

**NOTATIONAL STUDY OF THE MUSICAL FORMS OF
PENA IN KANGLEI HARA OBA**

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Manipur is a small polyglot state which is more of length than breadth located in the north eastern corner of India. It lies in the north eastern frontier of India between latitude 23.50" and 25.30" North and longitude 93.10" and 94.30" East. The state is surrounded in its north by the state of Nagaland, in the south by Mizoram, in the east by Myanmar and in the west by the state of Assam. The present boundary of Manipur is with an area of 22,327 Sq. km more or less remained fixated since the controversial transfer of Kabaw Valley to Burma in 1834. Manipur which had its own written constitution and well defined internationally recognized boundaries had entered into agreements, treaties etc., with foreign powers in the past. The 1470 agreement between King Kiyamba of Manipur and Choupha Khekhomba of Pong in upper Myanmar, under which the boundaries of the state had once extended up to the present Kabaw Valley in upper part of the neighboring country, was considered as the first of each kind in the annals of the state. But, after contracting its boundaries which had once extended up to the present Kabaw Valley in the upper Myanmar in the east and losing some territories in other directions, the size of Manipur was remained at 22,437 Sq. Km. in 1901. In view of the official records say that the territories of the state fluctuated at 22,334 Sq. Km. in 1961, 22,356 Sq. Km. in 1971 and finally remained at 22, 327 Sq. Km. in 1981. Variation in the territories of the state although the record did not cite any reason, had been attributed to frequent missing of boundary pillars and encroachment of the land by the neighbouring country at Manipur- Myanmar border. Above this in the long history of Manipur there were not such types of tribal groups i.e Naga and Kuki. In this tiny state, the tribals were known as Tangkhul Kabui, Mao, Maram, Rongmei, Liangmei, Chiru, Khongjai, Thadou, Paite, Simte, Hmar, Maring, Moyon, Monsang etc. According to some scholars have pointed out that the generic terms such as Naga and Kuki were introduced only the advent of the British in this state less than two centuries ago to identify the different tribes in the hills for their own convenience in administration (Bleeding Manipur, by Hijam Tarapot Singh, page 16 & 17). As per Aadhar statistics, Statistics Department, Government of Manipur, the population of Manipur 2022 is estimated as 3,436,948 (population of male in 2022 1,731,460 and female 1,705,488). compared to last census of 2011 which was 2,855,794, with the growth rate of 5.35 percent of population.

In the field of sports Manipur becomes the powerhouse of sportspersons of the country. There are many sports personalities in various fields of sports like football, hockey, martial arts, weight lifting, boxing and fencing

etc, in the national and international level. Manipur is the motherland of Polo, according to Manipuri chronical in the mythological time it was played by Gods. Polo is the national game of the Manipuris. The game is said to introduced during the reign of king Kangba (1600 A.D).

Religion magnifies goodness so much so that a good life is the only religion. It is nothing else but love of God and man. Religion in fact means the whole attitude of man to God. Clans and lineages played a significant part in the Meitei society thereby forming the basis of the various stages of development of Meitei philosophical thought resulting in the emergence of the cult of ancestor worship. Thus, religion has been a constant factor in the growth of human civilisation, religion is still alive as can be seen in the tradition of lai Haraoba.

Script: According to chronicle “Cheitharol Kumbaba” (1985:2) the old Manipuri script is said to have been introduced in (1616 A.D) by Khagemba the then reigning king of Manipur. Here, a question naturally arises as to whether writing was totally unknown to the Manipuris before this important event. But from traditions that have been collected it is said that before its introduction there were two different scripts that were used in the land.

Music in context of Manipur: According to great philosopher Aristotle music is a source of harmless pleasure, it provides recreation.

Music is needed for forming human character because it habituates the mind to the love of that which is good and noble. It also provides intellectual enjoyment in leisure. Music is firmly interwoven with social fabric and no social or religious assembly is complete without it.

Manipuri culture- specially in Meitei culture tradition, the folk musical instrument Pena has its uniqueness. It’s a very highly developed stringed instrument. Pena has retained its original shape and structure since early times. Pena’s origin can be trace back to the reign of Nongda Lairen Pakkhanga. Any ritual ceremony observances are incomplete without Pena music.

Lai: According to Saroj Nalini Arambam & John Parratt deities in Manipuri Lai which is generally used for both male & female (1918:2} Lai is known as a shortened form of umang lai, which means literally forest deities, according to Hodson (2016:96) & Shakespear (1980:9}

According to Naorem Joykumar Singh (2021:12) Umaang Lai is almost quite at par with the concept of paganism, the term is derived from the classical Latin word paganus means rural, rustic and later civilian. The main lais of Meitei religion are not connected either with trees or forests and there is only one place in the Lai Haraoba ritual where such a connection is possible.

