

CHAPTER IV

TRANSLITERATION OF GĪTS AND EXPLORATION OF TĀLAS OF BIYĀH-GOWĀ OJĀPĀLI

4.1 Introduction to transliteration:

Chapters two and three were intended to paint an enlarged picture of the *Gīts* by discussing their detailed structure and technically paraphrasing them in an attempt at notation respectively. The two subjects have been understood as important to a better study of *Biyāh-gowā Ojāpāli* music while the *Gīts* have been dealt with an eye to explication in the previous two chapters. As such, in the present chapter, an attempt has been made to transliterate a bulk of musical text and also to explore the area of rhythm which had never been held for detailed consideration in any earlier work.

Transliteration or converting the lyrical texts of the *Gīts* into another alphabetical script, namely, English, has been deemed necessary on many grounds. Firstly, since the *Biyāh-gowā Ojāpāli Gīts* make up the primary area of interest in the present study, the verses associated with the *Gīts* have been felt significant to be separately handled which would definitely in turn account for a further broadening of the analytical study taken in hand. It is to be stated here that the transliterated textual material pertains to those *Gīts* found most frequently and popularly subjected to performance. These *Gīts* have been transliterated with an absolute attention to the order in which they are placed or performed in an unabridged concert. So, the transliterated section in this chapter does not merely present the textual material in a random fashion but in a set sequence which helps in restrengthening the understanding of the sequential map of a *Biyāh-gowā Ojāpāli* performance which began in the earlier sections of this study.

Though the available *Ojāpāli* literature has put efforts in transliterating some popular texts, it has been found that these are scattered, coupled with the fact that many of them are not usually taken up for performance by present-day artistes. The transliteration in the present study precisely pertains to such texts that are usually subjected to recitation by the current practitioners. These popular *Gīts*, however, lay scattered among different *Ojāpāli* groups. Through extensive field

efforts these *Gīts* have been collected, then ordered and transliterated to present a fuller picture.

Further, it has been strongly felt that an attempt at transliteration would help in establishing the correct pronunciation with sufficient clarity. As a matter of fact, since the lyrical material is not in modern Assamese, even an individual of Assamese origin finds it difficult to correctly grasp the word and its pronunciation from performances that have been staged. In this light, transliterations have a big role to play in making clearer the picture of *Biyāh-gowā Ojāpāli* music. The transliterated *Gīts* are included here also for the convenience of future researchers to work on the literary aspect of these songs. Last but not the least, the inclusion of the transliterated text of some properly ordered *Biyāh-gowā Ojāpāli Gīts* has been perceived as an action rendering the present work an all-encompassing one.

A chart of the produced sound of an alphabet and its respective transliterated form indicated by diacritical marks in the corresponding English alphabet has been presented at the [beginning of this work \(see pages- xvi-xvii\)](#). The content of each *Gīt* has already been elaborated in the second chapter.

4.2 Transliteration of Adhibāsar Gīts:

4.2.1 Adhibāsar gīt I:

O'Prāṇer Nātha Meri Āvata Re.

O' Prāṇer Nātha, meri āvata re |

Adhara Mohana benu bāvata re ||

Go-dhuli dhuskara śukulā manohara |

Mayūra puccha śire śobhe nāre ||

Mālā kusumbe śobhaya manohara buke |

Hīrāmaṇi kundale dagamaga dole nāre ||

Bṛndāvana chāḍi āise Kānāi Rāma |

Nanda gopa saṅge kṛīḍe nāre ||

Keśava Gopīnātha ānande Devahari |

Āponāra prema chāḍi āila nāre ||

(Verses collected from Ojā Muktaram Sarma)

4.2.2 Adhibāsar gīt II:

A Māire Gharamadhye Ānande Āya

O' māire ghara madhye ānande āya |
Ānande ānande ānande āya |
Ānanda karatu Gopala gr̥he āya ||
Āju rabhā ārambhana pur̥ṇa ghaṭa sthāpana |
Āmra pallava mukhe diyā nāre ||
Haste tulasī phoola māthe jāpya mālā |
Ratna simhāsane basiche Gopalā ||
Padūli padūli kala dwipa ārati |
Pātilā māṅgalya ghaṭa govāla yuvatī ||
Cāriphāle cāristambha upare rabhārambha |
Ṭāniche candratāpa surjyaka merāi ||
Milāyā Vaiṣṇavī gaṇa diyā gandha candana |
Kāli haibo Ṭhākurara byavahāra nāre ||
Covā je candana kasturī bharāi |
Dehu Dayālara aṅge raṅge cadāi ||
Āratu karilā Yaśovā māi a |
Karilā aneka keli sundara Kānāi ||
Sindura dhupa ārati diyā Rāma Kṛṣṇaka nibediyā |
Jaya jaya Gokula nagara nāre ||
Keho nāce keho gāve keho dei uruli |
Candrāvalī dhāle jala jaya Kṛṣṇa buli ||
Yuge yuge ārati yuge yuge puajā |
Kali yuge Harināma bine nāi dujā ||
(Verses collected from Ojā Muktarām Sarma)

4.2.3 Adhibāsar gīt III:

O' Āratubidhi He Madan Gopāla

O' āratu bidhi he Madan Gopāla-2 |

O' bariṣe bariṣe rase rase kusumba sulāla |

Āratubidhi he Madan Gopāla ||

Hari he- Ka'ṣita racita karpūra subāsita e |

O' Ata kire ata ki rupe camatkāra ||

Hari he Kouṭibhānu kouṭi Candramā udīta Hari e |

O' Mukha kire, mukha śobhe Nandalāla ||

Hari he sumari Hari haya dāsa Raghunāthe kaya e |

O' Mohana re Mohana Gokula bhulāi ||

Hari he ghaṅṭā tāla mṛidaṅga jhanake Hari e |

O' jhanaka re jhanaka pañcama tāla ||

Hari he śaṅkha bāje śiṅā bāje aru bāje ḍhol Hari e |

O'sakala re sakala samāje ḍāki Hari Hari bola ||

(Verses collected from Ojā Muktarām Sarma)

4.3 Transliteration of Pātani gīt:

(Pātani gīt of Rāga Shyāmgarā)

Nanda nācaya e bāhu tulyā tulyā

Nanda nācaya e |

(Prāṇ bhāyāre) –

Nandara mandire govāla āise dhāyā |

O' hāte laiṅyā kāndhara bhāra nāce thaiṅyā thaiṅyā ||

(Prāṇ bhāyāre) –

Nanda Yaśodā nāce nācaya Rohinī |

O' saṅgera bālaka nāce nāce Yadumaṅi ||

(Prāṇ bhāyāre) –

Brahmā nāce Viṣṇu nāce āru nāce Indra |
O' caubhiti gopinī nāce madhyata Gobinda ||
(Prāṇ bhāyāre) –
Āilare Nārada muni swargapura hante |
O' hāte bīṇā Kṛṣṇa guṇa gāite gāite ||
(Prāṇ bhāyāre) –
Kahaya Mādhava dāse dīna hīna mati |
Janame janame hauka Kṛṣṇata bhakati ||
(Hazarika, S., 2014, 10)

4.4 Transliteration of Viṣṇu pada Daśāvatara verses:

Dihā - Gobindāi, Gobindāi, Gobindāi,

E Hari mai paśilo śaraṇa

Daśāvatāra Pada -

Prathame praṇāmo Brahmarupī sanatana |
Sarbbā avatārara kāraṇa Nārāyaṇa ||
Tajunāvi kamalata Brahmā bhailā jāta |
Yuge yuge avatāra dharā asaṁkhyāta ||
Prathamate bhailā dibya matsya avatāra |
Mārilanta Śaṅkhāsura asura durbbāra ||
Anantare bhailā Hari kurma avatāra |
Kṣhīra sāgarata pṛṣṭhe dharilā Mandāra ||
Barāha swarupe Hari dhari avatāra |
Ādi daitya Hiranyākṣa bīra je saṁhāra ||
Caturthata Narasimha rupe avatari |
Hiranyakaśipu marilanta nakhe ciri ||
Pañcama janmata divya batu rupa dhari |
Paṭhāilanta sutale Balika chala kari ||
Ṣaṣṭha avatāre Hari Jamadagna Rāma |

Nārākhilā saṁsārata kṣatriyara Nāma ||
Saptame tretāta Śrī Rāma avatāra |
Bāhubale Sītāka karilā uddhāra ||
Aṣṭamata Halirāma rupe avatāra |
Dwibidara prāṇa lailā muṣṭhira prahāra ||
Buddha avatāre Veda pantha kari canna |
Vāmāṇaya śāstre mohi āchā sarbbajana ||
Kalira śeṣata haibo Kalki avatāra |
Kāṭi māri mlecaka karibā bundāmāra ||
(Hazarika, S., 2014, 12-13)

4.5 Transliteration of Rabhār janma:

Śunā sabhāsada loka doṣa nadharibā moka
Sāvadhāne śunā mana kari |
Rabhāra janama kathā eka mana kari ethā
Kaho ābe śunā karṇa bhari ||
Nāchileka purbakāle manuṣyata abikale
Kaliyuge karilā bekata |
Hastinā purata āsi dharmaputra rājā bhailā
Rabhākhānā nirmilā tathāta ||
Dharme Sudharmā sabhā megha gaṇa bhailā rabhā
Tṛṇa bhailā jata debagāṇa |
Naiṛtrika bhailā kāmī caudīśa jukhilā swāmī
Dekhibāka parama śobhana ||
Suvaṇara daśa khuṭā daśa digapāla gaṇa
Mahāraṅge āsi save bhailā |
Purbadiśe Indra rājā paścimata Hutāśana
Dakṣiṇata jama rājā railā ||
Rabhāra bāma pāśe āsi āpuni Maheśa railā

Pārvatī sahite Paśupati |
 Swarṇa simhāsana khāṭe Śri Kṛṣṇa railā tāte
 Ḍāine Lakṣmī bāme Saraśwatī ||
 Ehimate rabhākhāna karilanta nirmāna
 Dharmaputra rājā Yudhiṣṭhire |
 Citrasena Bicitradi gandharva sakale āsi
 Rabhā tale tāla yantra dhare ||
 Māllava Mallāra rāga dilā tāte bhāge bhāga
 Bidyādhara āru Bidyādharī |
 Urvasīka ādi kari save nṛtya-gīta kare
 Ānande cāhanta netra bhari ||
 Hena jāni naraloka kalara khuṭāka dibā
 Bānh dibā upare māṇḍulī |
 Ei rabhā nindā kare saptama puruṣa māne
 Jāibo save narakaka cali ||
 Bāidya bhaṇḍa gīta tāla āka jibā nindākare
 Vaiṣṇava dharmara putre kahe |
 Janibāhā nirantare jama jātanāta pare
 Saṁsārata mahā pāpe dahe ||

(Ojā, D.N., 1989, 68-69)

4.6 Transliteration of Bānās:

The *Gor Bānā*, *Pātani Dhāl Pada* and *Donguwā bānā* are usually rendered using the verses below. Any other verse, for example from the *Ākhyāns*, may also be used for the same.

