



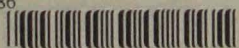
**Gert-Matthias Wegner**

**THE DHIMAYBAJA OF BHAKTAPUR**

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**GERT-MATTHIAS WEGNER**

**THE DHIMAYBAJA OF BHAKTAPUR  
STUDIES IN NEWAR DRUMMING I**



**KOMMISSIONSVERLAG FRANZ STEINER GMBH**

**WIESBADEN/BRD**

**1986**

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STUDIES IN NEWAR DRUMMING I**

**BY**

**GERT-MATTHIAS WEGNER**

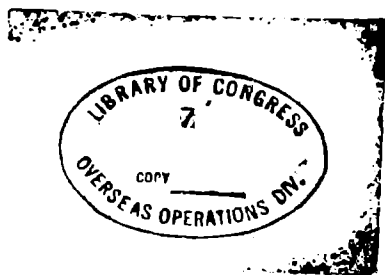


**WITH 17 PLATES AND 2 MAPS**



**KOMMISSIONSVERLAG FRANZ STEINER GMBH  
WIESBADEN/BRD**

**1986**



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## Foreword

This study is based on a survey held during fall 1983 and coinciding with my apprenticeship of dhimay, which has enabled me since then to take an active part as a drummer in all the major festivals and processions.

Being involved in a study of the complete musical life of Bhaktapur, with special regards to the drumming, I am planning to publish all the compositions according to the method employed in this publication, in order to preserve the repertoire and make it available to the music lovers of Nepal.

I humbly present this study as a report of my research activities to the Research Division of Tribhuvan University, Kirtipur.

I am grateful to my Guruji, Pandit Nikhil Ghosh of Bombay, by whose intensive training in the art of tablā playing I am able to absorb and understand the Newar drumming in a rather short time, my Guruji, Shri Ganesh Bahadur Sijakhva from Yāchē, Bhaktapur, for his patience and love towards his inquisitive dhimay student, my Guruji of navabājā, Shri Hari Govinda Ranjitkar from Yāchē, my two Gurubhai-s, Shri Basudev Banmala and Shri Dasaram Machamasi, and Shri Ganesh Man Basukala for translating during teaching sessions, questioning all the dhimay groups, and helping in so many ways. I would also like to thank Dr. Niels Gutschow for drawing the maps and helping with many valuable informations about the ritual life of Bhaktapur, Ms. Ada Wilson for revising the essential part of the English manuscript, Shri Nutan Sharma for writing down all the compositions in Devanagari script, and Pandit Iswaranand Sresthacharya for translating an extract version into Newari. Special thanks to Prof. Dr. Bernhard Kölver for his critical reading of the complete manuscript as well as spiritual encouragement during field work.

The present study and my research in Nepal could not have been realized without the generous grant of the German Research Council (Deutsche Forschungsgemeinschaft).



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Dedicated to my Guruji Bhaju Ganesh Bahadur Sijakhva



## Introduction

Dhimaybājā is the true expression of joy of the Newar farmer's. No procession is complete without the deep rumble of dhimay and the crashing of bhuchyāḥ and sichyāḥ. This combination is considered to "get the maximum number of girls hanging out of the windows" - as Dasaram Machamasi from Yātā puts it. Out of all the twenty-three dhimay groups of the town only two have started to include flutes. All others employ the pure percussion sound.

Today (Cait 2040) there are altogether 189 dhimay players in Bhaktapur: 131 are Jyāpu, 16 lower farmers, 17 Kumāḥ, 13 Āvāḥ, 7 Gāthā, 3 Chipā, 1 Napit, and 1 Kaysthā. Most of these share a common stock of traditional compositions which are passed on orally by way of drum syllables. During learning period the student has to perform several pūjā with blood sacrifices for Nāsaḥdyāḥ, Haimādyāḥ, Ganeś, Kumār, and worship Nāsaḥdyāḥ and Haimādyāḥ daily at his home. During this time it may happen that Nāsaḥdyāḥ Himself appears in the practicing room at night with light, fumes, and sound of drums, - an auspicious sign, no doubt. Although popular belief tends to identify Nāsaḥdyāḥ as Lord Śiva in the form of Nṛtyanātha, Nāsaḥdyāḥ and Haimādyāḥ are most probably pre-Hindu gods of the Newar, manifesting themselves as a formless power which flows through characteristic holes in walls or shrines, invisible like music. Nāsaḥdyāḥ is the Lord of music and dance, Haimādyāḥ his terrifying aspect.

## Apprenticeship

Boys who want to learn dhimay drumming approach a senior dhimay player of their neighbourhood, who will teach them in daily group sittings of about two hours. For an individual the necessary expenses for the required pūjās would be too high, so group teaching offers a solution. Usually the boys taught together will form their own dhimay band. The teacher does not receive any payment except for his share in the feast succeeding the blood sacrifices (the head of the animal is always offered to the guru), and - on occasion of the final pūjā - a set of traditional shirt, pants, and cap.

Teaching and practice happens in front of a temporary nāsaḥ-shrine. No outsider is allowed at the teaching sessions in order to keep the students' minds focussed on the lessons. New lessons are taught only on Tuesday, Thursday, Saturday, Sunday. Monday is a day of especially ill omen. As everywhere in South Asia, teaching is done orally through the medium of drum syllables, and based on copying. The syllables copy the sounds of the drum. Occasionally they are spiced with some dirty message (see chapter GU). The teacher plays and repeats each composition until the student is able to follow.

The sacrifices which every dhimay student has to offer, are:

### 1) NĀSAḤ BRINGING PŪJĀ (NĀSAḤ SALAYGU PŪJĀ)

Nāsaḥdyaḥ and Haimādyah are transferred into the student's practicing room. Two betelnuts representing the gods are kept each on a bed of rice in a small clay cup and locked in a shrine accessible solely to the student who worships the gods every morning and evening with water, rice, incense, flowers, burning of oil-lamp, and prayer.

If by accident any stranger happens to throw a glance on the gods, the result may prove disastrous for the apprenticeship. The divine wrath would have to be pacified with further blood sacrifice. An interruption

of the daily pūjā and a course left half completed would affect the student's mental well-being considerably. In dealing with the gods responsibility is a must. Any opposite attitude would unleash their destructive energies.

Immediately after nāsaḥ salaygu pūjā the student is taught the drum syllables of dyaḥlhāygu. This piece must be played as a "musical offering" whenever the student starts or ends beating his dhimay, during daily practice as well as any public performance later on.

## 2) DRUMMING LESSON PŪJĀ (KHĪPVU PŪJĀ)

This pūjā indicates the beginning of a new lesson. Despite of the many dhimay lessons, there are altogether only three khīpvu pūjās to be performed. The students and their guru worship Kumār (located in a stone in front of the house), Gaṇeś (at the quarter's Gaṇeś pīṭh), Haimādyah and Nāsaḥdyah (at their respective shrines/holes). Nāsaḥdyah is offered a cock, whereas the other gods must content themselves with one raw egg each. Some blood must be sprinkled on the stone-images of Betāl in human shape and two dogs or jackals carrying human legs or hands in their mouth.

These chaotic creatures are associated not only with Nāsaḥdyah but also with Bhairava, most terrifying aspect of Lord Śiva. In this context Betāl plays a major role during bisket jātrā, when his influence culminates in a temporary civil war between the upper and lower town of Bhaktapur, including brick throwing and dhimay throwing as well. The dogs are compared with the two hands of the player, wandering hither and thither causing lapses and mistakes. They must be trained and controlled well, hence the sacrifice. The company of growling and barking stray dogs during the pūjā is considered as an excellent omen.

An elaborate feast is bound to follow the pūjā, of which some substantial food will be kept overnight in the temporary nāsaḥ-shrine. The student is supposed to gulp this material form of divine blessings for breakfast.

### 3) COMBINING THE INSTRUMENTS (HA PŪJĀ OR HĀNEGU)

After completion of all the lessons, the student learns how to play in standing position and with the accompaniment of bhuchyāḥ and sichyāḥ cymbals. He will be taught how to play these instruments correctly. Only a dhimay player who knows all the lessons can assist as a satisfactory accompanist, as he has to follow the drummers and keep the metre with full confidence.

### 4) GOING OUTSIDE (PIRĀNE PŪJĀ OR PIRĀNEGU)

This pūjā completes the course. The gods are returned from the practicing room back to their shrines where an elaborate Tantric ritual is performed by a hired specialist (Ācāju). All the major gods of the town are invoked. The nāsaḥ-hole in the shrine is blocked with a thick paste made of curds and beaten rice, on which the ācāju paints a red face with three eyes, indicating Nāsaḥdyah's presence.

The student offers his gifts to the guru who puts the drum on the student's lap. They play dyaḥlhāygu and mā with all participants and on-lookers watching intensively. If the student feels shy to play in public for the first time, he will throw a raw egg at the brass plate surrounding the nāsaḥ-hole. As soon as the egg hits the plate and spills its contents, the student's mind will get some relief from the tension. He will regain his confidence and start playing.

Guru and students offer rice and flowers to the gods while the ācāju recites specific mantras. The animals are sacrificed. Haimādyah requires a virgin chicken, Nāsaḥdyah a male goat, a ram, or a buffalo. Considering the expenses, some students prefer to steal these animals somewhere during the preceding night. If they succeed, the sacrifice takes place immediately, as long as darkness prevents unwanted publicity. If the pirāne pūjā is going to be too spectacular an affair to allow the hurried nocturnal sacrifice, stealing may prove too risky. It is rather recommended for the preceding pūjās, where few people are involved.

To accomplish this difficult task, the student at first collects a few left-over crumbs from the nāsaḥ-shrine where pūjās are frequently held.

He enters the house where he knows "his" animal to live, throws the crumbs at the animal to keep it silent (this works fine with all animals except ducks), and sneaks away with his prey. No Newar likes his goat to disappear with the help of Nāsaḥ's magic. Male goats are generally kept on the top floor of the house, which is not at all easily accessible unnoticed, even after midnight. However, Nāsaḥdyah favours his thief-devotees, and every dhimay player has a nice little story to tell.

Nāsaḥdyah's wrath may hit those who try to bother the thief. Hari Govinda Ranjitkar managed to steal four chicken, but unfortunately a neighbour watched him. The man came and demanded some money against his offer to keep silent. Hari Govinda was frightened. He agreed. Soon after this incident the cunning neighbour fell ill. He rapidly lost weight, and all the doctors were helpless. After two years he was still alive, but reduced to skin and bones. Finally an astrologer revealed the cause for his sufferings and told the remedy: Nāsaḥdyah had to be pacified with an excuse pūjā (chemā pūjā). So they did, and soon the man was cured.

Nāsaḥdyah's wrath may also trouble those who interrupt their learning period without completing all the lessons. Ganesh Bahadur Sijakhva (who stole a cock from his own father) relates these two stories:

There were five boys learning how to play flute. One of them lost his mother, and due to that he was ritually impure for a year. He could not take part in the pirāne pūjā with the other boys, and fell sick. Again, the astrologer advised him to perform an excuse pūjā for Nāsaḥdyah, after which he recovered.

The Sāymi (oilpressers) from Gvaḥmādhi were grooming a group of new students for their gūlābājā-processions. It turned out that none of these boys was able to learn properly. Being fed up after one year of futile pains, they decided to go for pirāne pūjā at midnight, when nobody except Nāsaḥdyah could witness their rotten performance. They were clever enough, though, to arrange for an elaborate excuse pūjā at once. So Nāsaḥdyah refrained from punishing these fools, despite of all their fears.

