

An Empirical Analysis of a Popular Folk Musical Instrument in Tripura, “Sumui”

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Abstract

Music is important to the Tripuri people of North-East India and Bangladesh since it is directly intertwined with their socio-social existence. The Tripuri clans' instruments and music claim their wealth and profundity of imaginations related with the entrance of the primary note. They often try to retain rhythm and tempo while travelling by hitting a drum. Tripuri's folk music is known as Tipra Bharat. The clan's music is as ancient as the clan itself, and it has continually served as a convention. Tripuri people tunes, like all other people melodies from other zones, are commonly shared among the general population. These tunes were composed by people whose personalities were unknown and overlooked during the start of their lives. Old customs, ideas, wishes, love, the evolution of jhum, collecting, festivities, convictions, superstitions, and so on all influence people's music. The musical theme has remained unchanged over time, and society tunes are still performed by people surprisingly and excitedly in their original form or with minor variations. Individuals from Tripuri undertake a variety of traditional rituals. As a result, after some time, the next generation no longer uses many of these technologies, and they are being phased out of the world. Many people in Tripuri are currently unaware of the names of such instruments or their presence. These instruments are not perceived by a substantial section of the younger generation. Some instruments are specifically designed to cause individuals to change their behaviour. The Structure, Method of Tune Production, Construction, Playing System, and Fingering Chart of the Sumui folk music instrument are presently being introduced.

Keywords: Tripuri Folk Instruments, Tipra Bharat, Tripuri Folk Music, Wind Instrument, Sumui.

1. Introduction

Tripura's culture is similar to that of the Northeast India's native Tribble people. However, similar to Assam, Manipur, Burma, and Southeast Asia, Tripura's culture is described in small part by standard Indian social impact led by Bengali culture ruling over indigenous ancestral traditional practises uncommonly found in those plain zones, with little reaching out to slope individuals of Tripura, particularly the Tripuri culture. Tripura is a state in India's northeast. Bengalis talked to over 70% of the population in India in 2001, while the inborn population of Tripura accounted for 30% of the population. The ancestral population (original people) is made up of a few different clans and ethnic groups

who speak different languages and live in different communities (Ioan, 2020). The largest inborn gathering was the Tripuri's Kokborok-speaking clan, which had a population of 543,848 people in 2001, accounting for 16.99% of the state's population and 54.7 percent of the total clan population. Debbarma (16.6 percent of the inherent population), Jamatia (7.5 percent), Chakma (6.5 percent), Halam (4.8 percent), Mog (3.1 percent), Munda, Kuki clans, and Garo Hajong were among the other prominent clans sorted by decreasing population. Because of the state's strong Bengali population, Bengali is the most widely spoken language. Many clans speak Kokborok, which is a common language. The unique clan speaks a variety of dialects belonging to the

Indo-European and Sino-Tibetan families. Tripura is home to a variety of ethno-etymological groups that have given rise to a hybrid culture. Tripuris, Jamatia, Reang, Naitong, Koloi, Murasing, Chakma, Halam, Garo, Hajong, Kuki, Mizo, Mogh, Munda, Oraon, Santhal, and Uchoi are the most prevalent societies. Tripura's inborn folks rely on music and movement to survive. Tripura has produced a diverse spectrum of Indian folk music. Around 1979, the separatists Tripura National Volunteers made Hemanta Jamatia famous. He was a band leader. He eventually gave up and returned to everyday life, devoting his time to Tripuri folk music. In appreciation of his services to folk and modern music in Tripuri, he was granted the Sangeet Natak Academy by the Government of India.

