NATASANKIRTANA OF MANIPUR

YUMLEMBAM RANJANA DEVI

CHAPTER ONE

ORIGIN OF NAT SANKRITAN

Manipur was, at the dawn of history, a sphere of Devayoni Culture then came, as time passed by, several cultures both Aryan and non Aryan, one by one only to be absorbed by the exiting culture which was in the turn, destined thereby to grow into one of a high order. It was the more enhanced by the tint of Vaishnava Culture which came to this soil in the latter half of the fifteenth century A.D.

The primeval settlers of this hill girt tract of land had the cult of the worship of Purusha and Prakriti, cosmic soul and energy. Their representatives used to worship the divine couple as Guru Shidaba and Shidabi ever existent progenitors. Shidaba, they believed, looks after man with paternal care and anxiety in the form of the vast expanse of the blue vault on high, reveals himself as sun god daily to lead and escort him to life's activity and Shidabi nourishes him at her breast with maternal love and sympathy in the form of the vast undulating earth. This belief led them to worship household deities. They used to allocate and maintain inside their house two sanctuaries, one for Sanamahi, Sun god, in the south-west corner, another for Leimarel, mother earth, in the left-hand side of the main room. Their mode of worship was very simple. At the approach of new year they used to offer fruits, flowers and liquor, usually by themselves and occasionally by a priestess would they need her service for reasons known to them would it so happen or in other words, were the service of a priestess requisitioned for a special ritual like Sanamahi yurangba, offering libation of Yaanglei juice to Sanamahi. She used to present in the course of performance a ritual dance in a series of ritualistic movements and poses with a floret or a sacred herb in the hand. The ritual dance gave them a taste for heart of dance and led them to cultivate it.

Besides the house hold sanctuaries, there was many sanctum-sanctorum in both the metropolis and the villages around, the annual worship of the deities dance became an important ceremonials of elders and younger's both male and female used

to participate in the ritual dance of the priestly order. This paved the way for the development of the art until it grew up into the present day Manipuri Kirtan and Manipuri Raasleela which are the two fold aspects of the so-called Manipuri dance.

Manipur is a land having a script of its own. So a lot of indigenous treatises written in archaic Manipuri known as Manipuri classics came to exist at an early age. Some of the treatises have references to the origin of dance and some others deal with the cultivation and the up growth of the art.

SO RUNS A MYTHOLOGICAL STORY:

Guru, lord of universe, was roused from his napat the end of cycle. He shook off inertness and murmured to himself "Oom" Atinkok Dyau, presented himself in his presence. He was sent for Aliya, Vyom, Atiya came forth from within the heart of Yabirok-Mahajoni.

At the behest of Guru Atiya set hands to the task of creation. He asked Guru of earth, Guru told him to collect it from the core of his heart and opened His mouth. Atiya leapt into the heart of Guru and reduced himself into nine Laibungthous, divine youths and seven Lainuras, divine damsels. They collected earth from within the heart of Guru and made thereof both the heaven and the earth. Thus came into being the vast expanse of the blue vault on high and the vast undulating earth below.

The Laibungthous and Lainuras proceeded to their task of creation. They collected levelled and stamped earth. They also vaulted the vault on high. From their movements and poses in the process, originated Leitai (levelling the ground), Leinet (stamping the ground) and Nongdai (vaulting the vault on high), the threefold basic principle of the so-called Manipuri dance.

IT IS SO SUNG

The dance by the right hand is called Nongdai Jagoi. The dance by the left hand is called Leitai Jagoi, the dance by the feet is called Leinet Jagaoi.

The Laibungthous and Lainuras were the first to dance. Just on completion of the task of creation, they felt over joy and danced a pleasure dance which is known to this day as Harao-Jagoi or Leisem Jagoi meaning dance of creation.

Worship became as days passed by, more and more complex and compos, and dance followed suit. The ritual dance which comprised only the dances of Heirangba, offering of fruit, Leirangba, offering of flower and Yurangba offering libation of Yangali juice (liquor) or Chenghongba, offering rice as warranted by the occasion became more and more complicated and lengthened from the introduction of short dance like Leima Jagoi (dance presentation by ladies) to the deity and long dance like Laibau, creation of man by the priesthood.

Dance was the contribution of the priestly order. It was solely theirs and remained long confined in their circle. But the sanctuaries on both the metropolis and the villages around served as centres for the inculcation of the art of dance to the laity. They used to learn the basic of art from participating in the ceremonial dance of annual worship. This gave them an incentive. They took either to training or to practice for the arts as the case might be, partly to get used thereto and partly to excel therein. This produced many a skilled head talents soon came forth under their fostering care the art grew up by and by into full development in its own traditional way and blossomed into many Tandava and Lasya dance of unique hearty and grace. In Tandava, male dance, mention may be made of sevenfold Khousa, hair raising feats of lance play which fails not to give a full taste of so called Bhayanak Ras, so also in Lasya, female dance of Leima Jagoi, ladies dance, gracefully gentle movements and poses, which fails not to make one spell bound in reverential wonder and give a full taste of Shanta Ras.

Music also like dance is the contribution of the priesthood. Just as dance originated from the ritual dance so did music from the ritual song. It was however destined to grow into its full development under the fostering care of the minstrelsy Pena, a native harp, used to accompany dance and music. Its sweet melody enlivened fascinates. Many a hand got trained in the art of playing pena, skilled hands known

as Asheba minstrel came forth and a minstrelsy came to exit as in consequence. The art grows up under their fostering care and its up growth culminated.

As aforesaid, there were several sanctuaries in the territory, villagers, formerly racial groups, used to celebrate festive worships known as Lai Haraoba every year usually at the approach of New Year at their respective sanctuary because the celebration to them was for happy prosperous life. Amaibi Hanjabi, head of the priestly order used to pray to the deity of worship for a threefold boon of (I) Khunjaoba, growth of population (II) Leichaoba, expansion of land and (III) Chakhong Ngahongba profuse bread and butter. It was so more or less an observance of fertility cult. It used to come to an end in a show of the amorous play of Nuraba and Nurabi embodiments of father good and mother goddess presented by the priesthood on the closing night of the celebration.

Manipur of yore was, as it were a war zone settlers, weather a kin or alien used to fight here and there against one another for bare existence. As days passed by a few city states came into being. These states, again in their turn began to fight very often for supremacy or otherwise until they were united into one kingdom under the royal canopy of the Poirei Meities. But war came to no end. It broke out more often than not in both within and without as caused by individual ambition of many a scion of the family royal or by foreign invasion or by the country's march for retaliation against its enemy. So was the case, people were tired of war to which gave no peace and tranquility. It was at this juncture that the so called neo Vaisnavism came to this land.

People found a new meaning of life in the Bhakti cult and believed in its promise for peace and tranquility herein and a blissful life hereafter. Their native cult led them to imbibe the cult of Radha-Krishna worship, the last arrival of the Vaishanava cult as the tents of the two conform to each other. Thus the native culture already of a high order reached its zenith by the tint of Vaishnava culture. The amorous play of nuraba and nurabi was accordingly transformed and developed into the so called Manipuri Raas with its counterpart, the Manipuri Kirtan.

ORIGIN AND DEVELOPMENT O MANIPUR KIRTAN

Kirtan is the gift of Vaishnabism, so it will be interesting to know how vaishnabism came to this far off valley of Manipur, initiated the peope into Kirtan and led them to cultivate the art until it grew up, say and by, into its full development in the form of the present day Manipuri Nat Sankirtan which is not only distinctive in its kind but also unique in grandews of a high orders reached its zenith by the lint of Vaishnava Culture. The amorous play of Nuraba and Nurabi was accordingly transformed and developed into the so-called Manipuri Ras with its counterpart, the so-called Manipur Kirtan, beauty and grace. The history will go as far back as five hundred years from today to begin to tall its accounts.

Kiyamba is a king of medieval Manipur. His royal friend Kekhomba, king of the Pongs, presented him a gold figuring of Vishnu with a betel-carrier of gold. The Kind was very fond of these two niceties and kept them always by him.

One day the king felt an irritation in the person with no scruple in the mind, he scratched it with the figurine. So his great astonishment and awe his body was all at once swollen up an the irritation became too keen to bear. No medicine from the royal physiciancy could relieve him of the pain. So the royal Hierarchy was consulted. The amaibi Hunjabi, head of the priestly order instructed the kind in her trance to enshrine and worship the deity by a Brahmin. A temple was soon built and the charge was given to a brahmin name Bhabani nath who happened to come to the country to seek his forfune.

Bhabani nath was the eldest son of Raghunath Bhagabatacharya of cheitanya charitamrita fame. He was himself a thorough bred Brahmin. His family god was Hayangriba. As such, he was well conversant with all the rituals of Vishnu worship. But his mode of worship as warranted by time, space and society was very simple but impressive. His devotional service created an air of sanctity in the temple which failed not to beget a purity in the heart of every visitor. The worship consisted in offering fruits, flowers and nebadya or payas if and when milk was procurable

singing hymns Vishnu stotra and Vishnu Saharraram and Sanctu Jayadeva's Dashvatar, formed usually an important part of the worship. It is also interesting to note that two spieces of iron one for gong and andter for stick made amends for the absence of a sanctus bell.

Some Kirtanes from outside happened to behere already. They felt very much happy to have a temple. They used to attend upon evening arati to have darshan and to participate as well in the sanctus, Dashanatar, Soon came a pung-drum, a contribution of course from the royalty. It was of a new make which fell midway between Khunbung (drum used by village adminis tration) and Khole, as if promising for a new typical Kirtan then in the womle of time. The rhythmic beat of the drum enlivened the sanctus. It was again the more intensified by the rhythmic sound set by the ring of the iron gong. Thus a Kirtan, though in a rude form, was introduced in the country by the worship of Vishnu.

The worship of Vishny by the royalty in vited as it were all of shades of vaishnava cults into our soil. Hayagrivi, Naa simbi Ananti Ganapaty and relike came from far and near, established themselves here and began to propagate Bhakti culti. By and by they also introduced their own respective Bhajan and Kirtan Songs. People, especially the nobility who were the cream of the society took a fancy in them, Accoringly they took a thorough study of their teachings which phomised to them peace in both places, here and hereafter. They found in them a new meaning of life and felt a bent thereon. Youngsters also took a delight in their music and song. They imbibed them anyhow and sang them very often helraying therely at the same time their bent on the new cult, which of course might not have been within their own knowledge. Thus became Vaishnabism more and more popular day by day. The popularity gave to the Vaishnabas a sense of their belonging to the country and to the society a sense of owning the cults as their. This brought about an emotional integration between the two peoples and the society was no longer free from the impact of Vaishnabism.

Two centuries after the arrival of Vaishnabism in the kingdom Tubi Charairongba came to the throne. He was much impressed by the talk of a Brahmin

named Bansadi Roy, a Nimandi from Utkal on the cult of Krishna worship and embraced Nimandi dharma. He built a brick temple far Madan Mohan, his guru's family god and gave regular maintenance allowance from the royal coffer. He also introduced cymbal (Jhal) and conchin the Kirtan and maintained a regular party of Kirtanes for the Vishnu temple. Manipur saw for the first time in his reign, a full fledged and formal Kirtan. It was at the same time a fore-runner of the Palakirtans soon to follow.

The next king was Mayamba better known as Garibniwaz. During his regin came a Ramayet named Shanti das from NarasimHa Tila, in shi Lalta. He used to attend upon the king with Ramayani-gan. He souly repented for his parricide when he heard of Ramas devotion to his father and became deeply penitent the Ramayet availed himself of the king's penitency and prevailed upon him to take the Holi name of Ram in order to make amends for the horrible sen.

A devoult Ramandi the thing was he made Rama cult state religion. He curved out a township in the metropolis under the name of Ramnagar and established there a ram temple for public worship. He also built a Mahavali (Hanuman) temple in a picuresque woody place in Guru lampak on the bank of the Imphal river.

Mayamba was now more a missionary than a king. His was to promote the cause of Rama cult. With a view to attract visitors for darshan and in culcate in them the spirit of Bhakti cult, he was on the wok out for the celebration of a religious festivity everyday at the temple. A regular Pala Kirtan would serve the purpose, so he thought there was nothing, at the same time, to st and in the way and the royal de sire w as soon fulfilled.