A beautiful story is told by Dvarika's uncle from Gvaḥmādhi dhimaybājā. He and his friends had succeeded to steal a big ram, which they instantly sacrificed at the shrine of Tāthu Nāsaḥ. While sneaking home late after midnight, they were about to run into a police patrol. Fortunately, Dvarika's uncle was quick enough to pick up a plank, on which they put the ram's body and covered it with a shawl. They loaded it on their shoulders and uttering "Narāyaṇa! Narāyaṇa!" kept walking towards the sentry. Mistaking everything for a Newar death procession, the policemen stepped aside and offered some respectful gestures. Our heroes had a splendid feast that night.

##### 5) THANKS FOR SUCCESSFUL COMPLETION (CARṬHI PŪJĀ)

This happens one day after pirāne pūjā. The new dhimay group moves to the shrine of Suja Bināyak Gaṇeś south of Bhaktapur, where another goat is cut, and the god bestows his blessings for prosperity on the young drummers.

Even after completion of the formal apprenticeship a lot remains to be learnt for the young dhimay players. During their first processions their guru joins them, leading the band while walking in front facing all other players. A small hint like some suggestive body movement will tell the other players when the rhythm changes, and allow them to synchronize their beats.

To be a good band leader it requires perfect knowledge of the repertoire, suggestive qualities, and - due to reasons explained below - the stamina of a hard drinker. The leader knows how to stimulate the excitement of the spectators. At the major crossings and market places he deliberately intensifies the playing and leads the group to a great climax, then moves on before his fellow players are getting exhausted. He keeps the group in a decent formation. Usually the bhuchyāḥ and sichyāḥ players walk in front, the drummers in pairs behind. If any inspired dancer jumps in front of the drummers, forcing them to stop moving on, he will be allowed to do so and satisfy his folly, but just for a minute or two. The group leader always keeps the repertoire in tune with the locality. He knows exactly where to play a short-cut dyahlhāygu to honour a god in



his shrine on the way, by passing a sacred tree or crossing a holy river.

Once the course has been passed successfully, and the boys represented to the town as accomplished dhimay players, their social status rises considerably, - first of all in the eyes of the Jyāpu girls who tend to be crazy about drummers, as they are about pop-stars in the West. Dhimay players will receive numerous invitations to participate in the feasts of their neighbourhood where their need for inspiration through (alcoholic) spirits is met with prudence on the part of their host.

During processions their music is generally received like an unexpected present and met with joyous expressions and occasional eruptions of dancing by some enthusiasts. Excellent drummers may suddenly find themselves being decorated with rupee-notes, which the fans try to stick on their shirt with safety-pins.

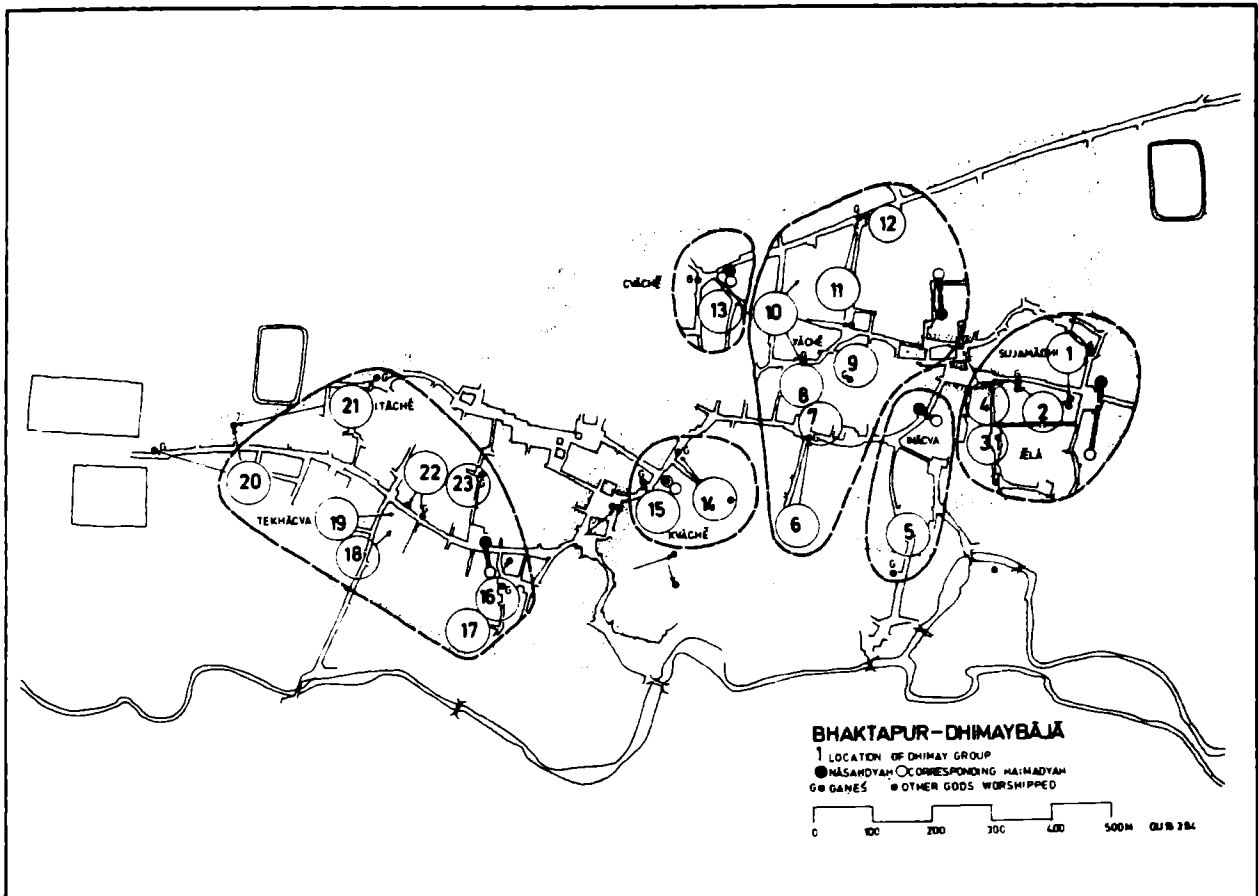
## The dhimay groups of Bhaktapur

Bhaktapur's 189 dhimay players (survey: fall 1983) are organized into twenty-three groups which are listed here according to their location from east to west. Each group is related to specific shrines of Nāsaḥdyah and Haimādyah.

Map No. 1 shows the locations of the groups and of all the gods worshipped during the learning period. Dhimay groups worshipping the same Nāsaḥdyah-Haimādyah-pair are shown combined by an interrupted line. All the lower-town-groups (Nos. 16 - 23) worship the same Nāsaḥdyah (Ghakhā- or Nāsaḥmana-Nāsaḥ), whereas the upper-town-groups are distributed among five different shrines of Nāsaḥdyah. The greater variety of the upper town is significant for Bhaktapur. The origin of this striking difference lies in the historical growth of the town from a cluster of ancient villages in the east towards the rather homogenous lower town which was founded as late as 17th to 18th century.

Map No. 2 (see p. 50) shows the locations of each dhimay player's home as well as all the gods worshipped by the group not only during apprenticeship but also during regular performances in festivals. The dotted lines indicate the processional routes to the respective Nāsaḥ-shrines. One important god not mentioned in the maps is the Gaṇeś of Suja Bināyak south of Bhaktapur, most popular of the four guardian gods of the Valley. Every dhimay player offers a cock or a goat at his shrine the day after dhimay pirāne pūjā.

The appendix offers a detailed list of all the dhimay groups, including number of instruments, number and caste of the players, names of the gods worshipped during learning period, and finally, all performances of the group.



### Bhaktapur

Map No. 1

Location of the 23 dhimay groups in relation to the essential pair of Nāsaḍdyah/Haimādyah - the gods of music, who are worshipped during apprenticeship. Besides these two gods the Gaṇeś of the quarter (tvah), certain Bhairavas and Māṭrkās are worshipped as well.

The map reveals the striking difference between the homogeneously organized lower town (west) with eight groups related to the Ghakhā-Nāsaḍ, and the complex upper town (east) with five different Nāsaḍ-shrines (2 groups Kvāché, 1 group Cvaché, 1 group Inācva, 4 groups Sujamādhī, and 7 groups Tāthu Nāsaḍ in Tacapaḥ).

# Performances

Performances are of two kinds,

- a) regular performances as a part of the urban rituals.
- b) occasional performances in the neighbourhood.

Among the regular performances one has to distinguish between performances where the groups leave their quarters (tvaḥ) and accompany or visit the gods, and those performances where the gods come to visit the quarter. The latter is the case with the Navadurgā who pay a regular visit to each tvaḥ every year. The respective dhimay group will walk to the Navadurgā temple in Gaḥchē, receive the gods and lead the procession to their tvaḥ, where the gods will be welcomed and fed in the most distinguished manner. The Navadurgā will follow the dhimay group with their own characteristic music (dabadaba, dyaḥkhī and taḥ) and stop many times to dance in front of other important gods on the way along the processional route, like Dattātreyā or Bhairavnāth. After an elaborate ritual and procession in the tvaḥ, the Navadurgā are accompanied back to their temple in the same way by the dhimay group. This visit of the Navadurgā is called 'nālā keygu' or 'dyaḥ bvay keygu'.

All the dhimay groups perform during bisket and dasaī festivals. During bisket, the groups accompany the gods of their neighbourhood on their jātrā, and on the day of dyaḥ svayā biyeygu (4th of Baisākh) they go to visit all the gods of Bhaktapur along the traditional pradakṣinā route. This is the day, when all the music groups of the town can be seen at the same time.

At dasaī all the dhimay groups come out on ten successive days to visit the aṣṭamātrkā, protecting mother goddesses of Bhaktapur. On the way to the respective aṣṭamātrkā-shrine they will refrain from honouring any other god on the way with playing of dyaḥlhāygu. First they will play dyaḥlhāygu and mā for the aṣṭamātrkā. While returning however, every god is considered with a small musical offering. Passing dasaī as an active dhimay player can be extremely strenuous. The nights are spent sleepless

with feasting, the days with drumming for many hours in the processions. Only by means of drinking rice beer (thvā) these hardships can be overcome.

Some dhimay groups take part in the processions of a few other festivals, for ex. gāī jātrā, Buddha jayantī, sitīnakah, Indra jātrā, holi punī, sakimalā punī, yomāri punī.

Irregular performances of dhimaybājā in the tvaḥ can be of various kinds: guṭhī pūjā (guṭhī: social organizations connected with death rituals), kaytā pūjā (initiation ceremony of the boys), dāphā pūjā (annual pūjā of the dāphā music groups). Only in case of kaytā pūjā the dhimay players will be fed by the host with bhoj and spirits. At all other occasions everybody enjoys their music but nobody pays for it. Also the maintenance of the instruments is born by the players. Usually one group owns two or three dhimay and one or two pairs of bhuchyāḥ and sichyāḥ.

Despite of the considerable expenses which every dhimay player is facing during the learning period and after, dhimaybājā is still popular in Bhaktapur. Since dhimay players attract the attention of the womenfolk during processions, especially young boys are very much interested in learning this drum.

## Construction of the dhimay

The cylindrical body of the dhimay (gvaḥ) was - in the case of old instruments - cut from a hollowed tree trunk. Often the natural shape of the tree was preferred to the regular shape found nowadays more frequently with dhimays made of tin barrels or brass. The average size is 53 cm length and 40 cm diameter. The drum hides are wound around rings made of prepared cane (pvaṭā) and are tightened by leather straps (tā or tā bālā) in a crosswise way. At the inner side of the left hand hide (haimā) a tuning paste (masālā) is stuck, made of ground resin of the sāl-tree, castor-seeds (alapu) and mustard oil. The hide for the right hand (nāsaḥ) remains without tuning paste and sounds much higher.

