

A Report

ON

30 DAYS WORKSHOP CUM PRODUCTION

ON

"P E N A"

**(For Documentation/Data Creation, Safeguarding Support,
"Pena"**

An Ancient Musical Instrument of Manipur)

**Under the scheme for Financial Assistance from
Sangeet Natak Akademi**

**Under Scheme for Safeguarding the Intangible Cultural Heritage and
Diverse Cultural Traditions of India**

Submitted to : -

**To the "Secretary,
Sangeet Natak Akademi,
3rd Floor, Rabindra Bhawan
(Opp. Mandi House Doordarshan Kendra),
35 Feroze Shah Road, New Delhi -110001".**

Submitted by : -

**Secretary,
Centre for Youth and Cultural Activities, (CYCA)
Khurai Puthiba Leikai,
Imphal East - 10
Manipur**



মহাশক্তিৰ এৰ নৃত্য কেন্দ্ৰৰ সন্মৰ্শনৰ আধাৰত

CENTRE FOR YOUTH AND CULTURAL ACTIVITIES

KHURAI PUTHIBA LEIKAI IMPHAL EAST- 10

Regd. No. 6964/1985

Phone: 0385-2422573, (m) 09856151978



Ref.....

Date 11/7/16

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D.S (D.S.M.)

14-2-16

11/7/16

Recommended for
Payment
22/7/16

To

The Secretary,
Sangeet Natak Akademi,
3rd Floor, Rabindra Bhawan
(Opp. Mandi House Doordarshan Kendra),
35 Feroze Shah Road, New Delhi -110001.

✓ Ref: No. 28-6/ICH-Scheme/117/2014-15/13191

Subject: - Submission of report of project under the Scheme for "Safeguarding the Intangible Cultural Heritage and Diverse Cultural Traditions of India" – 2014 – 15

Sir,

The Centre for Youth and Cultural Activities, Khurai, Imphal is extremely grateful to inform you that a 30 Days Workshop and Documentation, Data Creation, Safeguarding Support on "PENA" An ancient Musical Instrument of Manipur" was successfully organised with your approval under the scheme of your grant for Scheme for "Safeguarding the Intangible Cultural Heritage and Diverse Cultural Traditions of India" 2014-15.

CYCA undertook wide publicity and announcement of the Workshop in local print and electronic media including the channels like Doordarshan Kendra, and copies of advertisements were released to the public places. The programme was formally inaugurated on 7th July, 2015 and production play was performed on the 22nd November, 2015.

The first instalment of Rs.2,50,000/- received from your end to this organisation through Cheque against the sanction of a total of Rs. 500,000/-. It is further requested that the remaining amount of Rs. 2,50,000/- may kindly be released at the earliest. I am, therefore herewith submitting a detail report regarding the programme for your kind necessary action please.

Looking forward for your earnest help and support

Thanking you,

Enclosed :

1. Project report
(Report, form for national inventory...
PENA-data collection)
2. U.C. with general a/c of the organisation
3. Photographs
4. Press clipping
5. Souvenir
6. Other relevant documents.

Yours Sincerely,

(L. Ibomcha Meitei)

Secy. CYCA, Khurai , Imphal

Secretary
CENTRE FOR YOUTHS & CULTURAL ACTIVITIES
Khurai Puthiba Leikai, I/E Manipur

Report

Title of the Project : **“30 DAYS WORKSHOP CUM PRODUCTION ON
“P E N A”
(For Documentation/Data Creation,
Safeguarding Support,**

A Few Words as Introduction : Pena is one of the traditional musical instruments of Manipuri's particularly for Meitei and Chakpa clans, commonly use from ancient times.

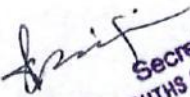
From time immemorial down to the present day, Pena has been associated as an integral part in Manipur society and its culture. It can be referred in many numerous manuscripts written in the archaic Meitei script.

Even at the present days, the ritual rites and traditional functions seldom perform without the association of Pena music. For Meitei the Pena is an integral part and has its respective duties since birth till death. But the value of such distinctive traditional practices are extinguishing day by day.

The Pena singers after attiring well dress and costumes used to sing the Pena song ***Ashei Toran*** with melodious rhythms of sound produced by the instruments in hands is known as ***Pena Pala***.

References have been given in the *Puya*. Books such as – ***Shangol Lamjel*** that Pena Pala was performed after 5 or 6 days as a ritual ceremony for death. It was a customary to perform the *Ashei Toran* of Pena after 10 days of death since ancient times though it has been extinct after coming of Hinduism in Manipur. ***Nongarol*** – a song of Pena was used to sing as a token of leaving of soul from body to abroad/heaven while the dying person was lying on the bed and ***Shing-goom-lon*** was sung while returning from funeral service/crematorium ground. Similarly, ***Pena Pala*** was performed at the ***Nahutpa*** (ear-flop-hole making of children) ceremony and ***Shradha*** ceremony, ***Marriage*** ceremony, etc.

Objective : This project programme is most important in the present days. We all need to research and disseminate such a valuable art form amongst the new generation of present days.


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The idea behind this new move of producing of “PENA PALA” will nurture the traditional culture of Manipur. And it is most effective way to produce such compositions for preservation and promotion of culture and to teach &

give idea in different forms of new composition of PENA and to keep record for future. On other hand protection of tradition of the fore fathers and for its future continuity is our sole responsibility.

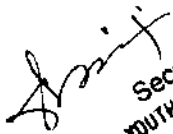
One that must guard as far as possible the originality of PENA music and song for preserving the tradition and to protect the place of its typical form in the musical world of present and future generation. And must not forget that the Manipuri PENA has a unique cultural ethos and hierarchy values as social tonic touching its own distinctive way of folk nature and so everybody should try to popularize as well as part of patronizing of this traditional music for preservation and dissemination of this rare art form.

Cultural heritage of a society can be preserved through different means like in documentary form in archival items and through regular performances/practices of a member of social and family traditions and customs. Preservation is to keep safe from harm or loss, and conservation is to keep entire or to retain.

The coming generation should not forget the importance of these art forms and patterns. It is right time that this dying culture is given a proper attention towards its promotion and preservation. Salvaging the culture and tradition of the folk and rural population shall definitely be a greater work for the cultural development of the state as well as the nation.

It is with the above conceptual ideas and frame work of giving a greater interest towards the promotion, preservation and dissemination of the cultural heritage of Manipur, a formal proposal was placed herewith for kind consideration and approval on proposed production with financial support from Ministry of Culture, Govt. of India.

Promotion and preservation of such performing Art of Manipur specially for Pena Music to provide an opportunity for the folk and classical dancers in exposing their skills, common platform for congregation, interaction and sense of integration among the varied ethnic groups and an area of interests for the scholar, academician and researchers to study the glorious folk and tradition and development of such art forms of Manipur.


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The components of culture that are preserved by us through festivals, seminars and workshops give information of our origin, our relation to other groups of people and other related historical facts. Books record and retold knowledge from generation to generation through words and sentences, festivals preserve and rejuvenate cultural activities from generation to generation through observances, attires, songs, dances, music, taboos and sublime messages. It is clear to say Workshops play the important role in preserving and conserving the cultural heritage of Manipur. It is not only for Manipur, but also for all nations having their own identities.

The main objective for workshop programme is to venture, promote and preserve the art forms from the roots of the rich cultural heritage that inherited from the fore-fathers. To salvage and prop them up by organising frequently such festivals and meets which provide a forum where folk and ritual art groups from all over Manipur can give expression to their attainment, exchange ideas and get to know each other intimately and thus help to promote mutual good will and cultural integration. Surely they will help and contribute to strengthening the rich mosaic of cultural traditions and patterns of Manipur.

The workshop (the particular art form of the Pena music of Manipur) is quite important in the present days. It is a part of Indian music. The idea behind this new move of organising of such workshop and research with documentation will nurture the traditional culture of Manipur. And it is most effective way to this workshop for preservation and promotion of culture and to teach & give idea in different forms of folk songs dance and music and to keep record for future.

Merit of the Project & Achievement:


The proposed programme is not only essential to be organised as a kind of performance programmes but also a part of culture that can meaningfully represent an important medium of cultural expression, harmony and social integrity. On the other hand, these types of art forms can better be propagated, preserved and nourished through new compositions with various hand gestures artistic talent of the artists. The workshop will be an area of interests for the scholar, academician and researchers to study the glorious folk and tradition of Manipur. A new dimension on proper research in these art forms also becomes an important plan of the cultural organisations at large so that these valuable art forms may flourished with all its aesthetic impulses amongst the new generation.

It is highly fruitful to organise such workshop in our pore state but rich culturally resourceful state by giving full financial support and with sympathy to the working artists and such cultural organisations.

Detail Report :

A 30 Days Workshop and Documentation, Data Creation, Safeguarding Support on "PENA" An ancient Musical Instrument of Manipur" was successfully organised with kind approval under the scheme of your grant for Scheme for "Safeguarding the Intangible Cultural Heritage and Divers Cultural Traditions of India" 2014-15 at Lainingthou Puthiba Shanglen, CYCA rehearsal hall and Puthiba Community Hall respectively under the financial assistance of the Ministry of Culture, Government of India, New Delhi for the year 2014-2015.

As mentioned in the letter No. 28-6/ICH-Scheme/117/2014-15/1319 dated 1st April 2015, received from Suman Kumar, Dy. Secy. SNA, the 1st report of the proposed project is desired by 30th June 2015. Accordingly, Centre for Youth and Cultural Association had designed and formulated the framework of workshop. It was scheduled to organise from 24th May 2015 for a period of 30 days and necessary press release was also made for registration for participation in the workshop. In view of the ongoing rituals of Lai-Haraoba festival across the valley of the State, the Pena players and other traditional institutions associated with the minstrel and guilds are heavily engaged this ritual service. Since the proposed workshop need a valued demonstration and an interaction with the age-old Pena Singers, Gurus and


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Puthiba Lokar, IIE, Manipur

Maichous (experts) in this field; active participations of the Gurus are required for a productive workshop. Keeping in view of their valuable presence in the workshop, the Centre for Youth and Cultural Activities humbly requested his good self to kindly provide some more time for the submission of 1st report. CYCA requested the organisation will remain highly grateful if the period of submission is kindly extended till 31st August 2015 and we will put all our effort to produce relevant documents and research information in respect of the PENA.

Then the workshop was started on 7th July, 2015, with the prayer in front of Lainingthou Puthiba Deities led by Guru Thoiba Singh, Pena Guru of the JNMDA Imphal. But very unfortunately again we faced unlucky one that due to ILP demand was very in the crucial condition. So it is therefore as twice requested for further postponement of the workshop. In refer to the Secretary, CYCA, letter of reference no. 36/1/2008-SN wherein this organisation had requested for extension for the submission of report for the proposed project for Documentation, Data Creation and Safeguarding on "PENA" an ancient Musical instrument of Manipur. The workshop was inaugurated on 7th July 2015 but it could not continue due to the imposition of an indefinite Curfew from 8th July 2015 due to public protest and disturb law and order situation in the State. We are praying for normalcy in the state and expecting for timely execution of the project.


Secretary of the Centre for Youth and Cultural Activities (CYCA), Khurai humbly requested his goodness that our organisation may kindly be favoured to extend the period of submission of report till November 2015 under your reliable act of consideration, please. CYCA herewith assure to provide full length report in connection with the proposed project without fail. We pray for a peaceful and undisturbed state affairs and hopeful to undertake the proposed project without furthermore delay.

Finally we conducted the workshop from 3rd August, 2015 to 20th November, 2015 in different dates looking situation of day by day. Different gurus from many institutions like pandit loishang, academies and individuals etc. are the resource persons. And the production of the PENA Pala was played on the 22nd November, 2015. During workshop many interaction and discussion was done with experts and participants. CYCA undertook the research works beside the workshop for fulfilment of the project to the best level. And the Centre for Youth and Cultural Activities, Khurai, Imphal is extremely grateful to submit this report of a 30 Days Workshop and Documentation, Data Creation, Safeguarding Support on "PENA" An ancient Musical Instrument of Manipur" after successfully organised and staged the production play was performed on the 22nd November, 2015.

The programme of the production was informed to the general public in advance in the local news papers, AIR and Doordarshan also. And widely covered by the local news papers besides news coverage by the doordarshan news local Channel.

CYCA undertook wide publicity and announcement of the programme for participation to the workshop by inviting in advance and sending official letters to the cultural institutions.

On this day of production, Padamashri S. Thanil Singh, former Director, J.N. Manipur Dance Academy, Imphal, Smt. A. Tombinou Devi, Pradhan Guru, J.N.


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Khurai Puthiba Lakhai, NE Manipur

Manipur Dance Academy, Imphal and Padamashri Kh. Mangi Singh, Pena Sana Leikham Shanglakpa of Manipur Pandit Loishang grace the function as chief guest, President and guest of honour respectively.


The key-note address with welcome address and brief report of the project was delivered by Shri L. Ibomcha Meitei, Secretary, of the Centre for Youth and Cultural Activities, (CYCA).

Before the speeches of dignitaries the Chief Guest were distributed participation certificate to the participants.

The Guest of honour, Shri Kh. Mangi Singh in his speech, stressed on his vision in this programme. He remarked such workshop and production on pena would help a lot in promoting such art forms and artists to show their talents on the stage. Further she said many about the origin of pena, he said pena is the first from the time of creation of earth. Pena song has 21 form of its style in singing pattern. Some of the song had demonstrated that khutlang eshei, jat seishak, sikapion and some other songs of Lai Haraoba. He suggested at last for a separate institution of pena study with importance of pena for the future.

In his speech, Padamashri S. Thanil Singh, Chief Guest of the function stressed that it is time and to take the action for analyzing and to promote the pena an ancient music of Manipur. Since the pena is together with us we can composed many form of new style of performing arts etc without any mixing external music of other states. Styles of singing pena in different form with full of melodies much hear to children, it is very much to do since they are our future. Another point of the chief guest that it would be beater work the sound and story of pena much be reach to the ear of school children's by conducting such any kind of lecture cum demonstration in *field of pena and also other rare art forms. Then the students will react and will ask many questions and to reply from the experts. Government may also interest and necessary to take up such activities since the pena is not only one individuals, it is for all. Such art form is very much to up great it fully advancement in the state as necessarily. If we don't it now by teaching pena to the children it will be forgotten after they have entered to adult. We may learn pena with general education. After pena learnt a student was studied in medical. CYCA much do for teaching pena as well as others ort forms to the local children. And lastly bless the organiser for organising such workshop and may to organise every years in futures.*

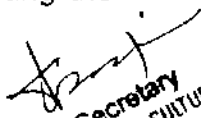
In his speech, Smt. A. Tombinou Devi stressed that the art form pena is preserving by our aged old gurus from generation to generation from our forefathers very well. But present days important of pena and its social values are losing day by day in most dangerous one. She also expresses that Pena music is music of having power of god and goddesses. Such workshop and pena pala production is very good and right time to organised in presence of our aged old guru. After some years we can't learn any type of such art form. And we all much support those young artists who are doing and practice in the field of such art form for more development and future of Manipur. In presence of such gurus as well as resource persons this programme of such workshop and production is very important one and mostly able


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Khurai Parthiba Leikha

to encourage extend support for the organiser. I hope CYCA will continue to work in promoting folk dance and music and also to continue organise such activities every year without fail. It is not very easy to organise such festival, I fully appreciate for his attempt and organising this festival very successfully.