Kirtanes abounded in the then try. Talents even were not at all scarce. Mention is made of nine Gurus in the Gurus Pranalika of Kirtan music and song. Their names are given below:

(1) Kitna (Kirtane) Radha

(2) Kitna Rupa

(3) Thakur Shyama

(4) Tenshuba

(5) Lanlenhanba

(6) Sougaijamba Bhima

(7) Premananda

(8) Swarupananda

(9) Dhaniram

Vangiya Palakirtan was not unknown to the Gurus. They soon inaugurated a Kirtan after its pattern and called it so Vangdish Pala or Vangdish. It is now represented by two palas known as Lreipakchaba and Sevak.

The Kirtan, though an initiation of the Vangiya took however at the very start to a way of its own.

It began with its own native pung and never gave no concession to the Vangiya Khole. Songs wree adapted from the Mahajan Padabali but music was more Deshi than Vangia, Karalat which came in use for the first time came to be known as Ramtal after the temple was soon replaced by a native one to suit the music.

The reason for this uniquences is not far to seek. The country had its own music, Bhajans and Kirtans of many a Vaishnaba cult that had come and settle down into the country helped it grown up, by and by, luxuriantly as ever into its full development. This displaying a unique sublimity and excellence. So was the care, Gurus like Radha, Rupa and Shyama who belonged to Vanga by boold or by birth could not but imbibe the Deshi music and almost, lost a taste for Vangiyas music. So the music flowed mid-stream between Deshi and Vangiya, nay closer to Deshi.

Vangdeshgave an incentive to the society for the cultivation of Kirtan music and song. It also gave a compulsion to the nobility to get themselves trained in the

art. Thus was created a preparedness for Rajarshi Bhgyachandra ras Radha Bhabha Kirtan which depict the coundry's aesthetic life on the religious background.

Bhagyachandra known earlier as Jaysingh was a born Bhakta. His father Shyamshai was the eldest son of Garivniwaz. He was so the crown price, But he surrendered his right in the wak of fulfilling his royal father's love far a beauty and took to austere asceris to attain Mahavali's Darshand and realized his holy aspiration. His royal brother Gaurshyam was, as it were a saint enthroned, No sooner had he herd of the assassination of a Brahmachary by his serant than he stepped down. He was so brought up in a pious atmosphere. Besides, he had many a holy associate to help in attain religious advancement. One of them was a recluse named Ramgopal Veragi. The Veragi was, at it were a pearl of the first water in the world of saintliness and could to the astonishment of all commune with God. As good luck would have it, he had free access to the godly sait.

It needs to add here a word or two to enlighten the religious condition them prevailing chit shai succeded Garivanawaz to the throne. His ascendancy revived Nimandi Dharma. But is was soon absorbed by the Gandia Vaishnabism which perered into the country in as early as the reign of Garivniwaz. So the then prevailing religion was Gaudia Vaishnabism i.e. cult of Radha, Krishna worshp. Jayasingh and his holy associates were all followers of the faith.

In the reign of Bhagyachandra and and his predecessor Gaurshyam, the Burmese fill very often on Manipur. Once their attack was two sever for Bhagyachandra to stand, withdrew from the field and took shetter at length in the cout of Rajeswar Swargadev.

When restored to the throne he established a govinda Temple. At the inauguration religions festivities were held for five days long. A Radhabhaba Kirtan and a Ras were shown everyday, in the Kirtan the king himself participated as Mukhya Vadak. So did his two uncles Swetashai as Gogen and shridharshai as Duhara. Premananda a celebrated Vadak of the age accompanied the king as Gaunya Badak. Similarly, in the Ras Maharani Harimati participated as Mokokchingbi (Lalit)

and the eldest princess Vimbavati better known as Shija Laiongbi in Manipur and Shija Lairoibi on Nadia, played the role of Rashswari.

Vangdesh and Radhabhaba Kirtan were both palakirtan of course, but they differed much from each other. The difference consisted in (i) Pung (ii) Karalat (iii) Song and Music and (iv) Artistie altainments.

The Pung for the Radhabhaba kirtan was such a make as was smaller in size but heavier in sound and more melodious than the older one which had been in use for the last three hundred years. So also was the Karalat of a new make smaller in size but heavier in sound and more melodious than the older one made for and used in Vangdesh. As regards sond and music, Vangdesh used to sing glorices of Gouranga, the music flowing mid stream between Deshi and Vangia where as Radhabha Kirtan, amorous plays of Radha and Krishna in tunes more Deshi than Vangiya, Regarding artistic altainments, it will suffice to say that the people could understand the meaning of the saying a thing of heavly in a joy for ever and line upto it practically in five.

Bhagyachandra was not only a born Bhacta but also a seer. He studied both the faiths-native and gaudiya, in the light of each other and knew the nearness exhisting between. He based his Kiratan on the principles of native worship (Laiharaoba) with a view to give facility to the society to adapt Gaudiya principles of worship so Manipur was so contribute a unique Kirtan to the Vaishnaba world.

The value of the Kirtan with its beauty and grace begot an interest in the ages that followed. Successive kings but patronage successive nobilities followed suit Gurus worked free and contented. The art of Kirtan grew up by and by to attain its full development. At length, some hundred years after the saintly king came a royal aesthetic to the throne in the person of Chandrakirti. His artistic insights gave a touch of more beauty and grace than ever to its dance and the art allained its full development. It came to be par excellence a best Natya with full parity of Nritya Gita and Vadya in all the aspects. It was so named Nat Sankirtan as "Nat"

CHAPTER-III

Manipur, a land of aesthetics, is very rich in Kirtans in their respective from and variety and purport as well. So, it will be wiser on our part to enumerate and classily first all the present day Kirtans before we proceed thereto.

Manipur, as said heretofore has been from the very dawn of its upheaval from under the primeval waters, a land for dance and music. An art like Kirtan was sure to up grow luxuriant here in this soil and attain its full development in no time. But, its own lineage stood in the way. It remained as it was stuck to the root for some two hundred years with an utter lack of up growth until time removed its barrier by reducing the land into a Vaishnava region.

Tubi Charairongba came to the throne nearly two centuries after Kiyamba who first enshrined idol of Vishnu which has ever since formed in important item in the royal paraphernalia. He was the first thing to embrace Vaishnavism, introduced Jhal (cymbal) and Moibung (conch) in the Kirtan and maintained a regular standing number of Kirtans in a formal way for the Vishnu temple. There was to attend upon the Vishnu with music in accompaniment of Pung, Jhal and Moibung as per the daily all the occasional programme of the temple. It was a nam sankirtan being at the same time the first Sankirtan in Manipur ever seen.

A fine contribution to it was in the wake of Kirtan. It not only removed the barrier which has long stood in its way but also created a field for its cultivation. Kirtanes old and new whether professional or amateur, began to work assiduously for the cause of their fond art giving thereby a sudden rouse t the people for its taste and cultivation. This again in its turn gave every facility to the next king for introduction of Pala Kirtan.

The next king was Mayamba better known as Garibniwaz in later times. He began his life as a Nimandi after his royal father. But to alone himself for a misdeed he committed earlier in life, as related heretofore in the forgoing chapter, he changed his faith, as influenced by Rama cult and became an avowed Ramandi. He made his faith the state faith, curved out small poles in the metropolis under the name of Ramanagar and built a Rama temple. He was also on the lookout for the maintenance

of a troupe of Kirtanas for the temple to attend upon the deity with full fledged kirtan as per the daily or the occasional programme of the temple. The royal desire was soon fulfilled because of the presence of Kirtanas like Kitna Radha, Kitna Rupa, Thakur Shyama and some others who are well versed in Kirtan. Thus came into being a pala Kirtan destined to up grow by and by into full development in a way of its own of course. It was soon followed by another pala kirtan which was unique in its kind and beauty.

Joy Singh better known as Bhagyachandra in later times was an avowed votary of Lord Krishna (Govinda). He installed the Govindajee at the royal temple four decades after the installation of Rama by Garibnewaz his royal grand sire. The installation ceremony was performed with pomp and grandeur. A Sankirtan and a Raas formed the major items of the festive ceremony. It is interesting to hear that the king himself took part in the Sankirtan and played the role of Vadak with Premananda of Kirtan fame as his associate and that his two uncle Swetasai and Shridharsai followed suit and played respectively the roles of Gayen and Duhara since it indicates the full imbibitions of the art by the royally who are more of a war like turn of mind than of an artistic in so short space of time as four decades.

The Sankirtan was more original than imitative. It was so, known as Radhabhava Kirtan. It not only grew up by and by with the march of time full luxuriant under royal patronage from king to king and attained in two centuries its full development in the form of the present day Nat Sankirtan which is unique in kind and beauty but also branched out more than once and put forth many an offshoot from time to time. Besides, it used to mould and remold all their Kirtans in their own respective form and type from time to time.

Hitherto Sankirtan was as it were confined within the four walls of the royal temple. It was but the performance of a very small number of Kirtanes, professional and amateur who happened to be associated with the royalty and the temple. But the presentation of the Radhabhava Kirtan by the saintly king opened a new era in its history. He knew the affinity between the indigenous Guru cult and the Goudiya Krishna cult and the similarity in the process of meditation of the two. So, with a

view to popularize Sankirtan he processed his Rodhabhaba Kirtan keeping in the fact at the same time, the view point of Goudiya pala Kirtan. He was right in thought and successful in his mission. The priesthood, the Brahmanic order and the nobility who are the cream of the society felt much interested in his Kirtan. As in consequence, Sankirtan became now quite popular all of a sudden. In short space of time as only four years the four leikais or administrative sub-division of the valley presented a full Radhabhava Kirtan each, known as Khrai pala, Wangkhei pala, Khwai pala and Yaiskul pala after the place of their respective origin, in the opening ceremony of Lamlonggei Pukhri a pond at Lamlonggei for the public dedicated by Ananta Sai Mantri Punshiba, the king's uncle from the rise of these four palas, the royal pala was named Sanapala, a respectful nomenclature from its association with the royalty.

Princes Bimbavati better known as Sija Laiongbi in Manipur and Sija Laroibi at Nabadwip was, like here royal father a born devotee of lord Govinda. She was the Mirabai of Manipur. She presented by the permission of Maharaj in Brahma Sabha a Radhabhava Kirtan with the high born ladies in the name of Raseswari pala. It was the first pala of womanhood, Manipur has ever seen.

The saintly king used to see a vision in the glimpse of Sankirtan Chaitanyadeva appears before his mind's eye in his ecstatic uddanda mach in the midst of each of the Kirtans presented by the seven orders of Goudiya of Vaishnava society in presence of Lord Jagannatha on the occasion of Rathayatra festival at Puri. He wished it was translated into practice. So he talked over the matter to Thakhur Shyama and his colleagues who are of Bangadesh fame and leading Kirtanes of Sanapala. They, in their turn promised to work their level best to present a Mahadhumel, and Astaprahari Kirtan at as early date as possible.

Now the Kirtanes set to their new task. They used to meet at the Govinda temple everyday from sinhar to gwal with a break in the mid-day for an hour or two for lunch and rest. They worked hard long and assiduous continuously from year to year with remarkable progress of course. At length they achieved success. The saintly king was overjoyed to see the rehearsal of Mahadhumel. But lack of number in the level of Vadak to be fourteen in all stood in the way of its full fledged

performance. It was to wait for some fifteen years more until competent vadaks appear in the field.

The saintly king was succeeded to the throne by his five sons in succession. In the reign of Chourjit, better known as Ningthemton, Dhumel was presented at the Shraddha ceremony of Mabaibungo Nongmaithemba Pukhramba. It was, on one hand a full rehearsal of Dhumel and on the other hand an honour done to the departed soul of a noble of the highest order. The state level performance came up of course in the reign of the next king Marjit. Thus came into being the so-called Bangadesh Dhumel and Maha Dhumel. Three others such as Gour Dhumel, Devi Dhumel and Neitai Dhumel followed soon. Neitai Dhumel is the contribution of Ngangba Irabanta, Akha Raghu and others; Gouradhumel and Dendhumel of Yumnaba Jadunath respectively during the reigns of Marjit, Narasinha and Chandrakirti.

The reign of Chourjit saw another form of Kirtan known as Dhap was introduced by a Goswami, Kishore Das by name. From this Dhap came the present day three Jhal palas known as Dhap, Chaitanya Sampradai and Shayan.

Gambhir Singh came to the throne in and after the Burmese occupation of Manipur. His reign saw the so-called Vandesh Pala, presented by its two off shoots known as Leipakchaba and Sevakpala. And the reign of the next king Narasingha contributed over and above the aforesaid Gour Dhumel, a pala of the ladies of the nobility known as Jalakeli. It is the second pala of the royal womanhood.