Lai Haraoba: The festival is held in honour of Umanglais, it’s an act of worship. According to Rema Laisram (2019:172) the Meities are worshipping Lainingthou and Lairembi, their divine ancestral parents. The greatest single key to Meitei community is their history and culture. The Umanglai

Haraoba or Lai haraoba in short is a ritual festival or performance of ceremonial rites to appease the Umanglai (sylvan deity). The main part of Umanglai culture is counted as the unique contribution of the Meitei to the domain of world culture. Today the people of Manipur are very much indebted to their forefathers for inheriting such a rich cultural heritage.

Lai Haraoba depicts numerous activities which will go on taking place as long as the sun and moon exist, starting from the creation of the world. Lai haraoba is a derivative from the origin Lai Hoi Laoba. Lai stands for deities; Hoi means the inner vibration and Laoba is a loud utterance. The term means the utterance of inner vibration by the deities and also the utterance of inner vibration by human beings for showing their appreciation of the deities. Generally, both meaning is relevant with respect of Lai Haraoba. (R.K. Danisana,2012:2). Lai haraoba means literally “Pleasing of God “and the essence of the ritual is that it’s performed to call the Lai and to give him pleasure, merry making of Gods and Goddess. Here Shakespeare’s phrase “the pleasing of God” is preferable. The Lai Haraoba mirrors the entire culture of the Manipuri people. It’s a seasonal festival of Manipuri’s with lots of rituals, dance and music. Haraorols (ritual hymns of haraoba) observing the Ikouba rite exists in three forms:

Kanglei Haraoba- It is performed in the greater valley of Imphal, Manipur; Moirang haraoba- Moirang Thangjing Haraoba; Chakpas haraoba- It is performed at Andro, Phayeng, Sekmai, Leimaram, Khurkhul and Kaching. In Manipuri music several instruments are used and one of the original characteristic instruments is Pena. Penakhongba is religious functionary person in Lai Haraoba.

Research Objectives: I. To study the genesis of Traditional Musical Instrument and the origin of the Pena; II. To study the various platforms of performing and using pena in cultural activities (ceremonies & festivals) in Kanglei Haraoba, Moirang Haraoba, Chakpa Haraoba; III. To study the views and opinions of pioneers and popular Pena Artists, Pena Singers, Pena Gurus and Maichous (scholars) of Manipur; IV. To study the notational musical forms of Pena in Kanglei Haraoba; V. To study the different types of notations of Pena singing styles as musical instrument in various cultural occasions; VI. Comparative statement of various musical forms of Pena in Kanglei Haraoba, Moirang Haraoba, Chakpa Haraoba; VII. To find out the problems faced by Pena artistes, performers in their survival as a professional and to understand the changing forms of Pena and its impact in the society; VIII. To offer suggestions for promoting the popularity and significance of pena in cultural platform to the younger generation.

Research Questions: I. Examine the internal relationships of Traditional Instruments of Manipur; II. State the ritual and philosophical concepts embedded through traditional instruments; III. How the Traditional Instruments are changing its originality and forms due to social and cultural

changes; IV. How to preserve the identity of Traditional Instrument Pena by the younger generation.

Other remedial measures.

Research Methodology: I. Historical research design as it requires historical findings through various traditional musical instruments of Manipur for better description; II. Multi method perspective will also be used for further observation; III. Primary as well as secondary data will be applied to reach the conclusion.

Data collection and analysis: I. Secondary data will be collected through archival documents (i.e., Audio and Audio- Visual means) and through intensive review of literature; II. Observation method will be the source of Primary data collection of the Problem; III. In the proposed research study Tools for qualitative data analysis and content analysis will also be employed.

Scope and limitation of the study: The study will be strictly confined to Pena and its notation except some comparison statement with other folk musical instruments and musical forms of Manipur and outside the State. Considering to the timeline and human resources, the research study will have its limitation with the availability of materials covering the Ancient Period, Post Hindu Period and Modern Period of the State.

Concept of Musical Notation: Describing any musical ideas or forms in written characters is generally known as notation of music. If wordings of the song are written in swaras (notes) and tala (rhythm) it will be called as the notation of the song. In the same way if tala is written with its boles, matras (beats), tala symbols etc it will be called as the notation of that tala. Musical scholars gave the opinion that, in our country the notation system had been existing ever since the period of Panini (the famous Grammarian) 500BC. Sir William Hunter described that "A regular musical notation system has been working before the age of Panini and the seven notes were designated by their initial letters. This types of notation passed from the Brahmins through Persian to Arabia and was then introduced into the European music by Guido d' Arezzo at the beginning of the 11th century." 'Imperial Gazetter of India' by WW Hunter.

