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

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

Folk Songs of Nepal

PRECIOUS DROPS FROM
NEPAL’S FOUNTAIN OF
FOLK MUSIC

Folk Songs of Nepal
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.
Dhimal Dhol
A double-headed drum with dear skin drumheads and no tuning paste. It is held at an angle during play and always played in groups of about five.

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.

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.

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**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.

**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.

**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.

**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 musicians. Panchai baajaa instruments are tyaamko(earth), daamaaha(water), jhurma(fire), dholaki(air), narasingaa(sky), carnal(sky) and sahanai(sky).

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Jhurma (fire)
A pair of medium-sized brass cymbals about 20 cm across.

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.

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 Tyaaamko.

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.

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.

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: Damai
   Collector: Subi Shah

   “Chandi Kaati Chandra Maalaa” is a traditional Tappa song composed in 4/4 meter and has a very fast tempo.

   Instruments: maadal, baansuri, maajiraa

   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, saarangi, chum chum, machetaa

2. **Ginla Chhama Misa Cha**
   Performer: Sanu Maya Maharjan
   Date of Recording: 1997
   Caste: Newar
   Collector: Nucche Bahadur Dangol

   Ginla Chhama Misa Cha is a musical form 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 in the evening at the haat bazaar (temporary market), where goods are exchanged by bartering.

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

3. **Hasi Deu Bolideu Rasaile**
   Performers: Anjana Gurung, Kanchha Singh, Dipak Raman
   Date of Recording: 1997
   Caste: Chhetri
   Collector: Subi Shah

   “Hasi Deu Bolideu Rasaile” is a Jhyaure song 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 song, 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 dikes of the paddy fields, playing their pancaai baajaa instruments and singing. The lyrics are very light-hearted and comical, with many innuendos to express emotions, including pain or happiness.

   Instruments: murchungaa, maadal, machetaa, saarangi

5. **Sorathi**
   Performers: Shiva Paudel, Anjana Gurung, Kanchha Singh
   Date of Recording: 1994
   Caste: Gurung
   Collector: Subi Shah

   This sorathi song is based on the story of King Jaya Singha and Queen Haimati. 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

6. **Baalan**
   Performer: Narayan Rayamajhi
   Date of Recording: 1994
   Caste: Brahmin, Chhetri
   Collector: Subi Shah

   “Kaska Hukum Pais” 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.

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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.
2. Jhyaure is the most popular song of the mid-hills area of Nepal.
3. Asaare is a seasonal song of Nepal sung by farmers during the rice planting season in July.
4. Sorathi is a folk dance of the Gurung and Magar tribes of Nepal. It is performed or celebrated when a new bab 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, Haimati. (Some say that King Jay Singha had sixteen wives, and others say he had only seven.) A daughter was born to Queen Haimati, 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 Sumrupa, “the golden-faced.” When Sumrupa 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 vermillion, the mark of matrimony, on the forehead of the girl, but rejected it, saying that she could not receive vermillion 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 Sumrupa’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 Sajan, a minister. They celebrated the moment, forgetting the tragedy that had taken place sixteen years prior.

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

7. Salam Mero Hajurlai
Performers: Anjana Gurung, Kanhaya Singh, Dipak Raman
Date of Recording: 1999
Caste: Brahmin, Chhetri
Collector: Subi Shah

This chutka song 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, Kanhaya 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. Kati Ramro Dhaulagiri
Performers: Anjan Babu Sharma
Date of Recording: 1999
Caste: Brahmin
Collector: Sangeet Sista

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.
마달
네팔에서 가장 대중적인 북으로, 양쪽 북머리의 중앙에는 음조율판이 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.

춤춤
리듬 악기로, 여러 개의 작은 톱들이 서로 느슨하게 묶여 있고 이를 천이 감싸고 있는 모양이다. 한 손에서 던지면 다른 손으로 다시 셔리트를 낸다.

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

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

꽈배기
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마달
넓은 범위의 볼록물에 양쪽 북머리가 달려 있는 음조율판이 달려있다. 부리가 움직이며, 오직 춤추는 사람만이 켜울 수 있다. 그 외에도 다양한 음색을 낼 수 있다.

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마지라
지름이 약 5cm이며 중간 두께로 된 작은 노쇠 심벌이다. 찔끔 yalak이라 먹고 무릎에 손을 얹고 찌르는 소리를 낸다.
무르충가
네팔의 오래된 민속악기로, 쇠로 만들어졌으며 구금(Jew's harp)과 비슷하다. 무르충가를 치아 사이에 놓고 호흡을 내쉬면서 악기 중간에 달린 금속 조각을 손으로 퉁기며 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.