Guru Brahma Guru Viṣṇu Guru Ādi Deva |
 Guru bine saṁsārata āna nāhi keba ||
 Trāhi trāhi Hari lailo tomāte caraṇa |

Āmi anāthaka kṛpā karā Nārāyana ॥
Jāra ādi anta nāhi guṇa mahimāra |
Hena Rāma pade karu kauti namaskāra ॥
Saraswatī Mātā mora haibe kaṅthe sthiti |
Biśeṣe racanā karā moka kṛpā kari ॥

(Verses collected from Ojā Dharmeswar Nath)

4.7 Transliteration of Ākhyāns:

4.7.1 Pada chanda Ākhyān:

Vaiśampāyan badati śuniyo nareśwara |
Hena śuni nāmi matsya rājāra kumāra ॥
Pradakṣiṇe Arjunaka namaskāra kari |
Aśeṣa praṇati karai caraṇata dhari ॥
Namo Dhanañjaya Kurukule avatāra |
Ajñāna Doṣaka Prabho kṣamiyo āmāra ॥
Nacāilo govāilo hāsa parihāsa bhāve |
Sisava doṣāka kṣamā karā taju pāve ॥
Eve jāno Prabho mora kicho śaṅkā nā |
Āpuni Arjuna jāra bhailanta sahāya ॥
Jāhāra bīratva guṇa kahe tiniloka |
Eve ki kahibo moka ājñā kariyoka ॥
Arjune bolanta śuṇa rājāra tanaya |
Āmi bidyamāne kicho nakaribi bhaya ॥
Jhāṅṭa kari āni diyo mora dhanuśara |
Hena jāna tora garu pāile āsi ghara ॥
Arjunara ehi bāṇī śuniyā Uttara |
Bṛkṣara namāiyā āni dilā dhanuśara ॥
Arjunaka sabe śare bulilā praṇāmi |
Ājñā diyo Prabho tumi ki karibo āmi ॥

Tomāra aniṣṭa cintai kona durācāra |
 Ājñā karā āmi tāka karo bundāmāra ||
 Arjune āswāsi hāsi bulilā bacana |
 Tumi āsi kato kāle bhailo dariśana ||
 Cirakāle bandhanara bhailāhā melāna |
 Ripu sainya śoṇita karāhā āji pāna ||
 Etikṣaṇa save paśi thākāhā tūṇata |
 Samara belāta mora paribā manata ||
 Jetikṣaṇe jāka mai māribāka cāon |
 Sāvadhāne thākā jena śīghre lāga pāon ||
 Arjune śaraka hena bulilā āswāsi |
 Kautuke tūṇata save thākileka paśi ||
 Punarupi karajore matsyara nandana |
 Arjunaka cāi hena bulilā bacana ||
 Śuni acho tomara aśeṣa parākrama |
 Sākṣātate jena Nārāyaṇa Indra sama ||
 Tribhuvane khyātilanta bīra Dhanañjaya |
 Tumi bidhyamāne mora kicho nāhi bhaya ||
 Ekese karjyata mora manata bismaya |
 Ugulathugula mora nuguce saṁśaya ||
 Sarbāṅge sundara deha candrato adhika |
 Napuṁsaka bhāva hena bhailā tumi kika ||
 Arjune bolanta śuna rājāra tanaya |
 Napuṁsaka bhailo mai jānibā niścaya ||
 Jyeṣṭha bhāira satya bacanaka anusari |
 Bariṣeka ācho mai brahmacarjya dhari ||
 Samāpata bhaila āve aṅgikāra brata |
 Mohora bīratva āji dekha samarata ||
 Urdhabāhu kari hera bolo toka daḍha |

Bhuta preta bhairava piśāce |
 Maṁsalobhe kilkili karāla daśana tari
 Urdhvaḥkari kari sabe nāce ||
 Ulukā nirghāta pare saghane pṛthibī lare
 Dhvajacaya kampe ghane ghana |
 Hena jāni bīragaṇa jhānte hovā sāvadhāna
 Hera āji pāile ghora raṇa ||
 Bhāla sainya rājā pāla rākhibāka āve diyā
 Jhānte pātā kaṭakara behu |
 Biṣāmya durgama ghora Āsi ācho para rāje
 Nadī nada parbbata duruha ||
 Ekeśware dekhā hera khedi āse jibā jana
 Jājvalya je agnira samāna |
 Anumāne jāno hena Dhanura taṅkāra jena
 Arjunata pare nāi āna ||
 Āmāra senāka lāgi hastīra juthaka prati
 Simhe jena ghane ghane cānta |
 Tehraya batsara ghora banabāsa dukha pāi
 Kauravaka karibe upānta ||
 Niśchaya jānilo ei matsyara sahāya hui
 Arjunase āsanta yudhvaka |
 Kourava mājata eve āga hui kona bīre
 Samukhe jujibe Arjunaka ||

(Duttabarua, H., 1986, 1328-1329)

4.7.3 Dulaḍī chanda Ākhyān:

Droṇara bacana śuni Durjyadhana
 Bolai ati garbba khaṅge |
 Bāre bāre guru ei ḍaruvārā

Teve palāi kono bhaᅅge ॥
 Arjunaka āti snehara nimitte
 Dekhāhā guru āgata ।
 Anumāne jāno āse je Arjuna
 Tumise jānā samasta ॥
 Śunā pātra loka Arjuna āsoka
 Mayo sādho ehi kāma ।
 Punarapi teve bidhi milāibeka
 Binā yuddhe pāilo rāja ॥
 Arjuna āsaya guru kanta ei
 Bāgha ghoᅅga dekhuvāi ।
 Cāhiyo ātāyai tehaya batsara
 Gaila kibā nou jāya ॥
 Thākante sevante ghorāra hresani
 Nuśunā kaito āvasa ।
 Pāndavara hita hetu āke guru
 Arjuna kanta jaśa ॥
 Sainyara ujhāre śᅅgālī palāya
 Śaguna kāka urāya ।
 Pandita lokara āte lāᅅa pāᅅa
 Dekhanta āta apāya ॥
 Āvara aśeᅅa bulileka rājā
 Droᅅaka kari biguᅅi ।
 Tilara kuśara ᅅaruka brāhmana
 Yuddhata nuhi śakati ॥
 Āgama purāᅅa puchā lāge māna
 Pandita jujara nui ।
 Pācha guci guru thākā yuddha cāi
 Karna yujā āga hui ॥

Kouravara mājē kino tumi dhumketu parilāhā āsi
 Sabāhare milāilā pracanda pralaya ॥
 Rājāra kulara jata bīra cintilāhā tumi mahāmāra
 Binādoṣe cintilā prajāra mahākāla
 Ekedāli bṛkṣa surya candra hate dhari karaya tai khanda
 Akāroṇe mājate karili dui phāla ॥
 Nijā bhāira mājē tumi danda kuta kapata baḍhāi dili
 Mitra bandhura suhṛdaya karilihi bheda |
 Abilambe pāibā phala eve śīghre rasātala jāibā sabe
 Satye kaho sakalove haibe kanṭhaccheda ॥
 Garbbe made tai Rādhā putra yuddha keṣe bāñca karā mātra
 Bhāla beyā ekoke nācāi buddhi sandhi |
 Apāra Sāgare binā nāve santariyā khujā pāra haibe
 Āru tāte galata gahana śilā bāndhi ॥
 Arjunaka ekal care dekhi yujibāka khojā Kaṇa tumi
 Era bhāi sei āsā nakarā phitāhī |
 Jalanta agani kāla biṣa āñcale bāndhive khojā kiṣa
 Hena tora dambha dekhi mora uṭhe hānhi ॥
 Śaula āge darikār lāmfa Pārtha āge tor tene dambha
 Dāntahīna sarpara je phopanīye sāra |
 Simhaka ekalā care dekhi śiyālara dale yuddha denta
 Tena mata tumi āru Dhanañjaya bīra ॥
 Jaisānī gandharva Citrasene ei Kauravaka bāndhi nente
 Bhāgya beṣe prāṇa rākhi āsili palāi |
 Ekeśware Dhanañjaya bīre sehi gandharvaka jini bale
 Sama dale Kauravaka ānilā melāi ॥
 Dārāvātī nagariyā hante Yaduvīre cāhiyā thākante
 Subhadrāka harilante madhyama Pāndave |
 Surāsura nāgaYakṣa Rakṣa gandharva lokaka jinilanta

Aganika tuṣilanta dahilā khāndave ॥
Mahā balavanta daityagaṇa rakṣasa asura jatajana
Jāka bhaya kare swargabāsī Devagaṇa ।
Ekeśvare Pārthabīre pāi badhilanta patanga parāi
Henaya bīrara āge tumi kuna Karṇa ॥
(Verses collected from Oja Sanjay Nath)

4.7.5 Jhumuri chanda Ākhyān:

Kripara bacana jata ।
Ehimāne samājate ॥
Karnara bhitika cāi ।
Aśvathāmā maharani ॥
Kope agni sama bhailā ।
Garjiyā kahibe lailā ॥
Tebe hera karṇa tora ।
Save garbba haiba chora ॥
Eta michā garbba caya ।
Mahantara karma naya ॥
Jata jīva koṭī koṭī ।
Dhari āchā Basumati ॥
Tathāpito tāsāmbāra ।
Mane nāhi ahamkāra ॥
Pratyakṣe Āditya deva ।
Jagate karanta seva ॥
Sabāre maṅgalmaya ।
Sabe jaśa basanaya ॥
Tathāpito garbba nāi ।
Mouna huyā cali jāyall

Mahājana mahā santa ।
Hena surjya Bhagavanta ॥
Tumi Karṇa āpunāka ।
Barabīra bolāibāka ॥
Hāṅṭhuri samare jāhā ।
Mahamaha dekhuyāhā ॥
Bolā nje balīyāna ।
Chāgalara kāṭi kāṇa ॥
Śunāhe Śakuni duṣṭa ।
Gāndhāra rajāra putra ॥
Tumi anāhāre jata ।
Kandara mula sutra ॥
Kutanāta ṣaḍayantra ।
Sabāro tai mula mantra ॥
Kurubamśa pṛthivīta ।
Kare puṣpe sumandita ॥
Jena mahā bana khanda ।
Śobhe ache jena candra ॥
Tāhāra mājata bṛkṣa ।
Durjyodhana rājā mukhya ॥
Bṛkṣara koṭara agni ।
Bhaili duṣṭa tai Śakuni ॥
Tāte karna bāyu bhailā ।
kālā nala jali gailā ॥
Sehi kālāgnita pari ।
Sabe bandhu jāibo mari ॥
Śakuni sahite Karṇa ।
Kurubamśa haiba canna ॥
Kuna nyāya juddha kari ।

Indraprastha laili kādhi ||
Āru kovā kuna khene |
Dharmaka bhaṅgāili raṇe ||
Bhīmaka jinilā kaita |
Kahā mura āge aita ||
Nakula Sahadeva saṇe |
Jinilāha kona raṇe ||
Pādabata nāhi prīti |
Anyayata sadā rati ||
Duṣṭa duśāsana bāghe |
Culi dhari bara rage ||
Draupadika ṭānilanta |
Sabhāra māje ānilānta ||
Bhīṣma Droṇa kururāi |
Sāmarāje āche cāi ||
Michā kuṭa pāsā kheli |
Banabāse paṭhaidili ||
Rājya dhana lailā kādhi |
Bhātṛka prabañchanā kari ||
Krodhata Arjuna sama |
Jalanta aḡani sama ||
Pralaya milibo āji |
Ki karibu ānka khuji ||
Jujā teve save tumi |
Nubujibo āmi tini ||
Āsi pita putra mora |
Āru Kṛpa momāi mora ||
Tilara kuśara mātra |
Tumi se tahara pātra ||

Pācha guchi thākā cāi |
Yuddhe āmāra nujurāi ||
Danañjaya mahā santa |
Jena Surjya Bhagabanta ||
Pramatta keśari sama |
kālāntaka jena yama ||
Jeve śaradhanu dhare |
Teve kone rakṣā kare ||
Sabe haibu bundāmāra |
Rājya haibo chārakhāra ||
Gāndīva dhanuka dhari |
Kurubamśa dhvamśa kari ||
Āru jata bandhugaṇa |
Sabāko kariba canna ||
Jata rājā māne āru |
Pindaka nathaibe kāro ||

(Verses collected from Oja Dharmeswar Nath)