And Miss Kh. Romi Devi, Sr. artist of the CYCA was delivered vote of thanks to the dignitaries, invitees and other participants form different cultural organisations. And also delivered special and our sincere thanks to the Secretary, Sangeet Natak Akademi, Department of Culture, Government of India, New Delhi for accepting the proposal for organising this programmes.

After some break with refreshment, the pena pala performance was done.


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Synopsis

The pena is regarded as a sacred instrument in Manipur. In this way, the Meitei pena - singers maintain this stringed instrument pena with reverence and awe. Before they start playing and singing, they pay obeisance to the instrument as they are embodiment of Lainingthou and Lairembi. It is the reverence and cultural perspectives laid by the Meiteis on the pena.

The pena music of the Meitei community contains full features of philosophical music and absolute music. The pena of the Meiteis symbolises the Lainingthou (Almighty God) and Lairembi (Almighty Goddess) and it also manifests that the universe cannot be existent without the union of the two entities - man and woman - just like the friction of the rod of pena on the string of the pena produces the enchanting music. Moreover, Lainingthou without Lairembi and Lairembi without Lainingthou cannot create living things on the earth. So the significance of the pena is eulogized as it is the embodiment of Lainingthou and Lairembi. In a book by Guru Achoubisana it is mentioned that the sound of the pena is produced by the union of the cosmic elements like fire, water and wind which makes the human being pleased (*penare* in Meitei language) so it was called pena. It is also mentioned that Ashiba (god of death or Pluto or Hades) plays pena before the birth of human beings. Further it is also mentioned that Lord Thangjing the guardian god of Moirang kingdom also played the pena when King Pakhangba left Moirang and set out for Kangla (Meitei Palace) after his reign of one hundred years in Moirang was over.

Pena Pala:

Pena Pala (pena choir) is the choir of the chief pena singer, dressed in decorated attires and his singing assistants singing in suitable parts of the song. As stated earlier, it is mentioned in ancient scriptures like 'Sakok Lamlen' that the pena-singers played pena on the occasion of Tangja Luphouba (placing the head on a boulder) on the fifth or sixth day of a person's death. On the tenth day of death, a choir of pena-singers usually sang 'Ashei Toron'. It was palyed in funeral processions also. In this way, a Pena Pala of ten pena-singers sang Thongarol song on the Shorat (Shradha ceremony) of Chungkham Manik. The chief pena-singer was

Chingtham Ahongjao, the second assistant was Thiyam Thadoi, the third assistant was Tolenjao and the other assistants were: Muhan of Changangei, Laishram Mani, Laishram habal, Kolom Amu, Kolom Mangoljao, Khangenbam Mangi and Thambou of Khurai. In this way, pena palas were engaged in Nahutpa (Karnavedha) ceremony and Shradha ceremonies. In wedding ceremonies songs of Panthoibi wedding, songs narrating stories of Nongbalpombi Luwaoba, etc. were sung.

Director's Note

It is a musical instrument of folk music. It contains quality and aspect of high philosophy. It is not right to ignore its importance on the ground that it is an instrument of folk music. It is usually played on the occasion of birth and death in ancient times. The pena was used in the Meitei Kingdom since the mythological age. It is also mentioned that it was used since the reign of king Nongda Lairen Pakhangba who was born before Christ. It is also a medium of reforming the human behaviours and character. And, it is a great treasure-house of art & culture and literature of a society. We should not ignore the role of Pena in our endeavour of expanding communities, literature, culture and knowledge. Meitei mythology reflects the image or identity of the communities. We get the knowledge of the early history and civilization of a community through the medium of Pena.

Procedure of Pena Pala:

In the beginning, the pena-singers would be in standing position and sing the prologue. Then the eleven tunes of pena would be played, which have been customarily practised since time immemorial. An example of pena tune is: re ri hei rei rei rei ri re. It will be followed by hepli tune and the song, then the speed of scrapping will be gradually faster. In the 'hepli mapum' tune the feet must stamp on the ground vigorously with the tune : ri hei, ri hei ri ei. After this, the singers will bow to the audience and sit down. A tune called 'chegaplon' may be played during the bowing time. It may be followed by Kale Cheijing or Panthoibi Sheishak tune. The three types of tune such as slow, medium and fast were played. Then 'Ayangleima' tune may follow. In this tune, the singer leap with both the feet three times and with a crossed leg, he will take a step forward. The next tune is 'hepli thangjei' tune. And it will be followed by 'sarak saku' and 'cheikup kuplon' the concluding tune is 'nongdol' tune. The plot of the narrative songs are : 'Nongkhong Koiba' (a story of Pakhangba and his elder brother for succeeding their father's throne), Konthoujam Lairembi's ascending to the celestial abode, etc. which may fit the occasion.

Artists :	L. Yaima Singh	-	Ishei Sakpa
	L. Leibakmacha	-	Seikhumba
	R.K. Surjit Singh	-	Khonpangba
	P. Tiken Singh	-	Khonpangba
	T. Hemchandra Singh	-	Khonpangba
	N. Jugindro Singh	-	Khonpangba
	H. Sunilkumar Singh	-	Khonpangba
	Th. Abung Singh	-	Khonpangba
	M. Marjit Singh	-	Khonpangba
	H. Brojen Singh	-	Khonpangba


Secretary
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Khurai Puthiba Lokai, I/E Manipur

Credits :

Stage - **Manoranjan** Light - **S. Surendro Singh**
Composed by - **R.K. Surjit Singh** Direction - **L. Ibomcha Meitei**
Consultant - **Oja Kh. Mangi Singh & L. Leibakmacha Singh**
Venue - **Lainingthou Puthiba Community Hall, On the 22nd November, 2015**

The workshop cum production programme got achieved a great success in exploring and hunting the talents of artists and participating young artists and data collection.

Financial Assistance :

Sangeet Natak Akademi, under the Ministry of Culture, Government of India has kind enough to extend a sum of rupees five lakhs for this workshop and production.

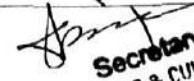
Conclusion :

In fact the programme is very effective to the participants and invitees and general public by giving the valuable knowledge and activities through the plays and performances of the productions. This provided an opportunity to young artistes and students to share their experiences and view points with good suggestion and recommendation. The programme is very useful for social upliftment as well as individuals also and this programme also pays special emphasis to bring peace, normally and communal harmony in the context of peace through cultural integration at a time when the state is facing communal flares-ups.


Secretary
CENTRE FOR YOUTHS & CULTURAL ACTIVITIES:
Khurai Puthiba Leikai, I.E. Manipur

PROGRAMMES OF THE WORKSHOP
30 Days

Day	Time	Particulars	Type	Expert
1	10 a.m. 11 a.m. 01 p.m. 04. p.m.	Registration of the participants Opening function Tea break Workshop start Topic: 1. Penagi meihourol 2. Pena karino Closing of the day	History History	R.K. Achoubisana Singh
2	11. a.m. 02. p.m.	Morning session Topic: 1. Penagi mashak 2. Penagi saruk 3. Pena sembagi maong Tea break Evening session Topic: 1. Penagi shaktamda Yaol 2. Pena asheibagi maram khara	Theory Theory Practical History History	K. Thoiba Singh Makhonmani
3.	11. A.m. 02. p.m.	Morning session Topic 1. Pena loishang 2. Laigi matamdagi leirakpa pena Khongbasing 3. Pena sijinnabagi maong Tea break Evening session Topic 1. Thainadagi chatnarakpa penagi Seishaksing 2. Penagi khutlon khara	History History Practical Theory/ practical Practical	Kh. Mangi Singh L. Leibakmacha Singh
4.	11. a.m. 02. p.m.	Morning session Topic 1. Penagi sijinnapham 2. Penagi seihou macha 3. Penagi yakeirol Tea break Evening session Topic 1. Penagi naosumlon 2. Hoirou haya	Theoty Practical Practical Theory/ practical Practical	Kh. Mangi Singh K. Thoiba Singh
5.	11. a.m.	Morning session Topic 1. Penagi anoirol seirol 2. Penagi hoirou haya hanjinba	Practical Practical	K. Thoiba Singh


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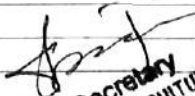
Day	Time	Particulars	Type	Expert
	02. p.m.	3. Manipur samaj amasung sanskritida penagi mapham Tea break Evening session Topic 1. Laiga mari leinaba thouramsing 2. Kanglei haraobada penagi Mathou	History Theory Theory	R.K. Nabindra Singh
6.	11. a.m. 02. p.m.	Morning session Topic 1. Haraobada nongmagi penagi thouram. 2. Haraobagi Lairoi numitta penagi Thouram 3. Leimakol Ningthourolgi oiba penagi mathou Tea break Evening session Topic 1. Nongda Lairal Pakhangbagi mathak Ningthou 16ki yakairol 2. Ningthouna lengthokpada penagi mathou	Theory Theory Theory Theory Theory	R.K. Nabindra Singh R.K. Achouba Singh
7.	11. a.m. 02. p.m.	Morning session Topic 1. Beisnab dharma chtringeigi samajgi chatnabi thouramsing 2. Pena Phamshak 3. Pena Phamshaki maong matou Tea break Evening session Topic 1. Pena phamshaki makhal 2. Pena phamshaki ojasing	Theory Theory Theory/ practical Thy/pract. Theory	L. Yaima Singh L. Leibakmacha Singh
8.	11. a.m. 02. p.m.	Morning session Topic 1. Penagi sheihou achouba 2. Leirol seishaki eshei 3. Pena Pala Tea break Evening session Topic 1. Pena palagi yangbi 2. Thongarel	Practical Practical Theory Thy/pract. History	R.K, Surjit Singh R.K. Achoubisana Singh

Day	Time	Particulars	Type	Expert
9.	11. a.m.	Morning session Topic 1. Pena shakpa oja kharagi mot 2. Patammo laga. Tea break	Theory/practical	K. Thoiba Singh
	02. p.m.	Evening session	Practical of the Pena Pala, Production	R.K. Surjit Singh
10 to 28	11. a.m.	Morning Session	Practical for Pena Pala	R.K. Surjit Singh
	02. p.m.	Tea break	Practical for Pena Pala	R.K. Surjit Singh
29.	11. a.m.	Full Rehearsal	PENA PALA	
30,	01. p.m.	Closing Function	Play of the "PENA PALA"	


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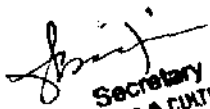
LIST OF THE PARTICIPANTS

SI	Name	Institution/name of guru
1	Nongmaithem Leikendabi	J.N. Manipur Dance Academy, Imphal
2	Haobam Valentina	J.N. Manipur Dance Academy, Imphal
3	N. Surbada Devi	J.N. Manipur Dance Academy, Imphal
4	Th. Abocha Singh	J.N. Manipur Dance Academy, Imphal
5	Kiranbala Waikhom	J.N. Manipur Dance Academy, Imphal
6	M. Mangangleima	J.N. Manipur Dance Academy, Imphal
7	Rebati	J.N. Manipur Dance Academy, Imphal
8	A. Hembra	J.N. Manipur Dance Academy, Imphal
9	L. Sanaton	Government Dance College, Imphal
10	E. Somorjit	J.N. Manipur Dance Academy, Imphal
11	w. Dhananjoy	Centre for Youth and Cultural Activities
12	Kh. Romi	Centre for Youth and Cultural Activities
13	L. Renu Chanu	Centre for Youth and Cultural Activities
14	Roshali	Centre for Youth and Cultural Activities
15	Nongpoknganbi Paonam	Guru Thoiba
16	Saitabala Monphangmayum	Centre for Youth and Cultural Activities
17	Pukhrambam Sadana Devi	Guru Thoiba
18	Priyanka Wailhom	Eastern Junior High School, Imphal
19	P. Tiken Singh	Guru Mangi
20	T. Hemchandra Singh	Pandit Loishang
21	N. Jugindro Singh	Pandit Loishang
22	H. Sunilkumar Singh	Pandit Loishang
23	Th. Abung Singh	Pandit Loishang
24	M. Marjit Singh	Pandit Loishang
25	H. Brojen Singh	Pandit Loishang
26	T. Hemchandra Singh	Pandit Loishang
27	N. Jugindro Singh	Pandit Loishang
28	L. Bidayshori Devi	Centre for Youth and Cultural Activities
29	N. Kalpana Devi	Centre for Youth and Cultural Activities
30	I. Anita Devi	Centre for Youth and Cultural Activities
31	I. Manoranjan Singh	Centre for Youth and Cultural Activities
32	N. Birjit Singh	Centre for Youth and Cultural Activities
33	H. Sanjengamba Meitei	Centre for Youth and Cultural Activities
34	L. Sanatombi Devi	Centre for Youth and Cultural Activities
35	K. Victoria Devi	Centre for Youth and Cultural Activities
36	A. Doren Sinfh	Centre for Youth and Cultural Activities
37	L. Sanathoi Chanu	Centre for Youth and Cultural Activities
38	I. Tomba Singh	Centre for Youth and Cultural Activities
39	N. Jayarani Devi	Centre for Youth and Cultural Activities
40	L. Sushma Devi	Manipur University
41	M. Samananda Singh	Centre for Youth and Cultural Activities
42	T. Rajiv Singh	Centre for Youth and Cultural Activities
43	Th. Hemchand Singh	Centre for Youth and Cultural Activities
44	S. Yaiphawangam	Centre for Youth and Cultural Activities
45	P. Romesh Singh	Centre for Youth and Cultural Activities
46	L. Joshirani Devi	Centre for Youth and Cultural Activities
47	L. Sanjit Singh	Centre for Youth and Cultural Activities
48	R.K. Sonika Devi	Centre for Youth and Cultural Activities
49	Ch. Bikram Singh	Centre for Youth and Cultural Activities
50	M. Mangangleima	Centre for Youth and Cultural Activities
51	Thaja	Kairang Maning Leikai, Imphal
52	Bidyaxmi Devi	Performing Artists Centre, Khurai
53	Sushmita	Centre for Youth and Cultural Activities
54	L. Thasana Chanu	Bamon Kampu, Imphal



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**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 | MANIPUR |
| B. Name of the Element/Cultural Tradition (in English) | Origin and Importance of Pena, a Meitei Traditional Musical Instrument |
| B.1. Name of the element in the language and script of the community Concerned, if applicable | PENA |
| 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) | Pena is an indigenous musical Instrument used by Meitei of Manipur Community. The earliest record of Pena is traced with mythological origin when Leinung Tharuk Asheiba-the court singer first introduced this Instrument to the Nongda Lairen Pakhangba who is regarded as the first King and ruling deity of Manipur. Later who ascended the throne of Kangleipak (modern Manipur) in 33 A.D. and ruling deity of Manipur. |
| D. Geographical location and range of the element/cultural tradition (Please write about the other states in which the said element/tradition is present) | Manipur Valley. Where the Meitel community inhabits |
| 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. (Yes) 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. (Yes) knowledge and practices concerning nature and the universe | |
| v. (Yes) traditional craftsmanship | |
| vi. other(s) () | |


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- F. Provide a brief summary description of the element that can introduce it to readers who have never seen or experienced it
- Pena is one of the traditional musical instruments of Meitel used from ancient times. It is rarely found in other folk musical instruments of India. The pena of the Meiteis - just like the friction of the rod of pena on the string of the pena produces the enchanting music. It is an instrument which produced a melodious sound that enchanted the human beings on rubbing a pony-tail string by another pony-tail string and it was invented by the deities. In its prototype the rod was made of iron, the base was made of coconut shell and the trigger was made of bamboo. The bell was made of bell metal.**
- 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?
- Pena Singers of the Pena Loishang (office) under the royal palace. They played and sang on the occasion of Lai Haraoba (Marry-making of deities), awakening the King, as lullaby to make the King sleep and when the King and when the King was on an outing.**
- H. How are the knowledge and skills related to the element transmitted today?
- Lai Haraoba, on Radio and T.V, rituals**
- I. What social functions and cultural meanings do the element/cultural tradition have today for its community?
- Lai Haraoba, rituals, as a part of social ceremonies**
- 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
- To enlighten the present generation on the neglected and forgotten age-old tradition of the Meitel community as well as to preserve it for future generations**


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L. Information about the safeguarding measures that may protect or promote the element/
cultural tradition

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. (Yes) identification, documentation, research
- iii. (Yes) preservation, protection
- iv. (Yes) promotion, enhancement
- v. (Yes) revitalization

b. Write about the measures taken
at local, state and national level
by the Authorities to safeguard
the element/cultural tradition?