The Indian music system or Hindustani music system recourse to the three octaves known as Lower (Mamdra), Middle (Madhya) and Higher (Tara). Ancient Indian writers used various symbols to represent the notes of these octaves.

The famous musicologist of the 12th century Pandit Sharangadev, the author of the treatise "Sangeet Ratnakara" indicated the notes of the lower octave and higher octave by putting a dot (.) and a short perpendicular line at the top of the initial letters of the notes. For instance, the lower octave was indicated as Ga Ma Pa Dha and higher octave was indicated as Re Ga Ma Pa. But the ancient musicologist and writers did not need any symbols or marks to denote the sharp and flat note.

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Later on, Pandit Vyankatamakhi (17 century) introduced certain new symbols and conventional letters to denote the Shuddha (sharp) and Vikrit (flat) notes.

As the principal of BHatkhande Notation System the sharp note excluding sharp or teevra Ma do not require any symbol to indicate them as a sharp note; The flat notes excluding the flat note Ma are symbolised by taking a small horizontal line below the notes, viz Re Ga Dha Ni and flat Ma does not require any such sign; The sharp Ma is symbolised by a short perpendicular line upon it Ma; The notes of lower octave are identified by a dot just below the notes viz Re Ga Ma Pa; The note of middle octave requires no sign to indicate; In the higher octave the notes are symbolised by putting a dot over the notes viz Sa Re Ga Ma; The notes which have the sign ८ below two or three notes indicates that it should be grouped to sing or play in between one beat (Matra) or one unit. Viz Ga Ma Pa, Ma Ga Re Ga; ‘-----’ This symbol identified the pause. If this identification is written after a note then after singing the note pause will be made ie the note will be pronounced or sung in one unit of time and then a pause will be made for another one unit of time. For example ‘G _ _’; ‘S’ This sign indicates that the wording is prolonged for as many units of time as there are such signs. For example ‘Na S S’ here it will be pronounced in one unit and then it will be prolonged for another two units; ‘-----’ This sign indicate the slar or meend. It is occurred gracefully or glided without silencing the voice. Viz Ga Ma Pa, Pa Ma Ga Re Pa; ‘Dha’ ---- While singing or playing, if a nearest note is attached to a particular main note, it is Pa called grace note. For example ‘Dha’. Here Pa is the grace note of Dha with slight touch of pa before pronouncing Dha; (Ma) – The note within the brackets means that (Ma) will pronounced quickly touching its higher and lower nearest notes. For Example (Ma) will represent the notes of Pa Ma Ga Ma; (,) – Coma indicates a very slight stoppage of the note. Example Ga Ma Pa Ga Ma. There are five notes in one unit. So it will be pronounced Ga Ma Pa in ¼ unit of time and the another remaining Ga Ma in another ¼ unit of time; ‘/\’ – It is the sign Gamaks. For example “Dha Dha” these two notes will pronounced with forceful representations of sound modulation; ‘X’ – It is the symbol of Sam or starting of any rhythm; ‘0’—This sign zero indicates the khali or no beat of a tala or rhythm and 1,2,3,4 indicates the number of beat of tala.

Table 1 : Musical Notation:- Panthoibi Sheishak (Laimangda Shakpa) 16 Beats

| | | | |
|---|----------------------------------|----------------------------------|--|
| Pa ----- Aa S S S X | ----- S S S S 2 | Pa Pa -- Sa Aa Ha S Ha 0 | ----- S S S S 3 |
| --- --- <u>GaGa</u> Pa S S <u>Numi</u> dang X | Pa Pa --- Ga wai gi S na 2 | Pa --- --- Ga ma S S tam 0 | <u>GaRe SaRe</u> Sa --- <u>das s s</u> S S 3 |
| --- --- <u>GaGa</u> Pa S S <u>Numit</u> naga X | Ga (Re) --- Sa ching ya S na | Sa Re Sa --- thang lak le S | ----- S S S S |

