences. Amongst one of the tribal peoples of some Odishan tribal village headman always held "a trumpet shell before his mouth when speaking to his people, so his voice had a hollow sound". There are some who "speak into a calabash on which they are able to reproduce five tones of their language". This method of hiding one's true voice might have given rise to ideas of not only resonance but also of globular flutes where air is blown across a bole in a hollow sphere of clay or other material. Almost every one of us has played this game of blowing over the mouth of a bottle to produce a whistle.

The earliest blowing instruments would have been made of hollow tubes readily available to tribal man: horns, human and animal bones are used in ancient tribal and contiguous areas; the buffalo horn (Singha) are common throughout tribal areas: and the metal curved trumpet still goes by the names of Singha, indicative of animal origins of the instrument as well as the name.

All the lip reed blowing musical instruments of tribes described so far were end-blown; that is the blow-hole, with or without a mouthpiece, is at the tip of the tube. Though uncommon, there are some with the blow-hole not at the end but on one side. Some bamboo flutes of this kind are known in certain areas of the tribes; in Odisha, however, side-blown trumpets have not been described. The present study has come across only one specimen, the Singha of Odisha. It is a buffalo horn and the tribal player blows into an orifice at the side near the narrow end.

Tribal blowing instrument which can be considered to be of the same family as, if not an improvement over time period, the tribal blowing musical instruments in Odisha. Here, instead of small gourd, a larger variety is used as the air chamber. The blowing is done two ways: (a) from the end, where the top of the gourd is cut off and blown into, (b) from the side, where a hole is made in the side of the air reservoir and blown into with a small tube often inserted in the aperture to act as a mouthpiece. As in the tribal Pungi there are two single reed pipes having there to five holes inserted into the gourd at the lower end. Further the tubes have a common funnel of wood which acts as a sound radiator. Incidentally, it may be suggested that the name of the instrument is itself derivable from tad, the leaves of which are used in making the funnel. The major tribal districts of Odisha are celebrating several traditional imbal festivals according to the local tribal tradition and culture with their traditional music and dance. Chaiti Parab is a popular tribal festival celebrated by the Kandha, Gadaba and Paraja tribes in undivided Koraput. It is also observed by the Bhuiyans of Mayurbhanj, Sundargarh and Keonjhar, Bondas of Malkangiri during Chaiti parab. The main attraction of Chaiti Parab is the tribal song, dance with their traditional musical instruments like drum and other blowing musical instruments. The tribal people celebrate Chaiti Parab in various manners. During the festival men of different tribal communities go out for hunting, fishing in group and return home before evening they unite themselves arrange fasts, drink and dance together with their traditional musical instruments. Drum, Nishan, Taal, Tasa and bamboo flute are used for rhythm during Chaiti Parab celebration. The socio cultural life of Odishan tribal communities are connected and well related with their dance, instrumental music, and songs, and these dance music and songs are their wealth. Their songs and music related with their daily socio cultural life.

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