4.8 Transliteration of Mālītā of Rāga Rāmgiri (of *Biyāh-gowā Ojāpāli*):

Śrī Rāma śvarupe Bālī rājāka badhilā |
Akaṇṭakā rājyabhāra Sugrīvaka dilā ||
Rājya pāi pāsariḷā Sugrīve Rāmaka |
Samaya bujiyā nāse bānara laṭaka ||
Garjiyā aneka tānka Lakṣmana kumāre |
Dekhāilanta āni Bālī badhibāra śare ||
Bhai pāi kapirāja Rāmara pāśe gailā |
Rāmara caraṇe pari krandana karilā ||
Rāmara caraṇe dhari kāndibāka lailā |

Sugrīvara krاندane Rāmgiri rāga bhailā ||

(Verses collected from Oja Dharmakanta Dekā)

4.9 Transliteration of Miśra gīts:

4.9.1 Jhunā gīts:

4.9.1.1 Kṛṣṇa jhunā:

O' he Gopāla kino duṣṭa bhaili tai

He Gopāla kino duṣṭa bhaili tai ai āhāre |

Alpa bayasate eta runā jhunā

Katano śunibo mai ai āhāre ||

Āru eka kathā śunicho Gopāla

Bāṭate pātā dhaimālī |

Tohora nimitte Yamunāra ghāṭe

Nājāi keho govālī ||

Rātri cāri para nāthākā Gopāla

Śajyā cāri uthi jāsa |

Jateka govālī moka pāre gālī

Curi kari layanu khāsa

Māvāra bacana śuni Nārāyana

Dīna Deva Dāmodara |

Kichu kichu kari Deva Śrī Hari

Mavaka dilā uttara ||

Kāhāko nāmāto kāhāko nobolo

Śīsu saṅge thāko rai |

Āñcola pātiyā tāmola khuji khāi

Kāṣare kalasī thai ||

Bārīra antara banara bhitarā

Tāte mai dhenu carāon |

Kāhāko nāmāto kāhāko nobolo

Kene mai duṣṭa bolāo ||

Gāon – cuburīyā	ṭounye - pute khāiti
Mora Gopālata doṣa	
Pathelī kolāta	Yādui stana nākhāi
Dine pāñca bāra roṣa	
Kahaya Mādhava	He prāṇara bāndhava
Śīśu Mādhavara līlā	
Kṛṣṇara bacana	śuni Yasomati
Dhulā jāri kole lailā	

(Verses collected from Oja Sanjay Nath)

4.9.1.2 Śīva jhunā:

O' Nandire Bhṛṅgire -

O' Nāthāko mai e hāy hāy -2

Nāthāko mai eman Kailāse nāre

Nidrāra jāgiyā Hara	uṭhilanta kharattara
Pārvatīka bulilanta bāka	
Śunā Hemavantara beṭī	pāga karā śīghragati
Mai jāon bhikṣā māgibāka	
Śankarara bāṇī śuni	Pārvatī bulilā puni
Śunā prabhu Gajānanara pitā	
Ghare khud kaṇo nāi	ki mate rāndhibo jāi
Mora ghora lāgi āche cintā	
Pārvatīra bāṇī śuni	pāche Hare mane guṇi
Krodha bhare lagāileka māta	
Tiri jāra svatantarī	michā tāra ghar bārī
Āulā- pacu tāhāra māthāta	
Durgā Dāsa Dvijara bāṇī	he prabhu Śulapāṇi
Purṇa karā bāñcitara āśa	

E' dīne prārthanā cāon anta kāle gati pāon

Bhailo taju dāsaro je dāsa ||

(Verses collected from Oja Sanjay Nath)

4.9.2 Kabirar gīt:

Āre, Gurujī tumjī kiserā mana mana manā

Prabhujī tumjī kiserā mana mana manā |

Ababa duniyā ababa duniyā

Mālatī jāntā la' kar can jvalā ||

Āre, jāntā nārī prāṇer piyārī

Hīrā-maṇi biśa śobhe hiye āhāre |

E maraṇa kāle sumaraṇa kariyā (2)

Udara bhariyā pīye ||

Gurujī tumjī.....

Āre ke kāra pitā ke kāra mātā

Ke kāra saṅgati bhāi āhāre |

E adagā badagā bindu dehā (2)

Geliyā paciya jāya ||

Gurujī

Āre, piriti pāsaro curuti pāsaro

Pāsaro maramar bāsā āhāre |

E aba lakṣa rupīyā jīvana (2)

Jaṅghala hai gānje ghānsā ||

Gurujī

Āre kaheto Kabīrā dharmaka dhariyā

Nānese jāiba nistari āhāre |

A gurura caraṇe hridaye dhariyā (2)

Ke kare ghara bārī ||

(Oja, D.N.,1989,112)

4.9.3 Durgābari gīt:

Ahe bhāi lakhāi Ahe bhāi lakhāi

Ahe bhāi lakhāi Ahe bhāi lakhāi

Ki' lai, ki' lai, ki la'i

Bañcim mai bane ||

Ajira mandira nālāge Gambhīra

Nuśuno Sītāra rāva |

Mana biyākula hiyā dura dura

Kiñcito nujure gāva ||

Sītāra samāna nāi rupavatī

Binā pradīpate jvale |

Hāra je kañkaṇa nayana khañjana

Rāja haṁsa gati cale ||

Āti hābilāse Sītāka bihāilo

Dhanu bhāngi rājā jini |

Ayodhyara sukha bhuñjite nāpāilo

Pātilā daive bighinī ||

Rāmara krandana dekhiyā Lakṣmana

Āge railā hāta juri |

Kavi Durgāvare e gīta bhañilā

Rāmara caraṇe dhari ||

`(Oja, D.N., 1989, 118)

4.9.4 Bāramahi gīt (an extract):

Āre kai sāni dekhibo

prāṇa priyare pāva nā la' |

O' mora guṇara nidhira birahe dahiche

gāva nāla āre ||.....

.....Bāra māhara tera gīta la'ure gaṇiyā |

Ei gīta gāilanta Phulmatī ka'inā ||

Phulmatīra Svāmī Kṛṣṇa jagatara Bāpa |

Jibā śune jibā gāve khande mahāpāpa ||

(Oja, D. N., 1989, 99-101)

4.9.5 Puweli gīts:

Puweli gīt -1:

Kār bārī puhāilā rajanī, o' bandhu āila

O' bandhu āila, kār bārī puhāilā rajanī |

Saru sūtāra bastra khāni niyare tintila re,

Ghane ghane māge bastra khāni ||

Hena dekhi Rādhā rāṇī duvāra melilā jāni

Pālaṅkata basilanta jāi |

Pālaṅkata basi jāi karpūra tāmbula khāi

Māte Rādhā Kānāira mukha cāi ||

Saru sūtāra bastra khāni niyare tintiyā āche

Kānjala lāgiche duyō ākhi |

Binanda jōvana kene hāliya pariyā āche

Aṅge tomāra diyā āche sākṣī ||

Kānāi bolanta bāṇī la'ure tāmola khāni

Mane Rādhe nakarā nairāśa |

Rādhāra galata dhari mukhata cumbana kari

Duyostana karilā udhāsa ||

Udhāsa karilā stana bimohita bhailā mana

Śṛṅgāra karilā Banamālī |

Śīśu Mādhavara līlā Śrī Nande bhaṇilā

Śīśu Kṛṣṇa Rādhāra dhaimālī ||

(Verses collected from Oja Tirtha Nath)

Śivar Puweli gīt -2:

O' he Śaṅkara jāga Digambara rāi.

He Śaṅkara uṭhā Digambara rāi |

Carmara śajyāta Śaṅkara śuti āche

Bihāne Gaurī jagāya ||

He Śaṅkara.....

Uṭhā uṭhā prabhu nindrāra jāgiyā

Gṛhe cāula muṭhi nāi |

Kārtika Gaṇapati tomāra dui putra

Bhoke bari dukha pāi ||

Anyara cavāle kāndile kāṭile

Sandeśa lāru piṭhā pāya |

Āmāra cavāle khāibāka lāgiyā

Khudkaṇo eti nāi ||

Kato beli māne uṭhiyā basilā

Pārvatīra mukhake cāi |

Bokandi bicāri dhaturāra guḍi

Gāla bhariyā Hare khāi ||

Bhām je dhaturā khālo Pārvatī

Māthāta dhariche ṭāna |

Ājira sājara cāula muṭhi tai

Dhāra ṛṇa kari āna ||

Bole Pārvatī jāibo kona bhiti

Save kare upahāsa |

Bhaṅurāka hunu dhāre drabya dile

Lābhe mule hove nāśa ||

Parvatīra bāṇī śuni Śulapāṇi

Krodhe bulilanta māti |

Jidināi bhānārā bhikṣāka nājāon

Sidināi ṭekelī kāti ||
 Mai māgi āno lundi pundi kari
 Tini māve pove khāsa |
 Mai khāibāra belā kathā baḍhā baḍhi
 Michāte danda pātāsa ||
 Dukhara upari dukha hari hari
 Dukhara upari dukha |
 Cavāle daliyāi kukure kāmora
 Ka'to nāi bhānrāra sukha ||
 Putra dui guṭira mukhaka cāhante
 Eta māna dukha pāon |
 Jhuli bokondalī ānā Pārvatī
 Bhikṣā māgibāka jāon ||
 Māthe lailā Hare sarpara kirīti
 Galata mundara mālā |
 Hāte lailā āni ṭṛsūla dambaru
 Kaṭite bāghare chāla ||
 Jagatara guru bajāyā dambaru
 Bhikṣā māgibāka jāi |
 Guru caraṇa hṛdaye dhariyā
 Dīna Mādhava dāse gāya ||
 (Oja, D.N., 1989, 105-107)

4.10 Ritual gīts during Homa:

4.10.1 Homar gīts:

4.10.1.1 Sabhār mālītā:

Dihā: O' Kṛṣṇaya e- Hari bāndhaba Rāma ||

Pada: Prathame praṇāmo Brahmarupī sanātana |

Sarba avatārara kāraṇa Nārāyaṇa ॥
 Tajū nābhi kamalata Brahmā bhailā jāta ।
 Yuge yuge avatāra dharā asaṁkhyāta ॥
 Matsya kurma barāha nṛsiṁha Śrī Rāma ।
 Bāmana Paraśurāma āra Halirāma ॥
 Budhva Kalki rupe kari nānābidha līlā ।
 Santaka pālilā Prabhu dharmaka stāpilā ॥
 Purbe dibya sabhā khāna Kailāse āchilā ।
 Mahādevara bare sabhā marttyaka āsilā ॥
 Dharme sudharmā sabhā meghe sabhā khāna ।
 Devagaṇa tṛṇa bhailā jānā bidyamāna ॥
 Satya śauca kṣamā dayā cāri khuṭā haya ।
 Dhairjye māṇḍalī kāmī jānibā niścaya ॥
 Candre bhailā candratāpa bāyu je cāmara ।
 Dhūpa dīpa kalpuli rabhāra bhitarā ॥
 Digpāla evāsūtā Sāvitrīje pāji ।
 Dhenu bhailā āmrāpāta kahiloḥo āji ॥
 Dharaṇī yajñara bhūmi nakṣatra maṇḍala ।
 Ghaṇṭata sāgara sthita Gaṅgādevī- jala ॥
 Gandharbbe candana apesvarā puṣpacaya ।
 Prathamate devarāja Gaṇeśaka pūjaya ॥
 Madhye pūje Brahmā ādi jata devagaṇa ।
 Śeṣe pūje bhagavanta jiṭo Nārāyaṇa ॥
 Kṛṣṇaka pūjile pāpa hare samastare ।
 Suryaka pūjile tāpa hare nirantare ॥
 Agnika pūjile sukhī bhogī hove nara ।
 Durgāka pūjile pāve bibhūti bistara ॥
 Śivaka pūjile jānā bāḍhaya bibhūti ।
 Kṛṣṇaka pūjile pāve satvare sadgati ॥

Henajāni nara Kṛṣṇara caraṇe karā sāra |

Hari Hari buli puruṣa karā udhvāra ||

(Sarma, N.C.,1996,106-107).

