



Scheme for “Safeguarding the Intangible Cultural Heritage and Diverse Cultural Traditions of India”

Form for National Inventory Register of Intangible Cultural Heritage of India

A. Name of the State:- **Assam**

B. Name of the Element/Cultural Tradition (in English) :- **Khol, a satriya percussion instrument of Assam**

B.1. Name of the element in the language and script of the community

Concerned, if applicable :- “**কোল**” [Ōü÷îûp±]

C. Name of the communities, groups or, if applicable, individuals concerned (Identify clearly either of these concerned with the practice of the said element/cultural tradition) :- **Assamese community following the Vaishnavite culture and tradition started in the 15th century by the saint Sri Sri Sankardev .**

D. Geographical location and range of the element/cultural tradition (Please write about the other states in which the said element/tradition is present) :- **The Barpeta Satra is situated in the head quarter of Barpeta, a district of the province of Assam. Geographically the position of the Barpeta town is Lat 26⁰ 19.01.62 // North and Long 91⁰ 00.19.74 // East. The Sattra is situated Lat 26⁰ 19. 06. 62 // North and Long 91⁰ 00. 37. 88// East. (Source : Google Earth)**

E. Identification and definition of the element/cultural tradition of the India

(Write “Yes” in one or more boxes to identify the domain(s) of intangible cultural heritage manifested by the element. If you tick ‘others’, specify the domain(s) in brackets.)

- i. () oral traditions and expressions, including language as a vehicle of the intangible cultural heritage
- ii. (**Yes**) performing arts
- iii. (**Yes**) social practices, rituals and festive events
- iv. () knowledge and practices concerning nature and the universe
- v. () traditional craftsmanship
- vi. other(s) ()

F. Provide a brief summary description of the element that can introduce it to readers who have never seen or experienced it :- **Khol Badya, a unique**

musical instrument of Assam, belongs to the “Awanaddha” group of Indian musical instruments. It has some resemblance to Mridangam, an ancient type of Indian musical instrument. The shape of Khol is similar to Shilikha fruit (Eng- black myrobalau, B- Haritaki, Terminalia Chebula). The great Assamese saint Sri manta Sankardev created this instrument on the occasion of production of the first Assamese play Chihna Yatra in 1468 AD.

- G. Who are the bearers and practitioners of the element/Cultural Traditions? Are there any specific roles or categories of persons with special responsibilities for the practice and transmission of it? If yes, who are they and what are their responsibilities? **The bearers and practitioners are the devotees of Satra , the centre of Vaishnavite worship, in Assam.**
- H. How are the knowledge and skills related to the element transmitted today? **Guru-disciple tradition is the way by which the knowledge is transmitted.**
- I. What social functions and cultural meanings do the element/cultural tradition have today for its community? **As essential element in accompanying in Borgeet(Assamese devotional song), Satriya dance(recognised classical dance form of India) and Ankiya Naat(Satriya drama).**
- J. Is there any part of the element that is not compatible with existing international human rights instruments or with the requirement of mutual respect among communities, groups and individuals, or with sustainable development? I.e. describe any aspect of the element/cultural tradition that may be unacceptable to Law of the country or may be in opposition to practicing community’s harmony with others :- **No**
- K. Your Project’s contribution to ensuring visibility, awareness and encouraging dialogue related to the element/cultural tradition:- **Documentation of its original traditional form will encourage the cultural tradition of Assam.**
- L. Information about the safeguarding measures that may protect or promote the element/cultural tradition:- **Proper recording and documentation will safeguard it from possible distortion in future.**
- a. (Write “Yes” in one or more boxes to identify the safeguarding measures that have been and are currently being taken by the communities, groups or individuals concerned)
- i. (**Yes**) transmission, particularly through formal and non-formal education
 - ii. () identification, documentation, research
 - iii. () preservation, protection
 - iv. (**Yes**) promotion, enhancement
 - v. () revitalization

b. Write about the measures taken at local, state and national level by the Authorities to safeguard the element/cultural tradition? **Offers fund for Guru- Sishya(disciple) parampara at National level.**

M. Write about the threats, if any, to the element/cultural tradition related to its practice, visibility and future longevity. Give facts and relevant reasons based on the current scenario; **Due to gradual death of old bearers of the tradition, and due to decrease in dedication of the present generation, there is threat to its longevity.**

N. Safeguarding measures proposed

(This section should identify and describe safeguarding measures to protect and promote the element/cultural tradition. Such measures should be concrete and can be implemented to formulate future cultural policy for safeguarding and promoting the element/cultural tradition in the state):-
Exploration and documentation of the notation of Khol rhythm, traditionally being offered before the altar in the Barpeta Satra for the last four hundred and thirty two years.

