



Anthropological Account of Traditional Musical Instruments

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Abstract

The art of making a musical instrument, playing it and to move or dance to that instrument is duly considered to be an abhorrent act in Pakistan. The use of musical instruments in Pakistan is going to be extinct over time. Research in Pakistan has yet to be done in this area. The musical instruments are source of bread and butter for artists and performers as their lives are connected with these instruments. Both instrument performers and the artists were selected as respondents. The data was collected from 25 artists and performers through cluster samplings. Based on the interviews, the importance of instruments, their values and methods on the rhythms were collected from the performers (participants). The government and art Institutions in the country can play a pivotal role in saving and preserving the instruments and the artists classical culture.

Key Words: Instrument, Artist, Culture, Professional Dancer

Introduction

Human being has always been interested in echo or sound. The person who plays the instruments is often the performer and maker. Instrument are made and used in naturally form. The materials consist of wood, gourds, turtle shells, animal horns or skin. They decorate their instruments. They are considered works of art. Music understands and builds the relationship of different instruments. A human can easily recognize the music of instruments. Instrument sounds use in different ways and played with different style. These instruments make identification of the music rhythm (Han, Kim, & Lee, 2016). People recognize and appreciate the world through hearing and seeing. Human civilization develops through social production. The productive process started with voice and body movement which further developed into music and dance art in human beings. During the dance performance, music generates the harmony (Ya, 2016).

Music in Pakistan is diversified as dissimilar racial groups have a preference their cultural music which variety from a range of parts of south Asia, South East Asia, Persian, Turkish, Arabic and western music influence. With these numerous influences an idiosyncratic Pakistan sound has been formed. There is an urban and rural divide in music preference (Siddiqui & Sibghatullah, 2014). Pakistan's cultural heritage includes a large number of musical instruments. Each instrument has its own peculiar structural and tonal characteristics, producing unique effects of pitch, loudness, thickness and intensity of tone that differentiate it from the rest. Plucked stringed instruments: Sitar, Rubab, Iktara, Soor Bahar, Sarod, Taanpura, Damboora, Soorsinghar, Banjo, Veena, Vichatra Santoor. Bowed stringed instruments: Sarangi, Sarinda, Taos, Siroz, Dilruba Wind instruments: Bansri, Soornai, Been, Shehnai, Algoza Percussion instruments: Tabla, Khunjari, Ghara, Dhoal, Tanboor, Dholak, Naqarah, Chimta, Pikhavaj, the instrument has been developed and identified as closely as possible (Montagu & Burton, 1971).

Musical Instrument and played upon by Maoris and Indian tribes. The oldest others form of instrument show the sounding stone-plate. The Drum in the comparatively elaborate and enormous shape savage know, is by no means the most primitive instrument as its commonly supposed although drumming with stick or the clapping with hands (Wallaschek, 1893). Musical Instrument has their characteristic shapes and sizes, and to gain insight their possibilities and limitation it is necessary to know a little about the nature of musical sound (Myers, 2004). Drum is correct terminology, however means an instrument in which the sound is produced

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by membrane stretched over the opening of either frame or a hollow body of any shape (Sachs, 2012). The favorite instrument of Greece and Rome belonged mostly to the families of the lyre and the flute but the latter nations seems to have adopted many of the instrument in use among the people which they conquered thus drum and trumpets are supposed to have been borrowed from the warlike nations of the North. The division of musical instrument is instrument of percussion, wind instrument, and strained instrument (Matthew, 1889).

The collection of musical instruments is very significant and must be modified to the condition of the body (Widiastuti, Sembiring, & Hasbullah, 2019). The instruments increase the beauty and elegance of dance and music. The background of musical instrument has the brief description of different folk dances in different countries. All kind or genres of musical instruments were invented in different time and different place. The classification of instrument has divided in ancient or modern era. These instruments maintain the rhythm, performance of music and dance. All varieties of instrument are originated from sound or voices. Various stories also connected with instruments. Some varieties of instrument are such as Drum, Clapper, and Nagra, and so on. The history and records of these instruments are not obtainable anywhere at present. Merely the uses of instrument are still there in cultural festivals and, shrines or religious rites.