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

주리
지름이 약 3cm인 놋쇠 심벌즈.

사랑기
네팔에서 가장 대중적이고 널리 사용되는 찰현악기다. 작업장에 가면인 간다르바가 연주하는 악기다. 사랑기는 연목이나 금속을 사용하여 만든다. 줄을 매단 목과 두 부분으로 나누어진 몸통을 가지고 있다. 몸통의 아랫부분은 염소가죽으로 덮여 있고, 위부분은 개방되어 있다. 악기 상단에 있는 나무로 된 줄감개로 4개의 줄을 고정한다. 염소가죽에 부착된 하부 몸통과 목에 부착된 상부 몸통에 줄을 걸쳐 놓는다. 대나무와 말꼬리채로 만든 줄을 이용해 연주한다. 과거에는 동물 창자로 줄을 만들었으나 최근에는 나일론 줄이 일반적으로 사용된다.

 الفرنسي
높이와 지름이 약 15cm인 북으로 소가죽으로 덮여 있다. 허리쪽에 매고 두 개의 스틱으로 연주한다.
다마하(竃)
구리로 만든 고양 모양의 단면고로, 껍에 롤리트고 큰 스틱 하나로 연주한다. 높이 30cm, 지름 38cm로 목에 둘러싸는 소가죽으로 만든다.

주르마(불)
지름 약 20cm이며, 냉쇠로 된 심벌즈다.

나라싱가(하늘)
길이(2m 이상) 큰 꼭선모양을 가진 구리 나팔로, 밑으로 갓수록 몸통이 조금씩 넓어진다. 쉽게 탈착할 수 있는 5~7개 부분으로 연결되어 있다. 순환호흡으로 연주한다.

كار널(하늘)
길이가 180cm인 구리 나팔로, 이들의 편의성을 위해 쉽게 탈착할 수 있는 두 부분으로 연결되어 있다. 길고 가는 모양의 몸통은 하단에서 갑자기 구우로 된 충포양으로 넓어진다.

다라끼(공기)
판차이 바자에서 주요 장단을 연주하는 양면고로, 음조판은 가지고 있지 않다. 다라끼는 다마하, 주르마와 함께 연주되며 탈로와 같은 정단을 한다.