## Playing technique and notation

Newar drummers do not employ any systematic notation. They memorize their compositions by way of drum syllables. Very seldom the players are conscious about an underlying metric-rhythmic system. So mistakes enter the repertoire, are adopted and faithfully transmitted through many generations of musicians. It is conceivable that in the olden days Newar music did employ concepts related to Indian tāla-s. In navabājā and lālākhī repertoire many compositions still bear the names of certain tāla-s. Dhimay players however are not at all concerned about systems and theories. They simply play and enjoy what their forefathers created. Rarely new things are composed.

The traditional dhimay compositions of Bhaktapur have been collected as I learned them from Shri Ganesh Bahadur Sijakhva from Yāchē. They are presented here in two different systems of notation, i.e. Western staff notation, which gives a clear and rather abstract picture of the anatomy of the music, and an oriental notation of drum syllables, which allows the reader to imitate the sounds of the drum with his own voice, just like any Newar player would do it while memorizing his repertoire. This oriental system of notation is a modified version of the one developed by Nikhil Ghosh ("Fundamentals of Rāga and Tāla with a New System of Notation" Bombay 1968). It can be applied for any kind of Newar drumming and allows the reader to read the drum syllables with exact rhythm.

In dhimay playing there are four different sounds. The hight hand beats the nāsah-hide with the dhimay pucā, a piece of cane rolled into a spiral (The canes for making a dhimay pucā are obtained from those which were used during bisket festival to fetter the spirit of chaos, Betāl from the Bhairavnāth courtyard, at Bhairav's chariot.), or with a simple straight twig (dhimay kachicā), producing a rather sharp sound called tā, nā, nā, tā, ti, li, ji, etc. The left hand knows two ways of beating the haimā-hide, a relaxed slap below the center of the skin, called kha, khu, ka, etc., or a more powerful blow closer to the rim, which

produces a deep and resonant sound called ghē, ghū, kã, etc. The fourth sound is a combination of tā and ghū called jhī or dhā.

In case of a few compositions the drum syllables are replaced by words with a definite meaning, usually a rather dirty one, causing a state of maximum receptivity in the student's mind. These compositions are played especially to make fun of other groups. Occasionally the teasing can reach such a climax that dhimay playing is dropped and dhimay throwing will start.

These drum syllables are written in a system of boxes indicating the time measurements which are called 'mātrā' in Indian music theory. Each box is divided into two by a horizontal line. If there is only one beat per mātrā, the syllable is written into the upper box. If there is a mātrā without beat, the sign o stands for sounding rest. If there is a half mātrā rest, the sign e is applied.

Thus, 

ghu	kha
nā	tā

 reads as /ghuna khata/

and 

khu	khu	tā	dhā	kha	o	tā	dhā
ti	ti	ka		ka			

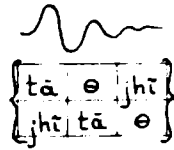
 reads as /khuti khuti/taka dha/  
/kha/taka dha/

The pair of brackets { } indicates that the part included has to be repeated. A number above the closing bracket shows how many times that part is to be played. Sometimes instead of a number the expression ad lib. (shortcut from Latin ad libitum) leaves it to the player how many times he wishes to repeat.

If a section is to be repeated not completely but only upto a certain point, this point is marked by the symbol F, and an arrow will lead the reader to the line where the repetition starts. F does not mean an interruption of the playing. The line below the arrow has to follow immediately.



In case of the *dyaḥlāygu* piece the symbol  
can be found above a short  
section to be repeated:



This indicates that the section in brackets has to be repeated many times with accelerating speed, i.e. each time it has to be played faster and faster and faster until the player reaches his limit.

Usually every four *mātrā* a vertical line connects all the systems of a page. These divisions follow the cycle of *sichyāḥ* which keeps repeating every four *mātrā*.

In the staff notation three lines correspond with the three ways of beating the *dhimay*. The upper line is reserved for strokes of the right hand, i.e. *tā*, *nā*, etc., the middle line for the dampened sound produced by the left hand, i.e. *kha*, *khu*, etc., the lowest line for the deep, resonant sound by the left hand, i.e. *ghū*, *ghē*, etc. One quaver corresponds with one *mātrā* of the oriental notation. The bar-lines frame one cycle of *bhuchyāḥ*.

## Notes on the compositions

### DYAḤLHĀYGU

'Dyaḥlhāygu' means 'invocation of a god'. This piece is used like a rather complex telephone number to focus the drummer's mind on Nāsaḥdyaḥ. Dyaḥlhāygu must be played at the beginning and at the end of every dhimay performance, it may be in public or in the student's practicing room. There are three ways of playing this piece:

- a) the complete dyaḥlhāygu,
- b) cicāḥāḥgu (small) dyaḥlhāygu, the last four lines of the complete version,
- c) sidhaykegu (end making) dyaḥlhāygu, the last two lines of the complete version.

When a dhimay procession passes any god (dyaḥchē, pīṭh, stūpa, holy river, sacred tree, etc.), cicāḥāḥgu dyaḥlhāygu will be played while walking on, in such a way that the last line is being omitted and nhyāḥ immediately follows. In case of a very important god the procession will stop first with sidhaykegu dyaḥlhāygu, and then the complete dyaḥlhāygu will be performed in front of the god.

The words 'caha' and 'ha' are shouted by the leading dhimay player to signal the precise entrance to all other players. During the first two lines of dyaḥlhāygu, the bhuchyāḥ- and sichyāḥ-players will follow the dhimay with every 'jhī'. Then they keep to their standard pattern.<sup>1/</sup>

### MĀ

Mā means main piece. Consisting of many chinā, this is by far the longest and most beautifully designed dhimay composition. Its performance lasts fifteen to twenty minutes. During the final part the players may insert any of the gu- or chinā- compositions they usually display during processions. This piece is played in front of Nāsaḥdyaḥ or during the performance of some pūjā, or even in front of some sponsor's house,

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<sup>1/</sup> A detailed analysis of dyaḥlhāygu and mā is under publication in Germany: "Anruf der alten Götter - Notation und Analyse einer new-arischen Trommelkomposition".

but hardly ever during processions. It is known to most of the Jyāpu players. A few dhimay groups, especially the Kumāḥ and Āvāḥ ones, can play only sections of it, which they treat like any chinā-composition while walking on.

In the notation, different chapters of the composition are marked by Roman capital letters.

This piece has been handed down to us through many generations of dhimay players, and while travelling through the minds of so many drummers, a few irregularities may have crept in, giving cause to endless quarrels. Dhimay players believe what they have learnt from their gurus must be right, and they expect the accompanying players of bhuchyāḥ and sichyāḥ to follow them and adapt their standard pattern at a few crucial points. Since players of bhuchyāḥ and sichyāḥ usually fail to recognize these critical places while performing mā, they are bound to lose their track and receive furious glances and gestures from the leading dhimay player.

At first, the author felt compelled to repair these few obvious diversions from the regular 4-mātrā-pattern and present the composition in the perfect shape it deserves, to satisfy both dhimay players and players of bhuchyāḥ and sichyāḥ, too. But then, flawless perfection is a typical ideal of Western culture. The confidence with which the Newar drummers insist on these few irregularities, seems proof enough that these 'mistakes' are intended, are a necessary requirement for the players' aesthetic senses. For the sake of these oddities they accept and enjoy the temporary chaos which they are causing during every performance of mā.

These critical places are:

C chapter, line 7 : three mātrā rest instead of one. This is repeated in chapter C'.

F chapter, line 1 and 2 : As the number of repetitions is not restricted to even numbers, the bhuchyāḥ cycle could well remain incomplete.

G chapter, line 5 : one mātrā rest instead of three.

NHYĀḤ (GOING FORWARD)

These are the standard lines for processions. They are repeated many times and can be interrupted by any gu-piece. They must be played like fire, so that everybody feels inspired to dance. In case the bhuchyāḥ- and sichyāḥ-players lost their way during some intricate gu, nhyāḥ will guide them back on the right track.

CHINĀ

These pieces can be played during the last part of mā or during processions. Since they are a little more virtuosic than other pieces, the players often utter a joyous cry after successfully reaching the final "dhā". Chinā is repeated once only.

NHYĀḤ THĀYAGU CVAḤ (NHYĀḤ PLAYING PIECE)

Any of these three pieces may be used to start the procession again after it has come to a temporary stop. The pieces will start a little slower than the usual speed and accelerate gradually.

GU

These colourful compositions are played during processions as a change to the standard nhyāḥ. They may be repeated several times. Some of them (No. 3, 4, 5, 10, 15) are used to tease other players who understand the meaning. Since most of the words are hitting below the belt, dhimay players are having great fun playing these pieces, even if the person serving as the target cannot understand what things the drums are speaking.

In order to prepare the reader for any possible encounter, the author has confined himself to a paraphrase rather than a literal translation.

Apart from the very special slang employed, the words are hidden among meaningless drum syllables which occasionally may suggest association with words completing the meaning. Therefore, in order to grasp it

fully, one's mind has to be in tune with these special waves of rustic humour. Since the minds of some Newar scholars approached by the author for help, refused to do so without essential omissions, he had to depend on whatever informations he could extract from his giggling gurus and fellow dhimay players.

gu 3 and 4: I fuck, fuck, fuck your mother  
 Into her worn-out vagina.  
 You pubic hair, give way!  
 Fuck!

gu 5 Bedbug! Your neck I'll break  
 Like that of a pigeon or a parrot.

gu 10: Not one but two plates of rice eats he.  
 Not only the rice but the plate eats he.  
 Not from a glass drinks he,  
 But from a bowl the spirits.

gu 15: There is this hot lady with that dotted sari.  
 I'll screw her from behind  
 Straight through the dots.  
 Otherwise she'll grow tatty and old.  
 The lady with that black sari there,  
 Ear with flowers behind, hair-knot aside,  
 She makes me so hot.  
 If her mother doesn't stop that stupid talk  
 of how to pose and what to say and do,  
 The fungus will get her after all.

Gu 11 is derived from dhāḥbājā, gu 17 from mākaḥ pyākhā (monkey dance), gu 18 from the lālākhī repertoire. Gu 18 is played exclusively during the gāi-jātrā-festival.

Gu 19 is Ganesh Bahadur's 'piece that nobody else can play'. He transposed it from the lālākhī-piece lagasikha which is used to accompany some dāphā-songs. Even an experienced lālākhī player would find it difficult to adjust the piece on the spot to the playing technique of the dhimay. While challenging other dhimay players, Ganesh Bahadur has always been the smiling hero. Being aware of this publication, he already composed a new piece which must not be exposed here.

While participating as a drummer in the dhimay processions, where other players keep showing off with some 'pieces that nobody else can play', the author felt tempted to compose a few pieces in the traditional manner. Since these pieces have been approved of and adopted by his friends, and thus became part of the living repertoire, they are presented here. These compositions are:

Gu 20, chinā 4, chinā 5 (after Maurice Ravel's Rigaudon from 'Le Tombeau de Couperin').

#### CVAḤ (TAIL)

This piece is derived from mā (D chapter) and treated like gu.

Some dhimay groups have adopted compositions from other drums, like tatali from dhāhcā-repertoire (Cvarcā-dhimaybājā) or dhamāk from dhimay-cā- and nagarā-repertoire (Yātā-dhimaybājā). These compositions will be published in a separate study of navabājā.

## How to play bhuchyāḥ and sichyāḥ without destroying them

Usually bhuchyāḥ and sichyāḥ are playing a similar pattern, giving one long and two short notes. The bhuchyāḥ pattern is played at half speed, i.e. two sichyāḥ cycles cover one bhuchyāḥ cycle. In case of a few compositions and - to some extent - dyahlhāygu, bhuchyāḥ and sichyāḥ will leave this standard pattern and follow the major strokes of the dhimay.

Bhuchyāḥ and sichyāḥ are delicate musical instruments made of precious brass. Unfortunately during processions these instruments have the tendency to break into pieces, simply because people do not know how to handle them correctly. There is certainly a difference between lovingly caressing somebody's cheek and slapping it in anger. In case of bhuchyāḥ and sichyāḥ only the former method should be applied. Never hit them together like a brute, but always strike them gently with one hand going up and one hand going down. Then they will live long and retain their sound quality.