The characteristic and functions of their musical instruments do analyses the music that transcriptions created from selected instruments (Simeon, On, Baxter, & Saudik, 2017). Musical instrument has its importance and value that promote folk dances with the passage of time. Researcher took interest this instrument and its performance in other sense. These aesthetic values of instrument divided into two forms. The first form was primitive and the second was modern. The primitive instruments were dhoal, Shahani, Tooti, nagra, and chapriaan and so on. These instruments generate the beat and rhythm that forced to move. Dance or any body movement totally based on instrument. These instruments create a magical background in which body dancing withers do move lonely or gathering.

The perception of an old instrument is complex (Vaiedelich & Fritz, 2015). The importance of primitive instrument is prevalent in all over the folk societies of world. Pakistan also no preserve the traditional instrument and performance. Despite its losing and changing importance, Pakistan not makes or adopts the policy to save primitive instrument in the form of folk culture. Due to modern instrument the tradition of primitive instrument has minimal attention that given to artist performance and primitive instrument.

The question is arising how will we give the attention and respect of performance, artist, instrument and how will we preserve the instrument culture with technological or modern instrument. Currently Pakistan art is chiefly relying on modern instrument. Most of the instrument maker, artist and performer want to live with their primitive traditions of instrument. They totally depended on this primitive instrument. They want other people or government to prerequisite and care for make longer period from modern instrument.

However, the worth of musician, dancers, and primitive instrument was less. These causes increased the dependency ratio of losing art culture. The reason of losing art culture is the new technology and modern instrument that replacement into primitive instrument. Similarly, Modernization may well lead to a breakdown of traditional norms as art become increasing or promoting the modern culture.

The progress of new electronic and technology-based music manufacture tools creates the challenge for traditional musical instruments (Kvifte, 2014). Primitive instrument is quite different from modern instrument such as Nagra, Daaf, joari, Bansri, Dhoal, and Tooti and so on. Technology is bringing the new evolution of instrument or musician life and art world. Modern instrument includes such as Gatar, Violin, Piano and so on. Due to modern instrument the life of artist and instrument maker, and performance is entirely changed. They want to batter life or preserve their tradition to increase or promote the opportunities of art culture. They are socially and culturally attached with musical primitive instrument. These have much importance for Singer and dancer. They want to live with their abilities.

Materials and Methods

The researcher had studied the primary data in the village of a city of MuzaffarGarh in Punjab Province. This exclusive data was done through the interview guide and the method of case study. This data was gained from the native people on the base of the importance, rhythm, make and values of the instruments. The attachment, love and relationship of the artists and the dancers with the instruments, was to be gauged and seen in the shape of this data, and what impact of the instruments was there on the lives of an artist, performer and the maker, and what changes were brought or noticed in the instruments with the passage of time. The 40 respondents were selected wherein there were 20 women and 20 men. The impact or influence of the

instruments on the lives and performances of the artists and singers was known from the respondents. All the interviews and the case studies were conducted face to face. The questions of the related data were asked in the native language for the easiness of both the researcher and the respondents. Later, that data was gotten to be translated into English. Then the researcher used to discuss in details in the anthropological way and by making the different themes. The discussion of these descriptive themes has been mentioned in the last section.

Result and Discussion

Instrumental music originates in body beating in primitive music and is essentially associated to movement and dancing [Zalar, Kordes, & Kafol, 2015]. Different types of primitive instrument cause to spread the entertainment performances. These old instrument and professional dancers face various problems in Pakistan societies. They want to give aesthetical performance with primitive instrument. Mostly folk dance of Pakistan and other countries of world also connected with instrument. Their folk dances have instrumental histories with mystical performance. Pakistani folk dance has major importance of musical instrument. In small societies, the culture of primitive instrument was alive with full vim and vigor. Artist or performer totally depended on instrument such as jhumar performance is totally attached with musical instrument. Jhumar folk dance was uncompleted without primitive instrument. Professional dancer that perform jhumar based on primitive instrument and earn money that called jhoomeris. Jhoomeris decorate their instrument and gave performance in special sense of their body movement.