4.10.1.2 Āmgachar janma:

Dihā: *Jaya Namō Nārāyaṇa Yagñeswara Hari*

Pada: Biśvamitra mahāmuni yajñara kāraṇa |

Yogadhyāne eka garu karilā nirmāṇa ||

Snānibāka gailā garu rākhi yajña thāi |

Lakṣanaka paṭhāi dekhe tāta garu nāi ||

Kevala ṭukurā māṁsa tāta āche pari |

Rṣira āgata jāna dilā śīghra kari ||

Sei māṁsa niyā ṛṣi bhūmita putilā |

Tāna hante āmrāgācha ekagoṭa bhailā ||

Sudhva kari āmgācha mahāmuniṅgaṇa |

Yajña kāṣṭha buli homa kare sarbbakṣaṇa ||

(Barua, A. C., 1974, 890-891)

4.10.1.3 Rabhar janma:

Sudharmāra sabhāta rabhā karilā nirmāṇa |

Khuṭā hai mahādharṁe rākhe rabhākhāna ||

Bāra skandha Bhāgavate kāmī-ruvā hai |

Viṣṇuve mārālī bhailā jānibā niścaya ||

Garuḍara pākhāye cāla-khera bhailā |

Oṭhara purāṇe āsi gāṭhi huyā railā |

Hari Hare baya dolā dharme dharae chāti |

Sabhāmadhye basi āche trijagata pati ||

Dakṣinata dharmarāya uttarata bahe Brahmā |

Pūve Śaṅkara paścime Bhāskara madhyata Viṣṇu jānā ||

Kubera kālīkā Indra pāriṣāda gaṇa |
Catuṣpāśe roi sabe karilā bahana ||
Eirupe sabhā pāte devatāsakala |
Svargaraparā namāya sabhā pṛthibī maṇḍala ||

Ei mālītā Pārthe Kṛṣṇara āge gāi |
Pṛthibīka lāgi rabhā ānilā namāi ||
Pṛthibīye dharilanta mandalara rupa |
Karnīkai meru bhailā tini guṇe dhūpa ||
Aganiye dīpa bhailā Surabhiye ghr̥ta |
Ehimate sabhādrabya bhailanta tahita ||
Candre bhailā candratāpa bāyuve cāmara |
Dhūpa-dīpa-kalpuli rabhāra bhitarā ||
Dīpāle evānsūtā Sābitriye pānji |
Dhenu bhailā āmḍāli kahiloḥo āji ||
Gandharbbe candana bhailā apecarā puṣpacaya |
Prathamate devarāja Gaṇeśaka pūjaya ||

Sāgarata hante bhailā puṣpa pārijāta |
Tāta hante golokata bahu phula jāta ||
Saṅkhara gṛhiṇī Bṛndā Tulasī janma hai |
Tulasīra janma-kathā ehi-rupe kaya ||
Sītāra śapata muni dūrbba janma haya |
Yajñara ārai cāula Lakṣmī jānibā niścaya ||
Surabhita hante dadhi-dugdha-ghr̥ta jāta |
Bāṭira hante madhura janma jānibā sāksāta ||
Rabhāra ṭekeli ghaṭa Gaṇeśe bhailanta |
Ādi prakṛtiye sindura rupe prakāśanta ||
Cāri siddha bhailā āsi kalpuli cāri |

Cāri koṇata rahilanta mahā raṅga kari ||
Kalpulita diyā sūtā Brahmā āsi bhailā |
Kona sthāne kona thāke ṛsiye kahilā ||
Āmrapatra rupe jānā ra'la Sarasvatī |
Eirupe devagaṇa rahilā tahiti ||

Pāriṣade bhailā āsi yātrā-kālara puli |
Banamālāi bhailā tāra mājhata mādali ||
Satva guṇe āsi tāra bhailā jari gāchi |
Apecarāi āmpāta Saraśvatī pāñji ||
Āpuni Lakṣmīye āsi piṭhāguri bhailā |
Ādi prakṛtiye sindura rupe prakāśilā ||
Ehirupe rabhā-sabhā hails sthāpana |
Tāka dekhi sarāhāra ānandita mana |
Śunā sabhāsada loka āmi alpamati |
Sabhāra janama kathā bhailā samāpati ||

(Barua, A. C.,1974, 891-893).

4.10.2 Other devotional songs:

4.10.2.1 Mālcī gīt:

<i>Jaya janmilā daśabhujā</i>	<i>mahītale pūja</i>
Jaya janmilā daśabhujā	mahītale pūja
Asura badhara hetu	
Jijane kare pūjā	Durgāra caraṇe
Saṁsāra taraṇī setu	
Bhukuti mukuti	aiśvarjya bibhūti
Durgāka pūjile pāi	
Durghora saṁsāre	Durgāra pada bine
Uddhāra karantā nāi	

Mahiṣa asure devatāka khedi
 Lailā save Amrāvātī |
 Gailā deva caya jathā Hari-Hara
 Brahmāta lailā sanmati ||
 Devara kātara dekhi Hari-Hara
 Parama kopita bhailā |
 Savāro śonita eka sthāna kari
 Durgāra janama kailā ||
 Caraṇara bhare medinī kāmpaya
 Mastake pāilā ākāśa |
 Candra-Surya bahni tini goṭa cakṣu
 Trailokya kare prakāśa ||
 Maheśe dilanta āponāra astra
 Jāhāka bole triśūla |
 Sehi śūla dhari asurara hiye
 Karilā prāna nirmula ||
 Mahiṣa asura bolaya jāhāka
 Asurara ādi mūla |
 Bāma hate tāra culita dhariyā
 Hiyāta hānilā śūla ||
 Durgāra rupata mohita bhailanta
 Anya mati kichu nāi |
 Anta kāle siṭo parāṇa tejilā
 Durgāra mukha padma cāi ||
 Maudaka Nārāyaṇa nṛpati bole mai
 Najāno tuti minati |
 Bhṛtyara sambandhi putra hena māni
 Tuṣṭa haibā Bhagavatī ||

(Verses collected from Oja Mukhtaram Sarma)

4.10.2.2 Śivar Bandanā gīt:

Aba Aba dandavata Aba Aba dandavata |
Aba Aba dandavata Aba Aba dandavata |
O' Taba rañā pāya e Āre bamba Bholānāth ||
Māhadevaka ārādhane jata hove puñya māne
Brahmā ādi deveo nājāne |
Gāl-bādyā belpāt bhol bhailā Bholānāth
Bihaya nāma parama jatane ||
Byādhe byāghrara bhai pāi bel gāche uṭhe jāi
Śivarātri caturdaśīr dine |
Asrujale sikta tāta belpatra parila gāta
Tāko lailā āponara guṇe ||
Vṛsabha bāhane Hara he Prabhu Digambara
Śirata śobhiche jaṭā bhāra |
Haste dambaru śula jagatara ādi mūla
Bhakta janaka karichā uddhāra ||
Samudra manthane kāla uṭhila biṣa halāhala
Sei biṣaka tumi kailā pāna |
Kavi Haridāse kaya e rañā caraṇa tale
Tomāra bhailā Nilakanṭha nāma ||

(Verses collected from Oja Tirtha Nath)

4.11 Sāmarāṇi gīt with diḥā 1 and 2:

Diḥā1: Kṛṣṇa ye Hari bāndhaba Rāma.

Pada: Tajunābhi kamalata Brahmā bhailā jāta

Yuge yuge avatāra dharāya asaṁkṣāta

Prathame pranāmo Brahmā rupī sanātana

Sarbba avatārara kārana Nārāyaṇa

Ki diyā pujim Prabhu ki ache āmāra
Sevāte santuṣṭa haibā sambandhe āmāra
Hasta diyā pūjim Prabhu thāke karma kari
Mukhe diyā pūjim Prabhu nobolaya Hari
Dehā diyā pūjim Prabhu dehāra nāi stiti
Buddhi diyā pūjim Prabhu pāpe jarjarita
Brahmāndara bhitare nāpāilo bicāri
Nija guṇe tusta haibā Prabhu deva Hari
Kibā phule pūjim Prabhu sakalo phule tuvā
Tomāra name tomāka pūjima gadhulihe puvā
Hena jāni nirantare eri āna kāma
Nirantare nare dāki bolā Rāma Rāma

(Verses collected from Oja Sanjay Nath)

Second diḥā for the Sāmarāṇi gīt:

Gobindāi japa mana bhāi

Japa Rāma nāma

(Diḥā collected from Oja Mukhtaram Sarma)

4.12 Introduction to Tālas of Biyāh-Gowā Ojāpāli:

The cymbals, the only percussion employed in a *Biyāh-gowā Ojāpāli* recital, perform the simple role of rhythmic accompaniment to colour the aural texture of the performance and to fulfil the minimal requirements of a presentable vocal passage. The *Pālis*, who handle the percussion, are also entrusted with the duty of assisting the vocal body along with demonstrating certain dancelike movements too. As such, according to the nature of role arrangement in the performing group, the *Pālis* cannot have the liberty or luxury of only behaving as rhythm accompanists. On the other hand, the presentation of the melody relies for the most parts on the *Pālis* and thus the phrase- “*Pāli cāi rāga tānibā*” which means

the Ojā needs to consider the musical expertise of his *Pālis* before attempting an intricate melody (Goswami, B. M., 1997, 215). This being the case, it can be safely assumed that down the ages nothing much went into the evolution or commendable development of the rhythmic chapter in a *Biyāh-gowā Ojāpāli* performance as the troupe lacks separate members to exclusively deal with percussion. Had there been provision for exclusive rhythm performers, it is conceivable that more instruments, besides the cymbals, would have entered the scenario and accounted for a much richer musical spectacle.

It is deemed necessary to mention at this point that in the present study the term ‘*Tāl*’ has been used to refer to the cymbals while ‘*Tāla*’ to a rhythm. Within the different strands of musical performances in Assam, cymbals of different shapes and sizes are brought into use. On the basis of the size, the cymbals are generally understood as of three types- *Bar* (large) *tāl*, *Māju* (medium) *tāl* and *Khuti* (small) *tāl*. The *Bartāl* and *Mājutāl* are found to feature in the usual accompaniment of *Dhol/Khol* (kinds of drums) in such categories of devotional musical recitals such as *Nāgārā nām*, *Thiya nām* and also in *Gāyan Bāyan* within the *Sattra* tradition. The *Khuti tāl* is central to majority of *Ojāpāli* forms although the anatomy of the cymbals may vary. The other two types of *Tāls* are found being administered to suit certain ritualistic parts within *Suknāni Ojāpāli* when accompanied by a *Deodhani* performance alongside the *Jay dhol*.