O. Community Participation

(Write about the participation of communities, groups and individuals related to the element/cultural tradition in formulation of your project):- **Groups of skilled performers and some exponents extend their help in my project.**

P. Concerned community organization(s) or representative(s)

(Provide detailed contact information for each community organization or representative or other non-governmental organization that is concerned with the element such as associations, organizations, clubs, guilds, steering committees, etc.)

i. Name of the entity : **(a) Bhima Bayan Clan, (b) Sutradhar Clan, (c) Dakshin-Hati Hati-got (D) Sorbojoy Gandhiya Clan.**

ii. Name and title of the contact person: **(a)Sjt Jagannath Bayan (b) Sjt Nilkanta Das (Sutradhar) (c)Sjt Bhudev Das (D) Sjt Prasanna Gayan**

iii. Address: **(a) Kujirda Hati, Barpeta, PIN- 781301 (b) Metuakuchi, Barpeta, PIN- 781301 (c) Nahati, Barpeta, PIN- 781301 (D) Sundaridia , KalayaHati PIN- 781301**

iv. Telephone number: **(a) 9854453367 (b) 9706540933 (c) 9864390864 (d) 9435241685**

v. E-mail


vi. Other relevant information

Q. Give information of any Inventory, database or data creation centre (local/state/national) that you may be aware of or of any office, agency,

organisation or body involved in the maintenance of the said inventory etc.
:None

R. Principal published references or documentation available on the element/cultural tradition

(Books, articles, audio-visual materials, names and addresses of reference libraries, museums, private endeavours of artistes/individuals for preservation of the said element, publications or websites): **-(1) Gayan-Bayanar Bol : Bibhinna Satrar(Artcl.) – Late. Bishnu Prasad Rava , Collected works of B.Rava, 2nd Print – March/2008 , Rava Rachanawali Prakash Sangha, Tezpur-784001 (2) Sri Sri Sankar Dev Aaru Sri Sri Madhab Dev (Book)- Late. Lakshminath Bezbaruah (3) Khol-Bidya (Pratham Bhag) (Book) – Manoj Kumar Das , Published by Sankardev Kalakshetra,Barpeta 1st print January/ 2015.**

Signature: 

Name & Designation: **Manoj Kumar Das**

Address: Vill. Ghoramara Hati P.O&

P.S.- Barpeta Dist.Barpeta. Pin-781301,

State:- Assam.

Email : manojkumardas11@gmail.com

Ph.No.:- +91 9957493866 (M)

1st Report/Blue Print/National Inventory Register Form

Subject :- Scheme for "Safeguarding the Intangible Cultural Heritage and Diverse Cultural Traditions of India (2015-16)

Title of the Project :- Exploration and Documentation of the Notation of Khol Rhythm, traditionally being offered before the altar in the Barpeta Satra for the last four hundred and thirty two years.

File No. :- 28-6 / ICH-Scheme / 2015-16 / 8

Name :- **MANOJ KUMAR DAS**

Address :- C/O. Sri Nalini Kanta Das
Vill.- Ghoramarahati, P.O. & P.S. - Barpeta
Dist.- Barpeta (Assam)
Pin - 781301, State - Assam
Mobile No. - 09957493866
E-mail : manojkumardas11@gmail.com

To,

THE HONOURABLE SECRETARY,
SANGEET NATAK ACADEMY,
RABINDRA BHAWAN, FEROZE SHAH ROAD
NEW DELHI - 110001

Subject :- Submission of hard copies of 1st Report/Blue Print/National Inventory Register Form for the scheme for "Safeguarding the Intangible Cultural Heritage and Diverse Cultural Traditions of India".

Honourable Madam,

With reference to the above mentioned subject, I have the honour to submit herewith the 1st Report/Blue Print/National Inventory Register Form for the above mentioned project for favour of your kind disposal.