NOT YET

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.

Westernization and modernization

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)

- i) To revitalise the Pena Loishang (Office) of the Royal Palace
- ii) To include Pena in the curricular of educational institutions
- iii) To establish a Pena institutions
- iv) To give scholarship on incentive to Pena singers

O. Community Participation
(Write about the participation of
communities, groups and individuals
related to the element/cultural
tradition in formulation of your
project)

Lai Haraoba and Rituals

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 **Pena Loishang under the Pandit Loishang of the Royal Palace**
- ii. Name and title of the contact **Kh. Mangi Singh (Pena Sana Leikham Shanglakpa)**
Person **Manipur Pandit Loishang,**


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iii. Address Manipur Pandit Loishang, Palace Compound Imphal – 795001

iv. Telephone number 9774373060

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. NO

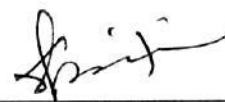
R. Principal published references or documentation available on the element/cultural tradition

(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)

Books : 1. Pena Anoi by Achoubisana
2. Manipuri Esheigee Warol by Laishram Birendrakumar
3. Meetei Pena Meihourol Puwari by Irabot Ningthouja
4. Pena Meihourol Puya
5. Pena by N. Harimati Devi

Articles: 1. Royal Cord Music Ama Oina Pena by Makhonmani Mongsaba a seminar paper
2. Dance Seminar by Manipuri State Kala Akademi

Signature :



Name & : L. Ibomcha Meitei

Secretary

Designation : Secretary **CENTRE FOR YOUTHS & CULTURAL ACTIVITIES**
Khurai Puthiba Leikai, I/E Manipur

Name of Institution : Centre for Youth and Cultural
(If applicable) Activities


Address : Khurai Puthiba Leikai,
P.O. Lamlong, Imphal East – 10
Manipur

instrument in Manipur. In this way, the Meitei Pena - singers maintain this stringed instrument Pena with reverence and awe. Before they start playing and singing, they pay obeisance to the instrument as they are embodiment of Lainingthou and Lairembi. It is the reverence and cultural belief laid by the Meiteis on the Pena. There is another thing about this material culture. Before the Pena evolved into the modern form, bamboo - root, bamboo - rod, branches of Ureirom (lipstick tree or an indigenous tree) and Nongsarik (another indigenous tree) were used as materials for making Pena. Besides, there is a belief that the Pena produces more melodious sound if the tail of a mare is attached to the Pena. It is also an instance of this material culture. Moreover, a kind of musical instrument which is made of a half coconut shell covered with leather and a rod which would scrap on the coconut shell were used in ancient times in many parts of India.

In Manipur, apart from the Meiteis, other hill tribes also have a stringed musical instrument which is similar to the Pena. The instrument used by the Tangkhul tribe is called *Tingteila*. They also have their traditions and customs regarding this instrument. They do not play it any time but in special occasions. They usually play it on *the Ningol Chakkouba Day** of the Meiteis. Then, it is also accustomed to be played in ritual or non-ritual purposes during the period up to April. Moreover, women and children are not allowed to play it at random. It is believed that the melody of the *Tingteila* is liked by the God. It is a cultural feature of the instrument.

The Kabui (Rongmei) tribe also has a musical instrument which is similar to the Pena. They call it *Labung*. They also have their faiths and customs regarding this instrument. They have a belief that the creator of the universe is Bishnu and his son is called Gairamnang. One day Bishnu advised Gairamnang to make *Labung* from the root of bamboo tree and play the music. On hearing the melodious sound of the *Labung*, many human beings, animals and birds liked him very

**a festival on the 2nd day of Hiyangei month of Meitei Calendar(October or November) in which fathers or brothers give married women a grand feast and gifts.*


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much. It is said that in the modern times unmarried men usually play *Labung* when they meet their beloved girls and boys and girls roam together in the woods during the spring season when various flowers bloom there. It is the cultural aspect of the *Labung* of the Kabuis. The Zemi tribe call it *Nura* and the Liangmei tribe call it *Ra*. And the Maring tribe call it *Tari* and the Tarao tribe call it *Talla*.

The definition and origin of Pena is described in the book '**Pena gi Meihourol'** (Genesis of Pena) authored by Pandit Kh. Chandrashekhar Singh. It is described that the sun is the supreme and the moon is subsidiary to it. The *Fig tree** on the moon is the trigger of the cosmic music. The entire universe became pleased with the melodious sound of the Pena. So it was called Pena (pleased). It is usually played on the occasion of birth and death in ancient times. It is said that the source of the book was handed over to him by Pandit Shri Ng. Kulachandra Singh. It is also mentioned in the book that the Pena was used in the Meitei Kingdom since the mythological age. It is also mentioned that it was used since the reign of King Nongda Lairen Pakhangba who was born before Christ. In a book by Guru Achoubisana, it is mentioned that the sound of the Pena is produced by the union of the cosmic elements like fire, water and wind which makes the human being pleased (*penare* in Meitei language) so it was called Pena. Describing that Ashiba the High God) plays Pena before the birth of human beings. Further, it explains that Lord Thangjing, the guardian God of Moirang kingdom also played the Pena when King Pakhangba left Moirang and set out for Kangla (Meitei Palace) after his reign of one hundred years in Moirang was over.

Regarding the origin of the Pena, Pandit Sarangthem Bormani said that the Pena was invented during the reign of King Lolang Pakhangba who ruled in Meitei kingdom in the Khunnung Chak (Dwapur Age). There was a rivalry between Khaba Nungtongba and Lolang Pakhangba for the throne of the Meitei kingdom. Khaba

**there is a Meitei belief that the spots on the moon are a fig tree on it*

Nungtongba ascended the throne by defeating Lolang Pakhangba who fled and took refuge in Moirang kingdom. During the reign of Khaba Nungtongba the Meitei kingdom incurred many disasters and devastations. Then the Councillors of the royal palace decided to find out Lolang Pakhangba for repatriation. They came to know that he was taking refuge in Lord Thangjing's place. So they consulted the royal priests and priestesses and sent the seven Lai Nuras (Seven Divine Ladies) to Moirang to persuade Pakhangba to return to Kangla. They sang erotically and Lord Thangjing played a melodious musical instrument called *khung*. But Pakhangba refused to come out on the ground that he had many enemies in the Meitei kingdom. Then they took the help of Goddess Panthoibi who came to Moirang with tributes and gifts. With her wit and wisdom, she told a man called Khore Ushaba to make a musical instrument with the shell of *Tumba* (a gourd-like fruit of a creeper), bamboo-rod and horse-tail. The scrapping of the rod on the string of bamboo-root produced a pleasing sound so it was called Pena (pleased). Then the instrument was entrusted to a singer called Leinung Harap Asheiba who produced the poignant and romantic sounds like "ri - ri ru- ru" and he sang in praise of Lainingthou (the Almighty God). Being pleased and happy, Lolang Pakhangba came out and returned to Meitei kingdom.

Citing the origin of Pena, Pandit Shri Oinam Bhogeshwar maintains that the Pena is related to the cosmic creation and sun is the most important and the next one is the moon. The Fig tree on the moon became the trigger of Pena. The round shape of the moon gave the idea of the base of the Pena. The string is analogous to the human veins. It was called Pena because all human beings were pleased with the melodious sound of the instrument.

Obviously, it is known that the Pena, which is a part of our folklore, was in existence since time immemorial in our land. It is also



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mentioned above that it was played by Ashiba in the primeval times. So this musical instrument was probably used since many years ago.

Late Pandit Moirangthem Chandra Singh (Laishram Birendrakumar, Manipuri Esheigee Wakhallon 2013) said that the Pena is the most important stringed musical instrument of the Meiteis. It was invented by a person called Marang Langsaba. Some famous Pena - singers or music composers of Pena of ancient times were Leikharol Asheiba, Leinung Tharuk Asheiba, Ipal Tharo Asheiba and Nongkharol Asheiba. They all composed most of the notes of the pena music. A famous Pena - singer of the time of Panthoibi was Wakamang Pambong Asheiba. It is said that Tamna Haorok Asheiba, a Pena - singer sang in praise of Goddess Panthoibi in a Lai Haraoba ceremony (festival of merry-making of deities) during the time of King Khaba.

About the origin of Pena, Guru Achoubisana described that it is an instrument which produced a melodious sound that enchanted the human beings on rubbing a pony-tail string by another pony-tail string and it was invented by the deities. It is the embodiment of Guru Shidaba (Immortal God) and Leimarel (Supreme Goddess). The place where Guru and Leimarel met is called *Okshang*. The place where they conceived ecstatic thoughts is called *Langshang*. The place where their hearts met is called *Uchan (pine tree)*. Their greasy union is called *Uchan marek (pine grease)*. Ultimately, after their ecstasy, their state of being pleased is called *Pena (pleased)*. Thus taking analogy of Guru Shidaba (Immortal God) and Leimarel (Supreme Goddess), the deities invented Pena. The rod symbolises Guru or the firmament and the base of Pena symbolises Leimarel or Malem Ima (Mother Earth).

Regarding the evolution of the Pena into different forms in different ages, the concepts may be analysed. According to Pandit Ngariyanbam Kulachandra, at first, the rod of Pena was made of Ureirom branch (lipstick tree) and the bells hanging it were made of

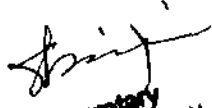

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Nongsharik (an indigenous tree). The skin of Toad was stretched on a bamboo- root and the string of Pena was the tail of pony and the trigger was made of bamboo. The grease of pine tree was smeared on the strings for producing the melodious sound. Later on the bells were made of metals. During the reign of king Khagemba (1597-1652 A.D.), the bamboo-base of the Pena was replaced by coconut shell as a man called Takhelkhomba from Takhel (Tripura) brought coconut into the kingdom.

Furthermore, according to Pandit Achoubisana, in its prototype the rod of the Pena was made of male Ureirom branch, the base was made of *tumba* shell, the string was made of pony-tail. The bell was made of Nongsharik and the skin of Khubing Khubai (an indigenous animal) was stretched on the base. In the second type of Pena, the rod was made of iron, the bells were made of bell metal and *bamboo-root* replaced the *Tumba* base. This type of Pena which has a special knot of strings was analogous to the knot of Goddess Panthoibi when she caught a galloping horse. Then the Pena is classified into two types - big Pena and small Pena. During the reign of Pamheiba, Pena-singers used to congregate from time to time and a department called Pena Loishang was established under the supervision of Shanglakpa Hanjaba (steward) and Hidang (a courtier).

About the genesis of the Pena, Guru Achoubisana mentions in his book, **Pena Anoi** (Manipur state Pena Asheiba Loishang, Imphal) that during the primordial times when the Master of the Universe was in a continuous position of drifting in the open firmament where there were no fire, water, wind, sun, moon and stars. He started thinking of creating the world.

He created the several objects of the Universe one by one with the first sound "*hoong*". The sound of wind blowing from the firmament and the "Ung" (humming sound) of the bees during the


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Langban (September) month while the bee-hive was filled with nectar and human voice were the original sounds of the Pena.

When the eternal mind of the Supreme Lord was submerged in the ocean, his incarnations - the fire, water and wind - fought amongst themselves for pulling out the mundane world. Their fighting produced several cosmic sounds. The firmament became the rod of the Pena; the earth became the base of the Pena; the *Nongsarik* bells became the embodiment of 108 kinds of pulses. The sounds "hei" and "ha" were produced. The breathing of all human beings is called "hei ha". "Hei" is the embodiment of mother. Moreover, "hoong" represents the sound of blowing wind and "he" is the embodiment of earth, whereas, "Ung" is the reverberating echo. They are the embodiments of the five souls. "Ri" means the blowing of mild breeze and "rei" means 'exist'. So the notes of Pena symbolize six souls including the shadow. The five notes of Pena must be : ung, hoong, hei, ha and he.

Kinds of Pena:

Penas are classified into two kinds based on their size and sounds. They are : *Khutkhong Pena* (small based Pena) and *Pena Achouba* (big based Pena). The two kinds of Pena produce different sounds. But the same size of rod is used on the two different kinds of Pena. On the basis of material, *Penas* can be classified into three kinds. They are: (a) Pena with a base of *Tumba* (b) Pena with base of bamboo root and (c) Pena with base of coconut (hooka). They are also classified into two kinds namely *Khutkhong* and *Pena Achouba*. Altogether, there are six kinds of Pena. *Tumba*-based Pena is no longer used now-a-days.

Based on the size of the circumference of the base, *Penas* are classified into three kinds namely (a) *Huirol Pena* (b) *Lam in Pena* and (c) *Khutkhong Pena*.


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Parts of Pena :

The base of Pena has 11 parts namely : 1. Maru Masha (Base), 2.Pungmai, 3.Uyek, 4.Utong, 5.Chumbuli, 6.Tengkhal, 7.Khongding Shamei, 8.Lengoi Mari, 9.Samai, 10.Kwaklei Mari and 11.Nura Khwangchet.