The Ornament of Dhoal and other Instrument

The human being got to wear a dress, so there was a lively dress for a drum too. The dress was made of flowers and these flowers were of the roses in the shape of a chain. The flowers were of varied colors. That ornament of flowers had increased the beauty of the Dhoal. Some of the Dhoal masters had hanged the strings full of colorful glasses. The purpose of the beautification of a Dhoal was the love and belief and on the other hand, they were quickly vulnerable to be influenced. The viewers had been affected positively by the Dhoal. The attraction of beauty captivated the viewers. The owners of the Dhoal had wanted that the beauty of their Dhoal might be retained for long. Moreover, they had always secured and revered them. A Dhoal or any other instrument was of Rs.1000 to Rs.5000. These ornaments were also worn by the animals too. The researcher had observed that the animals were adorned with such ornaments.

Dhoal Importance

The Dhoal [drums] was considered to be a part of the ancient traditional culture and crucial element. Such rounded wood was still intact and alive from its rhythm and structure point of view. The very first song demanded the combination and support of music and rhythm. That rhythm and music were shared in the shape of the clapping. The tumultuousness of time had changed the music of the clapping into the rhythm instead of the utensils. After moving ahead few more steps, this rhythm began to make a noise in the shape of wood. Then, along with that wood, the dhoal was shaped after supporting it with the other things. Today the dhoal has been a part of our cultural singing and dancing. The dhoal and its Raag have itself and the drummers had their own history which came through the primitive era and was alive in the prevailing times. Respondent shared the history of Raag and drum beating.

History of Dhoal

That Raag came from the well at which the animals were used to be tethered to go around it for drawing the water from the well. When that bull began to move around, a specific screech or creak used to be heard like hoo-hoo, eeee etc. Later, that noise of rooroo was given a name of harmonium by the Taan Sen and my intense love was developed. Then, that Raag had travelled through a passage of time by experiencing many generations.

Once upon a time, that Raag had to stay for a night at somewhere else. Coincidentally, that Raag stayed at the home of Meer Alam [Miraasi]. When Meer Alam could not give it any space, it angrily departed from them. The Raag had found its refuge amongst the Darweshis. The researcher had explained the life of a jhoomeri that how he managed to live his life in predicaments.

Secondly, the trend to dance the jhumar was a bit strange at first. Later, it used to change its style and patterns when the question of a woman and a man arose to dance the jhumar. The development was observed in dancing the jhumar by the mutual participation of both sexes. The researcher had observed how the Raag

came into existence. It was just like the revolving of a bull around the well which created the strange noises of creaks which comparatively matched the noise of a Raag.

Then, the Darweshis were found to sing the Raag and the Miraasi were found to beat the drums. Respondent had explained the historical background of the culture of the jhumar. He allegedly said that all jhumar parties were formed temptingly to earn the money. He said that due to technological reasons, the people had started to earn the money by dancing the jhumar otherwise it was used to be danced free of cast just to entertain the viewers.

The so many people's subsistence had depended on this instrument. The many people had begun to depend on their own hand-made instruments instead of the dhoal and other instruments. So many generations had passed by making and beating the drums. The dhoal was the sole support of their lives and livelihood. According to some respondents, the dhoal was their life and some were of the view that dhoal was only the source of income. Some respondents had replied that it had been a great nuisance to them after continuous beating. Sometimes it became the reason of our honor and sometimes of disgust. This enjoys being our progeny. The respect of our generations, love, money and life was connected with it.

Different musical instruments play an important role in the jhoomar performance, just as a Dhoal is a basic unit or a backbone of jhoomar dance. Shehnai and Tooti both try to create a newer music or rhythm by mixing with each other, wherein it is a jhoomer or any other dancer, are compelled to move. According to a respondent 1, the very first beat of the drum indicates for the dance. The shehnai and Tooti prepare a complete and relevant atmosphere for the dance. The music or the voice of all these three instruments get us electrified. According to the respondent number 2, such electricity becomes the source of our moves. If the music of these instruments is not much, the dancer never gets pleasure. It was quite clear that primitive instruments used to create more colors into the dance which was meant for the interest in their performance.