Chandrakirti reigned long and peaceful, he was lover of fine arts. Under his patronage dance and music greatly flourished. He opened a Jagoishabi Loisung (Dance institute) like Pala loisang. Boys and girls were trained in the art of dance and music at the institute. He also introduced another Sanapala to accommodate talented Kirtanas. Thus came into being two Sanapalas in the names of Palahan and Palanaha.

In his reign of nearly four decades many a Kirtan palas other than the Nat Sankirtan and the like came into being. Two female palas, one standing after the pattern of Raseshwari pala other sitting after the pattern of Jalakiti pala with Mandira were introduced. These two palas used to be held during the Durga Puja as well as

the Jhulanjatra festival. Soon Khubak Eeshei both for male and female were introduced for the Rathajatra festival. Manipur saw Manohar shahi for the first time during his reign. One Brahmananda Goswami a kirtane of Gour came with his troupe and introduced the Kirtan.

Many a minor kirtan like Nam-sankirtan, Katha-kirtan, Gouri pala Jayadev pala and the like others came also into being in Manipur was actually reduced into a land of Kirtans.

Manipur lost its sovereignty in 1891 at Khongjom and was annexed in the then India's India. The British placed Churachand Singh a scion of Maharaj Nara Singh on the throne. He reigned long and peaceful for nearly fifty years under the protection. He was also like Chandrakirti a lover of fine arts. He may be said to have given finishing touch to the so called Nat Sankirtan. He also introduced two other Sanapalas. (i) the Akhanba Pala and (ii) the Bamon Pala. Under his patrons, Kirtan greatly flourished as a whole. Many Vadak like Nongmaithemba Abung and gayan like Nongmaithemba Chaigoi flourished. He himself used to participate in the Kirtan, some time as Vadak and sometimes as a Gayen; and used to honour talents with awards. Kirtans may now he classified or categorized as follows:

(i) Bangadesh:- (a) Leipakchaba

(b) Sevakpala

(ii) Radhabhava Kirtan (at present Nat Sankirtan): -

(a) Palahan

(b) Palanaha

(c) Akhanba Pala

(d) Bamon Pala

(iii) Dhumel:- (a) Maha Dhumel

(b) Bangadesh Dhumel

(c) Nitai Dhumel

(d) Gour Dhumel

(e) Dei Dhumel

(iv) Ras, Besh, Lalisa, Basak, Tal, Dhumel:-

(a) Phangnaba

(v) Dhap

(a) Dhap proper (with Tanpura and Pakhawas)

(b) Dhap ordinary

(c) Cheitanya Sampradai

(d) Shayan pala

(vi) (a) Vishnupala

(b) Nam Sankirtan

(c) Namdaka

(d) Purak

(vii) Manoharshai:-

(a) Katha Kirtan

(viii)

(a) Holi

(b) Nipa Khubak Ishei

Sankirtan by the females:-

(a) Raseshwari pala

(b) Jalakeli pala

(c) Nupi pala (standing)

(d) Nupi pala (sitting)

(e) Khubak Ishei

(f) Nat Sankirtan

These Kirtans have their own respective pattern. So they differ more or less from one another. So also they do form from their counter parts in Bengal. Even Mahoharshahi, the latest arrival has to a degree been hinted by Manipuri Culture.

Manipuri Kirtan as is the gift of Gaudiya Vaishnavism was a follow on of Bengali Kirtan. It did not however follow it home and took a mid way between Manipuri rational Culture and Goudiya Vaishnava Culture. So they feel apart and a difference crept in between at the very start. The difference grew, as days passed by more and more conspicuous and became at length, quite manifest in all the aspects of Kirtan. So is the case, they have now stood irreconcilably apart with their own respective pettern. A comparative study is sure to find them more contrasting than conforming.

Manipur Kirtan is much more particular than Bengali in the structure. A Gayen a Vadak or two and a few Duharas will suffice for the latter. But for the foremer, there should be by convension an Ishei hanba (Gayen) a few Khongbangbas (Upagayen) a Khongbangton (Mukhya upagayen), a Pungyeiba (Vadak), a Tunginba (Upaduhara) and a number of Bayins (Bahini) of them the Gayen the two Vadaks, the Duhara and the Mukhya upagayen are, as it were the ranks of the Kirtan and the rest of files.

In some cases a Moibung Khongba (corch-man) and a Mandap Mapu (Kirtanadhikaree) participate in the Kirtan, they arranged themselves for the performance in a specifie way. The Gayen takes his position inside and faces

circumstancially north or east. The rest take theirs outside. The Mukhya upagayen leads his batch keeping himself to the left behind the Gayen takes his his position inside and faces circumstancially north or east. The rest take theirs outside. The Mukhya upagayen leads his batch keeping himself to the left behind the Gayen. A few feet apart from the Mukhya upgayen the Duhara with the Upaduhara leads the Bayens, his batch. The Vadak takes his position by the Duhara and the upavadak by the Mukhya up a gayen until the Raga is over the two batches together formed themselves into a ring keeping of course a few feet's opening between the two vadaks at start and the Duhara and the Mukhya upgayen after Raga as the first two are to take their position inside on the right hand side of the Gayen when the Raga will be over. Their's is to face the opening which is to remain so all through the performance being the Kirtan Dwar.

The Kirtanadhikari is seated in the south western corner and the conch-man behing the Duhara when the Gayen faces North. Their seats are respectively, transferred to the North and the East circumstancially.

Age and competency determinie the combination in the Kirtan. Firstly, the Gayen, the Vadak and the Duhara should be good matches in both age and status. On this very basis the three associates, viz Mukhya upagayen upavadak andupa duhara are also selected.

Strength of Kirtan varies from eight to fortyfour. Fortyfour is the strength of Sanapala, a respectable nomenclature of palahan and palanaha from their associations with reality.

It is however worth-noting that a Kirtan which comes to the end in a Vijay Dhumel is increased in strength by twelve in the Dhumel as twelve fresh vadaks are to come in to make fourteen with the already existing into for the same. In Vangadesh we find an excess duhar, necessarily, with an excess upaduhar. He is more known as Khomdon, the last man, as he leads his batch keeping himself to the left like Khonbangton. Because of the presence of the two duhar as the arrangement is somewhat complicated. The gayen takes his position inside from the very outset

and faces circumstantially north or west. The upagayens take their behind him with the Mukhya upagayen to their left forming an art. The two Vadaks also take their positions inside from the very start on the right-hand side of the gayen and face circumstantially west and south. In the case of vadaks the mukhya vadak deeps to the right and the upavadak, to the left. The two duharas take their positions opposite to the gayen keeping themselves a few feel apart from each other to make an opening for Kirtan dwar. They form two arcs with their respective batch one on the right and another on the left, both conforming of course to the first arc of the upagayens. The batchis keep their respective entity intact all through the performance.

The reason for the introduction of an excess duhara with a batch of his is not far to seek Vangdesh in the contribution of kitnas (Kirtaniya). To commemorate them some seats are reserved for their descendants. Eligible kitnas are given the privilege to fill in and take part in the Kirtan. They form the third batch. It is still almost a must that one of the kitna origin to be in Vangadesh.

Astaprahari, known as Ningthem Kirtan as is celebrated every year at the Govinda temple, is held from nightfall to nightfall. It begins with Adhivasa dhumel and ends in Vijay dhumel, four palas conduct it by turns. There are five dhumels prevalent here in Manipur. They are known as Mahadhumel. Gouradhumel Vangadeshdhumel, Nitaidhumel and Devidhumel. Of them only the first three are held in Astaprahari. It does not mean however that all the three are held together in the same Kirtan. Anyone may be held as desired by the Maharaj-in-pala-loisang. The one so chosen will be for both Adhivasa and Vijay. For Mahadhumel and Gauradhumel the two Sanapalas Palahan and Palanaha, will take the leading role, but in Vangdesh dhumel the two Vangdesh palas, Leipakchaba and Sevak, come in for the leadin role.

The aforesaid dhumels differ more or less from one another. The difference between Mahadhumel and Gauradhumel is however very slight. It seen to be discervible only to the experts. But the difference between this two and Vangdesh is moe obvious than not.

Vangdesh has a specific structure and a specific mode of performance as well their should be seven gayens and seven duharas. The seven gayens should sing a given rag each. In dhumel dance the fourteen vadaks come out from inside the Kirtan in a line and move gracefully in Lairel Mathak (Pose of Pakhangba), the presiding deity of time and direction.

The other two dhumels, Nitai is held at the Vijay of Kirtan Khongshangba (Chatusprahari or Duiprahari), and Devi, on the occasion of Durga Puja festival.

Manipuri Kirtans have their respective uniform and equipment for Vangdesh an all white dhuti, a white uttariya with a border of Maringfi type (a tribal type of cloth) and an all white indigenous small usnisha form the uniform. So also a long old type mri danga, a big karatal, a specific native make, with a shor tail of specific colour and style do the equipment. The Nata sankirtan uniform comprises an all white dhuty, an all ultariya and an all white big usnisa, so also does the equipment comprise a Mri danga shorter and smaller in size but heavier and more melodious in sound thant the one used in Vangdesh and an all bright Karatal with a long tail. It is heavierand more melodious in sound though smaller in size but heavier than the vangdesh karatal, a red tail with a green fringe is the reserve for Sanapalas.

Kirtans with Jhals like Dhap and Shayan, have all white uniforms comprising all white dhuti, uttariya and usnisa, but chaitanaya sampraday has a white gown in addition. The five leading figures have long onces reaching as far down as the ankle and the rest, the shorter ones which reach only as far down as the Knees.

Using usnisa as being the national custom all Kirtan uniforms comprize a usnis a big or small each. But monoharshai (Monohar Shahi) a late arrival of course, has no usnisa in the uniform. It also uses Bengali Karatal. The presence of five leading figures and the use of an all white uniform disting guish it however from its counterpart in Bengal. So also youngsters in fancy dress or in uniform of whatever colour generally put no usnisa on in khubak Ishei (a Kirtan on the occasion of Rathyatra festival), Goura Lila Pala (Goura Lila Kirtan) and the like. Holi in Manipur

is a formal Kirtan. But is has no specific uniform as other Kirtan have its uniform varies from party to party.

PURPOSE OF KIRTAN

By Kirtan we mean to sing devine names of devine glories. It is to the Vaishnavas a very important part of worship. It is so as old as the worship itself.

The Vaishnava worship is said to have sprung up off Pancha Ratra, a sacred book based on Ekayan of the Vedas. It adapts Bhakti, Love and Devotion, as the path to god and upholds Kirtan as the best means for the cultivation of Bhakti. It is the contribution of adbars, an order of devouts who flourished in South India in days long gone by. They were devouts in the three sense of the terms and used worship in a two

ford way. One way is known as Jnandasha and another as Prem Dasha. In Jnandasha they are seated still and calm and medilate upon the essence of god and his plays and glories. In Predasha, they sing and dance and treat god as if he is their own to him. They behave sometimes like a parent, some times like a friend, sometime like a servant and play also sometimes the role of wife in a happy conjugal life or the role of love in a warm love affair of the Adbars twelve are much noted far their lofty saintliness and other top virtues, 'Revelations to these devoults in the form of Hymns and aphorisms came upto number as big as four thousand. They are contained in a treatise, called Dravida Vedanta. They sing them as are necessary in the wake f the mode of worship. They take to after Ragatmika Bhakti which teaches one to love god and call him for ones own and treat him as a child, as friend, as a master or as a lover. The noted twelve do not belong to one and the same age. They flourished in different ages but it is hard to say for certain who did when. However the order of their arrivals is not unknown. (i) Poygei was the first to come, Pudalta the second, Pe, Zirumadishei, Mamma, Madhurakan, Kulashekhar, Periya andal (female), Tondaripudi,

Tiruppan and Tirumangoi were to follow them in successive order of them Tiruppan the last but one was gifted musician. His knowledge for music together with his melodious voice in fused a new life like and last in the sanctus of the Adbars temple. Soon at received public appreciation. Meets for it were accordingly arranged very often by the people at large here and there at shrines, as a best public entertainment. Even today all the forty thousand sancta are sung with dance in accompaniment of instruments in a series of showns on the occasion of Tiy Adhyayan festival held every year in the month of Pansha (December-January) at Shri Rangam.

South India was rentered by the Adbars into a fertile soil for Vaishnabism, many a philosopher devoult flourished after them from time to time. They preached the Vaishnabism afresh on their respective principle as revealed to them each. A lot of orders of the faith both major and minor came into being. Mention may be made of Hamsa, Brahma, Rudra and Sanak (Catuhsana), the four major orders respectively founded by Ramanuja Madhva, Vishnu Swamy and Nimbarka. In between the

fifteenth and the sixteenth centuries Vaishnabism spread for and wide all over the south India world and Kirtan resounded all it vast expanse of the blue.