1.1 Culture of Tripura

The sarinda, chongpreng, and sumui are examples of their traditional instruments. During formal occasions, weddings, and other occasions, songs are sung. Each ancestral network has its own sounds and movements. During the Gorja puja, the Tripuri and Jamatia clans do gorja moves. Other Tripuri motions include the jhum (also known as tangbiti) move during the harvest season, as well as the lebang, mamita, and mosak sulmani. The Reang people group, the state's second largest clan, is known for their hojagiri dance, which is done by little children adjusting on clay pitchers. During the Bizhu celebration, the Chakmas do the Bizhu motion (the most recent day of the period of Chaitra). Other ancestral motions include the Garo wangala move, the Halam section of Kuki people' hai-hak move, the Mog clan's sangrai and owa moves, and others. Apart from ancestral music, Indian old style music is also taught to the locals. The royal family's Sachin Dev Burman was a master of Indian cinema music, writing countless well-known songs for Bollywood films. Tripura is an Indian state that has produced a diverse range of popular music. Beginning in 1979, when he became a musical representative for the rebel Tripura National Volunteers, the artist Hemanta Jamatia rose to prominence. He eventually gave up and returned to normal life, giving his efforts to the Tripuri people's society music. The Government of India's Sangeet Natak Academy awarded him the highest level of esteem in the realm of music in recognition of his dedication

to people and contemporary music in the Tripuri language. Tripuri folk music are featured in Tipra Bharot (Bhattacharjee, 2016). Folk singing is as old as the tribe and has been passed down through the generations. Tripuri folk songs, like all other people songs from other nations, are extensively diffused throughout society. Such songs were created by nameless and unsophisticated persons in the early stages of their collective life. Folk songs are based on old beliefs, feelings, wishes, love, history, farming, festivals, religions, and superstitions, among other things. The songs have survived the age with no alterations, and folk music is being performed spontaneously and joyously by the people in its original form or with minor variation. Song means 'Rwchabmung' in Tripuri, and the tunes of Tripuri songs keep their individual characteristics at a rhythm based wholly on their heritage. Many Tripuris presently sing songs from Kok Borok (Tirpuri), which copy other modern songs, mainly Hindi ones. This tendency has been obvious since the introduction of Kokborok at Agartala's All India Radio Centre. Furthermore, the current music director is composing new songs depending on its creative abilities and ability. Tripuri original songs are highly renowned for their melodies and lyrics, despite the recent tendency of mimicking music from other cultures. Tripuri music is still quite popular. 6 Individuals involved in the creation of these traditional folk tunes cannot be identified. These songs provide insight into the ancient culture, its environment, and survival. Folk songs frequently reveal their wishes, wealth, despair, joy, and flaws. Modern phrases and tunes are used in new Tripuri songs, yet it's tough to dispute that ancient rhymes provide more enjoyment. Tripura's folk songs, like those of any other nation, represent a big part of the people of the state, as well as its social, ceremonial, and religious structures. Despite the fact that Tripuri is a spoken language or dialect, the literature has been extremely extensive. The folk songs and stories are rich in meaning and rhyme. The Tripuri's natural ability to produce songs and verses is demonstrated by the spontaneous flow of songs they bring to every religious or social occasion. In songs and stories, the clever peasants, notably the simple and charming girls, express their creativity, love, and sadness. Through their songs, the Tripuri moms instruct their

daughters and lawyers. Children and young people are taught moral lessons through storytelling. The brief, pleasant Tripuri girls echo, focusing on the green valley, hills, upward, and plains. The bamboo flute provides a lovely accompaniment to the tunes (sumui-banshi). People in the hamlet work hard all day, but the younger generation especially steals time to create and perform songs. Folk songs' exact meanings and rhythms are difficult to convey in English; nonetheless, the two samples below may give you an impression of the appeal of Tripuri's folk song (Deep & Jawhar, 2015).

1.3 Bamboo Cultivation in Tripura:

Bamboo is one of the major and significant regular assets of Tripura. The state supports tropical damp deciduous woodlands with patches of backwoods of evergreen species and a generous zone under bamboo brakes. The atmosphere ranges from damp to moist and yearly precipitation fluctuates between 2,250-2,500 mm. At any rate 19 types of bamboos are normally found in the State (source: Forest Dept. Tripura).⁹ The degree of bamboo bearing territory in the woods of the state is 3,246 km². Bamboos are prevalently known as green gold and poor man's timber and can for the most part adjust to wide scope of climatic and edaphic conditions. The North Eastern state speaks to 28% of the nation's bamboo stock and Tripura has 2397 sq. Km of bamboo woodlands framing about 23% land zone of the state. Muli bamboo includes about 80% of the bamboo assets and this is the main single stand bamboo (non-bunch shaping) most broadly utilized species in the state. 21 types of bamboos are found in Tripura. Most regular bamboos are:

1. Muli (Scientific Name is *Melocanna baccifera*),
2. Barak (Scientific Name is *Bambusa balcooa*),
3. Bari (Scientific Name is *Bambusa polymorpha*),
4. Mritinga (Scientific Name is *Bambusa tulda*),
5. Paora (Scientific Name is *Bambusa teres*),
6. Rupai (Scientific Name is *Dendrocalamus longispathus*),
7. Dolu (Scientific Name is *Neohuzeaua dullooa*),

8. Makal (Scientific Name is *Bambusa pallida*),
9. Pecha (Scientific Name is *Dendrocalamus hamiltonii*),
10. Kanak kaich (Scientific Name is *Bambusa affinis*),
11. Jai (Scientific Name is *Bambusa spp.*).

Bamboo can be vegetatively proliferated through rhizome planting, branch cutting, culm slicing and even through tissue culture.

As in the wake of blossoming culm kicks the bucket so seed assortment and development of bamboo through seeds are prescribed in course of bamboo blooming. Many musical instruments are being made in Tripura using Bamboo. Sumui Instrument was made with Tripura Bamboo.

2. Etymology and Nomenclature

Individuals have been playing music for unwinding and profound upliftment since the very beginning. This is on the grounds that, amazing, sound has a transformative property. The vast majority of us had a believing somewhat low and a bit of music abruptly raised them to a territory of joy. A gigantic scope of Instruments has been utilized throughout the hundreds of years to tune us into music and impart what we feel inside ostensibly with sound. Maybe the least complex method for making sounds is with twist so it isn't amazing that Sumui are the most seasoned instrument of Tripura. Sumui in reality originate before mankind. There have consistently been trees for example where an emptied out branch has severed and the surge of the breeze over its opening has delivered the sound of the Sumui (Dipak & Pankaj, 2018). Sumui then have an extraordinary quality their own since they whole are played with the breath. Also, similarly as the breath is the most indispensable vitality hotspot for the body, the sound of the Sumui is nourishment for the spirit. At the point when we play or hear a Sumui we are resounding with an interminable vibration. This is the soul of life. Since the beginning bamboo has been a supported material for Sumui making. This is a direct result of its normal empty inside and great reverberation. Another purpose behind its utilization is that no two pieces are the equivalent so a Sumui produced using bamboo

is genuinely an extraordinary thing and has its very own character. Tripura's Musical Instruments are made of locally available materials. Tripura's people regard the amazing regular powers and endeavor to assuage animistic spirits and nearby divine beings. These instruments are made of horns of bamboo, skin, wood and creatures.

Every one of these instruments is thought to be able to present material preferences. Tripura's instruments are a basic part of the area's conventional people music. Perhaps the most punctual instrument of the Sushira (wind) assortment is the Sumui. The sumui is one of the most antiquated and generally played instruments in the melodic custom of Tripura. Sumui is the absolute best and least mechanical of the considerable number of instruments; the sumui is extremely dear to the clans of Tripura. It is made of bamboo. There are two kinds of sumui, one having 7 (seven) gaps and the other having 8 (eight) opening. For the most part discovered are two manipulator characteristic features:

- a) The ones kept by the mouth
- b) The ones held by the mouth

The Sumui is a group of instruments in the woodwind gathering. Dissimilar to woodwind instruments with reeds, a Sumui is anaerophone or reedless breeze instrument that creates its sound from the progression of air over an opening. One of the most established instruments of Tripura, the instrument is a key-less transverse Sumui made of bamboo. Two hands ' fingers are utilized for shutting and opening the gaps. The instruments are accessible in various measurements. The Sumui is likewise an exceptionally regarded instrument and the individuals who play it are relied upon to welcome it, for it is viewed as a blessing to have the option to play it. The Sumui is fit for delivering two and half octaves with the assistance of over-blowing and cross fingering. The Sumui resembles the human voice in that it is monophonous and furthermore has a regular two and half octave sound proliferation. Sliding the fingers on and off the openings empowers a scope of Gamakas to be created, which is additionally fundamental in raga-based music execution. It was before just associated with society music,

yet it is found in old style, filmic, and numerous different classes in Hindustani today.