Address :-

Vill.- Ghoramarahati, P.O. & P.S. - Barpeta

Dist.- Barpeta (Assam)

Pin - 781301, State - Assam

Mobile No. - 09957493866

E-mail : manojkumardas11@gmail.com

Yours faithfully,

Manoj Kumar Das

(MANOJ KUMAR DAS)

File No. : 28-6/ICH-Scheme/2015-16/8

(A) **Brief introduction of the project** :-

Barpeta Satra, established in 1583 AD by Mahapurush Madhav Dev, the principal disciple of Mahapurush Sankardev, is a prominent place of worship for the Vashnsvites of Assam. They keep it in such high esteem that they call it *Dwitiya Baikunthapuri*, the second heaven. A vast auditorium was also built in the vicinity of the Satra at the time of inception and it is called *Rangiyal Griha*. In this *Rangiayal Griha*, drama, songs and musical instruments have been being rehearsed and performed relentlessly for the last four hundred and thirty two years. In the later years, these art forms were added to the daily prayers. To ensure the observance of regularity and quality of these performances, certain clans were entrusted with the responsibility of carrying out exercise and preservation of original forms, devised by the Gurus at the beginning. These clans are carrying these responsibilities hereditarily till date.

Out of the above mentioned art forms, Khol(a satriya percussion instrument), plays a very important role, because it is indispensable in *Bargeet*, *Satriya* dance and *Bhaona* (*Satriya* drama). As the knowledge of the performance of Khol has been being handed over orally from generation to generation, it has very little written literature, and scholarly exploration and modern documentation have also not been done in this regard. To facilitate the preservation and continuation of this age old art form, in the backdrop of modern socio-cultural setup, its modern documentation and notation is greatly needed.

(B) Objectives of the research, data creation or documentation of the project :-

Barpeta Satra, the most prominent of all the Vaishnavite institutions of Assam, was established in 1583 AD by Mahapurush Madhabdev, the principal disciple of Mahapurush Sankardev, where some art forms have been being performed for the last four hundred & thirty years.

Out of these art forms, "Khol" (a percussion instrument) plays a unique role in all sections of Vaishnavite art forms practised in Assam. But the knowledge of performance of this art form has been being handed over orally from generation to generation among some particular clans and some limited section of the society. There are very few written literature, scholarly exploration and documentation.

Moreover, there is every possibility that the basic notation patterns may got changed as it is still transferred orally from generation to generation.

Therefore, it is aimed to observe throughly the form of Khol recital in its original ritualistic arena and to make detail recording of it.

Collection of various "Tals" and their correct notations, style of playing, movements and gestures which are considered as integral parts of performances, etc, from the exponents of present day, are the main objectives at the initial stage.

At subsequent stages, it is aimed at preparation of notation of all the available "Tals", based on the observation of performances, video recording etc. and simultaneously training will be imparted to young learners.

At the final stage, it is aimed to publish the results in the form of audio and video record and in book form.

(C) Implementation of the Project :-

The "Khol" (a percussion instrument) and the "Tal" (cymbol made of bell-metal) are the main musical instruments used in this form of music, which is generally performed in most of the religious performances in the Vaishnavite seats of Assam.

The various steps proposed to be taken up for implementation of the project are summarised below -

(1) Investigation into creation and development of the instrument i.e. "Khol" badya.

(2) Preparation of terminology of various parts of the instruments, terms used in playing the instrument, methods of playing the instrument alongwith diagrams or photographs etc.

(3) Collection of all the "Tals" and preparation of notations of those scientifically under the guidance of exponents, related to Barpeta Satra.

(4) It is planned to have thorough observation of the form of recital in its original ritualistic arena and also to have detail recording of it.

(5) Simultaneously, young learners will be imparted training as per the preparation notations etc.

(6) The final and finished forms will be performed before the exponents of the "Satra" and got vetted by them.

(7) After completion of these activities, audio & video recording of the complete performances and documentation in book form will be done.

(8) After completion of all the regd. processes it is proposed to release the findings in the form of audio-video record and book form in Assamese and English languages, for the benefit of the people.

(D) Time frame of the project :-

Proposed from 2015-2017 allowed 2015-2016.

(E) Specific areas of the respective state in which the art form(s) is practiced-(Geographical, topographical & other related aspects) :-

Barpeta Satra, the most prominent Vaishnavite shrine of Assam, was established in 1583 AD, by Mahapurush Madhabdev where songs, drama and musical instruments have been being performed relentlessly for about 450 yrs. "Khol" (a percussion instrument) plays a vital role in these art forms which are still prevalent in Barpeeta and all other Vaishnavite shrines of Assam.