The craft of bhuchyāḥ and sichyāḥ making has become almost extinct in Kathmandu Valley. Occasionally copies from Bhojpur and other places reach the market here, but they differ in shape and sound quality to their great disadvantage. The original ones with their superior, royal sound quality were produced in the Patan and Kathmandu workshops of high-caste Newar Buddhists who nowadays prefer the more profitable professions offered by the rapidly changing urban society. Most unfortunately, those who still have the skill and the knowledge to manufacture these instruments, are reluctant to pass it on.

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## How to get into the right mood

Dhimaybājā has to inspire many people. It has to induce a joyous spirit which directly leads to dancing and ecstasy. This is only possible if the player himself is 'soaked' in this spirit. According to Ganesh Bahadur, the drinking of thvā (any of the five celebrated varieties) is compulsory for every dhimay player. It gives relaxation to body and mind and allows him to play like fire. However, this method cannot be recommended to some players of bhuchyāḥ and sichyāḥ, who are getting so much inspired that they forget the right way of playing their instruments, as explained above. Be that as it may, experiments are still going on in Bhaktapur, and they will go on forever.

**Appendix one :**

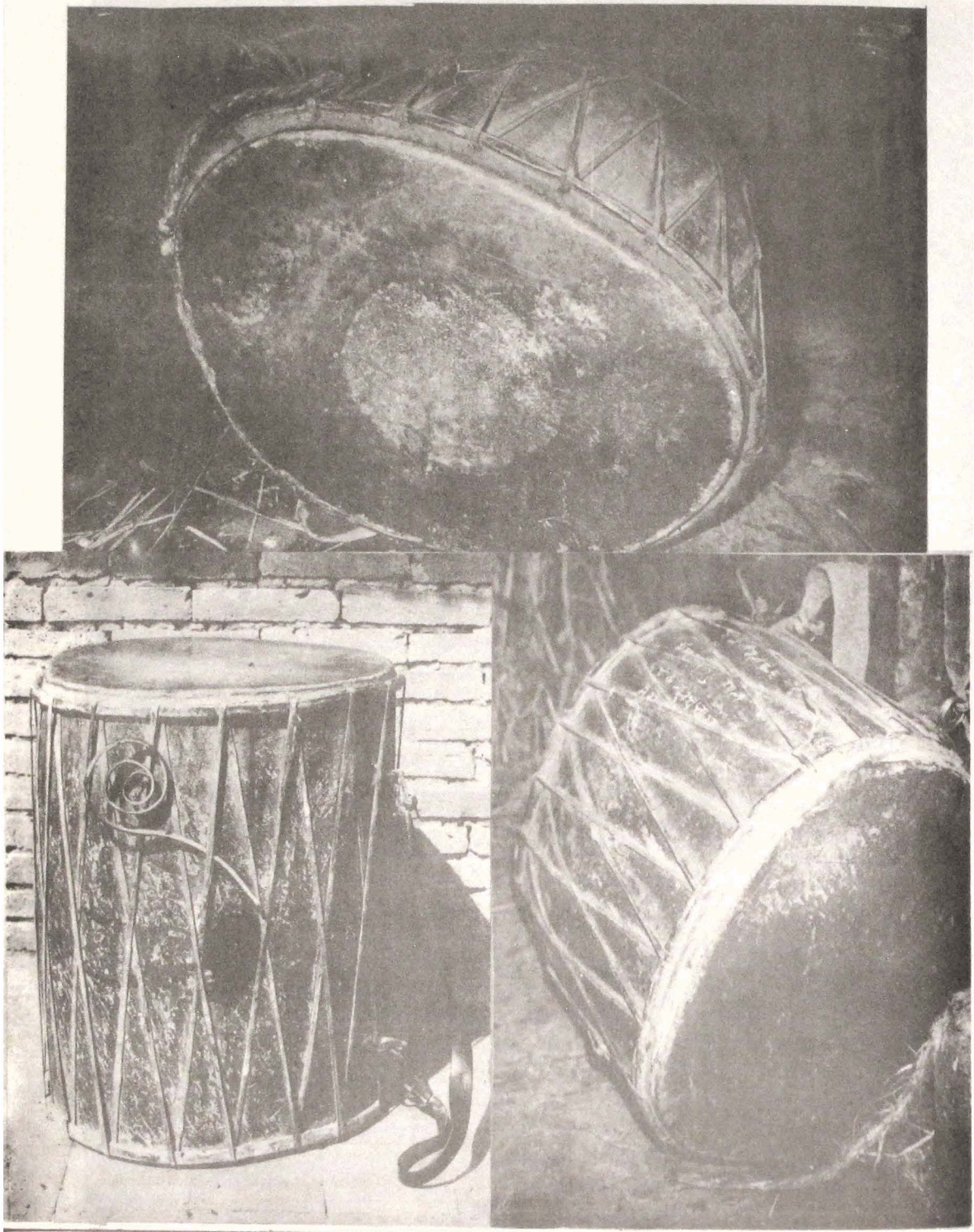
**Photos**



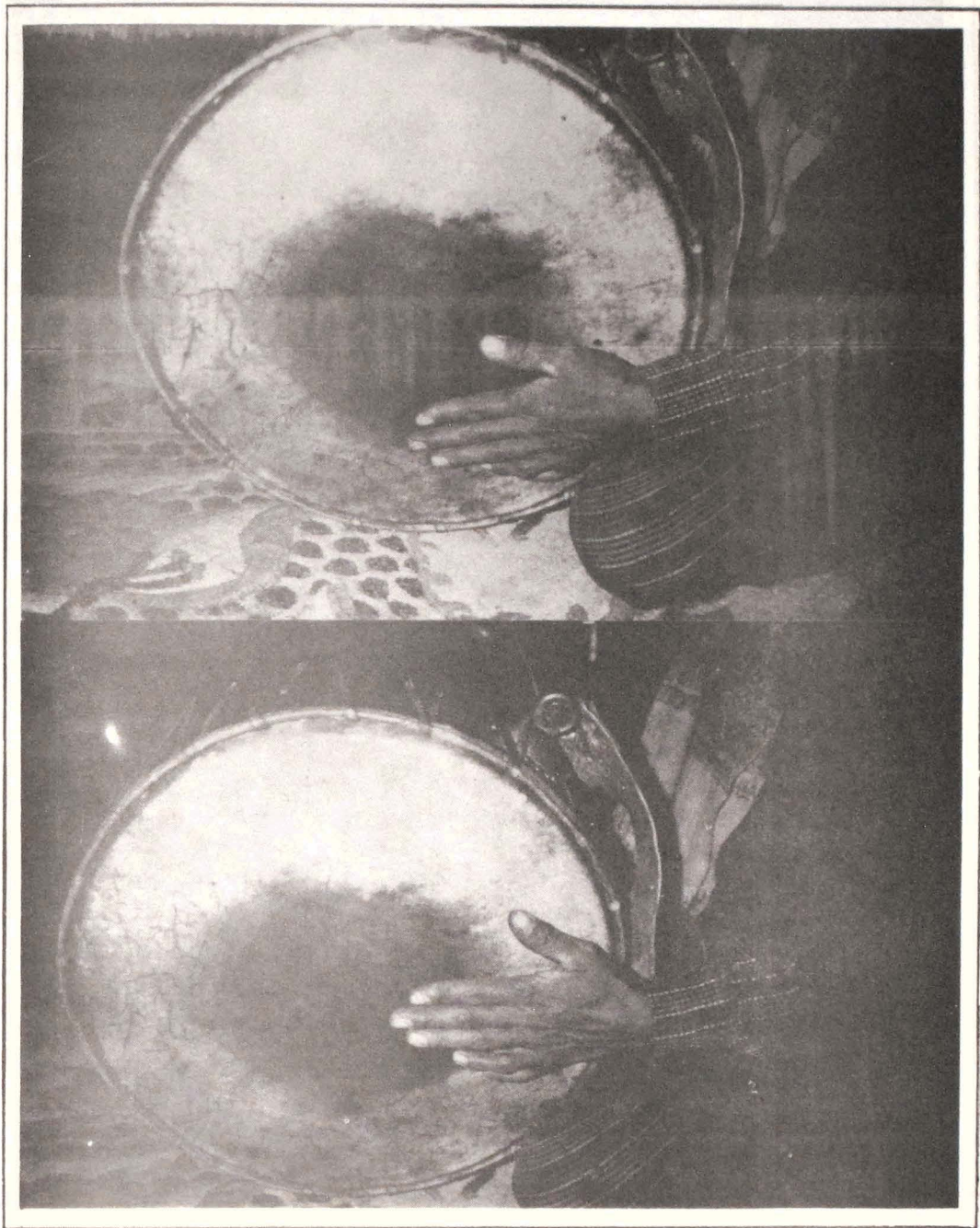


Left: Shrine of Tāthu Nāsaḥdyah during dhimay pirāne pūjā. The Nāsaḥ hole (center) is blocked by a paste made of beaten rice and curds, with Nasaḥdyah's face painted on it. The shrine is decorated with many kinds of offerings, including the blown-up intestines of the goat sacrificed a few minutes before.

Above: Nāsaḥdyah's face (detail of previous photo).



Three old dhimay of different shapes.



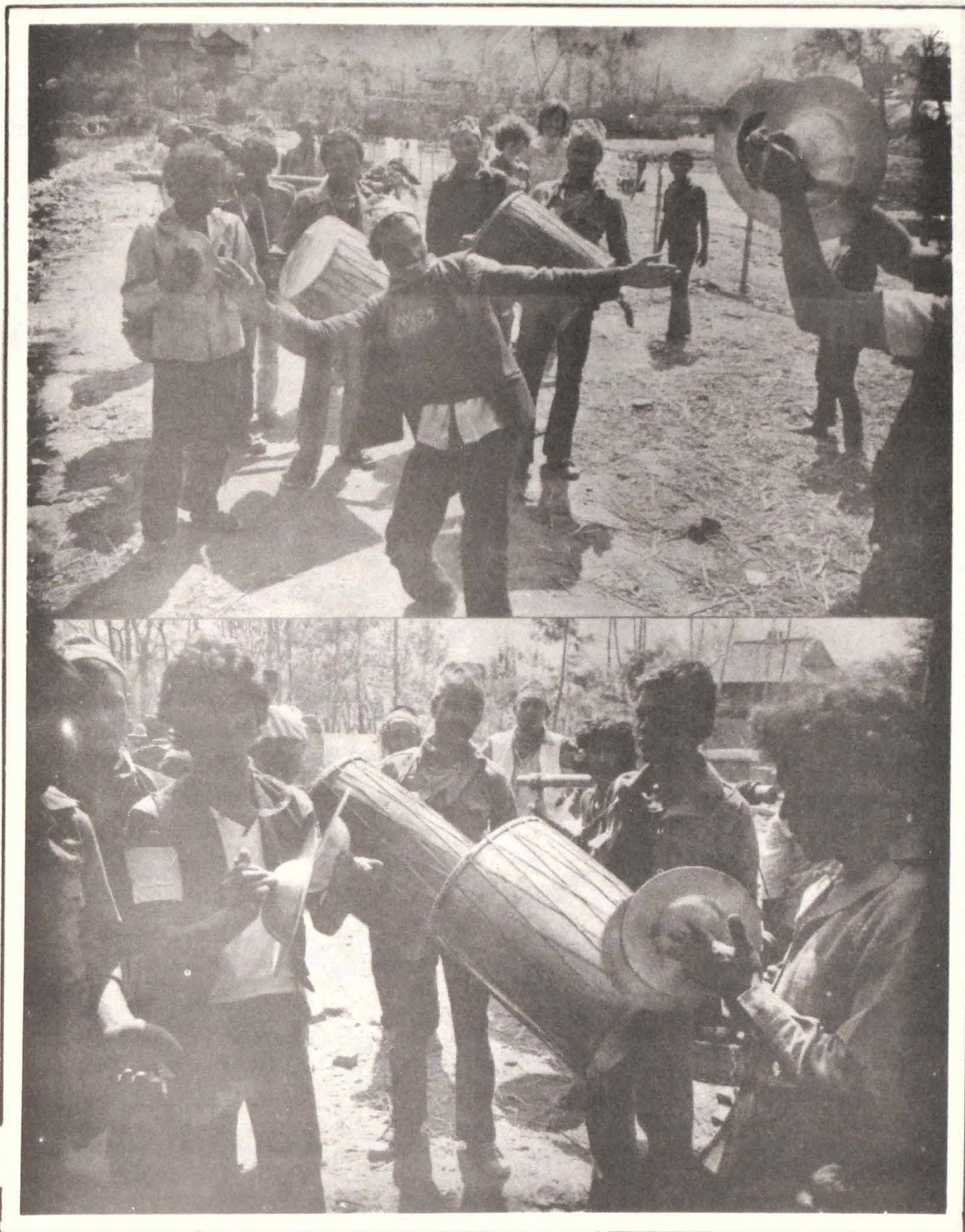
Demonstrating the two ways of playing the haimā-hide:

1. kha, khu, etc.
2. ghē, ghū, etc.