3. Construction

Indigenous societies have utilized bamboo to make everything from tiki cottages to watermills for quite a while. Because of the flexibility and quality of the plant species, it tends to be utilized for nearly anything (Lucky & Joylal, 1997). That additionally incorporates instruments. Today, for stuff like ground surface, texture and even paper, it stays to be utilized for an assortment. Be that as it may, when accurately cut, bamboo additionally makes beautiful music. Sumui is made of a bamboo's empty stem ; the artist himself breaks the bamboo to a fitting length and setting the bamboo in a playing circumstance decides the separations of the Sumui stops by simply putting his fingers in the spot denoting the zones where the two fingers nearest to a bamboo hub fall. The separation between them turns into the standard length and the marked locales are ignited with a warm iron nail when the entire area is resolved (Dhananjoy & Samir, 1999).

In the last stage, in arrangement with the stop opening close to the upper edge, a particular imprint is scratched intently at a scope of one finger-width for a rectangular score, inclining progressively according to stem width; the named district is cut with a blade. In many cultures, Sumui has played a large part and remains used in a variety of projects today. Below are some simple steps to explain how to make a Sumui (Ekta & Pompei, 2000).

- A 2-mm, 8-mm and 10-mm assortment drill Ruler
- Hacksaw
- Medium grain attachment rotary tool Wood clamps
- Bamboo

NOTE: Be sure that the Sumui is smooth and free of holes to give a high quality tone with at least one node (also known as a knot).

- Bamboo 3/4 to 7/8 inches in diameter
- Sandpaper medium grit.

- Dowel rod - approximately 20 inches

4. Different lengths provide different tones

In determining the key that our sumui will play, bamboo duration will play an important role. Cut it to a length of 14 inches if we require a sumui to play key A. To make sure your bamboo is 21 cm long, cut to 18 inches for a F key tone and a D key.

5. Preparing the bamboo

A. Check the node we chose for holes (indoor and outdoor). If it has troubles, then a different section where the node is whole might be best chosen. The node has holes that affect the sumui's tone.

B. Knock them all out except the one nearest to the end with any remaining nodes that are strong (and not hollow). It's like a cork and it's going to help us settle the sumui. The sumui can't be played correctly without a cork.

C. Envelop and secure the sandpaper with tape around the dowel rod. Inside the bamboo place it and smooth the tube inside.

Tip: To prevent bamboo splitting, sand only goes one way.

Next steps to making a Sumui

A. After preparing the bamboo, measure the node by 2 cm and mark it with the pencil. That's the end of our sumui-where the mouthpiece is.

B. Cut the pencil line carefully with a screw and sand to smooth it.

C. The hip or body should have a single length inside the cork's diameter. For example, if the bamboo's diameter is 8 cm, it must be 8 cm from the cork. The center of the mouthpiece (blow hole) is the node that measures the length of the inner bamboo and marks it with a pencil.

D. We can determine how much space we need between each sumui hole of the mouthpiece with a flute calculator (Flutomat). Mark with a pencil for boiling each hole. (Make certain that our line is straight).

E. Make sure that our bamboo is facing up with wood clamps. Drill every hole with a boiling bit of 2 mm, and then increase the hole with a boiling bit of 10 mm. With this constant method of plowing, we avoid dividing, cracking or scratching the bamboo.

F. Sand every hole to smooth the hole off with a rotary tool and a medium grain fixture. Remove any dust, clean up the drill holes.