According to the respondent number 3, such interest is created due to the voice of the dhoal. For us, the voice of the dhoal is not only the voice but it is a source to talk or meet with our bodies. It is a name of communication instrument which convey the messages of the moves of the body. According to the respondent number 4, the dhoal compels our feet to dance by its pleasing beats. The parts of our body begin to move abruptly to which we call it the dance in common parlance. These instruments were the important sources of the movements.

These instruments seemed as if they would burst out. The throats get soared but we have to sing and play the music, so that we could earn some money. These instruments are the main sources of our children's livelihood. It is a grievous point that people call them at lower levels for the performance in their functions. The audio tapes have replaced these singers (Miraasan).

According to the respondent number 6, she says that six weeks have gone; we have never touched the dhoal or even to membranophones. No any function is yet reported to have been held and we have been idle since long and they are the people who once were in search of us and emphasized to reach on time. They don't even ask us to perform in their functions. The tape recorders and Indian dramas and movies have destroyed our professions badly. We aren't invited to dance a jhoomar but to only dance on the music played on the tape-recorded. We had served the people in performing in their wedding ceremonies and they have ruined our occupation. If we see from a technology point of view, the reason of lesser importance of musical instruments was the modern technology.

The people used to select the songs on their own choices and danced. The musical instruments were nothing to the pool people, by which the changes began to take place into the primitive instruments. According to the respondent number 7, all of our musical instruments and their shapes, the songs and everything were influencing. The changes in the prevailing times had changed their effects. Respondent number 4 said by sharing his views that the Chapris had added a color in our performance. The clanging of the Chapris used to make us unconscious. The story of each dancer was attached with every musical instrument. They claimed the music of the instruments the reason of their lives. The life of the master used to be with the dhoal and membranophones and ended at the dhoal and shehnai. Both female and male attached with this aesthetic value and also adopted this profession.

Distribution of Instruments on Gender

They had kept the basic instruments which were necessary for jhumar, the following were the instruments: –

1. Dhoal (Drums)

2. Dholki
3. Dandiyan
4. Shahani
5. Tooti (Flute)
6. Niagara
7. Harmonium
9. Tablay (Membranophones)

These were the basic instruments which were most necessary for the gaiety and fun of the dance performance. Researcher was explaining in the light of her analyses. These instruments were distributed according to the requirements of female and male dance performance. Only the little dholki was used in the female jhumar. Respondent said that, "One who was a professional drummer, researcher had fetched that Dhoal with me because my parental home had gifted me. It was noted by noticing that point that even after the marriage, the girls had to adopt that profession. The husband was to be supported and shared the burden by the wife. If there were four daughters-in-law, they would have their own little dholkies". Amazingly, that dholki was taken care of more than her own being and even her own children. The dholki was decorated by hanging the colorful plastic sheets around both sides of it.

The purpose of hanging the plastic sheets in shape of little bags was to put the money in them earned during the jhumar. The second inheritances were the female instruments and the membranophones was one of them. The membranophones were attached with both women and men. That amazing instrument of membranophones had not made the gender specific.

The pair of membranophones was available almost in every family. The membranophones were quite harder to play rather than the drum. To carry them, it needed a lot of time. The conveyance was strictly needed while it was easy to carry the dholki from home to home. It was a worth-pondering point that an old traditional Miraasan always preferred the membranophones. These instruments used to increase their honor and privilege their hands used to move in constant speed while beating the membranophones. Sakeena, Sameena and Zubeda of Tabba Kareem Abad had kept the membranophones, while the people of Shah Jamal had the Dhoal. The people of Chook Qureshi had had both membranophones and the drums (Dhoal). The artists having kept the membranophones and drums had raised their statuses in society. He was deemed richer in their community than others who had more instruments.

Male and female dancers or performer not have the same condition of employment. Predominantly, the gender discrimination of artistic careers might be highly sensitive to the cross-national distinction in the association of artistic guidance and artists not have to social rights (Coulangeon, Ravet, & Roharik, 2005).