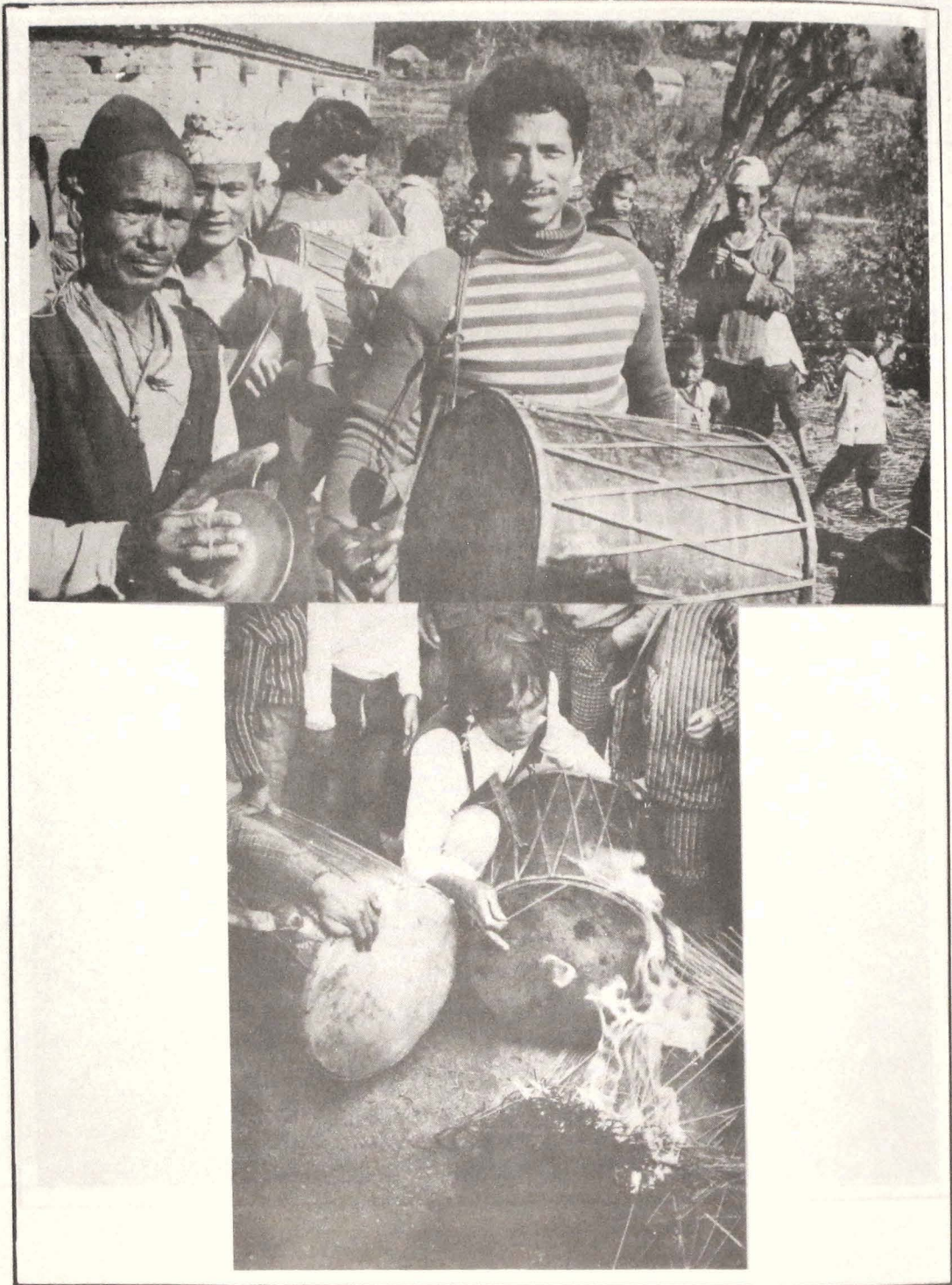


Cvarcā Dhimaybājā: Bhaktapur's largest dhimay (length: 55 cm, diameter: 49 cm) being played together with flutes (básuri).

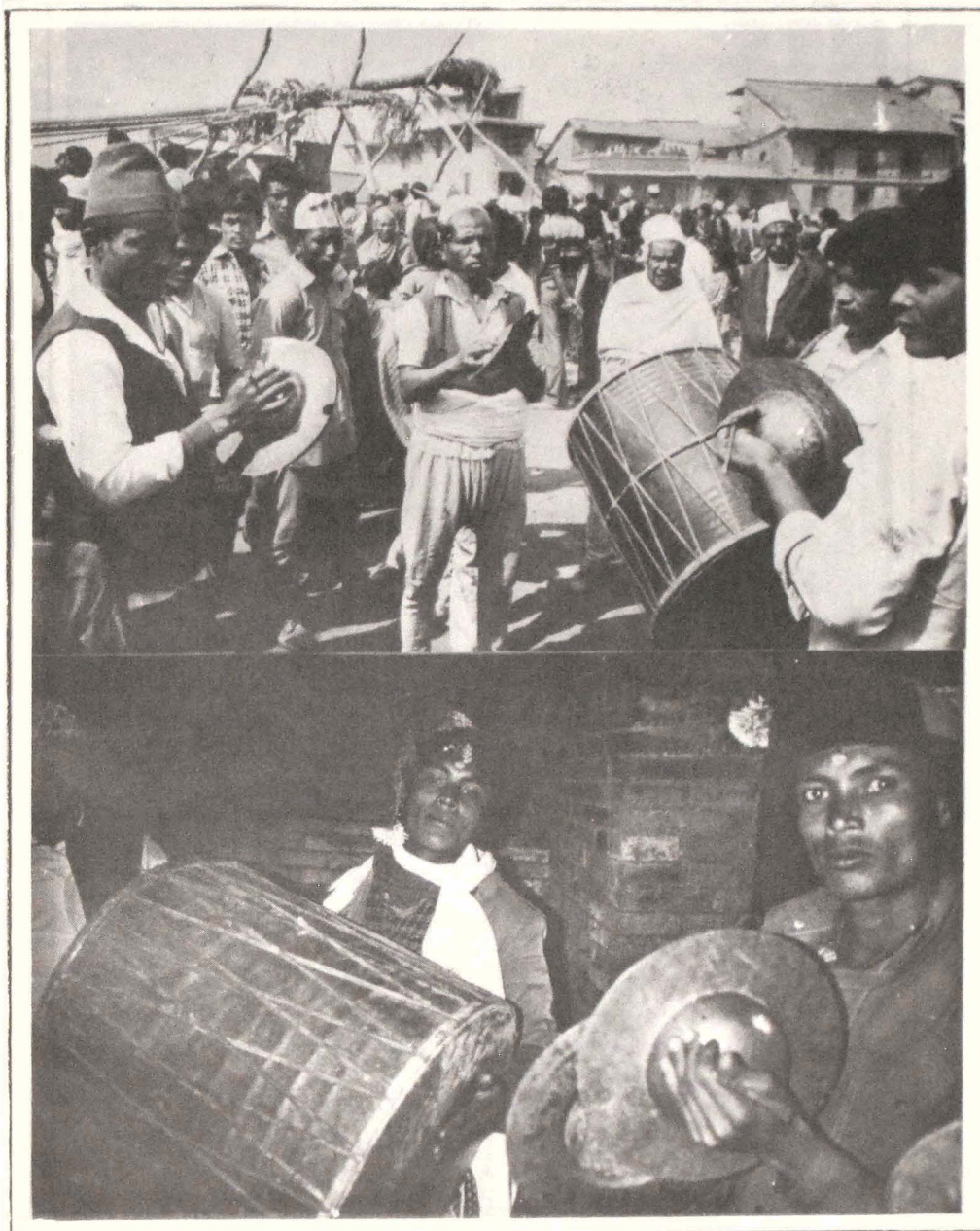




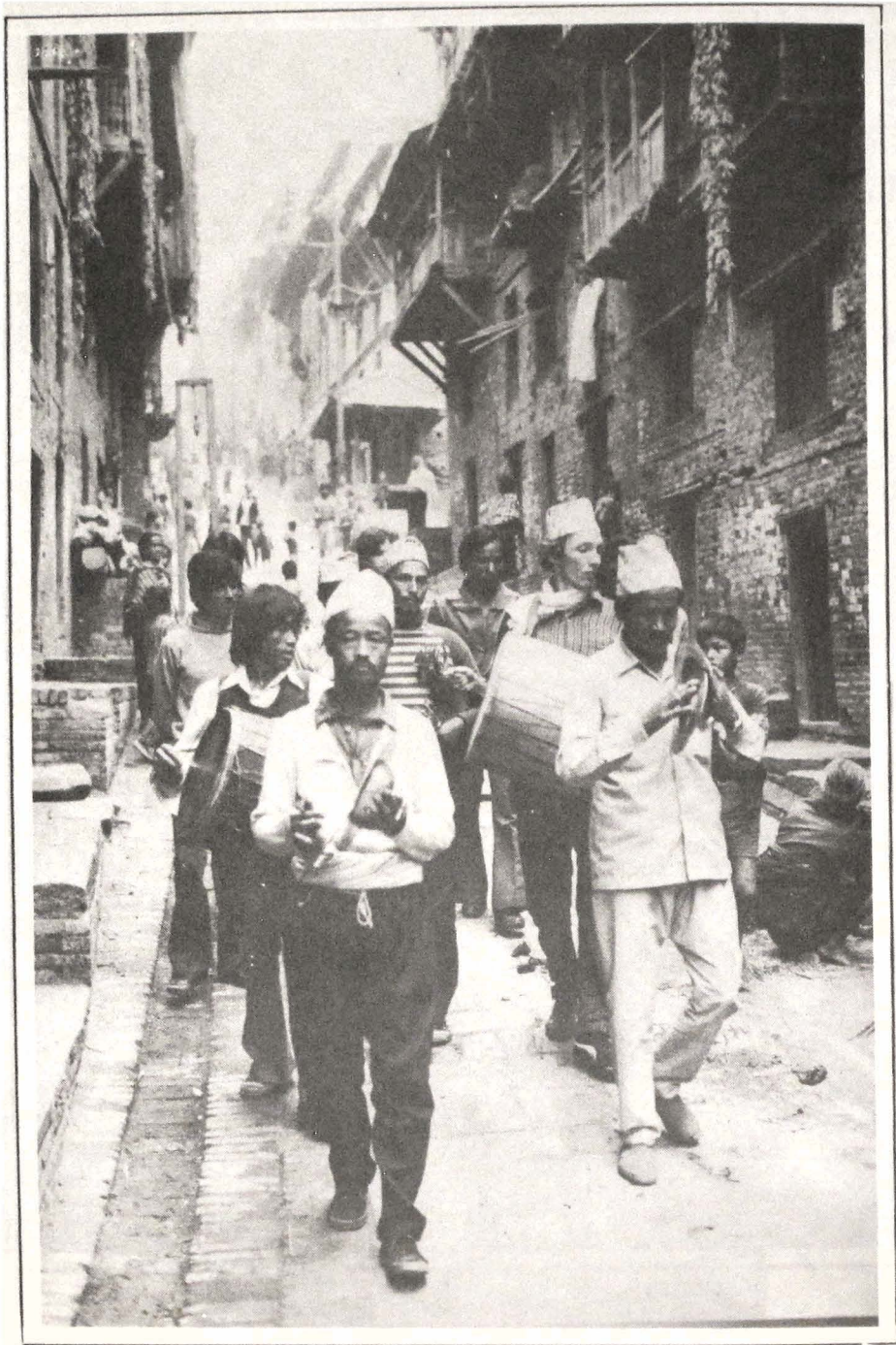
Gvamādhi Dhimaybājā with dancer at Bhisimpūjā-procession during holi festival 2040.