The rod of Pena has 9 parts namely :

1. Cheijing Masha, 2.Cheijing Cheikhok, 3.Cheijing Shamei, 4.Konthong, 5.Mol, 6.Shel Sharik, 7.Khongding Shamei, 8.Shameilang and 9.Khubikhang. A greasy substance extracted from pine tree is necessary for the friction between the Cheijing Shamei and Khongding Shamei of the Pena. If it is not used the Pena cannot produce any sound. So the pine grease is an essential component of the Pena.



Base of Pena

1. Maru (Base of Pena):-

It is the embodiment of mother earth. The circumference of Khutkhong Pena is "wai tangkhai ama" (a traditional unit) 22 cm in circumference and that of Pena Achouba is "wai makhai ama Khubak", 32 cm in circumference.



2. Pungmai:-

According to the chronicles called "Langbum" and "Laisna



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Phambalon", the pungmai of Khutkhong Pena is mit mayung ama (Unit) in circumference 5 cm in diameter and that of Pena achouba is mit mayung ani maphei ama in circumference 9 cm in diameter. If the size is too big the sound is not produced.

3. Uyek:-



Its length is about three times that of human palm.

4. Utong (Tube):-



Its length is three times the length of the human palm. It is of bamboo particularly *Khok* or *Longa* species.

5. Chumbuli:-

Six strings are bound on the tip of the Pena Maru in a special knot which is similar to that of the bridle of horse bound by Goddess Panthoibi.



6. Tengkhal:-

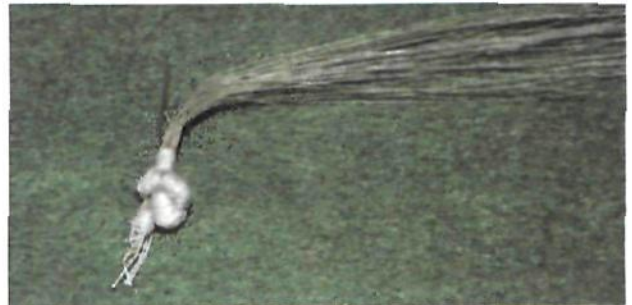


It is fitted on the *pungmai* for lifting the strings. It is the embodiment of Leimarel.

7. Khongding Shamei :-



Its length is about that of human forearm. Its number is 16, which symbolizes 7 streams and 9 canals the metaphor of which symbolises human and cosmic bodies.



8. Lengoi Mari:-

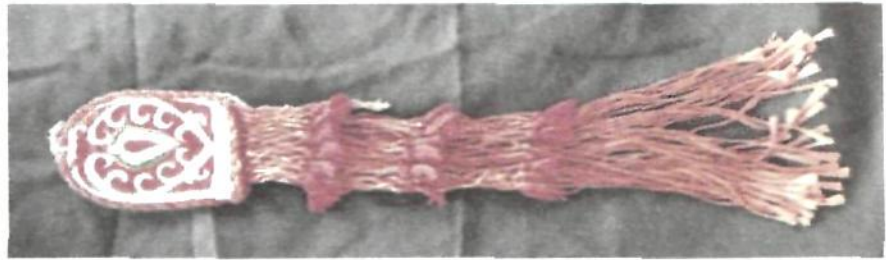
It is also an important part of the Pena maru.




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9. Samai:-

An appliqué decorated elements of Pena



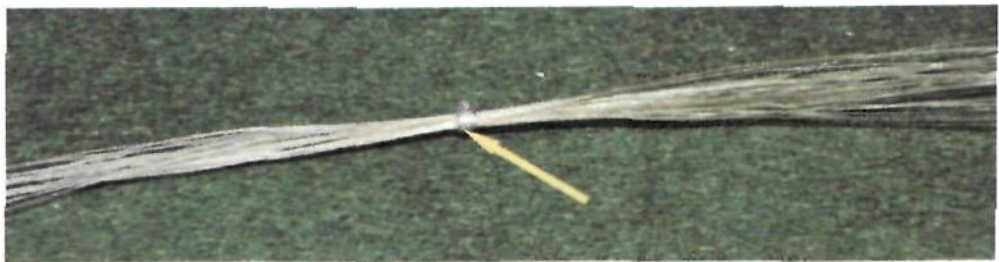
tuffed from the tip of the Utong (tube).


10. Kwaklei Mari:-

A woven string used for tying the Samai with Utong.



11. Nura Khwangchet:-




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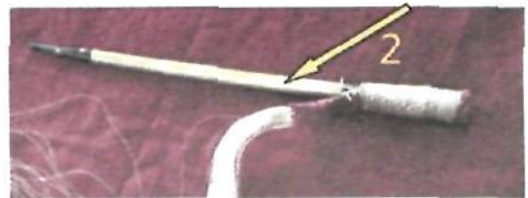
Pena Cheijing (Rod of Pena)

1. Cheijing Masha:-

Pena Cheijing is the embodiment of the Lainingthou (Almighty God). Its length is 27 inches. It has an iron rod bent in the shape of "?" (Question mark). It must have 54 apertures.

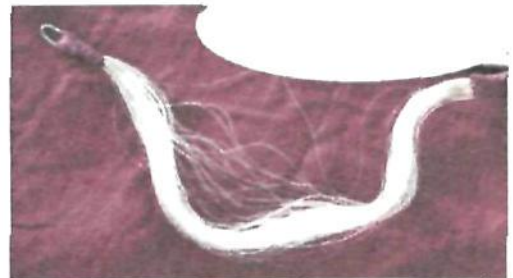
2. Cheijing Cheikhok:-

Its length is three times the length of a human palm.



3. Cheijing Shamei:-

Its length must be one and a half cubit. The number of Shamei must be 16. They are the embodiment of 7 streams and 9 canals.



4. Konthong:-

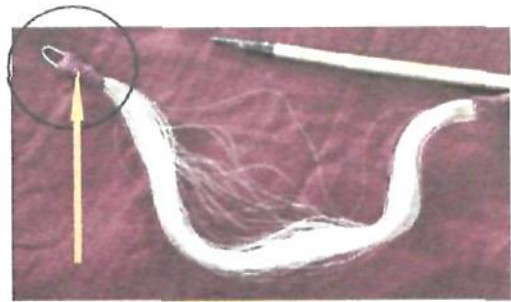
It is fitted on the tip of the Mol. It is tangled on the hook of the bent metal.




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5. Mol:-

It is the embodiment of Penu Leima, a legendary woman. It is fitted on the tip of the Cheijing Shamei. The Konthong is fitted on the other side of the Mol. And the *konthong* of the Mol is tangled on the hook of the bent metal.



6. Shel Sharik(Metal Bells):-

Their number must be 108. They are the embodiment of 108 human pulses.



7. Khuroulang:-

The string which is used for hanging the brass bells on the 64 apertures on the bent iron rod is called *Khuroulang*.



8. Shameilang :-

The Khubikhang is fitted on the *Cheikhok* (handle) and tied with horse tail string.



9. Khubikhang:-

It is a part of *Cheijing* where hair of horse-tail is wound around the *Cheijing*. It is a place for setting the thumb of the singer.




Repairing of Pena :-

At first, water should be placed on the *Chumbuli* of the Pena-rod by testing the suitable tunes. But before water is made flowing, the *Chumbuli* is to be streamlined by the fingers. And the name of the water used in repairing Pena is "*ihing shang ikuppi iphutthok iphuthou sahangs*". So water is essential in using the Pena and it is believed that a person who does not use water will suffer from diseases of urinary tract. In this way, after repairing the Pena-base, the *Khonthong* of the *Mol* should be fitted and the *Cheijing* should be tangled to the hook of the bent iron. Then it is to be inserted into the handle and must be adjusted by hitting on a hard object. Pine grease must be rubbed on the *Khongding Shamei* and *Cheijing Shamei*. This is the process of repairing the Pena for getting the expected tunes.

Background History of Pena Singers:-

During the time of Lolang Pakhangba, Pahaba Moirengjamba of Moirang Kingdom was a celebrated Pena singer. As mentioned above, Marilishaba Marang Langjaba was the inventor of Pena who sang in praise of Lord Thangjing of Moirang. But according to the two chronicles called "*Pakhangba Nonggumba*" and "*Pakhangba Khungumba*", Leinung Tharuk Asheiba of Awang Hanajing


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Chingmeihal played *Lam in* Pena. He was regarded as the pioneering pena singer of Kangleipak (Manipur). And a famous Pena singer of the Luwang Clan who played Pena during a Lai Haraoba (merry making of deities) on Koubru Peak was Ipal Tharo Asheiba. Another celebrated Pena singer of the Luwang Clan was Thaba Ngangkhemba.

Pena Loishang (Pena Institution):-

For managing this institution, a *Shanglakpa* (nobleman) was appointed and other subordinate posts of Pena singers such as *Hanjaba* and *Hidang* were appointed under his supervision. In this way, the Pena Loishang is under the *Pandit Loishang* (Council of Royal Scholars). Lord Marjing for the first time established the Asheiba Loishang (Institution of Singers) and Poireiton, an immigrant in Kangleipak (ancient name of Manipur) also established it.

Shanglakpa Pena -Singers of Ancient and Modern Times:-


- | | |
|----------------------------|----------------------------|
| 1. Leikharol Asheiba | 2. Nongkharol Asheiba |
| 3. Leinung Tharuk Asheiba | 4. Ipal Tharo Asheiba |
| 5. Thaba Ngangkhemba | 6. Pahaba Moirengjamba |
| 7. Koi Miyomba | 8. Luwang Ushang Asheiba |
| 9. Langmai Sheirol Shakpa | 10. Khaming Mikol Shakpa |
| 11. Laikhra Paorik Asheiba | 12. Langmai Themba Asheiba |
| 13. Huidromba Asheiba | 14. Monthei Asheiba |
| 15. Likmaba Monthei | 16. Louremba Asheiba |
| 17. Wangon Yamu Asheiba | 18. Langam Huimu Asheiba |
| 19. Haokha tonba | 20. Konthou Aton |
| 21. Khurai Laingam | 22. Lukra Khoiren |
| 23. Wangkhei Mitlu | 24. Oina Shekmu |
| 25. Tapungamba Lukhoi | 26. Waheng Khaba Asheiba |


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- | | |
|-------------------------|--------------------------|
| 27. Wangkhei Tomba | 28. Maisna Tabung |
| 29. Oina Ngaouparam | 30. Laishram Kangka |
| 31. Noupek Ume | 32. Haothi Tamu |
| 33. Natham Jayo | 34. Thiya Kumo |
| 35. Nongthonba Dhano | 36. Waikhura Shachou |
| 37. Potshangba Tolen | 38. Chanamba Madhop |
| 39. Pebiya Chaoba | 40. Louremba Gangadhon |
| 41. Okram Thoiba | 42. Pebam Thambou |
| 43. Huinisumba Tolenjao | 44. Laishram Pishak |
| 45. Satpam Leirenjao | 46. Longjam Ningthemjao. |

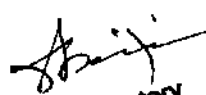
Traditional Themes and Tunes of Pena Music:-

Sheihourol, Nonghoulol, Shikaplol, Yakeirol, Hepli Pabot, Hepli Thangyei, Hepli Lishang, Hepli Likol, Kalen Sheijing, Khutkhong marol, Shinggumlon, Nongkarol, Ikumlon, Ikarol, Mikourol, Anoirol, Pamyron, Hayalon, Khunthoklon, Chainalon, Nakkrol, Leitairol, Nongdairol, Ihourol, Kumhourol, Kumdamlon, Kumonlon, Langbumlon, Naoshumlon, Langgairol, Paoroi, Khongloi, Leiheklon, Leiranglon, Leimarol Seishak, Ayangleima Sheishak, Panthoibi Sheishak, Nongthangleima Sheishak and Lam in are the themes and tunes of Pena which has been sung by Pena maestros since time immemorial. Learners of Pena take much time in learning from the Pena maestros. But in the modern time very few persons tend to learn Pena and there is no academy for learning Pena. So number of Pena singers dwindles day by day. Ultimately, the Pena music may vanish. Therefore, it is necessary to promote Pena music at present.


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Uses of Pena:-

The role of the Pena in the Meitei Kingdom (Manipur) was very significant but it seems to be dwindling in the modern time. It was used in rituals of worshipping, entertaining the king and in many rituals or amusement items of the common people. It is an essential thing in the *Umanglai Haraoba* (merry-making festival of deities), annual rituals of worshipping Lord Sanamahi, etc. During monarchical times, the Pena was played to awaken the king and it was also used to lull the king to sleep. The *Lam in* Pena was used whenever the king had an outing. Whenever the king went out to *darbar* or mounted on an elephant, the Pena was played behind the king. In the present time also the Pena is used in the annual rituals of *Kongba Leithong Phatpa* at the holy shrines of Angompokpa and Ningthempokpa. For the common people the Pena was used in singing the knell of the departed souls. In olden times, *Pena phamshak* (playing of Pena in sitting position) was in vogue in the villages narrating divine stories or legends of Moirang such as Khamba-Thoibi. In this way the Pena had an important role at that time. However, nowadays the Pena is sometimes played in some stage programmes and it is played as the opening music of the programmes. Its importance is gradually increasing in the performance of folk music, ballets and folk dramas. Festivals or competitions of Pena- singing are also organised from time to time in Manipur. All India Radio, Imphal and Doordarshan Kendra, Imphal other stations broadcast and telecast Pena nowadays. Thus its significance is increasing in a reviving manner. Moreover, it is obvious that even some scholars of foreign countries are ardently interested to do research on the unique or mystical philosophy of the Pena music. Its significance is gradually realised by the modern people day by day. Since monarchical times, after the Meiteis have embraced Hinduism, the Durga Puja has been celebrated in the premises of the Royal Palace and the Pena is used as an essential item in the worshipping of the Goddess Durga.


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The Role of Pena in the Society and Culture of Manipur:-

The Pena plays an important part in the social and cultural life of the Manipuris. It is recorded in ancient chronicles that the Manipuris used the Pena since the primordial time of cosmic creation. In a chronicle called 'Layat', it is recorded that Lord Marjing established the Asheiba Loishang (Institution of Musicians). Similarly, it is also written in another chronicle called '*Nongshaba Laihui*' that Poireiton established Asheiba Loishang. These chronicles are the testimony of the fact that the Manipuris have been using the Pena since primordial times. A society is generally identified by its literature. In this way, the social life of the Manipuris in ancient times is mirrored by these chronicles. There is no denying to the fact that the Manipuri society is closely related with the Pena and also that the Manipuris, who dearly preserve their ancestral traditions, use the Pena in various occasions of their social life. It is proved by the fact that it was used in awakening, making asleep, royal outing, festivities and funerals. *Yakairol* was sung in awakening the king; *Naoshumlon* was sung in making the king asleep; *Lam in Pena* was played during royal outing; various tunes of festivity were played during festival and then *Nongarol* and *Thongarol* were sung at funeral rites. The communities of Manipur who used Pena are :- (a) Meitei

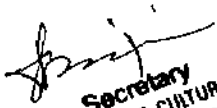
(b) Moirang

(c) Chakpa

(d) Kabui and


(e) Tangkhul.