6. Playing

A Sumui is normally held on a level plane inclining downwards towards directly by the Sumui player. The correct hand's file, center and ring fingers spread the external finger holes, while the left hand's equivalent fingers spread the rest of. The Sumui is upheld by the thumb and little finger, while the airhole is situated close to the lips and air blown over it at various paces to arrive at the ideal octave. For the seven-gap Sumui, the little finger (pinky) of the correct hand is generally utilized. Similarly as with other air-reed wind instruments, the sound of a Sumui is produced from reverberation of the air segment inside it. The length of this section fluctuates by a variable measure of gaps being shut or left open. Half-holing is utilized for playing level or little notes. The ' Sa ' note (on the size of Indian sargam, or proportionate ' do ' on the octave) is gotten by isolating from the blowing-opening the first three gaps. By controlling one's embouchure and directing the blowing power, octaves are differing. Sumui players use fingertips to incompletely or totally spread the tap openings. To execute the diatonic scale on a Sumui, we have to discover where the notes are. For example, in a Sumui where Sa or tonic is constantly performed by shutting the initial three gaps is equivalent to C, you can play sheet music by making a finger documentation that matches separate notes. A Sumui Player can execute convoluted Raga music qualities, for example, microtonal articulations, ornamentation, and glissando by separating the breath, performing quick and handy fingering, and closing/opening the gaps with moderate, clearing signals.

7. Notes/Information's on Sumui

The seven (7) full tone notes of Sumui come out as follows": –

Sa Medium Octave note about blowing mouth air and keeping up 3 opening from the side of the mouth gap shut.

Re Medium Octave note on blowing mouth air and keeping up 2 gaps from the side of the mouth gap shut.

Ga Medium Octave note about blowing mouth air and keeping up 1 opening from the side of the mouth gap shut.

Medium Octave Tivra Ma note about blowing let some circulation into of the mouth and keeping up all the gaps open.

Pa note of Lower Octave is shut from the side of the mouth opening on blowing air from the mouth and holding 6 gaps.

Lower Octave's Dha note on blowing mouth air and keeping up 5 openings from the side of the mouth gap is shut.

Ni Lower Octave note on mouth blowing air and keeping 4 openings from the side of the mouth gap is shut.

Sa's Upper Octave note is shut from the side of the mouth opening on blowing air with twofold power and keeping up 3 gaps.

All other Upper Octave notes can be performed on twofold power air passing up a similar strategy. Half Tone Notes: (Komal Swara). Half Tone notes are four in number – Re-Ga-Dha-Ni. There are two strategies for playing half tone notes on Sumui:

1. Considerably opening the gaps.
2. By modifying the notes ' position.

In view of the primary method in the event that we keep the openings of full tone notes half open, the half tone note will come out i.e.- On opening the gap No. 3 half – Re, opening gap No. 2 half – Ga, on opening gap No. 6 half – Dha and on opening gap No. 5 half – Ni will come out.

Sa (Do) is played with the holes closed with the first three fingers.

Shuddh (lit.= pure) Ma (unraised 4th degree) and all other flattened notes (Komal Re, Komal Ga, Komal Dha and Komal Ni) are played by uncovering the necessary portion of the lower finger hole adjacent to it.

Tivra Ma (¹Ma) can be fingered on a Sumui with seven finger holes in the middle and upper octave with all the finger holes closed or with all the finger holes open.

The first finger hole is uncovered or partially uncovered to produce the correct intonation, depending on the behavior of the particular instrument, when using the all-holes-closed Tivra Ma in the middle and higher octaves.

8.

Delivery strategy for Tune on Sumui: Essential details

Before delivering Tune on the Sumui the accompanying focuses ought to be recollected:-

The tune of the melodies ought to be thoroughly considered obviously, in light of the fact that the air is blown in the Sumui with the stroke of tongue as indicated by the tune of the tune. The openings of the Sumui should gently kept shut as without doing so the sound created won't be clear. The tip of the finger ought to be somewhat lifted from the gap when playing half tone and sharp notes. It's the best approach to open the gap midway. Pneumatic force from the mouth ought to be bit by bit expanded in climb and diminished in plummet similarly. At the hour of playing on diagonal Sumui the edge ought to be almost right edge from the face, and when playing on straight Sumui the instrument ought to be kept at a point of around 300 from the chest (Dharmendra & Nilanjoy, 2007).