사하나이(하늘)
판차이 바지에서 큰 소리를 내며 주요 역할을 하는 악기다. 대추나무의 뿌리 목재를 꼭선모양으로 꼭아 만든 목관악기로, 탈로에서만 볼 수 있다. 두 부분을 세로로 쌓아 엮을 수 있는 몸통을 가지고 있고, 하단은 종모양의 금속관으로 되어 있다. 이의 자동과 소리로는 탈로를 가지고 있다.
1. 칸디 카티 찬드라 말라 (Chandi Kaati Chandra Maala)
연행자: 안자나 구룽과 친구들 (Anjana Gurung and Friends)
카스트: 카스
녹음연도: 1997년
수집가: 프렘 데브 기리 (Prem Dev Giri)
찬디 카티 찬드라 말라는 네팔 중서부 지역의 전통 타파 노래다. 이 곡은 독특한 리듬을 가지고 있으며 남녀로 각각 구성된 두 그룹의 가수들이 서로 문답을 주고 받는 형식으로 진행된다. 사람들에게 불편함을 가져 야기 지에 모두 모는 일식 정려하는 힘에서 벗어날 수 있는 노래다. 가사: 말라, 반수리, 사랑기, 춤춘, 마체타
2. 긴라 차마 미사 차 (Ginla Chhama Misa Cha)
연행자: 사누 마이야 마하르잔 (Sanu Maiya Maharjan)
카스트: 네와르
녹음연도: 1997년
수집가: 누체 바하두르 단골 (Nucche Bahadur Dangol)
이 곡은 네와르 족의 노래로, 다니는 모든 축제에서 노래를 부르는 한 네와르 소녀의 이야기다. 이 곡에는 소녀가 이야기하는 네팔 자연풍경의 아름다움을 담고 있다. 악기: 마달, 반수리, 마지라
3. 호 훈 호 (Ho Ho Re Ho)
연행자: 나라얀 라야마지, 안자나 구룽 (Narayan Rayamajhi and Anjana Gurung)
카스트: 다마이
녹음연도: 1999년
수집가: 수비 샤 (Subi Shah)
이 곡은 아사레 노래로, 남자는 밭을 갈고 여자는 종묘장에서 기른 모종을 옮겨 심는 계절인 6월에 불리는 모내기 노래다. 다마이 계급의 음악가들이 논둑에 앉아 판차이 바자를 연주하며 이 곡을 노래한다. 가사: 매우 유쾌하고 익살스러우면서도 더위와 폭우 속에서 고된 노동의 고통을 잊기 위한 많은 은유가 담겨있다. 악기: 판차이 바자
4. 소라티 (Sorathi)
연행자: 시바 파우델, 안자나 구룽, 카나이야 싱 (Shiva Paudel, Anjana Gurung and Kanhaiya Singh)
카스트: 구룽
녹음연도: 1994년
수집가: 수비 샤 (Subi Shah)
소라티 노래인 이 곡은 자야 싱가 왕과 하이마티 여왕의 이야기를 바탕으로 한다. 왕과 여왕은 왕실 정치 때문에 딸을 포기해야만 했던 비극적인 이야기를 전한다. 가사: 무야, 말라, 마체타, 사랑기
5. 발란 (Baalan)
연행자: 나라얀 라야마지 (Narayan Rayamajhi)
카스트: 브라만, 체트리
녹음연도: 1994년
수집가: 수비 샤 (Subi Shah)
발안은 전통적으로 브라만과 체트리 계급의 남성들이 행해온 악극의 한 종류다. 두 그룹의 가수가 서로 사라진 이야기에 관한 역할을 맡는 힌두교의 전통을 담은 노래다. 가사: 말라, 반수리, 사랑기
6. 칸디 카티 찬드라 말라 (Chandi Kaati Chandra Maala)
연행자: 안자나 구룽과 친구들 (Anjana Gurung and Friends)
카스트: 카스
녹음연도: 1997년
수집가: 프렘 데브 기리 (Prem Dev Giri)
찬디 카티 찬드라 말라는 네팔 중서부 지역의 전통 타파 노래다. 이 곡은 독특한 리듬을 가지고 있으며 남녀로 각각 구성된 두 그룹의 가수들이 서로 문답을 주고 받는 형식으로 진행된다. 사람들에게 불편함을 가져 야기 지에 모두 모는 일식 정려하는 힘에서 벗어날 수 있는 노래다. 가사: 말라, 반수리, 사랑기, 춤춘, 마체타
2. 카스코 후쿰 파이스 (Kasko Hukum Pais)는 네팔어로 “당신은 누구의 명을 받았습니까?”를 뜻한다.
3. 발란 (Baalan)은 브라만과 체트리 계급의 종교적 찬가로, 힌두교 신들에게 기도할 때 낭송한다.
4. 라마야나 (Raamayana)는 기원전 300년경 시인 발미키 (Valmiki)가 엮은 힌두 서사시다.
5. 추드카 (Chudka, Chutka)는 구룽 족이 주로 추는 춤이다.
6. 카스코 후쿰 파이스는 네팔어로 “당신은 누구의 명을 받았습니까?”를 뜻한다.
7. 발란 (Baalan)은 브라만과 체트리 계급의 종교적 찬가로, 힌두교 신들에게 기도할 때 낭송한다.
8. 라마야나 (Raamayana)는 기원전 300년경 시인 발미키 (Valmiki)가 엮은 힌두 서사시다.
9. 추드카 (Chudka, Chutka)는 구룽 족이 주로 추는 춤이다.
8. 사르부 사요 사요 (Sarboo Saayo Saayo)
연행자: 안자나 구롱, 카나이야 싱, 디팍 라만
녹음연도: 1998년
수집가: 랄 바하두르 디말(Lal Bahadur Dhimal)

이 노래는 네팔 남쪽의 동부 테라이 산림지역에 거주하는 디말 족의 전통 민요다. 남녀가 함께 다발 족 언어로 던진 노래로 부르며 춤춘다.
악기: 디말 돌, 반수리, 주리

9. 카티 람로 다울라기리 (Kati Ramro Dhaulagiri)
연행자: 안잔 바부 샤르마(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 민요이다. 가사를 통해 자신들의 기쁨을 표현하고 장엄한 산과 산신을 찬양한다.
악기: 마달, 반수리, 사랑기

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