Kirtan as said above is to seing devotional songs. It began with the adbars of old. Tiruppan, a top adbar ws a gifted musician. He skillfully gave a musical touch to it to the appreciation of both the shades of people, Monastic and lay. They began to cultivate the art even since, it began to flourish by and by till at length a popular festival in the name of Tiru Adhyayan is held at Shri Rangam every year in the month of Pausa (December, January). Besides, Vallabha Charyya, a contem porary of chetanya deva's of course, was one to promote the cause of Kirtan and raised its standard. But it remained as folk song as ever until Chetanyadeva appeared on the scene.

Cheitanyadev was born at Nabadwip on the fullmonn day of Falgun (February-March) at noon-rise in 1486. The moon rose eclipsed. People plunged into the Ganges for a holy dip and called out the Holy name Hari. Their call rang the air as if to announce the, arrival of the great soul whoose was to propagate love to the world. He was exquisitely beautiful and had all the good auspices in the person. Ever since his conception his parents Sachi and Jagannath used to see from time to time vision and miracles. He was really a wonder to them.

Jagannath and Nilamber were scholar devouts. They named him formally Vishamvar a holy name since they found a divine essence in him. Sachidevi however called him Nimai, (one as bitter in taste as neem) to word off evil spirits and others, Gour, Gouranga, Gourchandra for his look of beauty. He is also known shri Krishna cheitanya, in short chetanya as was so named at the renunciation. There is slit a name ever the most conspicuous Chetanya was regarded as the incarnation of lord Krishna. His vataries called him so Mahaprophu. Cheitanyadev began his study at home. It took only a few days for him to learn Dashafala. So he was sent soon to the told of Ganga Das a fesmous teacher of the age. There as lad he mastered Vyakarankos, Kauya and Alankar and had in the mean time at the loss of his father to open a tol at the Chandee Mandap of one Mukunda. Sanjoy to maintain himself his widowed mother. Soon he made a name as a good teacher. Besides he defeated one saraswati

from Kashmir who was out on a mission of universal conquest in the field of literature to the great awe and astonishment of the then Nabadwip. On-the-less he managed to attend Ganga Das's fol for further study.

This prodigy was on the contrary, a very naughty body, but non got offended at his naughtiness. It was, on the other hand a fine fan to one and all and he was the more endeared for the wanton for him. He used to frequent the Ganga-ghat. Whenever he saw maids coming for puja he told them to do the puja to him on a plea that Shiva and his two spouses Durga and Ganga were all his servants and collected from them as of right all the things for piya and made their proper use. He spotted his forehead with the light paste of Santatum album threw the wrethe of flowers round his neek, a little of the Nebedya and blessed them. "May of live life long ever the happiest family life with all the love of a loving husband healthy, wealthy beautiful and learned and have as well worthy sons to serve when old and set fire to the funeral pile at death". This naughtiness of his was to the maids who were seemingly victims of course as much double blessings as it we was, on the one hand a fun of a beauty rare, and so ever the pleasantest to see and on the other hand a good wish of a wonder like him ever the most desire or to the maidhood. It is the more interesting to hear that none could escape from him, had therebeen its anyone escaped he would thunder out a threatening shout" Do yai like to serve and old decrepit husband with seven wives already"? The escapade gets frightened to hear, comes back and places the things for puja with a word or two in an abroupt tone out of feeling of shame. "Here they are, may it please your godliness". He smiled upon her and blest her as he was wont to do, one day he happened to see a pretty lass, Lakshmi by name, He felt like loving her. He told her to do him puja alleging hat he was lord Mahadev. She also felt like loving him and did him puja with heart and soul. She spolted his face with the light sandal paste and threw the garland round his neck. Then she offered the sweet prepartion ritually. He blest her "May you have the man you like the most as your ever loving husband" she fell at his feet offereing all her heart and soul. It is interesting to note that lads love comes sometimes to be true. Nimai was married to Lakshmi when grow up and they lived a happy conugal life until death carried her away prematurely.

A few years after his marriage with Lakshmi Nimai left for vanga to have darshan of Dhaka duvshim in Shrihatta. It was to him a land hallowed by the foot prints of his forefathers. He stayed there a bit long and began to spread education. He soon made a name people began to sing his precocious talents and virtuousities. One and all began to flock around him for diverse purposes. One Tapan Mishra a born devotee took him for a god in embodiment and offered himself as a disciple of his. He also desered to follow him to Nabadwip with all his family and settle down thee. But he was sent to Varanasi with all his family for reasons known only to him. In the meantime he saw in a dream some misfortune to have be fallen at home. Soon he came back home only to learn the sad death of his beloved Lakshmi. Nimai as was a prodigy knew the essence of life. He bore the severe shock caused by the loss clam and quite. But it be got in his heart an apathy which was, as it were, destined to lead him ultimately to renounce the world.

In a year or two after the death of Lakshmi Sachi Devi got Nimai married a second time with Vishnupriya, a full blossomd beauty of her age. She cherished of course the hope that the beauty would allure her son back to the world. Neither the affection of the mother not the love of wife could make amends for the loss. It was the more intesified by the very presence of Vishnupriya at home. Soon after marriage he left for Gaya to do the last rituals to the departed sould of his father. There he met the Vishnaba recluse Iswarouri by name. He was initiated into Krishna cult by the Puri. Then he came home a changed man.

After ruturn from Gaya Nimai held his tol as usual. But he was not serious and sane a teacher as before. His teaching was very often interrupted by sudden out bursts of soliloquy like "Brahma, the cosmic soul is playing in the form of child crawling to end fro in the verandah of Nandagosh only to have a full taste of parental affection how pleasing it is to see". There and then tear would roll down his cheeks. In a while he would sing alond holy names keeping the time by rhythmic claps-

Hari Haraye Nanah

Krishna Yadabaya Namah

Gopal Govinda Ram Shrima Dhusudana.

His pupils followed suit the once Adhyapak of Vyakaran came to he the founder guru of Kirtan, the chorus of the teacher and the taught range the chandi Mandap of Mukunda Sanjoy.

No more the tol was helf properly. But the pupils used to come everyday just in time as if attracted by magnatic power Nimai as was absorbed in the thought of Krishna would chant from time to time.

Harer Nama Harer Nama

Harer Namaba Kevalam

Kalau Nastyaba Nastyava

Nastyava Gatiranyatha

And go on sing the Dasakrara mantra Keeping time by rhythmic claps as usual, sometimes he would dance, leap and sing at the top of his voice in eestasy. The pupils on their part would try their level best to follow him suit. It was as it were a best intertainment to the locals.

People perceived in Nimai something divine. His name soon spread in the air. Shrivas an illustrious Vaishnava scholar with all his three brothers-Shriam, Shripati and Shrinidi, began to attend upon Nimai and take part in his Kirtan regularly. So also came Suklambar Brahmachari, an avowed Vaishnaba and Yavan Harida, a born devotee to attend upon him and participate in the Kirtan. Adwaita a formal scholar of his age, Nityananda a secular and Gadadhara-a scholar also came in no time and became associates as important as the foregoing ones. One Mukunda a sweet songster and Shrivasa's three brothers took the leading role.

Now Kirtan became a full-fledged one. It was held everyday at night more often at the residence of Shrivas Acharyya than at the residences o Nimai, his maternal uncle Chandrasekha' Acharyya and others.

Heither to it was an indoor function. A limited number, say, only the associates of Gaurang had the previledge for participation therein. It was now to be held out-of-doors and go round the town in the wake of propagaling Harinam. Nityanand and Haridas were given the charge of leading the troupe of Nayar Kirtan. The lowliness and patience becoming the other of Vaishnabism won the heart of two nautorious brothers Jogai and Madhai who were kotwals of the town. This led to the rise of an anti-party of unbelievers. They brought a complaint to Nawab Hussain against them for breach of peace and tranquility by neceasing Kirtan. The Nawab issued and interdict.

Now Nimai was to take lead. Arrangement was made for a Veda Kirtan in scale as large as possible. Trochar were made in hundred and thousands. The Kirtan started just at night fall in violation of all orders, all the torches lit up and moved towards the Nawab. The Nawab got a bit frighten to see the an fully long rose of troucher as well as the on workers and got the main the gate closed lest there, he some violance between his men and pocessionalists. But he was to come out to the gate as desire by Gauranga, have a cordial but movements talk with him and yield at length to his desire and his own order to the altar disappointment of the anti-party. It rendered Nabadwip into a region of Vaishnabism and a land of Kirtan. The Harinam as well as the singing of Kirtan indoor and outdoor rang all the air of Nabadwip.

A few days before the complation of twenty four years of age, Nimai look to the last stage of Hindu light and became a Veiragi under the name of Shri Krishna Cheitanya, in short ceremony of Goura-Vishnupriya with other four idols at Ksheturi from Garanhati sprang off Baba Adia Marohar Das's Manohar Shahi style. Then followed in succession Vipradas's Reneti (Ranilati) Mandarini and Gokulanand's Jhand Khandi.

Manipur Kirtan is of course, the gift of Veishnabism but the credit for it goes to no articular orders.

It has as related in the foregoing chapter of history of its our covering a period five hundred years from as early as the latter of the fifteenth century to this day. It

grew into its full development bassed on two fold cultures, native and Veishnav specially, Cheitanya, of course, just as Gouriya order of Veishnavism is independent of the four main orders. Hamsa, Rudra, Bruhma and Chatuhsana, so Manipuri Kirtan is Independent of five styles of Kirtan-Garanhati, Manoharshahi, Renati (Ranilati), Mandarini and Jhand Khandi. Besides it has a purposesf of its own.

"THE PATTERN OF MANIPURI SANKIRTAN"

Sankirtan forms an organic part of the Manipuri vaishnavic way of life so much so that without Sankirtan Manipuri Vaishnavic life is simply imcomplete. Historically Hinduism itself fot rooted in the Manipuri soil only a few centuries ago. But if one looks at the present situation consisting of well built Vaishnavic traditions and deep rooted conviction among individual followers, one is constrained to believe that Manipuri Vaishnavism is as old as creation.

The Sankirtan tradition is said to have come to Manipur along with the Vaishnavic faith. The Hsindu missionaries brought with them the Hindu cult along with some forms of Kirtans. In this historical background any altempt at the indentification of the pattern of the Manipuri sankirtan is bound to be entangled in a great measure of confusion and controversy. The reasons are simple and close at hand. On the one hand common sense says the present tradition must have been results of a long journey coverd by the external influence along the indigenous path of Manipuri cultural traditions. The present position however is such that the Manipuri Vaishnavic culture is so unique and self sufficient that it is difficult to trace its roots else where.

Nat Sankirtan dominates the Manipuri scene at present, Manoharshai and Ariba have gone to the periphery of the Manipuri Cultural arena. Many scholars are of the view that Nat Sankirtan must have had its origin in Manoharshai and Aribapala with indigenous material and tradition as their base.

As the tradition took shape over the centuries Nat Sankirtan not only emerged the dominant trand but also influenced Mahoharsai and Ariba in alarge measure. The origin and Characteristics of each of the three trends have yet to be studied and indentified. The present picture however is one of an intermixture of the three in many aspects.

For instance choreography wise, Nat and Manoharsai have a common characteristic while Ariba has its unique character. For Nat and Mahoharsai, there are five leading positions inside a formal performance of Sankirtan, the lead singer, the

two pung yeibas, The Duhar and Khongbangba shape over the centuries Nat Sankirtan not only emer. The lead singer is assisted by the Khongbangba and a few others while the Duhar leading the other side is assisted by other artister. The lead singer and the Pung Yeibas perform inside the circle formed by the rest of the participants. The Duhar leading the Cholom spect standing at the head of the semicircle opposite to the one formed by the lead singer holds an important position.

Nat Sankirtan is now matured into a rich system which can be characterized as classical in away. The Ragas and Raginis used in the system are as rich and variegated as the hindusthani classical music or the Karnataka style for that matter.

The principal Ragas and Raginis used in Nate music.