9. Points for starters

Keep the Sumui in legitimate posture and put the total weight of the tips of fingers on the openings with the goal that they may keep air in tight position. Move the fingers in such a way, that the weight of the following ought not diminish when one finger is expelled from the opening.

Blowing pneumatic force is relied upon to help in rise and diminish in drop. The pneumatic stress and the tongue stroke should stay up with one another right now of activity and endeavor to play all the notes in a single breath minute gradually. They ought to be performed with the stroke of tongue when one note is to be played twice, for example, SS RR GG and so forth. The tongue stroke ought to be directed on the grounds of tune. It is constantly important to remember the minute and cadence. The foot stroke is significant at each matra minute while rehearsing. For half-tone notes, either change the note position or play them with half-open gaps. Practice better by adjusting the beginning situation of the notes. Keep the Sumui plug fitted and clean from inside. A few players use oil to smoothen the internal piece of the Sumui to keep the Sumui in impeccable tune. Have every day practice for about thirty minutes and endeavor to make the most of the chance to play with knowledgeable players.

10. The Playing Positions on Sumui

1. Sitting on the floor.
2. Sitting on and chair place unarmed.
3. Place in upright position.

11. Breathing Techniques

There are various ways Sumuists can breathe to blow air through the instrument to produce sound. Diaphragmatic breathing or circular breathing are two techniques which players can use. Slide breathing allows the musician to optimize the air intake and to minimize the amount of breath required during play. Circular breathing is a technique by which musicians can breathe into the nose and push the mouth out, so that a continuous sound can be produced by the instrument.

12. Treating the Sumui

In a slanted circumstance, the Murali type Sumui is dealt with. The lower lip is moved by the essential opening. The air ought to be tossed into the opening with the upper lip so it ought to go into the essential gap straight. The player should put on the opening numbers 6-5 and 4 separately the lips of the main, second

and third fingers of the left side, while all in all numbers 3-2 and 1. Two hands ' thumbs ought to be held simply inverse, for example the Sumui's lower side.

Utilize the left thumb if there is a gap on the rear. The fingertips ought to be put on the gap in such a way, that they can totally cover it, permitting the air to go through just the outlet from which the second is to be produced. The Bansuri type Sumui is dealt with in straight position. Undoubtedly, the player ought to modify the fingers and thumb in such a way, that the out - of-the-air opening can remain directly before the mouth. The putting and the development of fingers is equivalent to in Bansuri type Sumui.

13. Difference between Sumui and flute

Sumui is a transverse flute of bamboo used for hindustani classical Indian music, while flute is a woodwind instrument made of a metal, wood or bamboo tube with circular hole row and playing through a lock at one end or a narrow channel at one end against a sharp edge, covering most or all of the holes with an arch.

14. How the Sumui Works

a) A Tube with Holes

Almost all musical instruments consist of two fundamental elements: a generator which activates the vibration and a resonator that enhances and modifies the vibration to generate the instrument's sound.

On the sumui the generator is the edge of the mouth hole to which the breath of the player is directed. If the respiration reaches the edge, it will not split into two air streams as intended. Rather, the air stream varies significantly between getting into and leaving the opening. This causes the tube to vibrate quickly.

The residual part of the sumui tube is the resonator – and more precise, the resonator is the air within the resonator. The mechanisms outside the couch are designed solely for the opening and closing of the hole and have nothing to do with sound generation. The tube is seen as open at both ends, as the mouth hole operates as if it were an open end. Because the walls of the tube restrict the air inward, it

works as a steep spring, quite separate from the air around the air. When the air flow from the mouth hole fluctuates in and out of the tube, this air flow receives a swift sequence of little pushes and begins to vibrate.

However, the vibration in the mouth hole does not vibrate at the same pace. The push of the vibration at the mouth hole is powerful enough to initiate the airflow, but not strong enough to manage the vibration rhythms of the airflow. Instead, the air stream harnesses the energy that these pushes impart to it to begin to vibrate at its natural pace. The length of the air spring determines this natural rhythm. The movement of the air in the tube creates, if this vibration is set up, a series of contractions and extensions that appear similar.