According to Manoranjan Sastri, the cymbals used in epic-based *Ojāpālis* like *Biyāh-gowā*, *Rāīman*, *Bhāirā*, *Sattriyā Ojāpāli* etc are called *Kara tāl*. However, Kirtinath Sarma Bordoloi states that the *Biyāh-gowā Ojāpāli* cymbals go by the name of *Khuti tāl*. Nabin Chandra Sarma, on the other hand, claims the *Kara tāl* and *Khuti tāl* to be one and the same thing (Sarma, N. C., 1991, 52-53). Other scholars like Atul Chandra Barua emphasize the denomination of *Khuti tāl* and opine it to be what is prevalent within the circles of both *Suknāni* and *Biyāh-gowā Ojāpāli* (Barua, A. C., 1974, 1066). (VĀDYA, Pic 1- khuti tāla of Biyāh-gowā Ojāpāli / VĀDYA, Pic 2 – khuti tāla of Suknāni Ojāpāli). It is to be noted that in common *Ojāpāli* vocabulary as being relied on by the active practitioners, it is only *Khuti tāl* and not *Kara tāl* that find place in it. *Ojā Dharmakanta* Deka relates the word ‘*Khuti*’ with the term ‘fixed’ (as a pole in the ground) and while demonstrating a rhythm played on the cymbals adopting a style in which the

performer stands still and rolls the rims of both the *Tāls* without disrupting contact between the two, he uses the term '*Khuti tāl*' to refer to this whole process. (VĀDYA, Vid 1 - The term 'Khuti')

The text of *Sangitratnakar* includes a detailed description of the anatomical features of the *Kara tāl* (Goswami, B. M., 1997, 79). On observation, it has been found that the *Biyāh-gowā Ojāpāli Khuti tāl* has a size smaller than that mentioned for *Kara tāl* in the said text. Furthermore, there is size disparity between *Biyāh-gowā Ojāpāli Khuti tāl* and that of other epic-based *Ojāpālis* like the *Sattriyā Ojāpāli*. The former is little larger in size than the latter (Sarma, N. C., 1996, 89). Since at present times, *Biyāh-gowā Ojāpāli* and *Sattriyā Ojāpāli* performers procure their cymbals from the same bell-metal hub of Sartherbari (a place in Assam), there is hardly noticed any difference in size in the cymbals (VĀDYA, Pic 3a – *Khuti tāla* of *Sattriyā Ojāpāli*). But earlier the *Biyāh-gowā Ojāpāli Khuti tāl* was distinctly bigger (VĀDYA, Pic 3b – Old *Khuti tāla* of *Biyāh-gowā Ojāpāli*). *Khuti tāl* is, again, found to be of two types- *Kāharuwā* and *Bhutiya*. The former is in vogue now. *Bhutiya tāls* were comparatively heavier and more resonant and made of a different quality of bell-metal that is black in colour and called *Bondākāh* (Goswami, B. M., 1997, 88).

The shape of the individual *Tāl* in a pair of *Khuti tāl* of *Biyāh-gowā Ojāpāli* are the same but they differ in size and are stringed differently. The right-handed *Pālis*, with the base of the left thumb and the index finger, hold a bunch of strings attached to a hole made at the center of the left *Tāl*. For the right *Tāl*, the little finger is inserted between the double strings tied to the hole. The rest of the fingers help in controlling the motion of the *Tāl*. To produce various rhythms and characteristic sounds, the *Tāls* are collided against each other which may be made either face-to-face or rim-to-rim, either vertically, horizontally or tangentially.

A comparison between the physical features of the right and left *Khuti tāl* of *Biyāh-gowā Ojāpāli* is mentioned below.

Particulars	Right Tāl	Left Tāl
1. Weight	300 gms	360 gms
2. Diameter	9 cm	10 cm
3. Circumference	28 cm	31.4 cm

4. Thickness	0.5 cm	0.5 cm
5. Height	5 cm	5 cm
6. Size of hole	0.5 cm	0.5 cm
7. Mechanism of holding the tala	Uses double string loop	Uses bunch of strings (cover)
8. Length	6 cm	8 cm
(Goswami, B.M., 1997, 79)		

The *Khuti tāl* in its anatomy is a less complex instrument when compared to other rhythm accompaniments in Indian classical music such as *Tabla*, *Pakhavaj* or *Mridang*. The latter group of instruments have definite demarcations of treble and bass and thus quite obviously are tuned to set pitch. On the other hand, the *Khuti tāl* is made of solid metal; it cannot be tuned and thus has an indefinite pitch.

The anatomical limitations of the *Khuti tāl* affect the range of variations it can display in its specified rhythms. The other percussion instruments named could produce many *Bols* or mnemonic syllables making a rhythmic pattern. This wide range of *Bols*, which can be simply understood as vocalizations of the actual sounds produced by the instrument, in turn effectuate many different rhythms and thus of a rich text. However, the *Khuti tāl*, as already seen, because of its overly simple structure cannot afford to produce many different *Bols*. There are a very few ways of striking the two cymbals with each other and the entire rhythmic text relies on the *Bols* produced out of these striking styles. The only *Bols* so far collected from *Ojā* Mukhtarām Sarma and his associates that make up for all the known *Biyāh-gowā Ojāpāli Tālas* or rhythms played in the *Khuti tāl* are *Tuk*, *Khām*, *Kut tum*, *Likiri*, *Kṛng* and *Kṛck*.

The available texts claim the entire *Biyāh-gowā Ojāpāli* musical globus to be made up of five *Tālas* namely *Lecāri*, *Cābtāla*, *Coutāla*, *Jikiri* (or *Jikari*) and *Thokā*. Scholars like Atul C Barua name another *Tāla Rupahī* which is usually played with *Mālcī gīts* (Barua, A.C., 1974, 884). *Ojā* Durgeswar Nath also mentions *Rupahī* as a mixed variety of *Tāla* brought into use while the ritualistic process is being carried out with the recitation of *Bandanā/ Mālcī gīts* (Ojā, D. N.,

1989. 31). Though not clearly demarcated, the scholars suggest two categories of *Tālas*, the first to include the major rhythms and the second to include rhythm(s) accompanying only Ritual *gīts*.

The field-centric analysis of *Biyāh-gowā Ojāpāli* music has, however, presented the chapter of rhythm in a different light. The competent performers claim with considerable emphasis that seven, not five, *Tālas* account for the rhythmic volume of *Biyāh-gowā Ojāpāli*. They do not differentiate between major and minor *Tālas*. *Ojā* Mukhtaram Sarma, for example, names these seven *Tālas* as *Cābtāla*, *Coutāla*, *Jikirī*, *Thokā*, *Rupahī*, *Heseni* and *Kuteni*. He leaves out *Lecāri tāla* (VĀDYA, Vid 2a - 7 tāla types). *Ojā* Dharmeswar Nath, on the other hand, names the same as *Lecāri*, *Cābtāla*, *Coutāla*, *Jikirī*, *Thokā* and *Rupahī*. He could not name the seventh one but demonstrated it which is then understood as *Heseni* (VĀDYA, Vid 2b - 7 tāla types). What comes out observing the given situation is that there is disparity not only between texts and active practitioners but also between practitioners themselves. Interestingly, the *Rupahī* is actually found to be a major *Tāla* accompanying important renditions and not that which is played with Ritual *gīts*.

The field data and analysis of the same has provided the much-needed ground to frame a disciplined understanding of the *Tālas* and a proper re-categorisation of the same. Based on the analysed data, in the present study the *Tālas* are comprehended to come under two categories. The first category comprises six *Tālas* namely *Cābtāla*, *Cautāla*, *Lecāri*, *Rupahī*, *Jikirī* and *Thokā*. The second category is found to include only one, namely *Heseni*. *Kuteni* is not understood as a properly developed rhythm and suggests only a definite style played at the background that could not be set into any melody-line of a composition. *Heseni* stands apart from the rest in the sense that it has many variants and these are employed only during the fifth stage of *Gīts* or during rituals. The major four blocks of *Biyāh-gowā Ojāpāli* music staged in the evening have no place for *Heseni* and include the rest.

A major difference between the two groups of the *Tālas* lies in the manner the cymbals are held by the performer. In playing any variant of the *Heseni tāla*, one of the cymbals is placed above the other and this cymbal is made to strike at the inner surface of the other. While in the *Tālas* of the first group, the opposite

happens. It has been observed that each variant of the *Heseni tāla* is specially framed to fit into the rhythmic style of the melody-line in precise compositions specific to a category such as *Adhibāsar gīt*, *Kabirar gīt* etc.

In both these groups of *Tāla*, two types of *Bols* are evident. In the former group, *Khām* represents a sharp resonating sound while *Tuk* a dull, non-resonating one (VĀDYA, Vid 3 - *Khām* and *Tuk*). It can be noted in passing that *Oja Ananta Barua* was found referring to '*Khām*' as '*Trou*' and '*Tuk*' as '*Tek*' (VĀDYA, Vid 4 - *Trou* and *Tek*).

In the other group, *Kṛng* is sharp while *Kṛck* is dull. Since a definite pitch cannot be marked in a *Khuti tāl*, a higher pitch is usually understood by resonance. Thus, the resonating *Bols* like *Khām* and *Kṛng* are felt to produce a high-pitched sound. Further, though each *Heseni* variant is played in different manners, different *Bols* according to different styles of playing have not been demarcated. It has been already stated that because of anatomical limitations of the *Khuti tāl*, there are not many styles of playing nor are there many *Bols*. So, the text of the major rhythmic patterns cannot be subdivided into *Khands* or columns divided by bars. In such a case, in one measure itself all *Tālis* (accented beats) and *Khālis* (empty beats) are shown.

It can be marked in passing that a few *Bols* of *Sattriyā Ojāpāli tālas* tally with those of *Biyāh-gowā Ojāpāli*. For example, the non-resonating sound of *Tuk* corresponds to *Khup* and resonating sound of *Khām* corresponds to *Tiling* (VĀDYA, Vid 5a - *Tiling Khup Ojāpāli*). In this sense, a *Sattriyā Ojāpāli tāla* like *Mool tāla* is similar to the *Biyāh-gowā Ojāpāli Coutāla* as both comprise two beats where the first beat is a resonating *Bol* and the second a non-resonating one (Bora, K., 2017, 223).

While notating the textual data of a studied *Biyāh-gowā Ojāpāli tāla*, methods have been adopted from the system of Hindustani Classical music popularly circulating across northern India. No attempt has, whatsoever, been made to study a *Biyāh-gowā Ojāpāli tāla* in comparison to a Hindustani *tāla*. The basic layout of a Hindustani *tāla* has been relied upon to make lucid the understanding of a *Biyāh-gowā Ojāpāli tāla*.

4.13 Description of the various tālas:

Given below is a detailed discussion of all the *Tālas* known to the interviewed performers.

4.13.1 Cābtāla:

In playing the *Cābtāla*, the right and left cymbals are clashed directly against each other but with moderate force. Two varieties, *Cābtāla I* and *Cābtāla II*, have been sorted out considering the actual recital-based data. *Cābtāla I* named *Tin teliyā* or *Tin cebiyā Cābtāla*, further, is understood in two different ways necessitating a further sub-division of it. While ‘*Tin*’ means ‘three’ ‘*Cebiyā /Teliā*’ refers to ‘beats’. In this light, *Cābtāla I* is plainly held comprising a three-beat cycle. However, observing the style of arranging the cycle in two different performing groups, the sub-categorisation of *Cābtāla I* into *Cābtāla I (a)* and *Cābtāla I (b)* has become necessary.

Cābtāla I (a) properly gets three beats of one count each in a cycle where the first two are accented beats and the last beat an empty one. With an accurate text of three beats, *Cābtāla I (a)* justifies the name *Tin teliyā*. This sub-variety of *Cābtāla I* has been found demonstrated in a musical feature (VĀDYA, Aud 1 - Tin-teliyā Cābtālā a)

Cābtāla I (b), on the other hand, has actually a four-beat cycle where three accented beats of one count each are followed by a one-count rest. In spite of the four-beat structure, this *Tāla* is called *Tin teliā* which suggests that the performers only take into consideration the accented beats and pay no importance to the empty one as a part of the structure. This, in turn, hints at a misconception arising out of grammatical incompetence. Instances of *Cābtāla I (b)* have been collected from present-day performers (VĀDYA, Vid 6 - Tin-teliyā Cābtāla b).

Cābtāla II called *Eksebiyā Cābtāla* is understood as a single accented beat of one count. This single beat is continuously repeated at equal intervals resembling normal clapping. For the purpose of notation, the text of *Cābtāla II* is put forward as a two-beat cycle. This *Tāla* has been demonstrated by such active *Ojāpālis* as *Ojā Sanjay Nath* (VĀDYA, Vid 7 - Ekteliyā Cābtāla). It is to be noted that both the varieties of *Cābtāla* comprise the dull non-resonating sound represented by the *Bol Tuk*.