A. Malab

(i) Dhanasee

(ii) Manasee

(iii) Rama

(iv) Sindhura

(v) Bheirabee

(vi) Asawari

B. Mallar

(i) Binawali

(ii) Purubee

(iii) Kanara

(iv) Madhabee

(v) Kora

C. Shrirag

(i) Gandhari

(ii) Subhag

(iii) Gouri

(iv) Koumari

(v) Belyari

(vi) Beiragee

D. Basanta

(i) Zuri

(ii) Panchami

(iii) Lalit

(iv) Pathamanjuri

(v) Gunjari

(vi) Bibhas

E. Hillol

(i) Mouri

(ii) Dipika

(iii) Deshkari

(iv) Pahira

(v) Barari

(vi) Mashati

F. Karnataka

(i) Nata

(ii) Bhupali

(iii) Ramkali

(iv) Gora

(v) Kamod

(vi) Kalyani

The names of the Ragas and Raginees appear to be mostly common with the Hindusthani classical forms. It is therefore to be cautioned that not much should be read into the names there is not much in the names. Nat style is bancally different from Hindustani classical music. But the Nat system has become. So rich and self sufficient that it can now be considered a classical style. The same is true of talas.

The names of some of the pupuylar talas used in Nat Sankirtan are derivations from the first word or words of the lyric usually associated with the particular talas. For instance the talas Nrityanti Brahmatal, Niranirada, Biharayere Brahmajatal, Manamajila, Shriguru, Ujarahar, Tanum, Nagari besh, Jamunakatire, Dhara, Ghanalari, Rupalabani, Dhanirai, Bibasutala, Sumarboron, Mayekaruna, Lakhobano, Dharadhora, Chandrabadani are actually derived from the accompanying music of the talas of the talas. There are also leading talas which have nothing to do with the lyrics of the accompanying music.

To mention a few-Ektal, Duital, Tintal, Tanchap, Menkup, Mel (Rajmel), Mel Bhurhna, Melmatek, Chali, Dashakosh, Jatrarupak, Brahmatal, Panchamatal, Saptatal, Choutal, Zeora, Surphak, Kangkan, Rudeatal, Panchama Swari, Sholatal, Charital, Jala Dhiman, Gojendra Guru, Rupak Kata, Rupak, Joydic, Birbicram, Khujital.

The Characteristics of the Leading latas need a close look. Each tala has its own history and background. To do justice to each of them deserves separate and exhaustive treatement. The talas were not born on the same day and in the hands of

the same oja. There are as many as twelve established Rajmels. The number of controversial Rajmels is sixty four. None of the Rajmels was composed and approved in common parlance on the same day. The rich jungle of talas, Ragas, Raginees, Choloms and other characteristics of Nat Sankirtan cannot be viewed comprehensively in a small limited thens. Over kings in their turns contributed to the growth and nurturing of Nat Sankirtan. Some of them were not mere patrous of the art. They were also adepts in the art from. Royal Patronage worked out in many ways. The ladies of the royal household were encouraged to take part in the sankirtans and the performance of the various forms of Rasleelas. The names of Rajarshi Bhaigyachandra, Maharaj Gambhir Singh, Maharaj Nara Singh, Maharaj Chandrakirti, Maharaj Surchandra, Mahraj, Kulachandra and Maharaj Churachand who made their own contricutions to the blossoming of Nat Sankirtan into a rich art forms during their reigns deserve special mention. The position of Rajarshi Bhgyachandran who was the fountain head of the entire Vaishnaba tradition in Manipur does not require fresh introduction. Leaving him aside the contribution of those who enjoyed stable and prolonged reign automatically was far more significant that of those who had shortrsigns it is from this angle that the contribution of Maharaj Chandrakirti and Maharaj Churachand is considered substantial.

Manipuri Nat Sankirtan as of today is undoubtedly an established from rich in regulating sastras which have grown to great heights over the centuries. The Ojas, who form the link between the old and the young are of opinion that Nat Sankirtan is a classical art form.

The banc character of Nat Sankrtan is from the point of view of the tune of the music in east Asiatic or in other words more Mangoloid than Aryan.

The Names of the Ragas of Raginees used in Nat Music would suggest to any remote observer that there is something or much incommon between Hindusthani Classical Music and Manipuri nat. The Basic difference will be discovered at the slightest touch by any observer who has some taste of musical technicalitics. For instance Basanta Raga in Hindusthani music is rendered as below.

Raja Achouba in Nat sankirtan

Pung

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ten ten ta tah — tang — —
ten ten ta tah — tang — —
ten ten ta tah —

tang — ghina gara ghin tah ghin —
— ten ten ten ten — tah —
tang tang — — ten — tah —
tang tang — — ten — tah —
tang tang — tra ghin — tah —
tang — — tra ghin — tah —
tang — — tra ghin — tah —

Krishna priti Ananda Bol Hari
Bol Hari Bol.

lāng — — trā ghin — — trā
ghin — — trā ghin trā ghin —
ghin — lāth — lāng — — trā
ghin — — trā ghin — — trā
ghin trā ghin — gra gra gra gra
gra gra gra gra ghin — lāth —
lāng — — trā ghin — — trā
ghin — — trā ghin trā ghin —
gra gra gra gra gra gra gra gra
ghin — lāng — lāng — ghina gara

ghin — lā lāth ghin ghin lā lāth
ghin — lāth — lāng — ghina gara
ghin — lā lāth ghin ghin lā lāth
ghin — lāth — lāng — ghina gara
ghin — lā lāth ghin ghin lā lāth

ghin – ta lath ghin ghin ta. lath
ghin – la lath ghin ghin ta lath
ghin – – – ten – ten – ✓
then – – – tang – – –
ghin khra khra khra khra khra khra khra
khra khra khra khra tang – – –
dhe – khit ta dhin – ghira gara
dhe – – la lath – – –
tang – – – tang – – –
tang – ten ten ten ten – –
tah – – tang tang – – –
tah – khit – khra khra khra khra
khra khra khra khra tang – – –
tah – khit – khra khra khra khra
khra khra khra khra tang – khra khra
tang – khra khra tang – khra khra
tang – – – – –

Khra Khra

ta ta tang ta ta tang

(4 times)

ta ta ten ta ten ta

ten ta ten ta tah —

khit ta ten ta tah —

(3 times)

khit ta ten ta tah —

ghin ta tang — — —

— — — — — —

khit ta ten ta tah —

khit ta ten ta tah —

khit ta ten ta tah —

✓ ghin ta tang — — —

ghit ta ten ta tah —

ghin ta tang — — —

khit la lem la lah —

✓ ghin la lang — — —

— — — — tra khra

lem khit lah khit tra khra

lem ghin lah ghin tra khra

✓ lem khit lah ghit tra khra

lem ghin lah ghin tra khra

lem ghit lah khit tra khra

lem ghin lah ghin — —

— — — — tra ghra

lem ghin lah ghin tra ghra

lem ghin lah ghin tra ghra

lem ghin lah ghin la la

ghin lah lah ghin lah lah

ghin lah lah ghin lah lah

ghin la lem la lem la

lēn lā lēn lā lēn lā
lēn lā lath ghin ghin khā

ghin — — — lēn — lā —
khēn — — — lāng — — —
ghin — khra khra khra khra khra khra khra
lāng — — — dhen-khit lā
dhin — gina gana dhen — — lā
lath — — — — — — —
— — — — lāng — — —
lāng — — — lāng — — —
— — — — — — khit lā
lath — khit lā lath — khit lā
lath ghin ghin lā lath — — —

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— — — — — — khit lā
lāh ghin ghin lā lāh — khit lā
lāh ghin ghin lā lāh — khit lā
lāh ghin ghin lā lāh ghin ghin lā
✓ lāh ghin ghin lā lāh — — —

— — — — — — lang khit
lā lā khit lang khit — lang ghin
lā lā ghin lang ghin — lang khit
lā lā khit lang khit — lang ghin
lā lā ghin lang ghin — lang khit
lā lā khit lang khit — lang ghin
lā lā ghin lang ghin — — —

— — — — — — lang ghin
lā lā ghin lang ghin — lang ghin
lā lā ghin lang ghin — — —

— — — — — — lang ghin

la la ghin lang la ghin lah lah

✓ ghin la la ghin lah lah ghin la

len la len la len la len la

len – la ghin ghin bra ghin –

– – – – len – la –

khen – – – lang – – –

✓ ghin – khra khra khra khra khra khra

lang – – – dhen – – la

dhin – ghrâ gra dhen – – la

lah – – – lang – – –

lang – – – lang – – –

– – – – – – khra khra

len – lah – len – lah –

len – lah – len – lah –

len – lah – len – lah –

la la lang la la la lang –

— — — — — — — —

— — — — lāng — — —

lā lā lāng lā lā lā lāng —

— — — — lāng — — —

lā lā lāng lā lā lā lāng —

lā lā lāng lā lā lā lāng —

lā lā lāng lā lā lā lāng —

khit — lāng khit lā lā khit lāng

khit — lāng ghin lā lā ghin lāng

ghin — lāng khit lā lā khit lāng

khit — lāng ghin lā lā ghin lāng

ghin — lāng khit lā lā khit lāng

khit — lāng ghin lā lā ghin lāng

ghin — lāng ghin lā lā ghin lāng

ghin — lāng ghin lā lā ghin lā

ta ghin ta ta ghin ta ta ghin
ta ta ghin ta ten ta ten ta
ten — ta ghin ghin tra ghin —
— — — — ten — ta —

then — — — lang — — —
ghin — khra khra khra khra khra khra
lang — — — dhen — khit ta
dhin — ajra gara dhen — — ta
lath — — — lang — — —
lang — — — lang — — —

Pranama to the Lord Gouranga

dhen — ta — then — ghen ta
ten — ta — ten — ta —
lang — — — den — ta —

ten — tā — tang — — —

ten — tā — ten — tā —

tang — khra khra ten tā tang —

tā — ten — tā — tah —

ten — tā — tah — tang —

khit — tā — tang — khit tā

tah ghin tra gra ahen — tā —

then — ghin tā ten — tā —

ten — tā — tang — — —

ten — tā — ten — tā —

✓ tang — — — ten — tā —

ten — tā — tang — khra khra

ten tā tang — tā — ten —

tā — tah — ten — tā —

tah — tang — khit — tā —

Tang – khit lā tah ghin trā gara
dhe – – –

lā tah ghina gara
dhen – lā tah ghina gara dhen –
lā tah ghina gara dhen –

Tah ghin
ghina gara dhen – tah ghin ghina gara
dhen – tah ghin ghina gara dhen –
lā tah khit lā dhen – lā tah
khit lā dhen – lā tah khit lā –
dhen – dhen –

lā tah khit lā
dhen – lā tah khit lā dhen –
lā tah khit lā dhe – dhen –

lā lāh khit lā dhen — lā lāh
khit lā dhen — lā lāh khit lā
dhe — dhen — lā lāh khit lā
dhen — lā dhen — lāh dhen —
lā dhen — lā dhe — dhe —
dhen — lā dhen — lā dhen —
lā dhen — lā dhe — dhe —
dhen — lā dhen — lā dhen —
lā dhen — lā dhen — ghena gena

dhen — lā — ihen — ghena lā
lēn — lā — lēn — lā —
lāng — — — lēn — lā —
lēn — lā — lāng — — —
lēn — lā — lēn — lā —

lāng — khrakhra lēn — lāng —
khra khra lēn — lāng — khrakhra
lēn — lāng — — — lēn —
lā — thēn — dhēn — lā —
lēn — lā — lēn — lā —
lāng — dhēn khra lēn — lāng —
lāng — khra khra lēn — lāng —

khra khra lēn — lāng — khra dhra
lēn — lāng — — — lāng —
lā — thēn — dhēn — khra khra
lēn lā thēn — dhēn — dhēn gara
dhēn — lāng — lāng — thēn —
dhēn — khra khra lēn lā lāng —

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Khit ~~ga~~ - lā — lēn — dhin —
lā — lēn — lā — lang —
ghin lā khen lā khit lang ghin ghin
lang — — — — — khra khra
lēn — — — lēn — — —
lā — — — lāh — — —
ghin — — lā ghin — lā —
ghin.

Panchanga pranam by the pada
ghinlā ghinlā ghinlā ghinlā ghin — — — ghinagra
lēn lēn lēn lēn lāh — — —
lang — — — lang — — —
lang — khit lah khra khra dēn —
lā — lāh — — — — —
lang — — — lang — — —

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Lang – Khit Lath Khra Khra Lew –
La – Lath – – – – –
Lang – – – Khit – La –
Lath – Khit – Lew – La –
Lath – Khit – Lew – La –
Dhew – – – Lath – Dhira gara
Dhew – La – Dhew – La –
Khew – La – Dhew – La –
Thet – Dhe – Dhew – La –
Lath – Khra Khra Lew – La –
Lath – Khit – Lew – La –
Lath – Khit – Dhira gara Dhew –
Lath Dhir Dhew Lang Dhir Lath Dhirargara
Dhew – – – Lath – – –

Now starts the vocal Rāga –

Raga – Haluti (Khol)

for Manohar Sal.