Due to its restricted nature, the air source maintains a portion of its energy and therefore increases in strength. It will quickly overcome the mild changes in the mouth hole and adjust its timing to its rhythm. When this happens, the push of the variations of the muck hole occurs at the same time as each air spring contraction. This is like someone who pushes a swing. This builds the vibration to a point where the air surrounding it can vibrate, and there is a note.

This note can be adjusted very little by adjusting the respiration and lip, but the length of the air spring itself must be varied if it is to change the note fully. This is achieved via opening a hole on the tube side. The hole at this point removes the air constraint – nearly as if the tube was cut off. Now the air spring only extends to this open hole. The air spring will finish when the other hole opens closer to the mouth hole. At least on the first octave, the vibrating part of the tube will always be between the mouth hole and the first open hole. The shorter the air spring, the quicker the natural beat, and the higher the note. The supply pan opens one hole from the bottom to go up the first octave of the Sumui and then shortens the air spring by opening a bit each hole. To get a sense of the size we're talking about, the air spring contracts and expand 262 times a second in a contemporary sumui with all its holes closed; with all its holes open, it contracts and expands a bit more than twice. The entire expansion or constriction of a note is on average one fiftieth of an inch (exaggerated in the images) with just half that distance going into either direction.

b) Harmonics

When the air in the Sumui tube moves according to the above-mentioned pattern—the basic vibration, it also moves in a number of harmonic vibrations. These are further natural vibration patterns for the air source.

For instance, you can seal the trousers in the tube again and look at the first harmonic. The air spring operates as though it was divided into two equal pieces in this pattern of vibration. Just as the entire air spring alternately compresses and expands in the main vibration, so that the one contracts, the other expands, in contrast to one another.

Each part is twice as rapid as the basic vibration and is half as long as the initial air spring. The air in the tube moves also in a second harmonic vibration, in which the air flows into three parts, until the sixth harmonic, and higher for a certain fingering. The sumui tube simultaneously shows all of these forms of vibration. And when the holes in the tube are opened, all the mouth hole and the first open hole below it will be vibrated in the tube.

How can all of these vibrations happen at the same time? It might assist to realize that, not only as real air movements but as a motion of forces that operate on the air are these vibrations. If two competing vibrational forces were to push an individual air molecule in the tube simultaneously, this would move towards the stronger; if they were equal, they would move at all. If the two forces moved in the same direction, they would move an additional amount in that direction.

We could have seen something like this if we have ever played on one end with a long rope. We may transmit a vibration down the rope immediately thereafter. At the other end of the initial vibration, the two vibrations will rebound and pass through. Let's go back to harmonic first. We mentioned previously that both equal portions vibrated at a rate double that of the basic one. The harmonic note is distinct, one octave above the basic sound. Each further harmonic vibration likewise generates its own harmonic note, all of which occur at the same time as the fundamental one.

However, these sounds are so closely related that they blend together and we perceive them as a note rather than individually. They do,

however, drastically alter the tone. Any instrument may compute the relative strength of the harmonics. The nature of all musical sounds' vibrations is the same; for example, whether the note C is played by a Sumui, a flute, a violin, and a tuning fork, the underlying vibration is same, save for loudness. The differences in sound are produced by the mixing of vibrations. This is analogous to creating multiple separate recipes with varying selections and proportions of a limited set of ingredients. The sumui sound is less harmonic than almost any other instrument, which is the primary cause for its distinctive tone.

15. Conclusion

There are particular societies in India, conventions followed by unmistakable sorts of individuals. We find solidarity in Indian culture. Every Indian state has its own way of life, convention, and unmistakable type of wear. Distinctive inborn networks have made due in India due to its incredible way of thinking and climate that has made Indian spots to live well. From antiquated occasions, each state has supported their music style. In this paper we are presented Construction, Playing style, Handling style and notes on Sumui instrument.

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