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| | | | |
|---|-------------------------------------|--------------------------------------|---|
| | 2 | 0 | 3 |
| --- Ga Pa S S Ching gi X | Pa Pa --- Ga mei na S bu 2 | Pa --- Ga tam S S ya 0 | <u>GaRe SaRe</u> Sa --- <u>the s s s</u> ng S 3 |
| --- Ga Pa S S Tam gi X | Ga (Re) --- Sa mei na S bu 2 | Sa Re Sa --- khong mei nem S 0 | --- S S S S 3 |
| --- Ga Pa S S Ching gi X | Pa Pa --- Ga pa mel S na 2 | Pa --- Ga ning S S thi 0 | <u>GaRe SaRe</u> Sa --- <u>bi s s s</u> S S 3 |
| --- Ga Pa S S Tam gi X | Ga Re --- Sa pa mel S na 2 | Sa Re Sa --- na pung bi S 0 | --- S S S S 3 |
| --- Ga Pa S S Sha bi X | Pa Pa --- Ga man ja S na 2 | Pa --- Ga pa S S mu 0 | <u>GaRe SaRe</u> Sa --- <u>ba s s s</u> S S 3 |
| --- Ga Pa S S Thang len X | Ga Re --- Sa cheng lau S na 2 | Sa Re Sa --- u ba ra S 0 | --- S S S S 3 |
| --- Ga <u>GaGa</u> S S Man <u>jagi</u> X | Ga Re Ga --- kai S dong S 2 | --- Pa --- Pa S man S jagi 0 | Ga Ga Re Ga kai dong pham bu 3 |
| Ga <u>GaRe</u> Ga Re Tak <u>pi s</u> S yu X | Sa --- da S S S 2 | --- S S S S 0 | --- S S S S 3 |

Table 2 : Musical Notation: - Phibul Haibi Eshei -- 12 Beats (Nongthangleima Sheishak Chumkhong Eshei)

| | | | |
|--|------------------------------|--------------------------------|-----------------------------|
| Sa --- Sa Aa S S X | --- Pa --- S Ha 2 | --- S S S 0 | --- S S S 3 |
| Pa --- Pa Haa S Haa X | --- Sa --- S Haa S 2 | --- S S S 0 | --- S S S 3 |
| --- Pa S --- Thang X | --- Pa --- S thang S 2 | Pa --- Ga thang --- na 0 | --- Re --- S ro --- 3 |
| --- Pa S --- Thang X | --- Pa --- S thang S 2 | Pa --- Ga thang --- na 0 | --- Re --- S ro --- 3 |
| Sa Sa --- Ro So S X | Re Re --- thang na S 2 | Sa --- Ro S S 0 | --- S S S 3 |
| --- Ga S S Ri X | Re Ga --- Ri Haa S 2 | Pa --- Ri S S 0 | Dha Pa --- Ri Hei S 3 |
| --- Ga S S Noi X | Re Ga Re S noi S 2 | Sa --- noi S S 0 | Re Sa --- noi S S 3 |
| <u>Dha</u> --- Sa • Noi S S X | --- S S S 2 | --- S S S 0 | --- S S S 3 |

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| | | | |
|---|------------------------------|------------------------------|------------------------------|
| Ga ---- Aa S S X | Pa ---- Haa S S 2 | ---- S S S 0 | ---- S S S 3 |
| Pa ---- Pa Haa S Haa X | ---- Sa ---- S Haa S 2 | ---- S S S 0 | ---- S S S 3 |
| ---- Ga S S Nong X | Ga Pa Pa mai jing da 2 | Pa ---- Sa U S ya 0 | --- Sa ---- S li S 3 |
| Ga Ga Ga Khong da na X | Pa Pa ---- Yu har S 2 | Pa Pa Sa ha re S 0 | Sa ---- do S S 3 |
| Ga Ga Ga Thang ja ba X | Pa Pa ---- lei kai S 2 | Pa Ga ---- Khu rai S 0 | Ga Re ---- lei ma S 3 |
| Sa Sa ---- Ning thi S X | Re Re ---- Ka poi S 2 | Sa ---- nu S S 0 | ---- S S S 3 |
| ---- Ga S S Ri X | Re Ga ---- Ri Haa S 2 | Pa ---- Ri S S 0 | Dha Pa ---- Ri Hei S 3 |
| --- Ga S S Noi X | Re Ga Re S noi S 2 | Sa ---- noi S S 0 | Re Sa ---- noi S S 3 |
| <i>Dha</i> ---- Sa • Noi S S X | ---- S S S 2 | ---- S S S 0 | ---- S S S 3 |

Wording of the song:

1. Panthoibi Sheishak {1&2 Laimangda Shakpa, (singing in front of God)}

Aa – Ha Ha Ha

Numidangwaigina matamda

Numitnaga Chingyana thanglakle

Chinggi meinabu tamyatheng

Tamgi meinabu Khongmeinem

Chinggi Pamela ningthibi

Tamgi Pamela napungbi

Shabi manjana pamuba

Thanglen chenglouna ubara

Manjagi Kaidong manjagi kaidongphambu

takpiyuda.

2. Phibul Haibi Eshei- 12 Beats (Nongthangleima Sheishak Chumkhong Eshei)

Thang Thang Thangnaro

Rosho Thangnaro

Nongmaijing da oo—yanle

Thongda Yuwaar Haaredo

Thangjiaba Leikai Khuraileima

Ningthi Kapoinu

Ri Ri Ha Ri Hei

Noi Noi Noi Noi Noi.

Table 1 & Table 2 are the Songs of Lai Haraoba.

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