(1) Jha kuguta skuguta la

3 kuguta skuguta la

(2) Jhakugu kuguta kuguku gutaura

takugu kuguta kuguku guta aura

(3) Jhakugukuguta kugukuguta aura

lakugukuguta kugukugu laura

jhakugukuguta kugukugutaura

jhas Jhakugukuguta kugukugutaura

ghas ghakugukugula kugukugu

sgha sgha ghakugukugu Titlas

sta sta takugukugu Titlas

ghakugukugu litta takugukugu

titta ghakugukugu litta

takugukugu litta ghakugukugu

taktak ghas ghakugukugu taktak

gha ghakugukugu taktak ghenatit

taghene ghenatit taghene

ghenatit taghene ghes ghes

khenlit takhene khenelit

takhene khenelit takhene

khit khit (three times)

takjhini takjhini takjhini

takjhini (six times)

takdho tirkit khiti takdhi

tatakhila tatakdho tirkit

khiti takdhi tatakhilta

takhit takhit takhit takhit

ta aus jhatjhat sjhatjhat

jha

Raga Achouba of Bangdesh
(Pung)

tang — — — tang — — —
tang — — — tang tang ta tah
— tang — — tang tang ta tah
— tang — — that ~~dhe~~ ~~dhe~~ —
tang tang ta tah — tang — that
— dhe — tang tang ta tah —
tang — that — dhe — tang tang
ta tah — tang — — — —
gena gara dhe — dhe — tang tang
ta tah — tang — gena gara dhe
— dhe — tang tang ta tah —
tang — gena gara dhe — dhe —
tang tang ta tah — tang — —
— ghin ghin ghin khitra ghin — ghin

ghin ghin khitra ghin — ghin ghin ghin
khitra ghin khitra ghin khitra ghin ghin khitra
ghin khitra ghin khitra ghin ghin khitra ghin
— tang — ta dang ta tang khit tang
khitta dang ta tang ghinatang ghinaghina
ghina khitra ghintang — ta dang ta tang
ghin ghin tang — ta dang ta tang ghin
ghin tang — ta dang ta tang ghin ghin
tang ghin ghin tang ghin ghin tang ghin
thet tang ghin tang — ta dang ta tang
ghin ghin tang — — — — — /
tata khit — — tata khit — —
tata khit — — tata khit — —
tata ghin — — tata ghin — —
tata ghin — — tata ghin — —
tata ghin thet ta ghin thet ta ghin
thet ta ghin ta — ghin thet ta
ghin thet ta ghin thet ta ghin ta
— ghin thet ta ghin thet ta ghin
thet ta ghin ta ghin thet ta ghin
tang — ghin thet ta ghin tang ghintra

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ghin thet la ghin lang – ghin bra
ghin thet la ghin lang – ghin bra
ghin thet la ghin lang – ghin bra
ghin thet la ghin lang – ghin ghin
lang – ghin ghin dhe – ghin bra
ghin thet la ghin thet la ghin thet
la ghin thet la ghin la la lang –
la – lang – len la len la
then – – – ghin – ghin –
bra ghin – – lang – – –
lang – – – lang – gin nat
lang – – – lang – gin nat
lang – – – lang – gin nat
lang – len la lang – gin nat
lang – len la lang – gin nat
lang – len la lang – gin nat

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lāng – gin nut lāng – gin nut
lāng – ghin ghin lāng – gin nut
lāng – ghin ghin lāng – gin nut
lāng – ghin ghin lāng – ghin ghin
lāng – ghin ghin lāng – – –
lāng – lā khit lā khit then trā
gin lā lā khit lā khit then trā
gin lā lā khit lā khit then trā
gin lā lāng – lā – lāng –
lēn lā lēn lā khe – – –
ghin – ghin – trā ghin – –

Prananam lay all the potals.

Khra khra khra khra khra khra khra khra
lā – lāng – khit – – –
lā – lāng – trā ghin – lā
khit lāng – – – – – –

lang – lang, – khit – – –
la – lang – bra ghin – la
khit lang – – – – khra khra
lang – ghin bra ghin – khit bra
ghing – la – lang – ghin bra
ghin – – – la – lang –
ghin bra ghin – khit bra ghin –
la – lang – ghin bra ghin –
– – khra khra lang – khit –
– – la – lang – – –
bra ghin – la khit lang – –
– – la – lang – khit –
– – la – lang – – –
bra ghin – la khit lang – –
Dirgha –.
khra khra lang – ghin bra ghin bra
ghin bra ghin bra ghin – khit bra
ghin – la – lang – ghin bra

ghiw — — — tā — lāng —
ghiw trā ghiw trā ghiw trā ghiw trā
ghiw — khit trā ghiw — tā —
lāng — ghiw trā ghiw — tā —
lāng — ghiw trā ghiw trā ghiw trā ✓
ghiw trā ghiw trā khit trā ghiw —
tā — lāng — ghiw trā ghiw —
+ + ~~khin gah~~
— — khara khara lāng — kharakhara
lāng — tā — kē — giraigira
giw — tā khit lāng — — —
mapuung —
tā — lāng — khit — — —
tā — lāng — — trā ghiw —
— tā khit lāng — — — —

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Lang – khit. – Lang – khra khra

khra – – – khra ghin khra ghin

khra ghin khra ghin khra ghin khra ghin

khra ghin – – khra ghin la khit

la khra – – ghin ghin khra ghin;

Nat music vocal and instrumental was borne at the hands of rounded masters who had equal command on the two aspects namely vocal and instrumental. This is evident from the accounts collected from the elderly Ojas who have to be considered the only sources of information on the subject in the absence of written accounts. Respecting the wealth of bols, Punction in Manipuri and the number of main Ragas used in Pung the Ojas claim that there will be no repetitions of Ragas in the

hands of able Ojas in the event of a month long Nat ~~mus~~ music session accomodating two palas everyday, the number working out to 60 at least. There is now a hot controversy concerning Mels. Running almost parallel to the 64 rasas (chowthashti rasa) the claim is that there are 64 mels outside the 12 mels which have been free from controversy. If the 12 mels are included there will be (64+12) mels. The special datas which are considered equally based on Pala chalam and Pung bols run into as many

as roughly

There are some Ragas not popularly used in common parlance. The uncommon Ragas are, to name a few – Suhi, Deshkari (Gyan Kar) Madhaki (Lakh-bano)

Some of the uncommon mels are ——

Some of the special talas not frequently used are;—

The Talas with special names deriving from the lyric or from the name of the Rasa used should be considered basically different from the dictionary meaning of the word tala.

The special talas frequently used are —

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Dhuli 16

Nrityanti Brahmatal

Matra – 28 Tanlha – 10

Angga 1010010001

Songs – Nrityanti Bipine Banamali
Sakhigana Mandali Saje
Koi Koi Bajata Brahma Bina,
Kapila Sumridanga Murija
Swara Mandala Manjira
Sakhigana gaye Rasala
Baje Brahma tal Indra
tal Eka tal Prathama tal
Nachata Thei Thei Thei Thei
Thei Thei Drigu ta.

Punglow – Bols –

+ Trat dhin dhe ghinta | 2 dhe ghintang
3 tatem -ta ta – 4 dhanta dhanta

Nelis

5 6
dheghin lalakhilla | laghinang
-lakhilla lah – | 7 dhanta dhanta
8 9
thein latah | latat brakhralenta
10
lang – – thenta
+
dhein dhe – lenta | 2 dhein dheghin
3
laghin lah – thenta | 4 dhin dheghin
5 6
laghin lah | lang – – – | 7 dhindhen
ghinla | 8 thein latah | 9 dhinghina
dhinghina | 10 dhin – – thenta
+
dhin ghinagra dhin – | 2 brat -la
3
dhin – – | 4 thein ladhin | 5 dhe
ghinagra | 6 talen -la ten latah
7
thein thein | 8 thein thein | 9 thein thein

Plate 19

10 ghimagra tāng — —

Karatal Naval with the following bols —

+

tāngtakhit tāngtakhit tāngtakhit

tāngtakhit / 2 tāngtakhit tāngtakhit

3 tāngtakhit tāngtakhit tāngtakhit

tāngtakhit — / 4 tāngtakhit tāngtakhit

5 tāngtakhit tāngtakhit / 6 tāngtakhit

tāngtakhit tāngtakhit tāngtakhit

tāngtakhit tāngtakhit / 8 tāngtakhit

tāngtakhit / 9 tāngtakhit tāngtakhit

10 tāngtakhit tāngtakhit tāngtakhit

tāngtakhit,

4.

+ 0
tāngtakhit tāngtakhit tāngtakhit
tāngtakhit | 2 tāngtakhit 3 tāngtakhit
tāngtakhit 0 tāng

Adhaba
Lyrics of the song — Ekatal

4
Ihen tāghen | 5 -dhe ghinagra | 6 tāhen
-tā 0 hen tatah | 7 ihen ihen | 8 ihen
ihen | 9 ihen ihen | 10 ghinagra tāng
0
— —

Hrilyanti bipine banamali
Sakhigana mandali sāji kai kai
bajata brahma bina kapila
Shmridanga murajar swara
mandala manjira ~~ka~~ Sakhigana
gaye rasala baje brahma tal

Indratāl ekatāl prathamatāl
nachatā thei thei thei thei
thei thei drigatā,

(A)

+ 0 2
trat dhin dhe ghinta | dhe ghinta
3 0 4
tatin -ta tah — | dhanta dhanta
5 6
dhaghin tatakhitta | tāghinghinang
-takhitta 0 7
tah — | dhanta dhanta
8 9
thin tatah | tatat trakhreitanta
10 0
tang — — thenta

+ 0 2
dhin dhe — tinta | dhin dhaghin
3 0 4
tāghin tah — thenta | dhin
dhaghin | 5 tāghin tah | 6 tang — — 0 —
7 8
dhinghe ghinta | thin tatah

9 dhingerá dhingtina | ~~of~~ 10 dhin — 0 —

Thenta

+

dhin ghinagra 0 dhin — | 2 trat -ta

3 dhin — 0 — — | 4 Thew Laghin | 5 -dhew

ghinagra | 6 latew -ta 0 lew latah

7 Thew Thew | 8 Thew Thew | 9 Thew Thew

10 ghinagra lang 0 — —

Songs :— Radhapyari sakatana-
mali sakhigana mandala saji
Koi Koi bajata derahma bina

Thenta

+

dhin lang 0 — — | 2 dhendhe ghenta

3 Thew latah 0 dhinghena dhinghena

4 dhanta dhanta | 5 dheghin latakhita

6
tagheṅghirang takhilla tah —
7 8
dhanta dhanta | thew tatah
9 10
tatat trakhratenta | tang - o —

Songs —

Runu ghunu nupur kinkini
Kini kini bajata madhura ninada
gati ati lalita tribhanga
baje brahmalat indratat ektal
prathamalat nachata thei thei
thei thei thei thei drigata,

Bols of the above —

+
dhantat dhantat o thew tatah
2 3
ghintah ghintah | ghintrakhra
tentah o — | 4 thew tatah | 5 thentatenta
khitatakhit | 6 tatdhin dhe o — —

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7 8
Tahghin tahghin | tentah ghilla

9
Taghinghin taghinghin

10 0
Taghinghina ghin – thenta

+ 0 2
dhin ghinagra dhin – | tat

-la | 3 dhin – – – | 4 then latten

5 6
-dhe ghinagra | latten -la

0 7 8
ten latah | then then | then then

9 10 0
then then | ghinagra lang – –

Songs – Hrilyanti bipine
banamali . . . . . .

+ 0
langlakkhit langlakkhit langlakkhit

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langlakhit | langlakhit langlakhit
langlakhit langlakhit langlakhit
langlakhit | langlakhit langlakhit
langlakhit langlakhit | langlakhit
langlakhit langlakhit langlakhit
langlakhit langlakhit | langlakhit
langlakhit | langlakhit langlakhit
langlakhit langlakhit langlakhit
langlakhit,

langlakhit langlakhit langlakhit
langlakhit | langlakhit langlakhit
lang — — —

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Songs – Ektal

8 5
Thēn lathin | -dhen ghinagra
6 0 7
talin -lā lēn lata | Thēn Thēn
8 9 10
Thēn. Thēn | Thēn Thēn | ghinagra
lang ° –

Ektal
Matra – 8
Tanta – 1
Angga – S

Lyrics :–
Nawala nawala naivala pyari
Nawala sakhigana sange ajure
Suhu angge parimal darshnish
Byapita shuni mana guna guna
Gunjata bhringa punja dhaoraye
Suhu mukha jhalamala kare
Heri kata muruchhi ariangga.