Among the hill tribes, the Kabui and Tangkhul have rich cultural heritage. The Kabuis call Pena 'La' and the Tangkhuls call it 'Ting Teira'. The Pena-rod of the Kabuis has no bells on it. Since immemorial times the Kabuis used Pena in funeral service and in romantic affairs, but they do not play Pena before the harvesting season. They have a belief that playing Pena before the harvesting season will cause bad crop. It is their custom that if a person dies, a Pena-singer plays Pena near the dead body awaiting the arrival of the relatives but it was not a compulsory practice. They only regard


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Pena as an art a Pena - singer as an artiste. One or two Penas are usually hung in the Pakhang Phal (dormitory for bachelors) and when the unmarried men come they learn it. Sometimes they carry it and play romantic tunes near their beloved girls wherever they meet in the woods or in the homes of the girls when they weave cloths with waist-looms. But unfortunately, the number of Pena artiste amongst the Kabui community is very few nowadays. Except a few elders the youths generally do not learn playing Pena. The use of Pena by the Manipuris can be analysed in two ways: (a) the way they used it before the advent of Vaishnavism in Manipur (b) the way they use it after the Meiteis have embraced Vaishnavism.

As mentioned earlier, Pena has been an essential thing handed down from one generation to another in the social life of the Manipuris since the time of primordial times. It was an essential item in the social life of the community who is known as Meitei now inhabiting mostly in the Manipur valley and the Chakpa community. It played a great role in the social functions of these communities. The music and dance have been integral parts of the Manipuris since time immemorial. It is a fact that the Manipuris have been using Pena since the time cosmic creation but nobody can say when the universe was created and it is a matter of speculation of approximate years not exact years. It is the same in the genesis of the Pena. But it may be speculated that the Pena might have been invented by the time when human beings had learnt fabricating tools and weapons after evolving from primitive life and being a little civilized. This hypothesis may be true on the basis of natural law. As the ancient books elaborately mentioned, it is a fact that the Pena was one of the instruments of amusement in the social life of the ancient people but it will be very difficult to find out which tunes or themes were used in the ancient times. But many accounts of the Pena from considerable period of time till the advent of Vaishnavism in Manipur can be traced out. It is a fact that the Pena was an important thing in the Pre-


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Vaishnavism Age in Manipur. Its purpose in this age can be in four ways: (a) rituals of worshipping

(b) Functions pertaining to king or queen

(c) Social functions of that time

(d) Festivals.

But sometimes it was used in rituals and festivals simultaneously.

Rituals of worshipping:-

Some rituals related with Pena in the Manipuri society are: Sanamahi Chenghongba (offering of uncooked rice to Lord Sanamahi), Pakhangba Chenghongba (offering of rice to Lord Pakhangba), Sanamahi Loukhatpa (evocation of Lord Sanahahi), Lai Chaklon Katpa (feast for deities), Lai Kumjanba (annual function for deities), Lai Haraoba (merry-making festival of deities), etc.


In Sanamahi Chenghongba, a song called 'Sanamahi Ahonglon' would be sung with the Pena. Similarly, 'Pakhangba Ahonglon' or 'Pakhangba Laihui' would be sung in Pakhangba Chenghongba. In worshipping Lord Nogshaba, 'Nongshaba Laihui' a song would be sung with the Pena. There are different tunes and lyrics for different functions or deities. A Pena-singer usually begins his song with a 'Sheihou' (prologue) and it is like the Raaga of modern times. 'Sheihou' has two kinds- Sheihou Macha (small sheihou) and Sheihou Achouba (big sheihou). They are analysed below respectively.

The 'Lai Haraoba' is a big festival of the Manipuris pertaining to worshipping of gods. It can be classified into three kinds:

(a) Kanglei Haraoba

(b) Chakpa Haraoba

(c) Moirang Haraoba.



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Although the use of Pena in these festivals are almost the same, different tunes and lyrics are used in these festivals. The Pena is an essential item in every Lai Haraoba. From the first day of Lai Haraoba till the last day, the Pena is usually played in different tunes and lyrics. And it is a fact that the Lai Haraoba was the greatest festival of the Manipuris before the advent of the Vaishnavism in Manipur because it contains the different aspects of amusement in their daily life. Since there are different aspects in these festivals, there are different roles and tunes of the Pena in these festivals. For instance, the Lam in Pena is used in the evocation ritual of the Chakpa Haraoba. There are different tunes of the Pena in the sword brandishing by the priests and priestesses in the Kanglei Haraoba and Chakpa Haraoba. Similarly, different tunes are played in the occasion of serpentine movement of the priests and dancers. Now Chakpa Haraoba and Moirang Haraoba will not be elaborated here.

The Role of Pena in Kanglei Haraoba:-

As stated earlier, the Pena is usually played from the beginning day and last day of any Lai Haraoba in different tunes and dictions. We may study some roles of the Pena in these festivals. Its role in social and cultural domain is elaborated as follows. The uses of the Pena in invoking a deity on the first day of Lai Haraoba are :

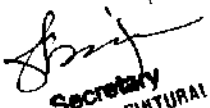
- (a) with a special dance of the priestesses, it is played in a particular tune of invoking the terrestrial deities such as Lord Pakhangba, Goddess Yumjao Lairembi or Lord Thangjing of Moirang. But for celestial arboreal deities, neither the performance of dance in invocation nor the particular tune of the Pena is necessary
- (b) next, when the priestess dances the Ihaiphu dance (earthen pot dance), the Pena singer plays the tune called Leitairol, also known as Leitai Nongdairol


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- (c) when the priestess dips the holy thread into water, the Pena is played in the tune of greeting the deity till the Maibi (priestess) says the divine words, "*Malem Khabi*"
- (d) it is carried on playing in the invoking or greeting tune during the spell of three dance performances of the priestesses till reaching the Shrine of the deity
- (e) at the Shrine when the priestess transfers the divine soul from the holy thread to the images, the Pena is played in a tune called 'Hirichingba'
- (f) after the divine spirit enters the divine image, the Pena-singer sings in praise of the arboreal deity in a song called 'Phammanglon'
- (g) lastly, when the rituals of that day are over, the Pena-singer lulls the deity to sleep.

Daily Uses of the Pena :

Except the slight differences in the uses in Lai Haraoba such as Ikouba (invocation), Lairoi (epilogue), the uses of Pena in daily life is almost the same. In this way, we may elaborate on the daily uses of the Pena. 1. In the morning, all the daily activities are performed after the Pena plays Yakairol (awakening song) 2. In the evening of the Haraoba day, the Pena-singer plays 'Chumsa' tune when the priestess performs the salutary dance 3. when the priestess invokes the deity, the Pena-singer plays 'Laching' tune 4. Then the Pena-singer sings 'Hoirou' song and 'Laibou' dance (a dance depicting the cosmic creation and evolution of human civilization). He consequently sings such songs such as Anoirol, Khuraklei, Panthoibi Sheisak,


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Yaumsharol, Pamyallon, etc. 5. When the priestess performs the Mikonthagonba (invocation of souls) dance, he sings the Mikonthagonba song 6. He plays the Padon tune when the priestess performs the Padon dance 7. When the priestess performs *Chongkhonglitpa dance, he plays 'Phibul' tune 8. Then he plays 'Laikaba' tune 9. Lastly, he lulls the deity by playing 'Naoshumlon' (lullaby). But on the days of Lamthokpa (divine outing), Lairoi (Epilogue), there are some differences in the use of Pena from its daily uses; for instance, 'Nongarol' is played on the last day of Haraoba.

Rituals on the Last Day of Haraoba:

In the morning of the last day of Lai Haraoba, the Pena-singer sings the Yakairol and invoking the divine spirits, the spirits are seated on the plantain-leaf which is laid at the middle of the hall. After this, all the proceedings of the day are carried out. The proceedings in the evening are elaborated as follows. 1. At first, the Pena-singer sings the tune of Laiok dance and the priestesses dance. 2. Then, the Pena-singer sings Phungarol and the priestesses dance in its tune. 3. In a ritual called the Lai Nakka Thengba (begging from the audience), the Pena is played in the Nakka Thengba tune. 4. In Laichingba ritual, the Laiching tune is played. 5. Laibou tune is played during the circular movement of the Priest, priestesses and the participants of the rituals. 6. Then Hoirou tune is played with the Pena 7. Anoirol is the next tune 8. After the Pena plays Khurklei tune, the priestess offer flowers to the god 9. When the priestess dances Panthoibi dance, the Pena is played in the particular tune of Panthoibi dance 10. After this, the Pena is played in the appropriate tunes in the dancing of Yumsharol, Pamyarol, etc. 11. Then the Pena is played in the tune of Mikonthakonba (ushering the spirits) 12.

* *a tent-like thing is made with a white cloth with four umbrellas and fan-sticks at its four corners with four men holding the cloth and the priestesses dances beneath and outside the cloth.*


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Again the Hoirou tune is played 13. Paton dance and Phibul dance are performed in the tune of the Pena 14. The last function of the Pena in the evening is playing Lai kaba tune. The proceedings of the night of the last day are different from those of other days. The rituals are performed throughout the whole night. The Laching tune is played during the offering of sword to the deity and the Padol tune is played during the brandishing of sword. It is played in the appropriate tunes during the dances manifesting sowing of seeds and harvesting of crops. The Paosha tune is played when the Paosha song is sung on appearing Tangkhul Nurabi (a woman dressed as a Tangkhul woman). Other suitable tunes are played during the dances depicting cutting down of trees, building boats and boarding the boats. Then the tune of Nongarol is played for bidding farewell to the god.

The Tunes of the Pena in the Royal Palace:

As stated above, the Pena is essentially used in various rituals and functions from the level of common people to that of aristocracy. For the kings, the Yakairol (awakening music) was an essential thing in the morning. There are different Yakairol tunes for different kings. There are 16 different tunes for the kings who ruled before Nongda Lairen Pakhangba, who ascended the throne in 33 A.D. And there are 83 tunes for the kings who ruled after Pakhangba.

Use of the Pena in the Movements and Slumber of the King:

When the king was going out, the Pena was played in Lam in tune and another tune was played in invoking the spirits when the king was coming inside. The song describes romantic and natural things like nourishing of children, blooming of lotus, bees sucking nectar, meeting and separation of birds, etc. When the king went to bed the Pena was played to lull the king.

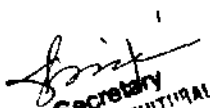

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The Customary Functions of Ancient Manipuri Society:

Before the advent of Vaishnavism, there were customary social gatherings or congregations in the Manipuri society from time to time. In these social gathering, the Pena was essentially played by the Pena-singers. In the Meitei society, the Pena was usually played in a tune invoking the souls on the sixth day of the birth of a child as a part of Yupan Thaba ceremony (Shwashti Puja). During dying hours, the Pena was played in Nongarol at the bedside of the dying person and Singumlon tune was played when the dead body was being carried from the court-yard to the burning place with the song called Thongarol. On the tenth day of death, the Pena-singer sang a song called Toran. It is described in Puyas (chronicles) like 'Shagoklamlen' that the Pena-singer sang a song when the head of the dead was paid homage on the fifth or sixth day. The singer of a funeral procession was called Khamnung Lamlen Asheiba (singer of Hades). Then Pena bands were organised once the Pena bands were engaged in wedding ceremonies. Subsequently, the Pena was used as entertainment. After the harvesting, the Pena was listening by persons of all ages including women and children. The Pena song usually describes stories of cosmic creation, kings, heroes and romantic legends like Kahmba-Thoibi of Moirang. This custom was carried on even after the conversion of the Meiteis into Vaishnavism. For instance, the story of Ramayana was narrated by a Pena-singer during the Durga Puja at the Royal Palace. For the Vaishnavism Age, the functions of Pena are in Lai Haraoba and Pena Phamshak (singing in sitting position).

Pena Phamshak:

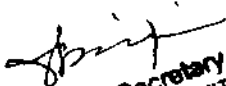
Pena Phamshak started during the reign of king Pong Tara. This trend was in vogue in Manipur till the time of Second World War. As an entertainment programme, it was played at the veranda or porch and out-house of rich families during happy occasions; it was played from dusk till midnight. This practice was carried at


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various localities. The themes of the stories, like heroism of kings or legends of Moirang, were chosen by the listeners or house masters. It took about one or two months in the narrating of the stories. The celebrated Pena-singer was given foods of his choice and lodging during the period and he also tried his best to satisfy the listeners.

The Arrangement of Pena Phamshak:

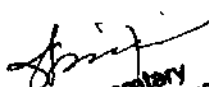
For a Pena Phamshak, a rectangular cot is placed near the wall of a convenient porch or out-house. It is covered with a white cloth and a cushion or pillow is placed on it. The Pena-singer sits on it. Some fruits, betel-nuts on betel leaves, burning incense-sticks and a big mirror are placed on the floor facing the singer. A brass pot filled with water is placed on a banana leaf. And, on the left side of the singer's seat, a mat for two or three '*Khonbangbas*' (singing assistants) is placed. Then the seat of the listeners is set in three sides on the right and left side of the Pena-singer. On the left-hand side of the singer the seat of maidens and womenfolk is laid; whereas, the seat of bachelors and men is laid on his right-hand side. If a king and noblemen happened to attend there, their seats were usually laid just on the right side of the singer in a separate row. Usually the Pena-singer wore white dhoti (loincloth) and he was endowed with royal rewards, he usually wore special dhoti called '*kumuchappa*' having floral patterns on it. He usually smeared sandal-paste on his forehead and nose. He would wear a decorated turban with the frill turned upward. He would wear bracelets and a special ornament called '*tal*' on his hands and a cloth-girdle around his waist. After all these arrangements, the Pena-singer would sit on the cot and the *Khonbangbas* would be ready to assist him at appropriate portions of the song. At first, he would sing the prologue and start the narrative song. The themes of the song are usually divine stories, legends like Moirang-saga and chivalric stories. Some famous Pena-singers of modern times are : Chingtham Ahongjao of Langathel village, Ningombam Mera of Nunggoi village, Tongbram


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Thadoi of Thiyam village, Khang Mera of Lamding village, Mera of Kodompokpi village, Uyan Ibomcha of Uyan village, Laishram Pishak of Chajing village, Satpam Leirenjao of Pourabi village, Chandrahas of Leimapokpam village, Wangkheimayum Thambalngou of Lamdeng village, Tongbram Bir of Thiyam village, Yumnam Madhumangol of Thoubal Kiyam village, Muhan of Changangei village, Laishram Mani of Changangei village, Laishram Thabal of Changangei village, kolom Amu of khumbong village, Sharubam Gokulchand of Keinou village, manao of Arapti village, Uday of Konthoujam village, Thongam Thoiba, Nimai of Sekta village, Khangenbam Tomei of Lambal village, Thounaojam Hera of Utlou village, Wareppam Keiraba of Leimapokpam village, Yumnam Kanhai of Thoubal Khekman village, Wangkhem Tolngou of Nganappithong village, Kangabam Iboton of Thoubal, Sorokhaibam Tomchou of Kodompokpi village, Sanasam Sengoi of Konjeng village, Ningthou of Thoubal Kiyamsiphai village, Angou of Mutum Phibou village, Sinam Shelung of Thoubal Kshetri village, Ningthouremba of Moirang, Rajmani of Taretkhul village, Yaima of Leimapokpam village, khangembam Mani of Thangmeiband village, Thokchom Ningthemjao of Kha Potsangbam village, Laishram Leibakmacha of Kha Sanjenbam village, Sinam Achou of Thongam village, Thokchom Tolmu of Uchiwa village, Sagolsem Kali of Uchiwa village, Phamdom Sanajao of Tera Urak village, Moirangthem Madhu of Phayeng Lamkhai village, Puyam Tami of Patsoi village, Khuraijam Gulap, Moirang Achou of Phayeng Khunjao village, Ngaseppam Ibotombi of Yairipok village, Sinam Sanajao of Thongam village, etc.