1. Yātā Dhimaybājā at Rāmpūjā-procession during bisket 2040/41.
2. Drying wet dhimay hides after rain.



1. Dhimaybājā encouraging the crowd while erecting the pole at Yaḥśikyah during bisket 2040/41.
2. Young dhimay player from Sujamādhi Kumāḥ Dhimaybājā with white betāli-cloth during his first procession, immediately after dhimay pirāne pūjā.



The author (with dhimay and cap) and his friends on the way to carthi pūjā.

**Appendix two:**  
**The dhimay-groups in detail**

The dhimay-groups of Bhaktapur are listed here according to their location from east to west. Informations are given about number of instruments, number and caste of players, gods worshipped during apprenticeship, and all performances.

1) Sujamāri Dhimaybājā

Instruments: 3 dhimay, 2 bhuchyāḥ, 1 sichyāḥ

Players: 14, all are Jyāpu

Worshipping: Sujamāri Nāsaḥdyāḥ, Jēlā Haimā (Haimākhyāḥ), Tvarcā-Gaṇeś, Aṣṭamāṭṛkā (Vakhupati-Narāyaṇa-courtyard)

Performances: bisket (round with Barmāyaṇī), dasaī (visiting aṣṭamāṭṛkā), gāī jātrā (round with cow), feasts at the tvaḥ (dāphā pūjā, nani pūjā, kaytā pūjā, guṭhī pūjā)

2) Sujamāri Kumāḥ Dhimaybājā

Instruments: 2 dhimay, 2 bhuchyāḥ, 1 sichyāḥ

Players: 12 (9 Kumāḥ and 3 Jyāpu)

Worshipping: Sujamāri Nāsaḥdyāḥ, Jēlā Haimā, Taulāḥ Gaṇeś, Aṣṭamāṭṛkā (Vakhupati-Narāyaṇa-courtyard), Biśvakarmā

Performances: bisket (round with Barmāyaṇī, Taulāḥ Gaṇeś, Biśvakarmā), dasaī (visiting Aṣṭamāṭṛkā), feasts at the tvaḥ (kaytā pūjā, visit of the Navadurgā)

3) Jēlā Dhimaybājā

Instruments: 3 dhimay, 1 bhuchyāḥ, 1 sichyāḥ

Players: 5, all are Jyāpu

Worshipping: Sujamāri Nāsaḥdyāḥ, Jēlā Haimā, Jēlā Gaṇeś, Mākva Bhaila

Performances: bisket (round with Barmāyaṇī and Māpuca Bhaila, both on 3rd Baisākh, another round on 5th), dasaī (visiting Aṣṭamāṭṛkā), feasts at the tvaḥ (kaytā pūjā, visit of the Navadurgā)

4) Mākva Dhimaybājā

Instruments: 2 dhimay, 1 bhuchyāḥ, 1 sichyāḥ

Players: 5, all are Jyāpu

Worshipping: Sujamāri Nāsaḥdyāḥ, Jēlā Haimā, Saīā Gaṇeś (The two players

living in Yātāche worship Tāthu Nāsaḥ and Haimā.)

Performances: bisket (round with Barmāyaṇī, another round on 5th of Baiśākh), dasaī (visiting Aṣṭamāṭṛkā), kaytā pūjā

5) Khācā Gāthā Dhimaybājā

Instruments: 3 dhimay, 1 bhuchyāḥ, 1 sichyāḥ

Players: 7, all are Gāthā

Worshipping: Inācva Nāsaḥdyāḥ and Haimā, Khācā Gaṇeś, Maheśvari

Performances: bisket (round with Maheśvari), dasai (visiting Barmāyaṇī), Buddha jayanti (round with Inācva Buddha), sakimalā punī

6) Yātā Dhimaybājā

Instruments: 2 dhimay, 2 bhuchyāḥ, 1 sichyāḥ

Players: 9, all are Jyāpu

Worshipping: Yātā Nāsaḥdyāḥ and Haimā, Gvamāri Gaṇeś

Performances: bisket (round with Barmāyaṇī, Chumā Gaṇeś, Mahākālī/Mahālakṣmī, witnessing the up and down of Laṣśīkyāḥ), dasaī (visiting Aṣṭamāṭṛkā)

7) Gvamāri Dhimaybājā

Instruments: 2 dhimay, 1 bhuchyāḥ, 1 sichyāḥ

Players: 5, all are Jyāpu

Worshipping: Tāthu Nāsaḥ and Haimā, Gvamāri Gaṇeś

Performances: bisket (round with Gvamāri Gaṇeś), dasai (visiting Barmāyaṇī), feasts at the tvaḥ (visit of the Navadurgā, and others)

8) Yāchē Dhimaybājā

Instruments: 2 dhimay, 1 bhuchyāḥ, 1 sichyāḥ

Players: 8, all are Jyāpu

Worshipping: Tāthu Nāsaḥ and Haimā, Yāchē Gaṇeś

Performances: bisket (round with Barmāyaṇī, Mahākālī/Mahālakṣmī, another round on 5th of Baiśākh, witnessing the up and down of Laṣśīkyāḥ), dasaī (visiting Aṣṭamāṭṛkā), gāi jātrā (round with cow), feasts at the tvaḥ (kaytā pūjā, guṭhī pūjā, visit of the Navadurgā)

9) Cvarcā Dhimaybājā (being a part of Cvarcā Dhimay Bāsuri Bhajan)

Instruments: 1 dhimay, 1 bhuchyāḥ, 1 sichyāḥ, 14 bāsuri

Players: 19, all are Jyāpu

Worshipping: Tāthu Nāsaḥ and Haimā, Cvarcā Gaṇeś

Performances: bisket (round with Cvarcā Gaṇeś), dasaī (visiting Aṣṭamātrkā), gāi jātrā (performing 'silume' - ballad with flutes and many singers)

10) Dugumalā Dhimaybājā

Instruments: 2 dhimay, 1 bhuchyāḥ, 1 sichyāḥ

Players: 7, all are Jyāpu

Worshipping: Tāthu Nāsaḥ and Haimā, Yāché Gaṇeś, Mahālakṣmī

Performances: bisket (round with Mahākālī/Mahālakṣmī), dasaī (visiting Aṣṭamātrkā), feasts at the tvaḥ

11) Nāgpukhu Dhimaybājā

Instruments: 3 dhimay, 2 bhuchyāḥ, 1 sichyāḥ

Players: 8 (4 Jyāpu, 3 Chipā, 1 Gapi)

Worshipping: Tāthu Nāsaḥ and Haimā, Mahālakṣmī Gaṇeś, Mahālakṣmī

Performances: bisket (round with Mahākālī/Mahālakṣmī), dasaī (visiting Aṣṭamātrkā), feasts at the tvaḥ (visit of the Navadurgā, kaytā pūjā, guṭhī pūjā, etc.)

12) Bvekhāḥ Dhimaybājā

Instruments: 2 dhimay, 1 bhuchyāḥ, 1 sichyāḥ

Players: 7 (5 Āvāḥ, 1 Gaidā, 1 Rājacal)

Worshipping: Tāthu Nāsaḥ and Haimā, Mahālakṣmī Gaṇeś, Mahālakṣmī

Performances: bisket (round with Mahākālī/Mahālakṣmī), dasaī (visiting Aṣṭamātrkā), feasts at the tvaḥ (kaytā pūjā and visit of the Navadurgā)

13) Túchimalā Āvāḥ Dhimaybājā

Instruments: 3 dhimay, 2 bhuchyāḥ, 1 sichyāḥ

Players: 8, all are Āvāḥ

Worshipping: Mulāché Nāsaḥ and Haimā, Nāgpukhu Mākha, Chumā Gaṇeś

Performances: bisket (round with Chumā Gaṇeś), feasts at the tvaḥ (bhajan pūjā, visit of the Navadurgā)



14) Chāsukhyaḥ Dhimaybājā

Instruments: 2 dhimay, 1 bhuchyāḥ, 1 sichyāḥ, 5 bāsuri

Players: 10, all are Jyāpu

Worshipping: Tibukchē Nāsaḥ and Haimā, Dahibināyak Gaṇeś, Candeśvari

Performances: bisket (round with Dahibināyak Gaṇeś), dasaī (visiting Aṣṭamāṭṛkā), siṭinakāḥ (round with Bhagavati), Candeśvari-jātrā, feasts at the tvaḥ

15) Kvāchē Dhimaybājā

Instruments: 2 dhimay, 1 bhuchyāḥ, 1 sichyāḥ

Players: 7 (5 Jyāpu, 1 Napit, 1 Kāyṣtha)

Worshipping: Tibukchē Nāsaḥ and Haimā, Kvāchē Gaṇeś, Bhagavati, Kumāri

Performances: bisket (round with Kumāri), dasaī (visiting Aṣṭamāṭṛkā), siṭinakāḥ (round with Bhagavati), visit of the Navadurgā

16) Bvalāchē Kumāḥ Dhimaybājā

Instruments: 2 dhimay, 3 bhuchyāḥ, 1 sichyāḥ

Players: 8, all are Kumāḥ

Worshipping: Ghakhā Nāsaḥ and Haimā, Jatha Gaṇeś, Gorakhnāth, Bhairava, Betāl, Bhagavati

Performances: bisket (round with Jatha Gaṇeś), dasaī (visiting Bārāhi pīṭh), feasts at the tvaḥ (guṭhī pūjā, kaytā pūjā, visit of the Navadurgā)

17) Tāhāmālā Dhimaybājā (being a part of Jatha Gaṇeś Bhajan)

Instruments: 2 dhimay, 2 bhuchyāḥ, 2 sichyāḥ

Players: 8, all are Jyāpu

Worshipping: Ghakhā Nāsaḥ and Haimā, Jatha Gaṇeś, Gorakhnāth, Bhairava, Betāl, Bhagavati

Performances: bisket (round with Jatha Gaṇeś), dasaī (visiting Barmā-yaṇī), dāphā pūjā

18) Tekhācva Degamanā Dhimaybājā

Instruments: 2 dhimay, 1 bhuchyāḥ, 1 sichyāḥ

Players: 6, all are lower farmers

Worshipping: Ghakhā Nāsaḥ and Haimā, Tekhācva Gaṇeś, Bārāhi

Performances: bisket (round with Bārāhi, another round on 5th of

Baisākh), dasaī (visiting Bārāhī pīṭh), gāī jātrā (round with Bārāhī), yomari punī