+

dhan lāt lāt dhan lāt dhe ghin tā

dhan lāt lāt dhan lāt dhe ghin tā

dhe — ghin — tin — tāh —

~~tin~~ — tin — tin — tāh —

— — tin — tin — tāh —

~~Tata~~ tātā tātā khitā tākhit tang khit —

Now follows by only by Pung bols —

+ ○

— — tā tā tang — — —

lāt dhin tātā khitā khitā tintā ghirat —

— tangkhit tātā khitā tāh dhenaghinaghina

dhe — — — — dhena ghina ghina

dhe — — — — dhena ghina ghina

dhan tādhan tā dhan lāt dhin tātākhitā

khitā tāghin tātākhitā tāh dhena ghinaghina

dhe — — — — — khit khit

Ektal

Matra – 4

Angga – 1

+ o + o
dhaw ghinaga dhanghin lat lat lata lata

~~dhaw~~ tang – khit khit dhaw ghinaga dhanghin

~~dhaw~~ tang lata lata lata tang – khit khit

dhaw ghinaga dhanghin lat tang lata lata

tang – – –

Now follows by Punglon only

+ o + o
dhantra khrakhit trakhra khrakhit takhra khrakhit tang khrakhit

takhra khrakhit dhantra khrakhit dhantra khrakhit dhan –

+ o + o
dhantra khrakhit trakhra khrakhit dhantra khrakhit trakhra khrakhit

dhantra khrakhit trakhra khrakhit – trakhra khrakhit takhra khrakhit –

lat lat lata khita . khita taghin lata khita

taghin ghinta ghinghin lat dhin khrakhra taghin ghinta

ghinghin lat dhin khrakhra taghin ghinta ghinghin lat

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Tanchap
Matra – 8
Angga – S

A – Songs –
Khelatā phagu Brindabana chandra
Abir gulal brindabana chandra

+ ○
dhin – dhin dhin ghin tin –
tat – – – tin – tā –
thin tā dhin – dhe – – –
ghinta tinta khitatakit tā – – tā
dhin – dhe – – – tin tā
dhin – dhe – – – – –

(b) Songs – Heri murechilā ananggā

+ ○
thin – tā – . ghin tā – thin
– tā dhin – dhin – dhe –
– tā tā tā : tā tat – –

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(e) Lyric —

Sarasha basanta tarukula ~~mat~~

mukulilā, hari murachilā aringga.

+ o

dēn tā dēn tā tēna tēna tang —

— — dhet dhen — tā khit tā

dhin — dhe — — tēntā tat —

— tēntā tātēn tātā tēntā tang — —

thēn — — — ghin tā — thēn

— tā dhin — dhin — dhe —

— — tā tā tā tat — —

It is followed by karatāt and

pungtow only —

+ d

~~dhantra khrakhit trak~~

+ o + o

dhantra khrakhit trakhra khrakhit trakhra khrakhit tang khrakhit

trakhra khrakhit dhantra khrakhit dhantra khrakhit dhan —

+ o + o

dhantra khrakhit trakhra khrakhit dhantra khrakhit takhra khrakhit

dhantra khrakhit trakhra khrakhit takhra khrakhit trakhra khrakhit

tat tat tata khita khita taghin tata khita

taghin ghinta ghinghin tat dhin khrakhra taghin ghinta

ghinghin tat dhin khrakhra taghin ghinta ghinghin tat

A – Lyric –

Aju ranga holi hale mele

khela phagu bara bara joriye

Menkup echanda. –

+ o

– ghin – – tra khra tin – – tat – –

– dhan ta dhan ta – gra gradhe – – –

tren – ta tat khit ta ghin – ta ghin – –

– dhen – – tang – ghin – – graghin –

– ghin – – ghin – graghin – – ghin – –

(Ae) Apanupa abir gulalari ekchaye

ashman laliye

+ o

tinta khita khita tinta khita taghin tata khita

tin – ta tin ta tat – – –

– thin – ta thin ta dhin dhe

+ — tang tat — tā dhin dhe —
— ghin — ghin graghin — ghin —

(e) Song
Ghati nandalal utati nawalakishore
jori jori ajū rangame khelatā he.
Bols:—
+

o

tin tā
tah tin — tā tah — ghintā tintā
tin — — — — — — —
dhin dhintā takkit tat dhe — — —
— ghin — tah ghin — tah —
— thin — khit ghintā tintā ghitā tintā
khitā taghin tintā khitā dhin dhin tang —
— ghin — ghin graghin — ghin —

~~204~~ 263

Gajan (gajendra tal)

Matra - 8 Angga '01

a) Song —

Abir kumkum molli bhoriye
marata shyam angge chaiya

+ dhin ghin tā 2 dhin — — 0 ghin —
tin — — tat — — — —
tath ghit tā tath — — tath —
— tenta tenta tath — — tath —
tā khilā — dhan — — dhan —
— dhana ghina ghin — — dhan —
— dhana ghina ghin — — — —
ghin ghin tā dhin — — ghin —
tin — — tat — — — —

b) Songs —

khele saba sakhigana abir barisa
chuwage chandana sakhi chuwage
chandana rai kalira bhorila

(07) 209 265

(c) Lyric –

Sachakitā hoila mugadha
murari hasi kas Karatali
heri brajanari

+ 2 0
dhin tin – dhin – – tin –
Khitā tin – dhin – – tin –
takhitalā khitalah – ghinang – – – –
takhitalā khitalah – ghinang – – – –

Ektal.

matra – 8
Angga – S

+ 0
dhantin – ghin tah dhin tah dhin tah –
dhantin – ghin tah tin tah tin tah –
– tin – tah – tin tah –
– tin – tah – tin tah –

+ o

dhanten -tā khilā dhen tātkhit tadhen -tā ten
tāt lātā lātā khilā tāghin dhanten -tā khilā
dhan trēn - trēn trāt trēn - trēn
dhat dhat dhet lāh dhat dheng lāh khrathna
tāt tāt tēn tāh tāt tēn tāh gragra.
dhe dhe - dhen dhe dhe - dhen
dhe dhe - dhe dhen - khrada khrada
tang tā - tāng tāng tā - tāng
tāng tā - tā tāng - gina gara

+ o

dhe dhe - dhen dhe dhe - dhen
dhe dhe - dhe dhen - gina gara
dhe dhe - dhen dhe dhe - dhen
dhe dhe - dhe dhen - gina gara
dhe dhe - dhen dhe dhe - dhen
dhen dhe - dhe dhen - ghin tā
dhan - ghin tā dhan - ghin tā

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+ dhe dhe – dhe dhen – ghin lā
dhan – ghin lā dhan – ghin lā
dhe dhe – dhe dhen – ghin lā
dhan – ghin lā dhan – ghin lā
dhe dhe – dhen dhe dhe – lā
dhe.

It was composed by
Ikoichom Oja manao & Sana
Borachaoba..

Bols are taken from Khongjilloba
Meitei Pung Tanjao (in notation form).
written by Thanil Singh.

Ranjana.

217 - 268

Nrityanti (lyrics)

Brahmatal

Matra - 28

Tantra - 10

Rag - Tiri, Nat Kharmari

Nrityanti Bipine Banamali
Sakhigana mandali sajé
Koi Koi nachata (bawata) brahmalina
Kapila sumridangga muraja,
Swara mandala manjira
Sakhigana gaye rasada
baje brahmatal, intratal,
Ektal, prathamatal nachata
Thei thei thei thei thei thei drigata

Alang

Radha pyarisaha banamali
Sakhigana mandali sajé,

233-270

Kor Kei nachata brahmabina
Runu jhunu nupura
Kini Kini Kingkini
bajata madhura nisada
gati ati lalita Tribhanga
baje brahmalat, indratal
Eklat, prathamalat nachata
Thei Thei Thei Thei Thei drigata

Tanchap Eklat —

Nawala Nawala Nawala pyari
Nawala Sakhigana sangegajure
Duku angge parimaladastadish
byaprila
Shuni mana gana gana
Guanjata bhringgaa punja dhawaye
Dukumukha jhala mala kare
Heri kata muracchi anangga.

3

photo 1/271

Tanchap Ektal

Khelata phagu brindabana chandra,
Abira gulala brindabana chandra.
Heri murechilā anangga,
Sarasa basantē tarū kula-mukulilā
(heri)

Menkup cchanda —

Aju rangga holi
Hele mele Khele
Phagu bara bara joriye.

Tanchap Ektal —

Aparupa abira gulalki
Cchaye asmana laliye
Ilati nandalal ulati Nawal
Kishore
Jori jori aju rangga me Khelata
hey,

photo 10.

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Gájan (Gojendra Tal)

Abir Kumkum molki thoriye
Maratā Shyam angge chaiya
Khele saba sakhigan
Abir barisa,
Chuwaye chandana sakhi
chuwaye chandana Rai.
Katura tharilo,
Ajá Khele Rai Kanhaiya
Sachakilā haikmugek
a Hasi kasi" Murari
Karatali.
Iteri brajanari

Thokchom Ojá Manao Singh
Sana Borachaoba

Nrityanti

Brahmalat

Matra – 28

Tanlha – 10

Angga – |0|00|000|

+		0		2		3			
G	GR	S	RS	N	DN	S	S		
Nri	tyan	ti	tipi	ne	tana	na	di		
0		4		5		6			
–	–	SS	SR	GM	PM	GRGM	G		
–	–	sakti	gana	man	dali	sa	ji		
0		7		8		9			
–	–	P	S	S	RS	R	RS		
–	–	ka	ka	na	chata	brah	mabi		
10									
S	–	0							
na	–	–	GM						
		–	Kapi						
+		0		2		3			
P	–	–	DP	M	GM	GGR	D		
la	–	–	sumri	dang	gana	raja	–		
0		4		5		6			
–	SS	S	SN	PD	PM	P	–		
–	swara	man	data	manji	ra	–	–		

0		7		8		9	
–	–	PP	PṠ	ṠP	PP	PM	PM
–	–	Sakhi	gana	ga	yera	sa	la

10		0	
R	–	–	SS
–	–	–	baje

†		0		2		3	
R	R	S	–S	G	NS	R	–
brda	ma	ta	–la	ṅ	–dra	tal	–

0		8		5		6	
–	–	P	PG	–M	PṠ	ṠṠ	–P
–	–	e	kata	–la	pratha	mata	–la

0		7		8		9	
N	DP	MG	P	MG	MG	R	MG
na	chata	Thei	Thei	Thei	Thei	Thei	Thei

10		0	
GR	S	–	RR
driga	ta	–	Radha

†		0		2		3	
ṚG	Ṡ	–	–	PṠ	ṠṠ	ṠN	DP
Pya	ri	–	–	Saha	bana	ma	–

0		4		5	
~~PPP~~	~~MGR~~	~~SS~~	~~–~~	~~GM~~	
~~ti~~	~~–~~	~~Sakhi~~	~~gana~~	~~man~~	

0		4		5		6	
PPP	MGR	SS	—	GM	PM	GRGM	G
lee	—	Sakhi	gana	man dali		Sa	jí

0		7		8		9	
—	—	P	Ṡ	Ṡ	DṠ	Ṙ	ṘṠ
—	—	Kai	Kai	na	chalā	brah	mabi

10		0	
Ṡ	—	—	—
na	—	—	—

†		0		2		3	
ṠṠ	ṠṠ	ṠṠ	ṠN	DN	ṠṘ	-Ṙ	-G
Rune	rune	Nu	pura	kiri	kiri	-King	-Ki

0		4		5		6	
ṘṠ	—	Ṡ	ṘṠ	DN	ND	NDPD	P
ri	—	ba	jatā	mādhu	rani	na	da

0		7		8		9	
—	—	PP	PṠ	ṠP	PP	PM	PM
—	—	gati	ati	kali	kātri	bhang	ga

10		0	
R	—	—	SS
—	—	—	baje

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Tanchap Ekitāl
Matra - 4
Tanlha - 1
Angga - 1