Pena Pala:

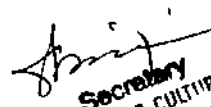
Pena Pala (Pena choir) is the choir of the chief Pena singer, dressed in decorated attires and his singing assistants singing in suitable parts of the song. As stated earlier, it is mentioned in ancient scriptures like 'Sakok Lamlen' that the Pena-singers played Pena on the occasion of Tangja Lumphouba (placing the head on a boulder) on the fifth or sixth day of a person's death. On the tenth day of death,


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a choir of Pena-singers usually sang 'Ashei Toran'. It was played in funeral processions also. In this way, a Pena Pala of ten Pena-singers sang Thongarol song on the Shorat (Shradha ceremony) of Chungkham Manik. The chief Pena-singer was Chingtham Ahongjao, the second assistant was Thiyam Thadoi, the third assistant was Tolenjao and the other assistants were: Muhan of Changangei, Laishram Mani, Laishram Thabal, Kolom Amu, Kolom Mangoljao, Khangenbam Mangi and Thambou of Khurai. Then such Pena choir was played in the Shorat of Ibellei, wife of Pandit Chaobi. The Pena-singers were: Chingtham Ahongjao, Nungoi Mera, Tongbram Thadoi, Mera of Kodompokpi, Laishram Pishak, Satpam Leirenjao, Leimapokpam Chandrahas, Wangkheimayum Thambaingou, Changamgei Mani, Konthoujam Uday, Thongam Thoiba, Salam Toyaima, Arapti Manao, Nungoi Herabi, Sekta Nimai, Thiyam Ibomcha, Rajmani, Sarungbam Gokulchand, etc. In this way, Pena palas were engaged in Nahutpa (Karnavedha) ceremony and Shradha ceremonies. In wedding ceremonies songs of Panthoibi wedding, songs narrating stories of Nongbalpombi Luwaoba, etc. were sung.

Procedure of Pena Pala:

In the beginning, the Pena-singers would perform in standing position and sing the prologue. Then the eleven tunes of Pena would be played, which have been customarily practised since time immemorial. An example of Pena tune is: re ri hei rei rei rei ri re. It will be followed by hepli tune and the song. Then the speed of scrapping will be gradually faster. In the 'hepli mapum' tune the feet must stamp on the ground vigorously with the tune : ri hei, ri hei ri ei. After this, the singers will bow to the audience and sit down. A tune called 'chegaplon' may be played during the bowing time. It may be followed by Kalen Cheijing or Panthoibi Sheishak tune. The three types of tune such as slow, medium and fast were played. Then 'Ayangleima' tune may follow. In this tune, the singer leap with both the feet three times and with a crossed leg, he will take a step

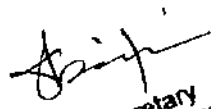

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forward. The next tune is 'hepli thangjei' tune. And it will be followed by 'sarak saku' and 'cheikup kuplon' the concluding tune is 'nongdol' tune. The plot of the narrative songs are : 'Nongkhong Koiba' (a story of Pakhangba and his elder brother for succeeding their father's throne), Konthoujam Lairembi's ascending to the celestial abode, etc. which may fit the occasion.

Conclusion :

Pena embodies the cultural belief and practices which carries both the tangible and intangible message of social values, customs and traditions. The underlying philosophical constitutions in understanding the cosmological ideas blending with the genesis of the instrument make it more congenial to know the cultural and civilisation of a land and its people. Pena, which traces back its origin to the mythological past, narrates its historical transformations from the past Kingdom society to the modern contemporary culture of Manipur. Pena, in fact may be regarded as the living cultural entity that preserved the ethos of social values from the unknown past. The cultural world of Manipur remains incomplete without the glorious and precious tunes of Pena melodies, which they believe is divinely created.

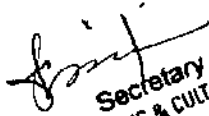
This sacred musical instrument which reflects the very essence of Manipuri culture need to be harnessed with proper institutional and academic recourse to bring a renewed interest among the young generations in transmitting the art, aesthetic and social values to adopt for a profound carrier in minstrel art of the Pena.


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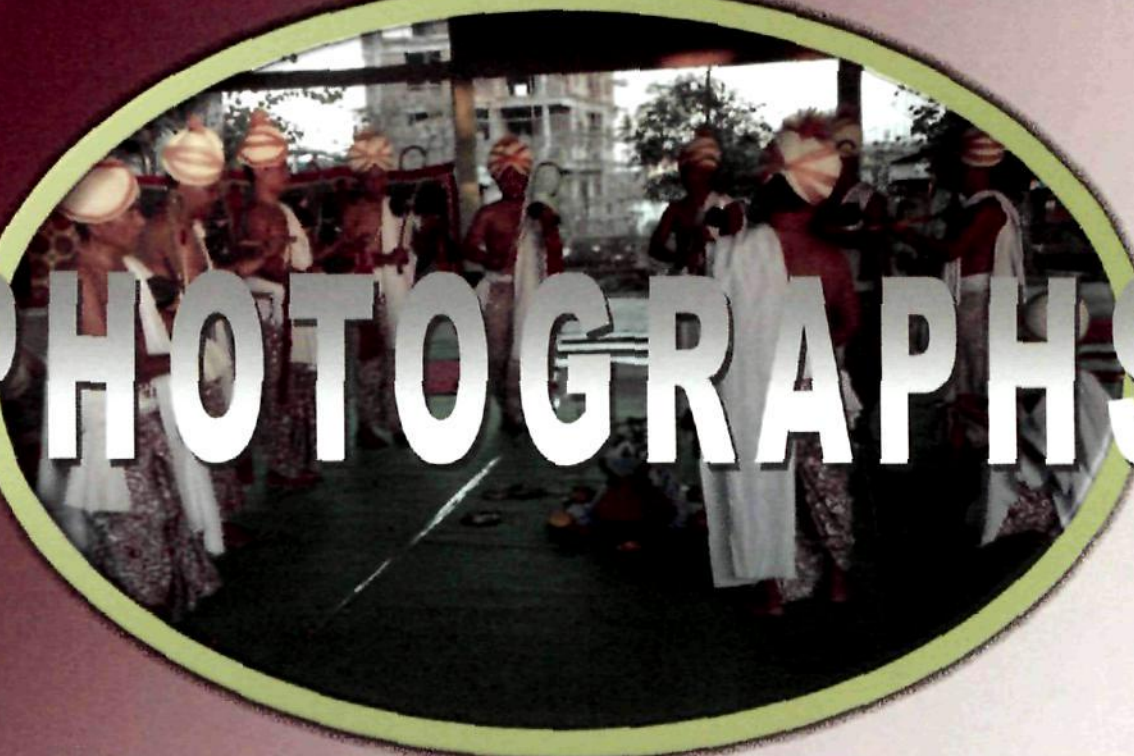
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* * * * *


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PHOTOGRAPHS



[Signature]
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Kumar Pathiba Lok, SE Market



THOURAM HOUBAGI LAI KHURUMBA (PUJA)