Thus, *Cābtāla I (a)* has a measure of

Tuk	Tuk	s	
x	2	0	

Cābtāla I(b) of

Tuk	Tuk	Tuk	s	and
x	2	3	0	

Cābtāla II of

Tuk	Tuk	
x	2	

4.13.2 *Coutāla*:

The manner of striking the two cymbals in *Coutāla* ends in producing first a sharp resonating sound followed by a dull non-resonating one. Thus, *Coutāla* is a two-beat cycle with *Khām* and *Tuk* as the sequence of *Bols*. This *Tāla* is bereft of any empty beat and both the beats, one count each, are accented in the cycle. As such, a textual measure of *Coutāla* would look like

Khām	Tuk	
x	2	

Coutāla is integral to the major musical body of *Biyāh-gowā Ojāpāli* and its presence in *Ākhyāns* such as *Pada*, *Chabi* and *Dulaḍi* is predominant. *Coutāla* is usually played at a slow tempo which is, however, found to accelerate to a fast tempo most of the time (VĀDYA, Vid 8 - *Coutāla*).

4.13.3 *Thokā*:

The *Thokā tāla* stands out from the rest because of certain features it holds. First is its usage only in a faster tempo and second is the usual pattern of its entry after the *Coutāla* reaches its peak. This *tāla* consists of two beats of one count each. Both beats comprise of two syllables-*Kut-tum* (VĀDYA, Vid 9a - *Kut-tum Kut-tum*) or *Tuk-khāo* and *Muk-khāo* (VĀDYA, Vid 9b - *Tuk Khāo-Muk Khāo*) or *Tuk-khām Tuk-khām* (VĀDYA, Vid 9c - *Tuk-Khām Tuk-Khām*) of half count each. The first syllable of each beat is accented. In this *Tāla*, the diagonally opposite rims of both the cymbals are clashed against each other and it is this

unique style of playing that result in dull non-resonating sounds different from what is represented by the *Bol Tuk* (VĀDYA, Vid 9d - Thokā tāla).

Thus, a measure of *Thokā tāla* looks like

$$\left| \begin{array}{cc} \text{Kut-Tum} & \text{Kut-Tum} \\ x & 2 \end{array} \right|$$

4.13.4 *Lecāri*:

Lecāri is another important *Tāla* enriching the rhythmic text of *Biyāh-gowā Ojāpāli* music. Neither the available texts nor the active bearers admit of two sub-variants of *Lecāri Tāla*. However, analyses of the field data in the present study have revealed two varieties of *Lecāri* which have been named *Lecāri I* and *Lecāri II*. Both the *Tālas* are played in the same manner leading to the production of two non-resonating sounds followed by a resonating one.

In *Lecāri I* two dull sounds *Tuk Tuk* account for the first out of three beats of one count. The next two beats are covered by one resonating *Bol Khām* (VĀDYA, Vid 10a - *Lecārī I tāla*). While playing *Tuk Tuk* cymbals are moved vertically up and down, while making contact with each other. On the other hand, while playing *Khām*, the cymbal, usually the right one is struck loosely upon the other from above producing a resonance. A *Lecāri I* measure would look like

$$\left| \begin{array}{ccc} \text{TukTuk} & \text{Khām s} & \text{ss} \\ x & 2 & 0 \end{array} \right|$$

In the other variant, *Lecāri II*, while the rest remain same, it is half a count shorter in total than *Lecāri I*. That means, out of three beats, the last one is not one count but only half count long. (field note m22/ 06.11. 21) It becomes a little difficult to notate the text of *Lecāri II*. A comparison with *Lecāri I* notated body would, however, ease the understanding –

$$\left| \begin{array}{ccc} \text{TukTuk} & \text{Khām s} & \text{s} \\ x & 2 & 0 \end{array} \right|$$

Ojā Sanjay Nath demonstrated *Lecāri II* in his performance (VĀDYA, Vid 10b - *Lecāri II tāla*).

4.13.5 Rupahī:

The *Rupahī tāla* has also been found to have two different sub-forms named *Rupahī I* and *Rupahī II* in this present work. *Rupahī I* has a three-beat cycle where the dull sound *Tuk* is placed in the first beat of one count while the other two beats are covered by the *Khām* sound. *Rupahī I* has similarities with *Lecāri I* in the sense that the latter too has a three-beat cycle where the sequence involving *Tuk* followed by *Khām* is found. Though the aural colour definitely changes when one shifts from *Lecāri I* to *Rupahī I* or vice versa, it remains a fact that these two *Tālas* can be safely interchanged because of their structural uniformity.

This seems to be the reason that *Ojā* Muktaram Sarma and his *Pālis* do not acknowledge the *Lecāri tāla* and play *Rupahī I* in compositions where other performing groups are found to employ the *Lecāri I tāla*. (VĀDYA, Vid 11a - *Rupahī tāla* discussion). *Ojā* Ramani Sarma, a disciple of *Ojā* Muktaram Sarma, calls it *Thekā Rupahī* to denote a *Tāla* which is found to be commonly practised as *Lecāri I*. He is of the opinion that during a slowed-down tempo *Thekā Rupahī* is brought into use and as the tempo increases a shift to *Rupahī* is made (VĀDYA, Vid 11b - *Thekā Rupahī*). An instance of the tendency of interchanging *Rupahī I* and *Lecāri I* is noticed in Atul Chandra Barua's musical feature in All India Radio, where the performers demonstrated *Rupahī I* but called it *Lecāri I tāla* (ACB alekhya 51:58 mins). *Rupahī I* as now understood as having cycle-bar of

Tuk	Khām	s
x	2	0

has been played by *Ojā* Sanjay Nath in his performances of *Lecāri Ākhyān* (VĀDYA, Vid 11c - *Rupahī I tāla*).

Rupahī II has a similar sequence of *Bols* where *Tuk* is followed by *Khām*. However, it is a double accented beat cycle where each is of one count. The measure looks like

Tuk	Khām
x	2

It has been marked in *Ojā Sanjay Nath's* recital of a *Pātani gīt* (VĀDYA, Vid 11d – *Rupahī II tāla*).

4.13.6 Jikirī:

The *Jikirī Tāla* never accompanies any crucial part of a performance. Yet it is no less important as, with its invariably faster tempo, it acts as an important cue to one closure of a composition. It usually follows the *Coutāla*. It has a single-beat arrangement where the sound understood as *Likiri* is repeated at regular intervals (VĀDYA, Vid 12a - *Likiri Likiri* / VĀDYA, Vid 12b - *Likiri Likiri*). While playing the *Jikirī tāla*, one cymbal is tightly held while the other loosely-held cymbal strikes over the other to produce resonating sounds. Like *Cābtāla II*, for grammatical convenience, the *Jikirī tāla* too has been arranged into a two-beat cycle with two accented beats each of one count:

$\underbrace{\text{Likiri}}$	$\underbrace{\text{Likiri}}$
x	2

The use of *Jikirī tāla* is found in such performances as *Pātani gīt* and *Viṣṇu pada* (VĀDYA, Vid 12c - *Jikirī Tāla*).

4.13.7 Kuteni

The *Kuteni tāla* has no properly defined rhythmic cycle. It is just one way of striking the cymbal usually played at the outset before the actual melodic body is upheld. While playing the *Kuteni*, both the cymbals are made to face upward and one cymbal is horizontally moved over the other (VĀDYA, Vid 13 - *Kuteni Tāla*).

4.13 8 Heseni:

The term ‘*Heseni*’ is considered by a section of performers to indicate unaccented beats representing dull, non-resonating sounds on the cymbals. For example, ‘*Ek*

tāl dui Heseni’, as some *Ojāpālis* say, stands for ‘one accented beat followed by two unaccented ones’. *Ojā* Muktarām Sarma considers *Heseni* as a *Tāla* used as an accompaniment with ritual songs such as *Adhibāsar gīt*, *Mālcī* and *Jhunā gīts* (VĀDYA, Vid 14 - Heseni tāla discussion). Field study has established the fact that *Heseni* is one way of holding and striking the cymbals which is employed to form different rhythmic cycles according to the rhythmic pattern specific to the melody of a *Gīt*. As such, *Heseni* has many variants and the fact remains that the variants listed in the present study are not exhaustive as the rhythmic cycle of *Heseni* keeps changing according to the *Gīt* in hand. Given the situation, notating the text of a *Heseni* variant does not carry as much importance as the other *Tālas* already discussed. Nevertheless, a textual clarity of the rhythmic nature of the cycle would still help in understanding the overall musical structure of the composition in hand. It is to be noted that the *Heseni tāla* as understood after field-data analyses is invariably one applied only to the fifth stage *Gīts* along with the ritual-specific *Gīts*.

Some of the *Heseni* variants are listed below:

- a) **Heseni I:** Played with the *Mālcī gīt* “*Janmilā daśabhujā*”, the cycle of *Heseni I* comprises three measures where the first one includes three beats of one count and the remaining two are each composed of two beats of one count. The dull sound of *Kṛck* and also an unaccented beat is absent in this *Tāla* (VĀDYA, Vid 15 - Heseni I tāla). This is the only *Tāla* where the text cannot be laid out in a single bar (field note m12/ 06.08. 22). The notated text of *Heseni I* would look like –

$$\left| \begin{array}{c} Kṛng \ Kṛng \ s \\ x \end{array} \right| \left| \begin{array}{c} Kṛng \ s \\ 2 \end{array} \right| \left| \begin{array}{c} Kṛng \ s \\ 3 \end{array} \right|$$

- b) **Heseni II:** Used in the *Adhibāsar gīt* “*O prāner nāth*”, this variant of *Heseni* has three beats of one count each where the first two beats comprise resonating bols and the third a non-resonating one (VĀDYA, Vid 16 - Heseni II tāla). The measure looks like:

Kṛng	Kṛng	Kṛck	
x	2	3	

c) **Heseni III:** It is found used in the *Dihā* of the *Sāmarāṇi gīt* “*Gobindāi Japa mana bhāi*”. Though the accompaniment of the cymbals with this particular *Gīt* has been categorised as a variant of the *Heseni tāla*, it is to be noted that *Heseni III* is not a proper rhythm with a well-set cycle because the cycle keeps on changing with the changing rhythm of the melody-line. Hence, a notated text is not possible. Only the resonating *Bol* of *Kṛng* is found here (VĀDYA, Vid 17 - Heseni III tāla)

d) **Heseni IV:** *Heseni IV* is found played with two specific melodic compositions – the *Homār gīt* “*Kṛṣṇa ye Hari*” (VĀDYA, Vid 18a - Heseni IV tāla) and the *Sāmarāṇi gīt* “*Kṛṣṇa ye Hari bāndhaba*” (VĀDYA, Vid 18b - Heseni IV tāla). The significant feature here is that the *Tāla* is played in a moderate tempo in the former and in a relatively much faster tempo in the latter. The cycle comprises three beats of equal value, that is, of one count where the first two are accented beats with resonance and the third is unaccented:

Kṛng	Kṛng	s	
x	2	0	

e) **Heseni V:** This *Tāla* is set to the melody of the *Śivar Jhunā* “*Nandire bhṛngire*”. The cycle consists of eight beats of one count each where the first five are accented and the remaining three are unaccented. Further, the fifth beat has the dull *Bol* of *Kṛck* while the former four have the resonating *Bol* of *Kṛng* (VĀDYA, Vid 19 - Heseni V tāla).