+		0		+		0	
—	S	S	S	MR	M	P	P
—	na	wa	la	na	—	wa	la
—	PD	P	MG	GR	G	RS	S
—	na	wa	la	pya	—	rle	—
—	Ṡ	Ṡ	Ṡ	ṠN	ND	P	GM
—	na	wa	la	sa	khi	ga	na
P	P	—	—	D	P	P	GM
sang	ge	—	—	a	ji	re	—
R	S	S	S				
—	na	wa	la				
ṠṠ	ṠṠ	ṠṠ	ṠN	DN	ṠN	PDPD	PDP
dutu	angga	pari	malaḍrsha	dish	bya	prita	—

+		O		+		O	
—	—	PP	PP	P	P	P	PP
—	—	suni	mangura	guna	gun	jata	
P	PP	—M	MGGM	—	GR	—	S
bhung	gapun	—ja	dha	oi	—	—	
—	ŚŚ	—Ś	Ś	Ś	N	DN	—
—	duhu	—mu	khajhala	mala	Kare	—	
—	ŚŚ	—M	—D	B	P	P	PG
—	heri	—Ka	—la	mu	ra	cchi	a
GMP	G	—	R				
nang	ga	—	—				
—	G	P	P	P	—	D	N
—	na	wa	la	na	—	wa	la
—	DP	P	G	GM	PM	M	G
—	na	wa	la	pya	—	ri	—
—	Ś	Ś	Ś	ŚM	ND	P	GM
—	na	wa	la	Sa	Khi	ga	na

+		0		+		0	
P	P	—	—	D	P	P	GM
sang	ge	—	—	a	ju	re	—
Ṙ	S	S	S				
—	ra	wa	la				

Janchap Ekta

Matra — 4

Tanka — 1

Angga — 1

+		0		+		0	
S	SS	S	S,DS,D	S,DS,D	—	S	R
Khe	lata	pha	gu	—	—	brin	da
GM	GRSR	S	—	PP	PP	GPGP	P
bara	chan	dra	—	abira	raga	la	la
G,	R	—	GM	GRSR	S	—	—
brin	da	—	bara	chan	dra	—	—

+		0		+		0	
N	Ṡ	ṘṠ	-N	-D	P	PGPG	MG
he	si	mura	-eki	-ta	a	nang	ga
—	PGM	G	—	S	SS	S	SḌSḌ
—	oo	oo	—	khe	lata	pha	gu
SḌSḌ	—	S	R	GM	GRGR	S	—
—	—	brin	da	bana	chan	dra	—
GP	MG	GRR	S	—	SMG	-G	-M
SR	SR	San	te	—	taru	-ku	-la
P	N	N	Ṡ	—	—	—	—
mu	ku	li	ta	—	—	—	—
N	Ṡ	ṘṠ	N	-D	P	PGPG	MG
he	si	mura	eki	-ta	a	nang	ga
—	PM	MG	—	S	SS	S	SḌSḌ
—	oo	oo	—	khe	lata	pha	gu
SḌSḌ	—	S	R	GM	GRGR	S	—
—	—	brin	da	bana	chan	dra	—

|| Menkup cekanda

			S S —
			A ju —
+	o	+	o
— R —	— R —	R — —	R — —
— rang —	— ga —	ho — —	li — —
R — G	M P —	P — —	M GR —
he — le	me le —	khe — —	le — —
— M —	— G —	R G —	G R —
— pha —	— gu —	R R —	R R —
S — —	S H —	S — —	— — —
jo — —	ri — —	ye — —	— — —

Tanchap

+		○	
R'R	R'Ś	R'Ś	Ś'Ś
Apai	rupa	ábi	raqu
Ś	NŚ	R	—
la	-la	ri	—
-Ś	DN	NDN	DDP
-Bha	-ye	a	sama
DP	PG	MGR	GR
-N	-la	-li	ye
GM	GR	-R	R
ilā	Uman	-da	Lal
—	—	—	RG
—	—	—	Uta
M	—	—	GR
ti	—	—	—

13

282

+		0	
RG	GR	S	—
nawa	laki	shor	—
-G	-M	DPPD	P
-jo	-ri	jo	ri
-S	-S	SD	ND
-a	-yu	rang	game
PHD	P	M	GRG
Khe	lata	he	—
R	—	—	—
—	—	—	—

Gajan

Gajendra Tal

Matra — 8

Tarika — 2

Angga — 39

†	2
R M —	P — P — —
a — —	bi — ra — —
P — —	P — — — —
Kum — —	Kum — — — —
P — DP	M GM — —
mo — —	khi — bho — —
PD PD —	P D N D P
ri — —	re — — — —
P — —	P — P — —
ma — —	ra — ta — —

15

284

+	2
G M P	M - G - -
Shya - ma	ang - ge - -
GR S S	S - - - -
chai - -	ya - - - -
D D -	D - DN Ś -
Khe la -	ja - la - -
Ś Ś -	Ś - - - -
Sa Khi -	gan - - - -
Š Ŕ Ǵ	Ŕ - Ś - -
a - -	bi - ra - -
N N -	Ś N DP - -
ba ri -	so - - - -
D N Ś	Š - Ś - -
chu ma -	ye - chan - -

1.	2
Ś ś —	Ś N D — —
da na —	Sa — khi — —
D N ś	ś — ś — —
chu wa —	yc — chan — —
N N —	D P — — —
da na —	Rai — — — —
P P —	G — M — —
Ka tu —	ra — bha — —
PD — —	PD N — D P
Ka tu —	ra — bha — —
PD — —	PD N — D P
ri — —	la — — — —
P P —	P G — — —
a ja —	khe — le — —

+			२				
G	M	P	M	-	G	—	—
Ra	—	—	i	-	Kan	—	—
GR	S	S	S	—	—	—	—
hai	—	—	ja	—	—	—	—
M	M	-	G	—	RG	—	—
Sa	cha	-	Ki	-	tā	—	—
SR	R	S	S	—	—	—	—
hoi	—	—	la	—	—	—	—
S	S	—	R	—	GM	—	—
mu	ga	-	dha	-	mu	—	—
MG	RG	-	R	—	—	—	—
ra	—	—	ri	—	—	—	—
Ś	Ś	—	Ś	—	Ś	—	—
ha	si	—	ha	-	si	—	—

13

+			2				
S	N	—	N	D	P	D	P
Ka	ra	—	ta	—	li	—	—
D	D	—	P	—	G	M	—
he	ri	—	bra	—	ja	—	—
GP	M	G	R	—	—	—	—
he	ri	—	bra	—	ja	—	—
GP	M	G	R	—	—	—	—
ra	—	—	ri	—	—	—	—

Gajendra Gauru.

For instance the Kokil Bayalat- is one such special tal. The name is derived from the lyric sung in the performance of the tal. The lyric in Bengali Padavali runs as follows:—

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Lyrics of the Grojendra Guru Cat.
Matra - 24, Tanka - 5
Ragini - Turi
Ras - Gouranga rupbhabi

Nachata natabara gourakishora
bara rangia.
Anukhyane bhaba bibhabita
antare prem sukh rahi.

Bajata madhura mridanga
ghana karatalare,
Ajbari kianande baje ghana
ghana talre.

Jugalang jugalang cheiba
Ekatanchalatpare
Sheshancha yugma shnoyancha
Grajendra Guru bhashilang
Tanchap
Nachata shrigourakishore

150 290

bara rangiya
champaka nindikā karalutī tāletāti
Sungarī Sungarī gora phanaphana
phukarai

Sahala sungarī pare dhaliya
Shri Radha bhake gora
Radharo barana dharī
Radha bhava barona ek bhelo.

Dulā machā —

Sabahu gawalā sabahu nachalā
Sabahu Ananda bhoriya

Anikpa —

Sabahu gawalā sabahu nachalā
Sabahu ananda bhoriya
bhane kampilā kulhālā
bigalilā gouranga kandiā

Tānā Mel
Ojē gora nache prema gora binodiya
bhabnidhi gora hoy gada gada gaura.
Koithānjam Ojā Angangosh

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Grojendra Gurul

Matra – 24, Tanta – 15

Anga – 0|0|Ṡ

+			2		0				3			4			0
P	M		MM	R	–	RS			S	R		SS	–	–	–
Na	–		cha	–	–	ta			Na	ta		bara	–	–	–
5															
PM	P	ṠD	Ṡ		Ṙ	ṀṀ	Ṙ	ṘṘ		Ṡ	–	–	–		
Grou	–	–	–		ra	Ki	–	sho		ra	–	–	–		
+			2				0		3			4		0	
Ṡ	Ṙ		ĠṘĠ		ṠṘṠ		ṠṄ	ṄṄ	Ṡ	Ṙ		Ṡ	–	Ṅ	Ṡ
ye	ye		–		–		–	bara	rang	gi		ya	–	–	–
5															
ṄṠ	–	Ṅ	DṄ	–	D	P	DPDP	MM	R		R	–	–	–	
ye	ye	ye	ye		ye	oi	Gowra	–			–	–	–	–	
+			2		0		3			4		0			
Ṡ	ṠṘ		Ṙ	Ṙ	–	–	ĠṘ	ĠṀ		Ṁ	–	ĠṘ		ĠṘ	
a	ma		khya	ne	–	–	tha	–		ba	–	–		–	
5					0					0					
Ṙ	Ṙ	Ṙ	Ṡ		–	ṠṄ	ṠṘ	Ṙ		Ṙ	–	–	–		
bi	tha	bi	ta		–	an	–	ta		ra	–	–	–		

+ 2 0 3 4

– Ṡ | Ṡ – Ṡ Ṙ | Ṡ N | D P ṠN –

– pre | sra – su kha | – – | na ki o –

5 0 0

– – ṠṘ ṠN | DṠ ND Ṙ PDP | mPm R – –

– – – – | – – – i | gara – – –

+ 2 0 3 0

M R | M P P Ṡ | DN –D | PD P – –

ba – | ja la sadhu | – –R | sri dangga – –

5 0

Ṙ PP ṀP | – PD P Ṁ | GṀ Ṙ – ṘṀ

a j ba ri | – – – ki | a – – nar

+ 2 0 3 4

G Ṙ | ṘG Ṙ Ṡ – | – ṠṘ | Ṡ N – –

– – | – – – – | – de | – – – –

5 0 0

Ṡ ṠṠ Ṡ ṠṠ | ṠD –M DN ND | P – – DP

ba jesha na shana | la ka re – | – – – –

+ 2 3 4 Ṙ Ṡ

ba – | ja la sa dhu | – ra | sri dang – kiya

5 0 0

Ṙ – P – | PP DṀ DP ṀG | Ṙ – – –

nar – de – | ye – – – | – – – –

+		2		0		3		4		
—	GG	R	—	—	GR	S	RS	N	—	— —
—	—	—	—	—	—	—	—	—	—	— —

5				0				0		
S	SS	S	SS	SD	—	DN	ND	P	—	— DP
ba	jé	gha	na	gha	na	lā	la	re	—	— — — —

+	2	3	4
ba —	jā lā	na dhu —	ra mri dang - kiya

+		2		0		3		4		0
M	P	D	S	D	S	R	RG	RS	S	—
jen	ga	lang	—	yen	ga	lang	—	chai	ba	—

5				0							
SDS	S	R	—	GG	R	S	DN	DP	—	—	—
ye	ka	lā	—	lan	ch	cat	—	pare	—	—	—

+		2		0		3		4	
N	S	S	—	S	D	N	D	D	P
she	shan	ch	—	ju	gna	—	shu	nya	cha

0		5				0			
—	—	M	M	M	MM	P	NN	D	ND
—	—	ga	jen	dra	gum	bha	—	shi	—

0			
D	—	D	—
lang	—	—	—

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N. Ranjana

Nrityanti (lyics)

Brahmatal

Matra – 28

Tantra – 10

Rag – Turi, Nat Khamaj

Nrityanti Bipine Banamali
Sakhigana mandali saji
Koi Koi nachata (bajata) brahmatala
Kapila sumidangaja muraja
Swara mandala manjira
Sakhigana gaye rasala
baje brahmatal, intratal,
Ektal, prathamatal nachata
Thei Thei Thei Thei Thei Thei bigata

Alang

Radha pyarisaha banamali
Sakhigana mandali saji,

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Tanchap

Malta – 8 lantha – 1

Angga – S

† P	—	D	N	O N	D	D	P
Nav	–	cha	lā	shri	—	guru	–
P	P	P	P	—	—	P	D
ra	ki	sho	ra	—	—	ba	ra
N	Ṡ	Ṡ	Ṡ	Ṡ	—	—	—
rang	–	gi	—	ya	—	—	—
Ṡ	Ṙ	Ṙ	Ṡ	N	D	P	M
—	—	—	—	—	—	—	—
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