The instruments and performance were both divided on the base of Gender-based performance. The use of instruments was a professional. The professional artists were consisted on both male and female. The respondent number had shared that their work was to beat the drums and membranophones and to re-double the happiness of the people. We were given the training of dhoal and membranophones hereditarily. The sweet voice of our dhoal was echoed throughout the courtyards. Such ladies professional dhoal masters used to look participate in the little shows and sang their best along with their dhoal to make people dance the jhumar. Likewise, they used to earn something by performing their art and voices. According to the respondent number 6, all these old traditional instruments were the source of their incomes in which we help to our men. These instruments are the main support of our existence. We usually get our hands injured and are swollen and rushed badly.

The Price of Dhoal (Drum)

Respondent 7 said that the price of a small Dholki started from Rs.10000/-. The price of bigger drum (Dhoal) was of Rs.20000 to 25000. They used to save and invest as the case might be. Dhoal was considered and preferred to be exotic instrument for them whether they had square meals available at home or not. So, to have it, they used to save the money bit by bit and used to buy a new Dhoal or small dholki by the total saved sum of rupees. If there was a poor man or poor Miraasan, they used to repair that worn-out Dhoal. The new Dhoal was also seen to be bought by selling the old one along with payment of extra money. Mohammad Aslam, Dhoal master, had a keen interest to keep the Dhoal. They used to buy the new Dhoal after five years. The price of Dhoal did not make any difference but the size and its beauty made the difference. The more bigly was the Dhoal, the more loudly the beating which would compel the Jhoomeris to dance.

The Maker of Dhoal (Drum)

They used to buy only the structure of drum (Dhoal) and they used to make the drum skins of both sides of Dhoal by themselves. These skins were of X-Ray and the professional master had got them to be inscribed with the art paintings on them. He had got the Dhoal by having a beautiful sheet of flowers which proved to display the possession with feelings of detainment. To fix the skins, they used to fix the nails on them and to keep the Dhoal tight, a special rope was used to stiffen the drum. They fastened a belt to hang the drum around their necks which was made of a fine quality of leather. That belt was supported by the fine rings of steel. The making of a drum is accomplished on the Jhang Road, Muzaffargarh. There was a shop near the market in the city where they were made. In fact, the buying and selling of a drum was carried out especially in Kot Addu, Multan and Faisalabad. The artists of Muzaffargarh usually had brought these instruments from Kot Addu and Multan. I had the visiting card of shop of drums.

Shahani (Bagpipes), Tooti (Clarinet)

This instrument is played by a number of people at time. The form of playing instrument is different on different occasion (Barthakur, 2003). For Example, Shahani and Tooti instrument were the part of folk dances or traditional occasion. This instrument spread the spell in jhumar performance. Jhumar folk dance depended on Drum, Shahani and Tooti.

These both were a traditional instrument and Dhoal is nothing without them. There was a relationship of rhythm between the Dhoal master and the clarinet master. Both had the same rhythm, rhyme and the intonation. The Shahani and Tooti (clarinet) were also adorned with the beautiful flowers. Shahani and Tooti had seven holes in their structure. Shahani had pipes as measured to five hands. A bag was attached with Shahani and the air was pumped into that bag with those pipes. After that, the band was played with another pipe. There was a whistle which was kept in the mouth with the help of lips. To play the Shahani, it needed a lot of physical and mental stamina. Leaving the instruments of Shahani, their bodies got to be drenched with sweat their lips and tongue got to be stored with the puss inside. Notwithstanding, they were attached with that profession and revered it a lot.

They mostly sang the songs of Madam Noor Johan and Inayatullah and Nusrat Fateh Ali Khan. A worthwhile competition was held between the drum and drum master. Dhoal master used to put the Dhoal on his leg and unleashed the fascinating rhythm and rhymes in the air and the Shahani master kept continued to play the Shahani with some sits and sometimes he began to dance violently. The atmosphere looked like a charming one. When the Shahani, clarinet (Tooti), Dhoal and idiophones were discussed, there was a classical musical instrument i.e. Negara (Membranophones of Kettle drum variety). Negara had its unique identity. It was sorry to say that even up till then, the new generations are deprived of its history, and never saw it ever before. The prevailing generation could not save and intact its worth and identity, it had lost its name and fame too early. The researcher herself had listened and seen an old man beating it on the shrine of Pir Janan, Shah Jamal. Researcher had seen the former shape of Negara as if the whole drum was cut into two. In other words, membranophones were the relatives of the Negara. The difference between them was that a membranophone was beaten by both hands but a Negara was beaten with the drum sticks.