WORKSHOP SESSION



YONG/NONG SARIK PAMBI



WORKSHOP SESSION





WORKSHOP SESSION



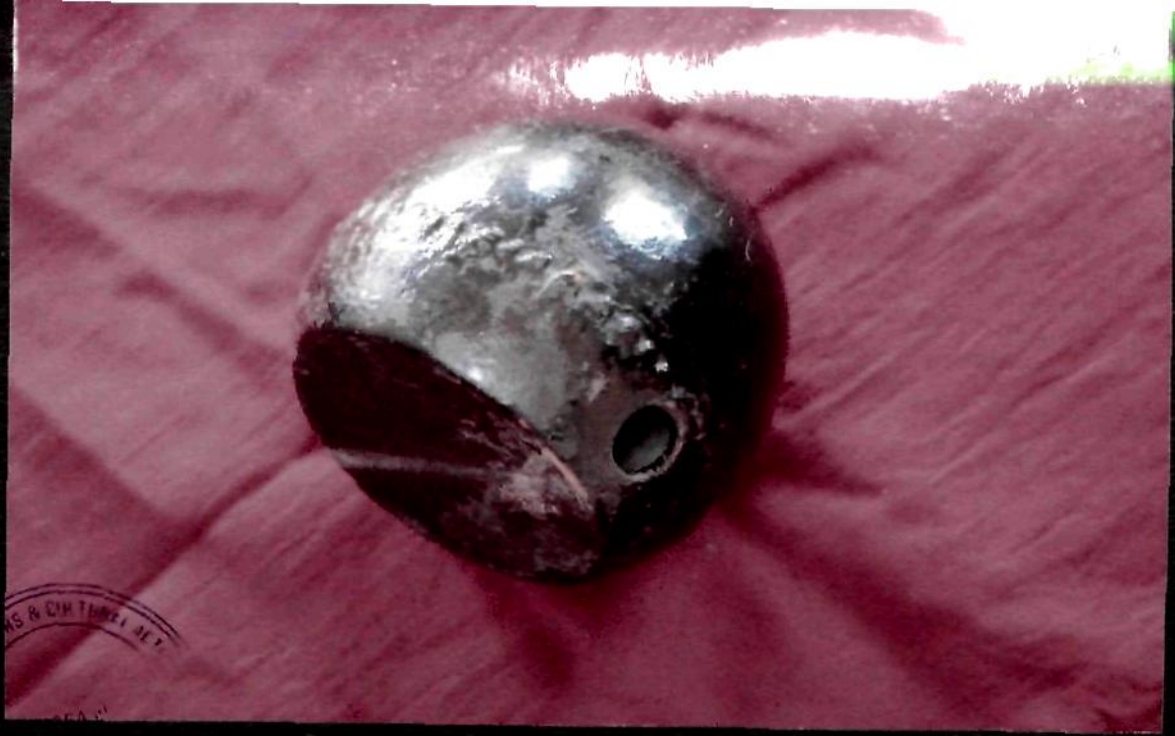
WORKSHOP SESSION



WORKSHOP SESSION



WORKSHOP SESSION



PENA MARU



LENGOI MARI



TENGKHAL

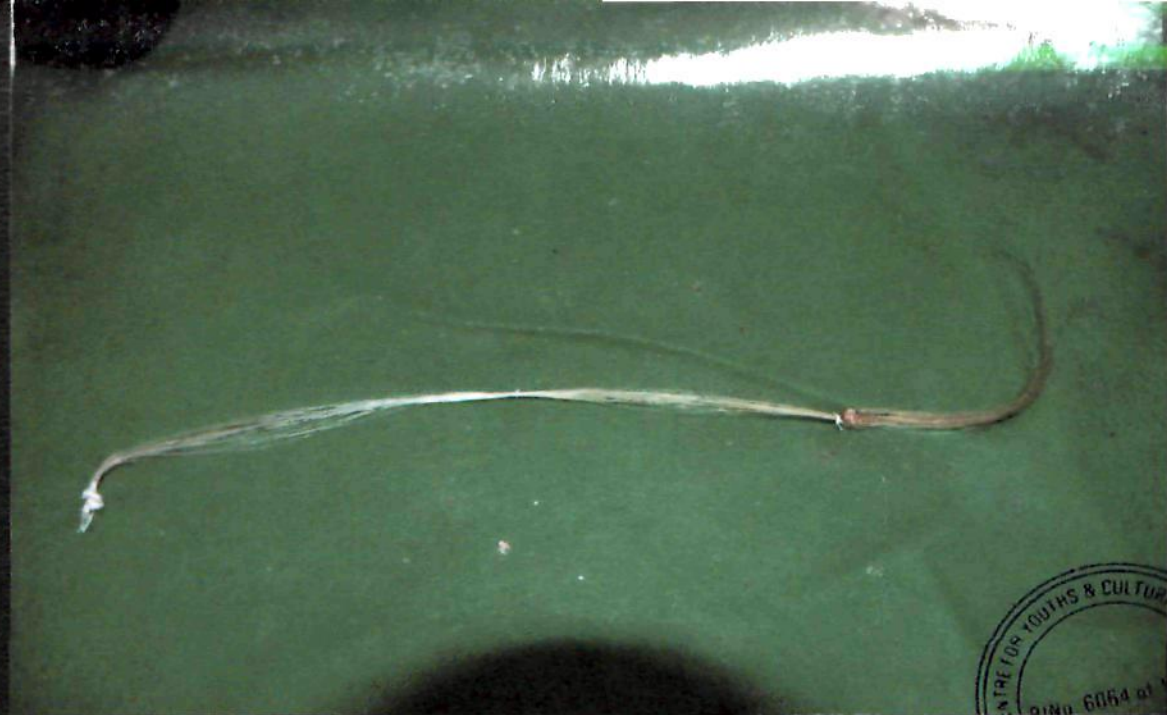


UYEK



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SAMAI



SARIK



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PENA SEMBAGI MAONG



WORKSHOP SESSION, PHAMSHAK



WORKSHOP SESSION, PHAMSHAK



WORKSHOP SESSION

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PENA IN LANNA THOURAM



CENTRE FOR YOUTHS &
RINO. 8



FOR YOUTHS & CULTURAL ACTIVITIES
1985

PENANA ASIBA NUMITTA THOURAM TOUBA



PENA PALA TAMBA



PENA PALA TAMBA



PENA PALA PUTHOKPAGI THOURAM



BADGE PRESENTATION TO THE PRESIDENT



WELCOME AND KEY NOTE BY THE SECY. CYCA



PROGRAMME CONDUCT



DISTRITUTION OF CERTIFICATES



DISTRITUTION OF CERTIFICATES



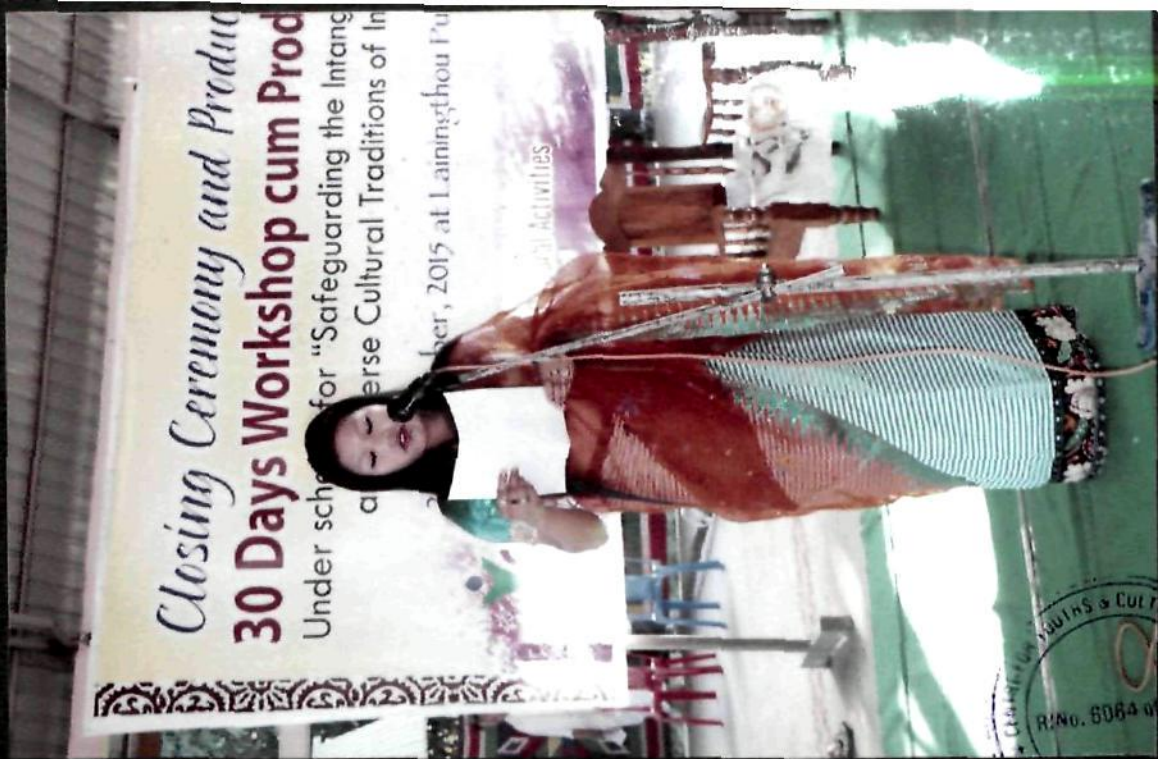
SPEACH BY THE GUEST OF HONOR



SPEECH BY THE CHIEF GUEST



SPEECH BY THE PRESIDENT



VOTE OF THANKS



ARANGPAHM



CENTRE FOR YOUTHS
RING.



CENTRE FOR YOUTHS
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SONNAPUNG



LEI CHANDAN

THE FOR TOWNS & CO
MURAI PUDA



PALASING SEMSABA



THE PUR 100
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MUMBAI



Closing Ceremony and Production Stage of
30 Days Workshop cum Production on PE
Under Scheme for Safeguarding the Intangible Cultural Heritage
of India, Ministry of Culture, Government of India, 2014-18
Sponsored by the Ministry of Culture, Government of India

MINISTRY OF CULTURAL AFFAIRS
No. 6064 of 1985
MUMBAI

KWA YENBA



KHURUMBA CHANGBA

CENTRE FOR YOUTH & CULTURE RINDO, 806



LEI CHANDAN



PHI THABA

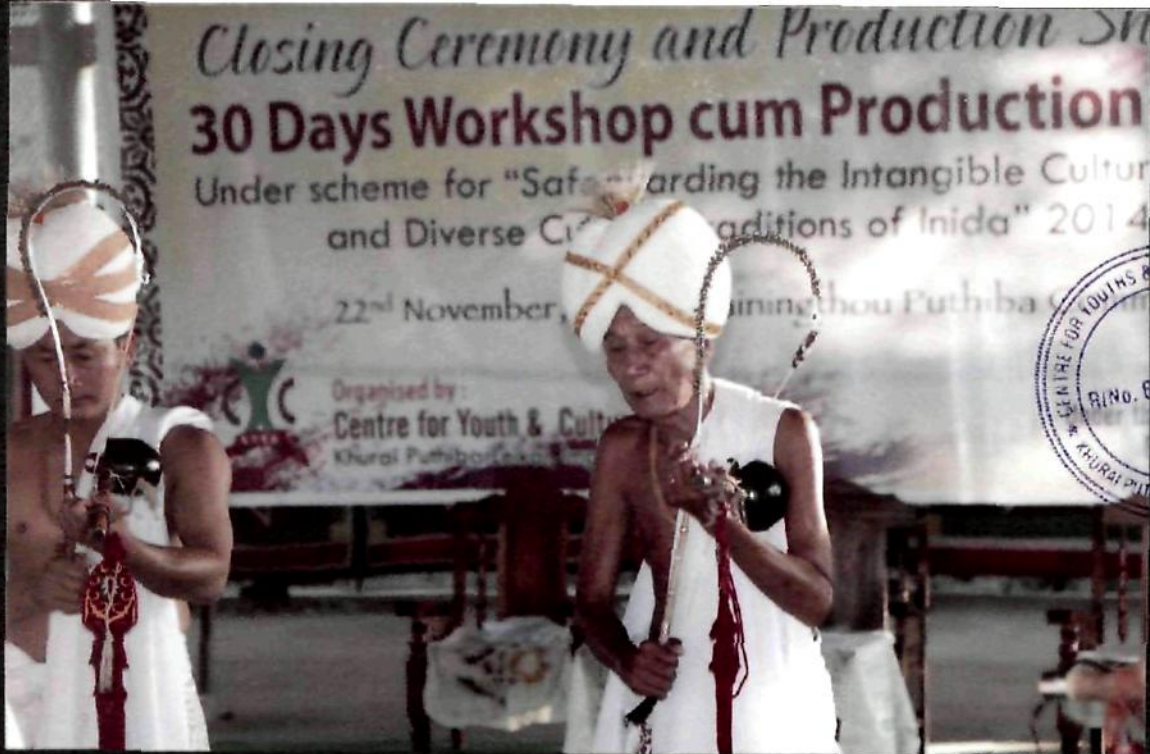
FOR YOUTH & CULTURAL ACTIVITIES
1945



PALA HOUBA



PALA



PALA



SEL THABA

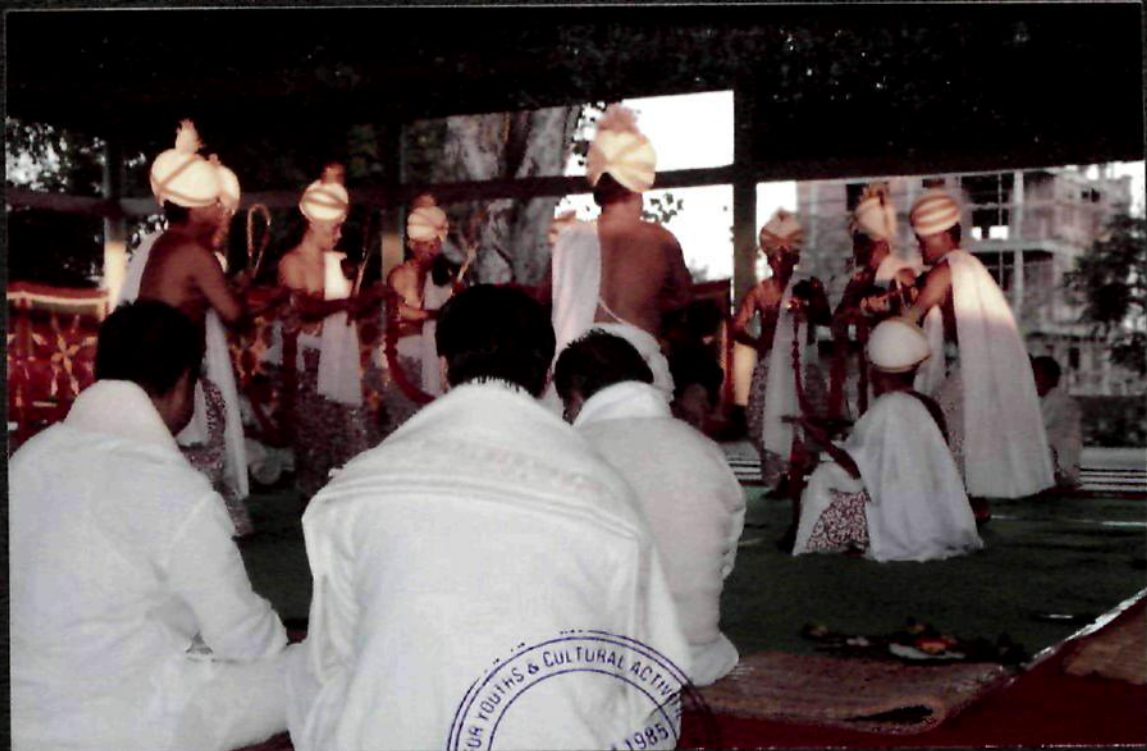


KHURUMBA CHANGBA

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PALA



PALA YOUTH CENTRE FOR YOUTHS & CULTURAL ACTIVITIES
R/No 606A of 1987
PALA

PALA



LEI CHANDAN



PALA



The Sangai Express

The largest circulated English daily in Manipur

People being examined at a free medical camp held at Mayang Imphal

Imphal, November 23, 2015 Monday Vol. XVII/172

DOOR

Workshop concludes

IMPHAL, Nov 22: A 30-day workshop cum production on Pena, organised by Centre for Youth and Cultural Activities, has concluded at Laingthou Puthiba community hall today. JNMIDA former Director S Thanil, Pena Loishang Sana Leikhaam Shanglakpa, Padmasree Kh Mangi and JN Manipur Dance Academy Pradhan Guri. A Torbinou graced the valedictory function as chief guest, president and guest of honour respectively.

Smit
Secretary
CENTRE FOR YOUTH & CULTURAL ACTIVITIES
Khurai Puthiba Leikai, Imphal

CLOSING FUNCTION AND PRODUCTION SHOW OF 30 Days Workshop cum Production on PENA

Organized under Sangeet Natak Akademi, Ministry of Culture

under the Scheme for "Safeguarding the Intangible Cultural Heritage and Diverse Cultural Traditions of India" 2014-15

₹ 70.48 Vs ₹1

₹ 66.18 Vs \$1

₹ 100.59 Vs ₹1

Weather Temperature Today 10/25 °C

Weather Sunny

1 Kg Silver : ₹ 33,68
10 Gram Silver : ₹ 3

ইফাল, নবেম্বৰ ২৩,

মহাজি এক্সপ্ৰেছ

MANIPUR'S LARGEST CIRCULATED MANIPURI DAILY

মোহৈৱাং থ্ৰাম্পোপোকপীদা ফোটা কণ্টেট
অমা লোইশিনবগী থৌৱমদা পীচ
অঙাংখিঃনা মাখিবা নাও

Imphal, November 23, 2015 Monday Vol : X/11/72

স্বাক্ষৰসোপ লোইশিনথে

ঐখোয়গী টাক বিপোর্ট

ইফাল, নবেম্বৰ ২২ঃ সেন্টৰ ফোৱ য়ুট এণ্ড কলচৰেল
এক্টিভিটিজনা সীনপুন শোনাগী মজাৰা চাখৰুকা নমীং ৩০
নিগী স্বাক্ষৰসোপ কম প্ৰডাক্টসন ঙসি আইনিথৌ পুথিবা কম্বুনিটি
হোলদা লোইশিনথে ।

খৌৱম অদদা অৱাহল লোইশিনথে মগিপুৰ ডাক একাডেমিগী
হাৱগী ডাইৱেণ্টৰ পদ্ম শ্ৰী এস থানিল, পেমা লোইশিনথেগী সনা
শেখম শঙলাককা পদ্ম শ্ৰী কেণ্ট্ৰচ মদি অম্মাং জৰা-হৰলাল
লোইশিনথেগী মগিপুৰ ডাক একাডেমিগী প্ৰধান গুৰু এ তেহীগীগী
মথশিথনা টাক গোট, গোট এফ ওনৱ অমদি প্ৰসিডেণ্ট ওইমা
সাকক য়াখি ।

[Signature]
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Vijaya Pathik, Imphal, M. Manipur

CLOSING FUNCTION AND PRODUCTION SHOW OF
30 Days Workshop cum Production on PENA

Organized under Sangeet Natak Akademi, Ministry of Culture
under the Scheme for "Safeguarding the Intangible Cultural Heritage and Diverse Cultural Traditions of India" 2014-15

হুংমেন ইচেৎম এব্বাংপ্রেম

THE VOICE OF MANIPUR



‘পেলাগী শৈশকপা মশীঙ হুংরক্লিবা অসিদা সরকারনা মীংয়েং চঙহুংই’

দুচেং নাজ নেংরাক
ইংফল, নংডুং ২২

লমমসিদা মত্ৰনা পুথিবীপী অতোজা
মফম অমজনা ফংত্ৰবা ‘পেনা’ অসি
সরকার অমদি থীয়াম চঙমুনা
যৌকখংনকা অকনবা থকক
পায়খংই হুংমদি ইকমদগী
লৈমায়দগী বুংখিবা যাবগী অকিবা
লৈমকি হীমনিদা মণিসরকারনা
অকমবা মীংয়েং চঙহুংই হায়না
জবাহরলাক নেহকু মণিশুর দাস
একদেদি ইংমালগী প্রধান গুজু ওইরিথি
এ জেগীনেনা বেঙঙদোকত্ৰে।

সেন্টস ফোর যুথ কলচরকে
এক্টিভিটিজ (সিকা) না সন্টিফ নাটক
একাডেমী, যা দিল্লিগী শেইঙ মখানা
পাডেথাকপানুং ৩০ নিংগীচরকপা
‘পেনা’ বার্কনাপ অমসপুং ইন্টেলনগী

খৌরম লোইশিনবগী, ওসি ইফল
ইচকী খুয়াম পুথিবা লৈকগায়া লৈবা
লামনিংগৌ পুথিবা কমুনিটি হোলপা
পাডেথোকপা ক্রেজিং ফকলনা খৌরম
মপুগী হারোজ পীথিবী গুজু অসিনা
হাফমসি ফোঙদোকখিবিমি।