Barpeta Satra is situated at Barpeta Town, the district headquarter of Barpeta District in the state of Assam. Geographical position of Barpeta Town Lat 26⁰ 19' 1.62" North & Long 91⁰-0'-19.74" East. The main Satra is situated at Lat. 26⁰-19'-6.62" North & long 91⁰-0'-37.88" E (Source Google Earth).

The topographical features of this area have been undergoing changes from time to time. The topographical / natural features which were described in the hagiographies are no longer available now-a-days, except a few of them.

The river Brahmaputra flows by the southern side of Barpeta town, some rivers/rivulets are flowing surrounding land mass. River Pahumara is flowing on the east and the south side of Barpeta and river Choulkhowa in the north-western side of Barpeta town engulfing the vast landmass.

As found in the hagiographies, there were so many Bills (lake like waterbody/swampy area) in Barpeta and streams flowing across the present town.

The main means of communication in this area including the town itself was boats in the wet season till some years back.

The other Vaishnavite shrines around Barpeta Satra are - 1) Ganakkuchi Satra, 2) Patbausi Satra, 3) Sundaridia, 4) Baradi, 5) Bamuna, 6) Kaljhar, 7) Jania, 8) Guwagacha etc.

There are so many Vaishnavite shrines situated in the famous tiver island named Majuli where all these art forms are rehearsed and performed retentlessly. Some of them are, - 1) Auniaati Satra, 2) Kamalabari Satra & 3) Natun Kamalabari Satra etc.

In the upper Assam on the northern bank of Brahmaputra, there are also some satras viz, Narayanpur, Letekupukhuri, Naobaisa etc.

In the middle of Assam (District Nagaon) most famous Satra is Batadrawa or Bardowa established by Mahapurush Srimanta Sankardev where he introduced

the "Khol" for the first time in Assam in the performance of "Cihna-yatra", a drama which is claimed to be the first of its kind in the world.

(F) Photos (Preliminary level) related to the project/art form :-

(Enclosed herewith)

(G) Conclusion of the project as you have envisioned :-

It is deemed that the objectives discussed above will be fulfilled in course of time. As a result a long felt need of proper documentation and notation of the heritage of Khol performance and future preservation will be attained from the present research. It would also save this particular original art form from being distorted in future for lack of proper guidance of records.

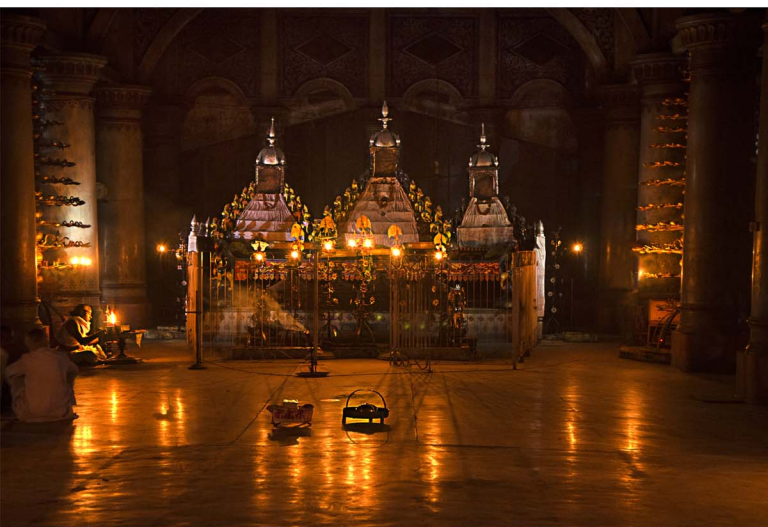
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Main Entrance to Barpeta Satra



Rangiyal Griha -place for performace of all worships khol recitaal etc'



Guruasan (the main shrine in front of which the worships perform)



Math (Residence of Mahapurush Sri Sri Madhabdev)



Khol (a sattriya percussion instrument of Assam)



Khol (a Sattriya percussion instrument of Assam)



Performer with Traditional Attire.



Performance on death anniversary of Mahapurush Sri Sri Madhabdev.



Performance of khol Recital in front of Math.



performance of khol recital in front of Math.



Prosession to Satra on the death Anniversary of Sri Sri Madhabdev.



Performance on death anniversary of Mahapurush Srimanta Sankardev.



**Performance on Notation
of Khol Rhythm**



Self with the students



**Self with the Guru (Sri Jagannath
Bayan)**



**Prosession to Satra on the
death Anniversary of Sri Sri
Sankardev.**



Self with the students



**My self and Guru with group
infront of Math**