The notated measure appears as

Kṛng	Kṛng	Kṛng	Kṛng	Kṛck	s	s	s	
x	2	3	4	5	0	0	0	

- f) **Heseni VI:** *Heseni VI* is grammatically framed according to the melodic composition of the *Kṛṣṇar gīt* ‘*O he Gopāl*’. The *Tāla* is characterised by a two-beat cycle. The first beat comprises of three strokes of the *Bol Kṛng* and the second beat comprises of a single stroke of the *Bol Kṛck*. In the first beat, the first stroke is half the count of the other two strokes while the second beat’s only stroke equals the value of the first beat (field note m17/ 12.04. 22). (VĀDYA, Vid 20 - Heseni VI tāla). The notated text would appear as

$$\left| \begin{array}{c} \text{Kṛng} \quad \text{Kṛng s} \quad \text{Kṛng s} \quad | \quad \text{Kṛck} \\ \hline x \qquad \qquad \qquad 2 \end{array} \right|$$

- g) **Heseni VII:** This has to be included in the list of *Heseni* sub-variants on the ground that it has a cycle that matches with no other variant discussed so far. It is to be noted that the *Kabirar gīt* “*Guruji tumji*” with which the *Heseni VII* stands as an accompanying strand has been actually demonstrated by practitioners with a complete cymballic absence (VĀDYA, Aud 2 - Heseni VII tāla). The fifth stage *Gīts*, as the performers claim, enjoy the luxury of voluntarily opting for a cymballic involvement. As such, the said *Kabirar gīt*, as performers state, can have a cymballic text framed according to the rhythmic formation of the melody-line of the *Gīt*. Different performing groups may, thus, end in framing a different text which suits the melody in one way or the other. For the present work, a cymballic text to suit the *Gīt* “*Guruji tumji*” has been specially framed. A four-beat cycle where each beat is of one count and where the last one is unaccented has been found to be considerably suitable. So the notated text appears as

$$\left| \begin{array}{c} \text{Kṛng} \quad \text{Kṛng} \quad \text{Kṛng} \quad \text{s} \\ \hline x \qquad \quad 2 \qquad \quad 3 \quad 0 \end{array} \right|$$

A brief reference to the important cymballic events of *Tāla bhānā* and *Tāla Pātā* appears pertinent at this point. *Tāla bhānā* already introduced in the second

chapter during the detailed discussion of *Gīts* is primarily a method that combines certain signature strokes of different *Tālas* to signify the end of a section within a melody or the total melody itself. The general trend followed involves strokes of *Cābtāla II* followed by those of *Lecāri* and *Jikirī tāla*. This combination, however, may vary according to different *Ojāpāli* groups (VĀDYA, Vid 21 - Tāla bhānā). While *Tāla bhānā* is an ending event, *Tāla pātā* is an inaugural *Tāla* activity. More clearly, during the evening performance on the first day, when the *Ojā* shakes his anklets, the *Pālis* take it as a cue to demonstrate *Tāla pātā* which is to play the different *Tālas* to be used in the recital one after the other. The major *Tālas* played are the *Cābtāla II*, *Coutāla*, *Rupahī I*, *Jikirī*, *Lecāri* and *Kuteni* (VĀDYA, Vid 22 - Tāla pātā).

The present work, thus, has attempted to formulate a foundational yet crucial understanding of the rhythmic features represented by the *Khuti tāl* in an elaborate *Biyāh-gowā Ojāpāli* recital. It has been found that the seven rhythms in vogue have an uncomplicated text and an equally simple style of staging a performance. The *Pālis*, thus, do not feel an extra load of handling the rhythm section as the expertise in playing the *Tālas* does not demand extreme toil. The analysed data presented in this study on the basis of extensive field trips definitely acts as an authentic base for learners as well as in undertaking further research on the study of rhythm within the *Biyāh-gowā Ojāpāli* system.

4.14 Chart of notated text of the respective tālas:

To aid a fuller comprehension of all seven *Tālas* and their sub-variants, a table has been prepared enlisting the name and the notated text of the respective tālas.

1. <i>Cābtāla I (a)</i>		Tuk	Tuk	s	
		x	2	0	

<i>Cābtāla I (b)</i>		Tuk	Tuk	Tuk	s	
		x	2	3	0	

Cābtāla II

$$\left| \begin{array}{cc} \text{Tuk} & \text{Tuk} \\ x & 2 \end{array} \right|$$

2. *Coutāla*

$$\left| \begin{array}{cc} \text{Khām} & \text{Tuk} \\ x & 2 \end{array} \right|$$

3. *Thokā*

$$\left| \begin{array}{cc} \text{Kut-Tum} & \text{Kut-Tum} \\ x & 2 \end{array} \right|$$

4. *Lecāri I*

$$\left| \begin{array}{ccc} \text{TukTuk} & \text{Khām s} & \text{ss} \\ x & 2 & 0 \end{array} \right|$$

Lecāri II

$$\left| \begin{array}{ccc} \text{TukTuk} & \text{Khām s} & s \\ x & 2 & 0 \end{array} \right|$$

5. *Rupahī I*

$$\left| \begin{array}{ccc} \text{Tuk} & \text{Khām} & s \\ x & 2 & 0 \end{array} \right|$$

Rupahī II

$$\left| \begin{array}{cc} \text{Tuk} & \text{Khām} \\ x & 2 \end{array} \right|$$

6. *Jikirī*

$$\left| \begin{array}{cc} \text{Likiri} & \text{Likiri} \\ x & 2 \end{array} \right|$$

7. *Kuteni*

8. *Heseni*

Heseni I

$$\left| \begin{array}{ccc|cc} \text{Kṛng} & \text{Kṛng s} & \text{Kṛng s} & \text{Kṛng s} & \\ & x & 2 & 3 & \end{array} \right|$$

$$\text{Heseni II} \quad \left| \begin{array}{ccc} \text{K} \text{r} \text{ng} & \text{K} \text{r} \text{ng} & \text{K} \text{r} \text{ck} \\ x & 2 & 3 \end{array} \right|$$

Heseni III -----

$$\text{Heseni IV} \quad \left| \begin{array}{ccc} \text{K} \text{r} \text{ng} & \text{K} \text{r} \text{ng} & s \\ x & 2 & 0 \end{array} \right|$$

$$\text{Heseni V} \quad \left| \begin{array}{cccccc} \text{K} \text{r} \text{ng} & \text{K} \text{r} \text{ng} & \text{K} \text{r} \text{ng} & \text{K} \text{r} \text{ng} & \text{K} \text{r} \text{ck} & s & s & s \\ x & 2 & 3 & 4 & 5 & 6 & 7 & 8 \end{array} \right|$$

$$\text{Heseni VI} \quad \left| \begin{array}{c} \left| \begin{array}{cc} \text{K} \text{r} \text{ng} & \text{K} \text{r} \text{ng} s \\ \text{K} \text{r} \text{ng} s & \text{K} \text{r} \text{ng} s \end{array} \right| & \text{K} \text{r} \text{ck} \\ x & 2 \end{array} \right|$$

$$\text{Heseni VII} \quad \left| \begin{array}{ccc} \text{K} \text{r} \text{ng} & \text{K} \text{r} \text{ng} & \text{K} \text{r} \text{ng} & s \\ x & 2 & 3 & 0 \end{array} \right|$$

TĀLA NOTATION

Notational extracts of verses where the Tālas are applied:

TĀLA I (a)

CĀBTĀLA 1(a)

AUDIO DETAILS : VĀDYA, Aud 1- Tin- teliyā Cābtāla a

<u>- - PaDha</u> <i>s s Dakhi</i> x	<u>PaDhaŚa -</u> <i>s s s s</i> 2	<u>Śa Śa Śa Śa</u> <i>na ra ka thā</i> 0	<u>Śa ŚaŚa Re</u> <i>su ni re s</i> x	<u>ŚaReŚaRe</u> <i>e s e s</i> 2	<u>ReReReRe</u> <i>he s he he</i> 0
<u>Śa - - -</u> <i>ya s s s</i> x	<u>Śa - Śa Re</u> <i>ā s hā hā</i> 2	<u>Śa - Ni Dha</u> <i>ā s re s</i> 0	<u>PaDhaPa DhaDha</u> <i>e s e hehe</i> x	<u>-Pa DhaPa</u> <i>s mā ne s</i> 2	<u>DhaŚa - -</u> <i>sa mā s s</i> 0
<u>Śa - Śa Re</u> <i>O s ba ta</i> x	<u>- GaMaGa</u> <i>s e s e</i> 2	<u>MaReGaRe</u> <i>s e s e</i> 0	<u>Ga - Ga Ga</u> <i>s s he he</i> x	<u>Re GaReGa</u> <i>rā s ā s</i> 2	<u>Re - Śa -</u> <i>ā s ām s</i> 0

NOTE: In the source audio, the tāla has been loosely played which posed a difficulty in arranging the bars. The above bar division has been done for a clear understanding of the use of this tāla.

TĀLA I (b)

CĀBTĀLA 1(b)

VIDEO DETAILS : VĀDYA, Vid 6- Tin- teliyā Cābtāla b

Dha Ha x	<u>PaDhaPaDha</u> <i>Guru s s</i> 2	<u>Śa- ŚaŚa</u> <i>s s brahma</i> 3	<u>ŚaŚaŚaŚa</u> <i>guruviṣṇu</i> 0
<u>ReGaReGa</u> <i>Re s e s</i> x	<u>Ga</u> he 2	<u>ReŚa - -</u> <i>s s s s</i> 3	<u>Re</u> Re 0

NOTE: In this tāla too, the bar division has been rearranged for better understanding of the tāla.

TĀLA I(c)

CĀBTĀLA II

VIDEO DETAILS : VĀDYA, Vid 7- Ek teliyā Cābtāla

Ākhyān- Chabi Chanda - Tune 3 A

<u>GaPaPaDha</u> Bhālasanya x	<u>DhaŚaŚaRe</u> rājāpāla 2	<u>ŚaGaGaRe</u> rākhibāka x	<u>ŚaŚaŚaŚa</u> ābediyā 2
<u>DhaŚaŚaŚa</u> Jhāntepātā x	<u>ŚaReŚaDha</u> kakairā s 2	<u>DhaŚaRe -</u> be s hu s x	<u>ŚaReGa -</u> a ha he s 2

TĀLA 2

COUTĀLA

VIDEO DETAILS : VĀDYA, Vid 8- Coutāla

Ākhyān- Chabi Chanda - Tune 1 B

<u>- Ga</u> s Bhis x	<u>Pa - GaGa</u> ma s Drona 2	<u>ŚaRe</u> ādi x	<u>ReGa</u> kari 2	- s x	<u>PaGa</u> e e 2	<u>- Re</u> s kou x	<u>Re - Śa Śa</u> ra s bara 2
<u>DhaDhaPaPa</u> senājata x	Ga s 2	<u>PaDha</u> āhā x	<u>DhaŚa</u> hāhā 2	<u>Śa-ReRe</u> re s hehe x	<u>- Śa</u> s he 2	Dha he x	- s 2

TĀLA 3

THOKĀ TĀLA

VIDEO DETAILS : VĀDYA, Vid 9 d- Thokā tāla

Ākhyān in Jhumuri Canda - Tune 4

<u>Ma Pa</u> Su nā x	<u>Ga Ma</u> he Śa 2	<u>Ma Pa</u> ku ni x	<u>Ma Ma</u> dus ta 2	
Ma Jai x	<u>Ga Ma</u> ha ri 2	<u>Pa Ma</u> jo u x	<u>Ga Pa</u> ā hoi 2	
- Pa s rou x	- Ma s o 2	Ma - o s x 2	<u>Ma Ma</u> a ha x	<u>Pa Sa</u> hai yā 2

TĀLA 4 (a)

LECĀRĪ TĀLA I

VIDEO DETAILS : VĀDYA, Vid 10 a - Lecārī I tāla

Ākhyān in Lecārī Chanda - Tune 1

<u>MaPa</u> Ka s	<u>MaPa</u> s r	<u>Ni</u> na	<u>Pa</u> ka	<u>Ma</u> sam	<u>Ma</u> bo	<u>Sa</u> dhi
x	2	0		x	2	0
<u>Ga</u> e	<u>Pa</u> ve	<u>MaPa</u> pā s	<u>PaNi</u> s s	<u>Pa</u> che	- s	- s
x	2	0		x	2	0