Chapriaan

The material in fact affected the sound of the instrument that helps to identify the traditional sounds and traditional appearance. The sound of bells is much influence and depended on the size shapes and hardness of the clapper. Clappers in carillon bells are usually made of steel (Fletcher & Rossing, 2008). Chapris consist of various bells and colorful ribbons. A pair of Chapris was sold for Rs.700. The Chapris consisted on two little hand-sized pieces of wood. On each Chapris, there were 12 or 14 ringing balls attached with it. The cut pieces of colorful clothes were attached with it. Each of them had a hole to insert the finger in it. There was a complete set of Chapris in one hand and the smother set in another hand. All it was explained by the researcher about the outlook of the Chapris. Then, researcher would tell about the importance and history of the Chapris in the jhumar dance. Researcher would tell about the relationship between the jhumar and the Chapris. Jhoomeris had explained that the Chapris used to support the jhumar. It was meant that if any rhythm or any gesture of a Jhoomeris was not correct, the Chapris used to support and continue the activity by hiding that fault. The Chapris had the significance in the district of D.G Khan and Rajanpur.

It had gained a big quantity of concern that people would not dance the jhumar without them. In Muzaffargarh, Aslam and Aijaaz parties used to dance the jhumar with Chapris. In the ancient history, the structure of Chapris was quite different. Earlier, it was made in the shape of a fish. Jhoomeris told that the

people used to entertain by catching the fish. Later, they thought to give it a shape and they did it like a fish. The researcher had made a picture of fish chapris, so that the historical work could be done. Even that day, the Chapris had the significance but the shape was changed. Then, that instrument was only used to earn the money, not for the display of the traditional sweetness of their art and skills. Besides, the jhumar of horses was also a traditional except the Chapris. It had occupied a space of popularity in the past. The jhumar of horses had created enchantment and allure in the celebrations of a marriage. The people used to give more importance to the horse along with the simple jhumar.

The people were changed with their own choices with the passage of time. They only used to invite the professional Jhoomeris. They were made to dance the jhumar for half an hour and the remaining time was given to the singers. The culture of jhumar was lost in the middle of the activity. The history of Harmonium was a unique and unprecedented. In my field, the relationship of harmonium was strongly established with the supplicatory. They were adepts in harmonium but the people did not pay the due reverence to them. They became enchanted by their rhythm and rhyme but after some time, they had forgotten that charm. Ethnomusicology has made an understandable involvement to our considerate on a wide cultural stage of the function of music in nonwestern societies ([Rana & Aimal, 2011](#)). Harmonium was still alive. Attalla and Zeeshan Rokri used to play with the harmonium. They sang the songs and people usually lost themselves and danced the jhumar in rapture. The reverence of the instruments was due to the statuses. The researcher had observed many artists and actors who prostituted their skills home to home for the sake of money.

The researcher had conducted an analysis that they were the beautiful vocalists by having a nice voice, they had the musical instruments but they were deprived of a specific platform which might lead them to their goal and destination. If they had a higher status in the society, they would have been performing a T.V Show. That day, the reverence of the supplicatory was that even after getting the cultural training, they used to visit home to home. Even Dhoal master was ready to prostitute their art and skill for a fistful of floor, so that they could feed their children to their fill. Music is not very much superior with the Damaras. The Damaras hardly always dance. Actually, they sing just as rarely together in only odd occasion ([Wallaschek, 1893](#)).