19) Tekhācva Bhaila Dhimaybājā

Instruments: 1 dhimay, 1 bhuchyāḥ, 1 sichyāḥ

Players: 6, all are Jyāpu

Worshipping: Ghakhā Nāsaḥ and Haimā, Tekhācva Gaṇeś, Bārāhī

Performances: bisket (round with Bārāhī, Mahākālī/Mahālakṣmī, Barmāyaṇī), dasaī (visiting Bārāhī pīṭh), feasts at the tvaḥ

20) Bhārbacva Dhimaybājā

Instruments: 3 dhimay, 2 bhuchyāḥ, 2 sichyāḥ

Players: 8, all are Jyāpu

Worshipping: Ghakhā Nāsaḥ and Haimā, Ināgā Gaṇeś, Ināgā Mākā

Performances: bisket (round with Ināgā Gaṇeś), dasaī (visiting Aṣṭa-mātrkā), Indra-jātrā (round with Indrayaṇī, accompanying mākha-pyākhā-dancers at their Patan performances)

21) Ītāche Dhimaybājā

Instruments: 3 dhimay, 2 bhuchyāḥ, 2 sichyāḥ

Players: 9, all are Jyāpu

Worshipping: Ghakhā Nāsaḥ and Haimā, Ītāchē Gaṇeś, Ītāchē Mākā

Performances: bisket (round with Ītāchē Gaṇeś and Indrayaṇī), dasaī (visiting Barmāyaṇī pīṭh), feasts at the tvaḥ (kaytā pūjā, visit of the Navadurgā)

22) Tekhācva Dyaḥnani Dhimaybājā

Instruments: 1 dhimay, 1 bhuchyāḥ, 1 sichyāḥ

Players: 6, all are Jyāpu

Worshipping: Ghakhā Nāsaḥ and Haimā, Tekhācva Gaṇeś, Bārāhī

Performances: bisket (round with Bārāhī), dasaī (visiting Bārāhī pīṭh), gāī-jātrā (round with Bārāhī)

23) Kvalāchē Dhimaybājā

Instruments: 2 dhimay, 1 bhuchyāḥ, 1 sichyāḥ

Players: 7, all are lower farmers (Gvarā, Chēgutālā)

Worshipping: Ghakhā Nāsaḥ and Haimā, Kvalāchē Gaṇeś

Performances: bisket (visit and bath at Cupin ghāt), dasaf (visit of Barmāyanī piṭh), tvaḥ pūjā (round with Kvalāchē Gaṇeś, visit of the Navadurgā

Bhaktapur

Map No. 2

Exact location of the 23 dhimay groups, the households of every dhimay player being marked by a dot. Dotted lines indicate the processional route of the musicians to the six different Nāsaḥdyah during learning period.





**BHAKTAPUR - DHIMAYBĀJĀ**

- LOCATION OF A DHIMAY PLAYER
- NĀSAHDYAH
- HAIMĀDYAH
- ⊙ GANĒS (GANĒDYAH)

0 50 100 150 200 250 300 350 400 M GU 18384



## **Appendix three: Transcriptions**



DYAHLMAYGU

'CAHA' { tā o jhī tā o tā o jhī tā o tā o tā o tā o jhī }  
 { jhī tā } { jhī tā } { jhī } { jhī tā }

'HA' { jhē jhē o jhē o jhē o } { khu tā jhē o jhē o } { tā o o o } { tā o jhī }  
 { tā ku } { tā ku } { jhī tā }

{ tā tā khu tā khu tā tā ghū ghū nā khu tā tā o khu tā }  
 { tā ku } { tā ku } { tā ku }

{ ghū nā khu tā } { ghū ghū nā ghū tā o jhī o tā o o o }  
 { tā ku } { jhī tā }

{ khu tā tā o khu tā tā o khu tā tā ghū dhā ghū nā o }  
 { tā ku } { tā ku } { tā ku }

dhā ghū nā ghū tā khu nā tā ghū o tā tā  
 { tā ku }

{ tā ma ghe ghe ghe nā tā tā } { ghe nā tā tā }  
 { ji tā nā nā nā ka } { nā ka }

ghē ghe nā ghē tā ma ghē o tā o o o  
 { ji tā }

CICĀHĀYGU DYAHLMĀYGU

ghū tā tā ghū ghū tā tā o tā khu nā tā khu tā tā ghū  
 { tā tā ku } { tā ku }

ghū tā tā ghū ghū tā tā o { tā khu nā tā khu tā tā tā }  
 { tā tā ku } { tā tā ku }

SIDHAYKEGU DYAHLMĀYGU

tā ghū nā ta di ghū nā ta ghū nā kha tā tā khu nā tā  
 { li } { li } { tā tā kha }

{ o tā o jhī }  
 { jhī tā }

# MĀ

A

tā	tā	dhā	tā	dhā	o	tā	tā	khu	tā	dhā	tā	dhā	o	tā	tā
khu			kā					tā	kā		kā				

6-9

ghū	tā	ghu	nā	tā	tā	khu	tā
		nā	kha			tā	kā

6-9

ghu	nā	kha	kha	kha	o	tā	dhā
nā		tā	tā			kha	

ghu	nā	kha	kha	kha	nā	kha	kha	ghu	ghū	nā	tā
nā		tā	tā	di		tā	tā	nā			

ghu	nā	kha	kha	kha	o	ghu	kha
nā		tā	tā			nā	ti

dhā	o	o	o	kha	o	tā	dhā
						kha	

da capo al F

B

ghē	dra	ghē	dra	khu	tā	tā	ghū	nā	ta	khu	tā	ghu	nā	khu	tā	tā	ghū	dhā	o
ka		ka		tā	ku			li						tā	ku				

4

khu	tā	tā	ghū	nā	ta	khu	tā	ghu	nā	khu	tā	tā	ghū	dhā	o
tā	ku			li						tā	ku				

5-6

ghu	nā	dhā	o	kha	o	tā	dhā
nā	kha					ka	

ghu	nā	tā	dra	tā	dra	tā	ghū	ghu	nā	tā	ghū
nā	ka		ka		ka			nā	ka		

ghu	kha	kha	kha	kha	tā	di	kha
nā	tā	tā	tā	ti	ka	dhā	ti

dhā	o	o	o	kha	o	tā	dhā
						ka	

da capo al F

g-m. wagner - neuer dramming

**C**

dhā	cā	tā	ghū	tā	tā	ghū	ja	dhā	cā	tā	khu	nā	khu	ghū	o
						ka				tā	tā	nā	tā		
ghu	dhā	khu	tā	ghu	dhā	khu	tā	ghu	dhā	khu	tā	nā	khu	kha	ja
ni		ti	ka	ni		ti	ka	ni		ti	ka	tā	tā	ka	
tā	dhā	nā	dhā	nā	o	kha	ja								
						ka									
tā	dhā	nā	dhā	nā	dhā	nhā	khu	tā	di	khu	tā	tā	dhā	kha	ja
						nhā	tā	ghū	tā	ti	ka	ga		ka	
tā	dhā	nā	dhā	nā	dhā	nhā	khu	tā	di	khu	tā	tā	tā	tā	tā
						nhā	tā	ghū	tā	ti	ka	khu	khu		
kha	di	kha	kha	di	di	kha	kha	tā	tā	tā	tā	tā	tā	ghu	kha
		tā	tā	tā		tā	tā	tā	khu	khu	khu	nā	ti		F
dhā	o	o	o	kha	ja										
				ka											

da capo al F

**D**

dhā	tu	o	dhā	dhā	tā	khu	tā	ghu	tu	o	dhā	dhā	tā	khu	tā
	dhā	tu			tā	tā	ku	ni	dhā	tu			tā	tā	kha
ghū	di	khu	tā	nā	di	khu	tā	ghū	ni	khu	tā	nā	o	kha	ja
	tā	ti	ka		tā	ti	ka		tā	ti	ku			ka	
ghū	di	khu	tā	nā	di	khu	tā	nā	di	khu	tā	tā	ghu	nā	dhā
	tā	ti	ka		tā	ti	ka		tā	ti	ka	tā	nā	ka	
ghū	di	khu	tā	nā	di	khu	tā	nā	di	khu	tā	tā	ghu	nā	o
	tā	ti	ka		tā	ti	ka		tā	ti	ka	tā	nā		
tā	ghu	nā	dhā	ghu	nā	dhā	kha	nā	dhā	nā	khu	kha	ja	ghū	ghū
	tā	nā	ka		nā	ka		ti	kha		tā	tā	ka	nay	

5-6											
tā	tā	kha	ja	tā	tā	khu	tā	tā	tā	kha	ja
		ka				tā	ku			ka	
tā tā ghū nā ghū nā kha tā											
3-4											
ghū	nā	nhā	khu	tā	nhā	ghū	nā	ghū	nā	kha	tā
		ghū	nhā	tā	ghū	nhā				ka	ka
tā tā ghū nā ghū nā kha tā											
ghū nā nhā khu tā nhā ghū nā ghū nā kha tā											
		ghū	nhā	tā	ghū	nhā					
ghū nā nhā khu ghū nā nhā khu ghū nā nhā khu tā o tā tā											
		ghū	nhā	tā	nā	ghū	nhā	tā	ghū	nhā	tā
3											
tā	nhā	khu	tā	nhā	khu	tā	tā	tā	nhā	khu	tā
		ghū	nhā	tā	ghū	nhā	tā	ghū	nhā	tā	ku
khu khu tā dhā kha o tā dhā											
		ti	ti	ka				ka			
3											
khu	khu	tā	dhā	khu	khu	tā	o	khu	khu	khu	khu
		ti	ti	ka	ti	ti		ti	ti	ti	ti
								ti	ka	dhā	ti
F											
dhā o o o kha o tā dhā											
								ka			
da capo al F											
E											
3-4											
tā	khu	tā	ga	nā	ga	nā	ga	dhā	ga	nā	ta
		tā	ka	nā	ka	nā	ka	nā	nā	ka	li
3-4											
dhā	gu	nā	tā	kha	kha	tā	ghū	dhā	gu	nā	ta
		nā	kha					nā	ka	li	

g. = longer - newer drumming

tā	tā	dhā	dhā	nā	o	kha	ja										
	ka						ka										
tā	tā	dhā	dhā	tā	tā	dhā	dhā	tā	tā	dhā	dhā	ghu	ghu	ghu	nā		
	ka				ka				ka			nā	nā	ni			
tā	tā	dhā	dhā	ghu	ghu	ghu	nā										
	ka			nā	nā	ni											
ghū	ni	khu	tā	nā	ni	khu	tā	tā	ni	khu	tā	khu	tā	di	khu		
	tā	ti	ka		tā	ti	ka	ghu	tā	ti	ka	ti	ka	dhā	ti		
dhā	o	o	o	kha	o	tā	dhā										
						ka											
da capo al F																	
ghū	nā	ghū	nā	tāy	ghū	nā	ta	khu	tā	tāy	ghū	dhā	o	dhā	dhā		
							li	tā	ku								
ghū	nā	ghū	nā	tāy	ghū	nā	ta	khu	tā	tāy	ghū	dhā	o				
							li	tā	ku								
dhā	khu	tā	dhā	kha	o	tā	dhā	dhā	khu	tā	dhā	khu	tā	dhā	dhā		
	tā	ku				ka		tā	ka	tā	ka						
tā	ga	nā	ga	nā	ga	tā	tā	tā	dhā	nā	khu	di	dhā	nā	khu		
	ka	nā	ka	nā	ka	nā			nā	tā			nā	tā			
tā	dhā	nā	dhā	nā	khu	dhā	o	dhā	tu	o	dhā	khu	tā	di	kha		
				nā	tā				dhā	tu		ti	ka	dhā	ti		
dhā	o	o	o	kha	o	tā	dhā										
						ka											
da capo al F																	