TĀLA 4 (b)

LECĀRI TĀLA II

VIDEO DETAILS : VĀDYA, Vid 10 b - Lecāri II tāla

Pātani Gīt - Nanda nācaya

<u>PaPa</u>	<u>PaPa</u>	-	<u>DhaSa</u>	Dha	-	<u>PaPa</u>	<u>Pa Ga</u>	Ga	Pa	Pa	-
A s	hate	s	la s	ya	s	da s	dhi s	ra	bha	ra	s
x	2	0	x	2	0	x	2	0	x	2	0
<u>PaDha</u>	<u>PaPa</u>	Dha	Ga	Sa	-	Re	<u>Sa ReSa</u>	Dha	Sa	Re	-
ha s	nace	s	thai	ya	s	ha	thai ya s	s	Nan	da	s
x	2	0	x	2	0	x	2	0	x	2	0

TĀLA 5 (a)

RUPAHĪ TĀLA I

VIDEO DETAILS : VĀDYA, Vid 11 c - Rupahī I tāla

Ākhyān in Lecāri Chanda - Tune 2

<u>ReMa</u>	Pa	Dha	<u>PaDha</u>	<u>DhaSa</u>	Dha	<u>MaPa</u>	Pa	<u>Ma Re</u>
Bhāla	be	yā	eko	ke s	nā	cā i	bud	dhi s
x	2	0	x	2	0	x	2	0
<u>Ma</u>	<u>Pa</u>	<u>Dha</u>	<u>Dha</u>	<u>Pa</u>	<u>Dha</u>	<u>Śa</u>	<u>Dha</u>	<u>Dha</u>
Sa	n	dhi	e	hā	hā	ho	s	s
x	2	0	x	2	0	x	2	0

TĀLA 5 (b)

RUPAHĪ TĀLA II

VIDEO DETAILS : VĀDYA, Vid 11 d - Rupahī II tāla

Pātani Gīt - Nanda nācaya

<u>DhaNi</u>	<u>DhaNi</u>	Pa	<u>PaPa</u>	<u>MaMa</u>	<u>MaPa</u>
<u>Kṛṣṇar</u>	<u>guṇa</u>	gāon	<u>āmi</u>	<u>nāci</u>	<u>yānā</u>
x	2	x	2	x	2

Ma	<u>MaPa</u>	Pa	<u>-Ma</u>
ci	<u>s s</u>	yā	<u>s s</u>
x	2	x	2

TĀLA 6

JKIRĪTĀLA

VIDEO DETAILS : VĀDYA, Vid 12 c - Jikirī tāla

Pātani Gīt - Nanda nācaya

Re	<u>ReRe</u>	Re	Ga	Ga	<u>GaGa</u>	<u>GaPa</u>
re	<u>nanda</u>	nā	ca	re	<u>bāhu</u>	<u>tuli</u>
	x	2	x	2	x	2

<u>GaGa</u>	<u>GaSa</u>	<u>SaSa</u>	Sa	Re	Re
<u>yātu</u>	<u>liyā</u>	<u>nanda</u>	nā	ca	re
x	2	x	2	x	2

TĀLA 7

KUTENITĀLA

VIDEO DETAILS : VĀDYA, Vid 13 - Kuteni tāla

Kuteni tāl serves as a background music.

TĀLA 8(a)

HESENITĀLA 1

VIDEO DETAILS : VĀDYA, Vid 15 - Heseni I tāla

Mālci Gīt

Sa Sa Sa	Re Re	Ma Ga	Re Sa Sa	Re Re	Ma Pa
Jan mi lā	da sha	bhu jā	ma s hi	ta le	pu jā
x	2	3	x	2	3

Ma Pa -	Ma Re	Re Sa	Sa Re Sa	-	-
asu s ra	bas s	dha ra	he tu s	s	s
x	2	3	x	2	3

TĀLA 8(b)

HESENITĀLA 2

VIDEO DETAILS : VĀDYA, Vid 16 - Heseni II tāla

Adhibāsar Gīt

-	<u>ReMa</u>	<u>PaDha</u>	Ma	<u>MaRe</u>	<u>MaSa</u>	Sa	Ma	<u>DhaPa</u>
s	<u>A ha</u>	<u>haha</u>	prā	<u>ṇe s</u>	<u>r nā</u>	tha	me	<u>s ri</u>
x	2	3	x	2	3	x	2	3

<u>MaRe</u>	<u>MaRe</u>	<u>ReSa</u>	Sa	<u>ReMa</u>	<u>PaDha</u>	Ma	<u>MaRe</u>	<u>MaSa</u>
<u>ā s</u>	<u>va s</u>	<u>s ta</u>	re	<u>aha</u>	<u>haha</u>	prā	<u>ṇe s</u>	<u>rnā</u>
x	2	3	x	2	3	x	2	3

TĀLA 8(c)

HESENITĀLA 3

VIDEO DETAILS : VĀDYA, Vid 17 - Heseni III tāla

Sāmarāṇi Gīt - Dihā

Pa	Pa Pa Dha Pa
Ho	Go bin dāi s

Pa Pa Ga Pa Dha Pa	Pa Pa Ga Re Sa Sa
ja pa ma na bhāi s	ja pa Rā ma nā m

Pa Pa Ga	Pa Dha Pa	Pa Pa Ga	Re Sa -
ja s s	pa s s	a s s	re s s

NOTE: Here the bars have different rhythms according to the respective rhythm of the song. so, it is not possible to indicate the tala signs.

TĀLA 8(d)

HESENITĀLA 4

VIDEO DETAILS : VĀDYA, Vid 18 a - Heseni IV tāla

Homar Gīt

<u>MaPa</u> <u>Ni</u> Pa	Pa	<u>PaMaGa</u>	<u>SaGa</u>
<u>Kṛṣ</u> <u>na</u> i	ye	<u>Ha s s s</u>	<u>s ri</u>
x 2 0	x	2	0

Ma <u>PaMa</u> <u>GaMa</u>	<u>Ga</u>	Sa	-
bān <u>dhas</u> <u>s ba</u>	Rā	m	s
x 2 0	x	2	0

In the Sāmarani gīt 'Kṛṣṇa ye Hari', this same tāla is used but in a faster tempo.

VIDEO DETAILS : VĀDYA, Vid 18 b - Heseni IV tāla

TĀLA 8(e)

HESENITĀLA 5

VIDEO DETAILS : VĀDYA, Vid 19 - Heseni V tāla

Śivarjhunā

Dha Śa Ā Re Ġa Re - - -	Dha Śa Ā Re Ġa Re - Re Pa
Na an di s re s s s	Bhri iṅ gi s re s a ha
x 2 3 4 5 0 0 0	x 2 3 4 5 0 0 0

Pa Pa - Pa Pa - Pa -	Mā - Ġa - Re - Re Pa
nā thā s ko ma i e s	e s hāi i hāi s e he
x 2 3 4 5 0 0 0	x 2 3 4 5 0 0 0

TĀLA 8(f)

HESENITĀLA 6

VIDEO DETAILS : VĀDYA, Vid 20 - Heseni VI tāla

Kṛṣṇajhunā

<u>SaSa-Ṇi-</u>	<u>SaRe-Ga -</u>	<u>GaPa-Ma -</u>	<u>Ga Re - Sa-</u>
O o s hes	Go o s pāl s	ki no sdus s	ta bhais li s
x	2	x	2

<u>SaSa-Ṇi -</u>	<u>SaRe-Ga -</u>	<u>GaPa-Ma -</u>	<u>GaGa-Ma-</u>
Ta i s he s	Go os pāls	ki no sdus s	ta bhais li s
x	2	x	2

<u>ReGa-Pa -</u>	<u>Sa - -Re -</u>
ta s s i s	a s s i s
x	2

TĀLA 8(g)

HESENITĀLA 7

VIDEO DETAILS : VĀDYA, Aud 2 - Heseni VII tāla

Kabirar Gīt

Sa	-	Sa	Sa		<u>Sa Sa</u>	Re	<u>MaMa</u>	Ma	
Ha	s	a	re		<u>Guru</u>	ji	<u>tum s</u>	ji	
x	2	3	0		x	2	3	0	

Ma	Pa	Ma	Re		<u>ReMa</u>	<u>ReMa</u>	Pa	Ma	
Ki	ser	man	man		<u>Manā</u>	<u>s s</u>	he	s	
x	2	3	0		x	2	3	0	

----- X -----

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Fieldwork documentation

Photographs:

VĀDYA, Pic 1 - Khuti tāla of Biyāh-gowā Ojāpāli

VĀDYA, Pic 2 - Khuti tāla of Suknānni Ojāpāli

VĀDYA, Pic 3a - Khuti tāla of Sattriyā Ojāpāli

VĀDYA, Pic 3b - Old Khuti tāla of Biyāh-gowā Ojāpāli

Audios:

VĀDYA, Aud 1 – Tin-teliyā Cābtālā A

VĀDYA, Aud 2 - Heseni VII tāla

Videos:

VĀDYA, Vid 1 - The term ‘Khuti’

VĀDYA, Vid 2a - 7 tālā types

VĀDYA, Vid 2b - 7 tālā types

VĀDYA, Vid 3 – Khām and Tuk

VĀDYA, Vid 4 - Trou and Tek

VĀDYA, Vid 5a -Tiling Khup Ojāpāli

VĀDYA, Vid 5b - Khup Siling Ojāpāli

VĀDYA, Vid 6 - Tin-teliyā Cābtālā b

VĀDYA, Vid 7a - Ekteliyā Cābtālā

VĀDYA, Vid 7b - variant of Ekteliyā Cābtālā

VĀDYA, Vid 8 – Coutālā

VĀDYA, Vid 9a - Kut-tum Kut-tum

VĀDYA, Vid 9b - Tuk Khao-Muk Khao

VĀDYA, Vid 9c - Tuk-Khām Tuk-Khām

VĀDYA, Vid 9d - Thokā tālā

VĀDYA, Vid 10a - Lecārī I tālā

VĀDYA, Vid 10b - Lecārī II tālā

VĀDYA, Vid 11a - Rupahī tālā discussion

VĀDYA, Vid 11b - Thekā Rupahī
VĀDYA, Vid 11c - Rupahī I tālā
VĀDYA, Vid 11d – Rupahī II tālā
VĀDYA, Vid 12a - Likiri Likiri
VĀDYA, Vid 12b - Likiri Likiri
VĀDYA, Vid 12c - Jikiri Tālā
VĀDYA, Vid 13 - Kuteni Tālā
VĀDYA, Vid 14 - Heseni tālā discussion
VĀDYA, Vid 15 - Heseni I tālā
VĀDYA, Vid 16 - Heseni II tālā
VĀDYA, Vid 17 - Heseni III tālā
VĀDYA, Vid 18a - Heseni IV tālā
VĀDYA, Vid 18b - Heseni IV tālā
VĀDYA, Vid 19 - Heseni V tālā
VĀDYA, Vid 20 - Heseni VI tālā
VĀDYA, Video 21 - Tāla bhānā
VĀDYA, Vid 22 - Tāla pāta

FIELDWORK DOCUMENTATION



Fig. 1: VĀDYA, Pic 1 - Khuti tāla of Biyāh-gowā Ojāpāli



Fig. 2: VĀDYA, Pic 2 - Khuti tāla
of Suknānni Ojāpāli



Fig. 3: VĀDYA, Pic 3a- Khutitāla
of Sattriyā Ojāpāli



Fig. 4: VĀDYA, Pic 3b - Old Khuti tāla of Biyāh-gowā Ojāpāli