মহাকা হায়খি, য়েংশিনবীবা
জাংপদগী নিখরক্লিবা পেনা অমদি
পেনা শৈশকলমমসিদগী অহেলমতম
ওইশিহক্ৰেবা, শকাইরবা পেনারোর
খবখকু যান্না কেকখিয়া শেয়ান্না থকগী
ওসি ফাওবলা মুং শা ওমদনা লৈকগী
হানি। মরম অদনা মীংয়েং যুংপকী বম্ব,
নাং অমদি কলচরগা লৈশেমইঙদগী
হৌনা শাগেয়ক্ৰেবা পেনা অসি উসিদগী
হৌংক্লিবা মীয়েলেনা, মৈনা হাই অংবা
সম হায়মুনা, মত্ৰং শিলাহৌলবগী অমক
শাক সন্ন্য তমশিনুনা খঙহৌনবা
হেংনগদবনি হায়খি।

CLOSING FUNCTION AND PRODUCTION SHOW OF
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Organized under Sangeet Natak Akademi, Ministry of Culture

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CENTRE FOR YOUTHS & CULTURAL ACTIVITIES,
Khurai Puthiba Leikai, IIE Manipur

২ লমদমসির্গ

পেনাগী মরমদা তাকপী তস্বীগদৌরি

ইমফল, মে ০৪ (এচ এন এস):

খুয়াই পুথিবা লৈকয়দা লৈবা সেন্টার
ফের মুঠ এন্ড কলচরেল এডুক্টিভিজ (সী
রাই সী এ)না সন্ধিত নাটক এবধদেমী, নু
দিব্রিগী জেংবাংগা লোয়ননা মণিপূবগী
স্বইদগী লিরবা খোংনবা খুংলাই অমা
ওইনুনা লৈরিবা পেনাগী মরমদা তাকপী
তস্বীগদৌরি (বার্কশোপ) অমা সী রাই
সী এগী শঙ্কলেদা লারিবা মে ২ ৪দগী খা
অমা চুপা পাঙখাৰুনি হয়রি।

সী রাই সী এগী সেক্রেটরি এল
ইবোমচ সৈতেনা প্রেঞ্জ খোকপা চেবোল
জমনা মখা অনা হায়, বার্কশোপ অদুনা
পেনাগী মরমদা খোইদোক হেদেদকনা খঙ
হৈরবা ওজাশিংনা পেনাগী ওইবা হীরম
কয়াদ তাকপী তস্বীগনি। বার্কশোপ অসিদা
পেনাগী মৈহৌরোদগী হৌদুনা পেনা
চনবংপা, শেঙ্গা, পেনাগী শৈশকশিং,
শৈফলটিংবগী মরমদা খিওরি অমসুং
প্রাক্টিকেল পুন্না মরিকম্বা নৈনগনি। মসিগা
লোয়ননা বার্কশোপ অসি লৌইশিনবগী
মতমদা শরক যাবিবিংগী ওইবা অপুনবা
পার্কেমেদ ওইনা পেনা লেপশক অমসুং
পুখোৰুনি।

হয়রিবা বার্কশোপ অসিদা পেনাগী
শিনফমদা লৈরিবা অহল-লমন,
ওজাশিং, মইহৌয়শিং লোয়ননা নৌনা
পেনাগী লমদা মইহৌরিবা স্বইপুন্না
শরক যাবিবিংগী হয়জরি। শরক যাবিবিংগী
স্বই পুন্না ইশা ইশাগী সিং শীশিনকগ
লোয়ননা অবুদ্বা বারোল খুজ্বিনবগীদমক
মোবাইল ফোন নম্বর ৯৬১২১৫৯২৮৬
অমসুং ই-মেল এড্রেস-
cycakurai2007@gmail.com
অসিদা পাঙখাৰুনি হয়জরি।


Secretary
CENTRE FOR YOUTH & CULTURAL ACTIVITIES
Khurai Puthiba Leikai, HE Mamour

IMPHAL, TUESDAY 5 MAY 2015

IMPHAL, TUESDAY

5 MAY 2015



The Sangai Express

Pena workshop

Centre for Youth and Cultural Activities (CYCA), Khurai Puthiba Leikai under the aegis of Sangeet Natak Akademi, New Delhi, will organise a *pena making workshop* on May 24 at CYCA shanglen.

The art of making pena will be thoroughly discussed during the workshop under the guidance of pena gurus.


Secretary
CENTRE FOR YOUTHS & CULTURAL ACTIVITIES
Khurai Puthiba Leikai, IE Manipur

The Sangai Express 2

পেনা তহীগনি

ঐশ্বৰ্যগী ষ্টাফ ৰিপোর্টৰ

ইন্ডফাল, মে ৪: সেন্টৰ ফোৱাৰ যুথ এন্ড কলচাৰেল এষ্টি-ভিটিজ, খুৱাই পুথিবা লৈকইনা সন্নিট নাটিক একাডেমি, নুৱা দিগ্লিগী মতেংগা লোয়ননা লমদম অসিগী অৱীবা খোংনবা খুংলাই পেনাগী মতাংদা থা অমা চপা তাকনী তহীগদৌৱি।

সেন্টৰ অসিগী শঙলেন্দা পাঙথোক্তদবা থৌৱম অদুমা পেনা খোংবা, শেহা, চনখংপা যাওনা ঠিওৱি অমসুং প্ৰেক্টিকেল তহী-গনি। অকুপ্লা মৱোল সেন্টৰ অসিদনী খঙলবা যাগনি হায়ৱি।


Secretary
CENTRE FOR YOUTHS & CULTURAL ACTIVITIES
Khurai Puthiba Lakhai, IIE Manipur

ABOUT THE CYCA

Centre for Youth and Cultural Activities is committed with full dedication in preserving cultures by organising festivals and tour programmes among the youths from time to time. It is imperative to say that folk dances, narratives, ritual performances and acts of communicating with the god and goddesses provide beautiful information of their world view, their cultural origin. It cannot be ignored from the multidimensional activities of any cultural organisation. The endeavour of CYCA is also to strengthen cultural relations to varied ethnic groups and also to disseminate the chore of their age old art forms.

The Centre for Youth and Cultural Activities, Khurai Puthiba Leikai, Imphal, Manipur was established in 1984 by a group of young artistes and eminent social workers with a view to take up various activities to promote art and culture and welfare of the people of Manipur. Later in the year 1985, it was registered under the Societies Registration Act, 1860 as non profit making, non political and Non Governmental Voluntary Organization and its registration number is 6064 of 1985. The CYCA, Khurai has its own performing unit consisting of well-trained and certified degree holder Artistes and Instrumentalist as well as child Artistes.

Now CYCA has working jointly with Indira Gandhi Rashtriya Manav Sangrahalaya (IGRMS), Bhopal in their any museum activities held at Manipur and other part of the Country and Department of Culture, Ministry of Tourism & Culture Govt. of India, New Delhi and Department of Arts & Culture, Govt. of Manipur including Zonal Cultural Centres and many Cultural Institutions. It is purely a non-political, non-sectarian, non-religious and non-profit making voluntary organization.

CYCA also producing many Artists in the international levels

Artists :

- L. Yaima Singh - Ishei Sakpa
- L. Leibakmacha - Seikhumba
- R.K. Surjit Singh - Khonpangba
- P. Tiken Singh - Khonpangba
- T. Hemchandra Singh - Khonpangba
- N. Jugindro Singh - Khonpangba
- H. Sunilkumar Singh - Khonpangba
- Th. Abung Singh - Khonpangba
- M. Marjit Singh - Khonpangba
- H. Brojen Singh - Khonpangba

Credits :

Stage

Manoranjan

Light

S. Surendro Singh

Composed by

R.K. Surjit Singh

Direction

L. Ibomcha Meitei

Consultant

Oja Kh. Mangi Singh &

L. Leibakmacha Singh

Surjit
Secretary
Centre for Youth and Cultural Activities
Khurai Puthiba Leikai, Imphal



Centre for Youth & Cultural Activities

Khurai Puthiba Leikai, Imphal

Presents

"PENAPALA"



Under the aegis of the Sangeet Natak Akademi,
Ministry of Culture, Govt. of India

Venue :

Lainingthou Puthiba Community Hall

On the 22nd November, 2015

Time : 3 p.m.

The pena is regarded as a sacred instrument in Manipur. In this way, the Meitei pena - singers maintain this stringed instrument pena with reverence and awe. Before they start playing and singing, they pay obeisance to the instrument as they are embodiment of Lainingthou and Lairembi. It is the reverence and cultural perspectives laid by the Meiteis on the pena.

The pena music of the Meitei community contains full features of philosophical music and absolute music. The pena of the Meiteis symbolises the Lainingthou (Almighty God) and Lairembi (Almighty Goddess) and it also manifests that the universe cannot be existent without the union of the two entities - man and woman - just like the friction of the rod of pena on the string of the pena produces the enchanting music. Moreover, Lainingthou without Lairembi and Lairembi without Lainingthou cannot create living things on the earth. So the significance of the pena is eulogized as it is the embodiment of Lainingthou and Lairembi. In a book by Guru Achoudisana it is mentioned that the sound of the pena is produced by the union of the cosmic elements like fire, water and wind which makes the human being pleased (*penare* in Meitei language) so it was called pena. It is also mentioned that Ashiba (god of death or Pluto or Hades) plays pena before the birth of human beings. Further it is also mentioned that Lord Thangjing the guardian god of Moirang kingdom also played the pena when King Pakhangba left Moirang and set out for Kangla (Meitei Palace) after his reign of one hundred years in Moirang was over.

Pena Pala:

Pena Pala (pena choir) is the choir of the chief pena singer, dressed in decorated attires and his singing assistants singing in suitable parts of the song. As stated earlier, it is mentioned in ancient scriptures like 'Sakok Lamien' that the pena-singers played pena on the occasion of Tangja Lumphouba (placing the head on a boulder) on the fifth or sixth day of a person's death. On the tenth day of death, a choir of pena-singers usually sang 'Ashel Toron'. It was played in funeral processions also. In this way, a Pena Pala of ten pena-singers sang Thongarol song on the Shorat (Shradha ceremony) of Chungkham Manik. The chief pena-singer was Chingtham Ahongjiao, the second assistant was Thiyam Thadol, the third assistant was Tolerjiao and the other assistants were: Muhan of Changangiel, Laishram Mani, Laishram habai, Kolom Annu, Kolom Mangoljiao, Khangenbam Mangi and Thambou of Khurai. In this way, pena palas were engaged in Nahutpa (Karnavedha) ceremony and Shradha ceremonies. In wedding ceremonies songs of Panthoibi wedding, songs narrating stories of Nongbalpombi Luwada, etc. were sung.

It is a musical instrument of folk music. It contains quality and aspect of high philosophy. It is not right to ignore its importance on the ground that it is an instrument of folk music. It is usually played on the occasion of birth and death in ancient times. The pena was used in the Meitei Kingdom since the mythological age. It is also mentioned that it was used since the reign of King Nongda Lairen Pakhangba who was

born before Christ. It is also a medium of reforming the human behaviours and character. And, it is a great treasure-house of art & culture and literature of a society. We should not ignore the role of Pena in our endeavour of expanding communities, literature, culture and knowledge. Meitei mythology reflects the image or identity of the communities. We get the knowledge of the early history and civilization of a community through the medium of Pena

Procedure of Pena Pala:

In the beginning, the pena-singers would be in standing position and sing the prologue. Then the eleven tunes of pena would be played, which have been customarily practised since time immemorial. An example of pena tune is: 'ye ri hei rei rei rei ri re. It will be followed by hepi tune and the song, then the speed of scrapping will be gradually faster. In the 'hepi mapum' tune the feet must stamp on the ground vigorously with the tune : ri hei, ri hei fir el. After this, the singers will bow to the audience and sit down. A tune called 'chegapion' may be played during the bowing time. It may be followed by Kale Cheijing or Panthoibi Sheishak tune. The three types of tune such as slow, medium and fast were played. Then 'Ayangleima' tune may follow. In this tune, the singer leap with both the feet three times and with a crossed leg, he will take a step forward. The next tune is 'hepi thanglei' tune. And it will be followed by 'sarak saku' and 'cheikup kupion' the concluding tune is 'nongdor' tune. The plot of the narrative songs are : 'Nongkhong Kolba' (a story of Pakhangba and his elder brother for succeeding their father's throne), Kontoujam Lairembi's ascending to the celestial abode, etc. which may fit the occasion.



CENTRE FOR YOUTH AND CULTURAL ACTIVITIES

Khurai Puthiba Leikai, Imphal East -10

Manipur

CERTIFICATE

This is to certify that

*Shri/Smt/Miss
of participated
in the 30 day Workshop cum Production on PENA commenced from July 7th,
2015 organised by the Centre for Youth And Cultural Activities Under Scheme
for "Safeguarding the Intangible Cultural Heritage and Diverse Cultural
Traditions of India" 2014-15 Under the Financial Assistance from Sangeet
Natak Akademi, Ministry of Culture, Govt. of India, New Delhi.*

Date : 22nd November, 2015

(L. Ibomcha Meitei)

Secretary, CYCA



CYCA

Centre for Youth & Cultural Activities

Khurai Puthiba Leikai, IMPHAL

Cordially invites the pleasure of your kind presence at the
closing function and production show of

**30 Days Workshop cum Production on
PENA**

**To be held on the 22nd November, 2015
at**

Lainingthou Puthiba Community Hall,
Imphal Pangei Road, SRC Campus, Khurai

Shri S. Thanil Singh

Padmashree,

Former Director, JNMDA, Imphal,

Shri Kh. Mangi Singh

Padmashree

Sana Leikhaam Shanglakpa, Pena Loishang

&

Smt. A. Tombinou Devi

Pradhan Guru,

J.N. Manipur Dance Academy, Imphal

have kindly consented to grace the function
as Chief Guest, Guest of Honor & President respectively.

RSVP. 9612159286

Secretary

Handwritten signature
Secretary
Centre for Youth & Cultural Activities
Khurai Puthiba Leikai, Imphal

PROGRAMME

- 12.45 p.m. ⌚ **Arrival of invitees**
- 01.00 p.m. ⌚ **Chief Guest, President and
Guest of Honor take chairs**
- ⌚ **Welcome address.**
- ⌚ **Speech by the invitees.**
- ⌚ **Speech by the Guest of Honor.**
- ⌚ **Speech by the Chief Guest**
- ⌚ **Speech by the President**
- ⌚ **Vote of thanks.**
- 02.00 p.m. ⌚ **PENA PALA PERFORMANCE
By the Gurus with participants**

This project programme is organizing under Sangeet Natak Akademi, Ministry of Culture under the Scheme for "Safeguarding the Intangible Cultural Heritage and Diverse Cultural Traditions of India" 2014-15 Documentation, Data Creation, and safeguarding support on "PENA" an ancient Musical Instrument of Manipur.

Closing Function

30 Days Workshop cum Production on PENA

22nd November, 2015



To _____

Prin
Secretary
CENTRE FOR YOUTHS & CULTURAL ACTIVITIES
Khorai Puthiba Loktal, Manipal