Body Movement and Performance Based on Primitive Instrument

The understandable connection with dance music proposes that the bass drum could have a visible impact on human movement. For that reason, this study inspects how dancing focus react to modification in the loudness of the bass drum in the music ([Dyck et al., 2010](#)). They were ten persons in total and one of them was collecting the money offered by invitees. They all made a circle for dance and chanted a slogan and slowly, they started to sing and dance. They were in circle and after putting their feet in "to and fro" position, they broke the circle. All were playing a special musical instrument by moving the feet in movements creating a symphonic atmosphere and were vocalizing high-pitched sounds from the throats along with chapris. Second item was that they twisted by using Chapris. Third item was to go back three steps while dancing in the same colored dresses on the green grass in the shining of moon-lit light. There was a big noise of drums. They suddenly used to change the next item by sitting like a peacock and stand up striking the Chapris with glorious stand-up. In next item, they used to lift the left foot up in the air by making a group. Later, they used to lift one arm and leg and vice-versa. All steps were well-synchronized in proper movements. Then all played the Chapris by sitting and one in the circle, dancing with raising one hand in air and the other down that all it might be a rhythm of his feet.

In the excitement of folk dance, the dancers sitting in the middle, they laid down while playing Chapris and the central person once again used to dance like again and again and the other one did a disco dance only. Then they used to make a line in such a heavy noise as if they were introducing themselves. They used to flutter the ribbons tied with the Chapris with both hands on turns along with feet too. Then all dancers used to sit like people sit in Namaz and then stretching their legs forward. Then that line is broken and all raised their hands up in the air playing Chapris during the dance. The same style of dance and Chapris is repeated once again to cheer the on-lookers. Their style as we used to welcome in our childhood that four from one side and four from the opposite with one in middle. In the end, all sit there and one in the middle dances with bowed body. They acted on the percussion of drum even by laying down and sitting straight away and all raise their hands together to get that folk dance ended. This was a quite different type of dance where neither sounds of clapping nor was clatter of clapping listened but the striking of Chapris. This dance consisted of different steps like making lines in perpendicular, horizontal, sitting straightaway and standing upright positions respectively. Dancers had worn colorful caps and Chapris were creating a melodious noise. The drumming was dazzling the dancers and they were so involved in dancing that they almost lost themselves

feeling as if they had tied the musical anklets [bells] with their feet. During the performance, they used to noise of haa. Haa and Shawna and was as soon as the percussions of drums increased, a felt themselves to be electrified and danced too vigorously. Researcher had watched many types of dances which researcher never heard or seen but this one was too amazing and amusing. There, the spectators were cheering to see all that, simultaneously watching us to identify that that the hell they were. We were behind the curtains and we were being looked by them curiously that why we were making a video.

Respondent number 11 said that the importance of ours and the musical instruments is harmed by the Mujra and dancing girls who were trying to snatch our livelihood since many years but they have snatched it. There were so many reasons for the extinction of the traditional instruments. Some ancient instruments are that like Joari and Negara etc to which our new generation did not know them. Respondent number 12 had said that in fact, the governments have not taken any step of safety of these instruments. Such instruments are still in custody of our elders who have been saved. There is no value of tongs as a musical instrument. In fact, in the past, the tongs were considered as a culture of Lahore. The tradition of Chapris is now going to be extinct. Dholki is also found rarely as a useful instrument. After us, this culture would exist or not, we don't know.

Conclusion

The current study is conduct to the view of cultural perception of art and different importance and values of instrument and performance. The instrumental value of jhoomeris or artist life is much more relying able. The study explores that jhoomeris and professional artist perceived rhythm beat and instrument or performance. The finding has shown that the relationship of jhumar performance and its instrument in Pakistan. The importance of instrument such dhoal, Chapri and so on influence life of artist (instrument bending) and jhoomeris life. The most common issue is to neglect of instrument and its performance is technology to by the band Baja, new Performance, Audio Recording, and Tape Duck becoming the alarming sources of traditional culture. The reasons of use of lesser or extinction of primitive instrument values is either the modern era or technology by which the tape recorder and other electronic music tools have been created by which the people divert to a newer thing. They keep themselves well-informed with the world of artists the instruments. They had made the mobile phones and hands-free a source of their entertainment. On the other hand, the jhoomeris could not even think of jhoomar dance without musical instruments. The artists and jhoomeris explained on the basis of their experiences that what changes were brought in the primitive instruments. Why these instruments are essential and for how much they're bought and how they are beautified and in what rhythm and instruments play an important role in what performance.

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