a little faster

**G**

dhā	o	ghū	nā	kha	tā	ghū	o	ghū	nā	kha	tā	ghū	o	ja	ka		
tā	ka	ghū	nā	kha	tā	ghū	o	nā	tā	khu	tā	kha	o	ja	ka		
dhāy	nāy	khu	tā	kha	o	tā	dhā										
								ka									
dhāy	nāy	khu	tā	dhā	nā	tā	dhā	nā	dhā	nā	khu	dhā	nā	o	o		
								ka									
			3														
dhā	nā	khu	tā	tā	o												
					nā	tā	ka										
khu	tā	khu	tā	khu	tā	ghū	kha	dhā	o	o	o	kha	o	tā	dhā		
								nā	ti								

da capo

**H**

ghu	ghu	ghu	nā	kha	o	tā	dhā	ghu	ghu	ghu	nā	nā	khu	khu	tā			
								ka										
								nā	nā	ni					tā	tā	ti	ka
tā	o	dhā	o	nā	o	dhā	o	tā	o	o	dhā	ghū	tā	tā	ghū			
											dhā							

start at half tempo, accelerando

5-6

ghū	tā	tā	tā	khu	tā	tā	tā	khu	tā	tā	tā	khu	tā	tāy	ghū
														tā	ku

à tempo

**D'**

ghū	di	khu	tā	nā	di	khu	tā	ghū	ni	khu	tā	nā	o	kha	ja				
								tā	ti	ka					tā	ti	ka		
								tā	ti	ku					ka				

continue like D upto

3

khu	khu	tā	dhā	khu	khu	tā	o	khu	khu	khu	khu	khu	tā	di	kha	
				ti	ti	ka										
				ti	ti	ti	ti	ti	ti	ti	ti	ka	dhā	ti	F	

dhā o o o kha o tā dhā ka

da capo al F

g - wagner - newar drumming

start at half tempo, accelerando

tā	o	ni	dhā	tā	o	tā	tā	tā	o	ni	dhā	tā	o	tā	tā
ghē	ghī	ka							ghē	ghī	ka				

ghū	ghū	nā	dhā	tā	o	tā	tā	ghū	nā	nā	dhā	tā	o	tā	tā
		ka						nā	ka	ka					

2-4

à tempo

dhā	ta	dhā	ta	tā	ta	tā	ta	dhā	ta	dhā	ta	khu	khu	tā	tā
	li		li	kha	li	kha	li		li		li	ti	ti		

tā	o	ni	dhā	tā	o	ni	dhā	tā	o	ni	dhā	khu	khu	tā	tā
ghē	ghī	ka		ghē	ghī	ka		ghē	ghī	ka		ti	ti		

C'

tā	dhā	nā	dhā	nā	o	kha	ja								
						ka									

tā	dhā	nā	dhā	nā	dhā	nhā	khu	tā	di	khu	tā	tā	dhā	kha	ja
						nhā	tā	ghū	tā	ti	ka	ka		ka	

tā	dhā	nā	dhā	nā	dhā	nhā	khu	tā	di	khu	tā	tā	tā	tā	tā
						nhā	tā	ghū	tā	ti	ka	khu	khu		

kha	di	kha	kha	di	di	kha	kha	tā	tā	tā	tā	tā	tā	ghu	kha
tā	tā	tā		tā	tā	tā	khu	khu	khu	khu	nā	ti			F

dhā	o	o	o	kha	ja										
				ka											

da capo al F

J

dhā	dhū	o	tā	tā	kā	ghu	nā	dhā	dhū	o	tā	tā	khu	ghu	khu
						nā	ka						tā	nā	tā

4-5

dhā	dhū	tā	tā	tā	kā	ghu	nā	dhā	dhū	tā	tā	tā	khu	ghu	khu
						nā	ka						tā	nā	tā

2-3

dhā	dhū	tā	tā	tā	kā	ghu	nā	dhā	dhū	tā	tā				
						nā	ka								

tā	khu	ghu	khu	kha	o	tā	dhā													
	tā	nā	tā			ka														
tā	khu	ghu	khu	ghu	khu	ghū	o													
	tā	nā	tā	nā	tā															
ghu	khu	ghū	o																	
nā	tā																			
ghū	ni	khu	tā	nā	ni	khu	tā	tā	ni	khu	tā	khu	tā	tā	dra	F				
	tā	ti	ka		tā	ti	ka	ghū	tā	ti	ka	ti	ka		kha					
dhā	o	o	o	kha	o	tā	dhā													
						ka														

da capo al F  
ad lib.

NHYĀH

dhā	khu	tāy	khu	tāy	khu	tā	ghū													
	tā		tā		tā	ku	nā													
tāy	khu	tā	ghū	re	khu	tā	ghū													
	tā	ku	nā		tā	ku	nā													
tā	dhā	nā	dhā	nā	dhā	nā	dhā	tā	dhā	nā	dhā	nā	dhā	tāy	ghū					
dhā	khu	tāy	khu	tāy	khu	tāy	khu	nā	tā	khu	tā	tā	tā							
	tā		tā		tā		tā	tā	khu	tā	tā	khu	khu							
tāy	khu	tā	ghū	re	khu	tā	ghū													
	tā	ku	nā		tā	ku	nā													

ad lib.

ad lib.

ad lib.

SIDHAYKEGU DYĀHĪLHĀYGU

tā	ghū	nā	ta	di	ghū	nā	ta	ghū	nā	kha	tā	tā	khu	nā	tā					
			li			li						tā	tā	kha						
o	tā	o	jhī																	
	jhī	tā																		



# CHINĀ 1

ghū	nā	nā	tā	kha	o	tāy	ghū												
nā	kha	kha	tā																
ghū	nā	nā	tā	khu	tā	nā	tā	ghū	nā	tāy	ghū								
nā	kha	kha	tā	tā	kha	kha	tā	nā	kha										
ghū	nā	nā	tā	khu	tā	nā	tā	ghū	nā	dhā	o								
nā	kha	kha	tā	tā	kha	kha	tā	nā	kha										
dhā	khu	tā	dhā	khu	tā	dhā	dhā	ghū	nā	nā	tā	khu	tā	nā	tā				F
	tā	kha		tā	kha			nā	kha	kha	tā	tā	kha	kha	tā				F
dhā	o	o	o	kha	o	tāy	ghū												

da capo al F

# CHINĀ 2

tāy	kha	nā	tā	kha	o	tā	tā												
tā	kha	tā																	
tāy	kha	nā	tā	khu	tā	tā	tā	tā	kha	nā	tā	kha	o	tā	tā				
tā	kha	tā	tā	kha				tā	tā	kha	tā								
tā	ghū	nā	ghū	nā	ghū	tā	tā												
ka	nā	ku	nā	ku	nā														
tā	dhā	nā	dhā	tā	tā	ghū	nā	tāy	khu	nā	tā	khu	tā	tā	tā				F
									tā	kha	tā	tā	kha	kha	tā				F
dhā	o	o	o	kha	o	tā	tā												

da capo al F

# CHINÄ 3

tā	kha	tā	kha	kha	o	tā	tā													
tā		tā	tā																	
tā	kha	tā	kha	kha	tā	tā	tā	tā	kha	tā	kha	kha	o	tā	tā					
tā		tā	tā		kha			tā		tā	tā									
tā	dhā	nā	dhā	nā	o	kha	ja													
							ka													
tā	dhā	nā	dhā	tā	tā	ghū	nā	tā	kha	tā	kha	kha	tā	nā	khu					
								tā		tā	tā		ghū	nā	tā					
dhā	o	o	o	kha	o	tā	tā													

da capo al F

# CHINÄ 4

kha	tā	tā	nā	kha	o	tā	tā													
	kha	ghu	nā																	
kha	tā	tā	nā	kha	kha	tā	ghu	kha	tā	tā	nā	kha	kha	o	o					
	kha	ghu	nā			gu	nā		kha	ghu	nā									
ghū	ghū	nā	kha	kha	tā	ghū	ghū	nā	kha	tā	ghu	kha	kha	tā	ghu					
											nā		gu	nā						
ghū	nā	nā	tā	kha	tā	ghū	ghū	kha	tā	tā	nā	khu	tā	nā	khu					
	nā	kha	kha	tā					kha	ghu	nā	tā	ghu	nā	tā					
dhā	o	o	o	kha	o	tā	tā													

da capo al F

# CHINĀ 5

tā	nā	kha	o	khu	tā	dhā	nā	khu	tā	nā	nā								
ghu	nā			ti	ka			ti	ti	ka	ti								

khu	tā	di	khu	khu	tā	di	khu	kha	kha	dhā	o	tā	nā	kha	o				
ti	ka	dhā	ti	ti	ka	dhā	ti			tā		ghu	nā						

da capo

tā	nā	kha	nā	khu	tā	ti	kha	tā	ghē	ti	kha	tā	ghu	kha	ti				
ghu	nā			ti	ti	ka							nā						

tā	kā	ghē	khu	khu	tā	ti	kha	tā	kā	ghē	o								
				ti	ti	ka													

tā	nā	kha	o	khu	tā	dhā	nā	khu	tā	ti	kha	tā	ghē	ti	khu				
ghu	nā			ti	ka			ti	ti	ka				ti					

khu	tā	ti	kha	tā	ghē	ti	khu	khu	tā	ti	nā								
ti	ka						ti	ti	ka	ti									

khu	tā	di	khu	khu	tā	di	khu	kha	kha	dhā	o	tā	nā	kha	o	khu	tā	dhā	o
ti	ka	dhā	ti	ti	ka	dhā	ti			tā		ghu	nā			ti	ka		

da capo

# NHYĀH THĀYAGU CVAH 1

tā	ghu	nā	tā	tā	ghu	nā	tā	dhā	ghū	nā	tā	kha	o	tā	tā				
ku	nā			ku	nā														

tā	kha	nā	tā	khu	tā	tā	tā	o	nā	tā	kha	o	tā	tā					
tā	tā	kha	tā	tā	ku	kha			kha	kha	kha	tā							

da capo ad lib.

dhā	khu	tā	dhā	khu	tā	dhā	dhā	tā	khu	nā	tā	khu	tā	tā	tā	F			
	tā	ka		tā	ka			tā	tā	kha	tā	tā	ku	kha	tā				

dhā	o	o	o	kha	o	tā	dhā	dhā	khu	tā	dhā	kha	o	tā	dhā				
				ka				tā	ka					ka					

da capo al F

# NHYĀH THĀYAGU CVAH 2

ad lib.

kha	tā	ghu	dhā	ghu	tu	o	dhā	kha	tā	ghu	dhā	ghu	kha	kha	tā
ka	ni		ni	dhā	tu			ka	ni			nā	tā	ti	kā

dhā	khu	tā	dhā	kha	o	tā	dhā								
tā	ka					ka									

dhā	khu	tā	dhā	khu	tā	dhā	dhā	tā	kha	nā	tā	khu	tā	tā	tā
tā	ka		tā	ka				tā	tā	kha	tā	tā	ku	kha	tā

dhā	o	o	o	kha	o	tā	dhā								
						ka									

da capo al F

# NHYĀH THĀYAGU CVAH 3

ad lib.

tā	tā	o	nā	ghē	nā	o	nā	tā	tā	o	nā	ghe	nā	nā	tā
ghē	ghe	ka		ghē	ghe	ka		ghē	ghe	ka		nā	kha	kha	tā

dhā	khu	tā	dhā	khu	tā	dhā	dhā	tā	kha	nā	tā	khu	tā	tā	tā
tā	ka		tā	ka				tā	tā	kha	tā	tā	ku	kha	tā

dhā	o	o	o	kha	o	tā	dhā	dhā	khu	tā	dhā	kha	o	tā	dhā
						ka			tā	ku			ka		

da capo al F

# CVAH

tā	tā	kha	ja	tā	tā	kha	ja	tā	tā	ghū	nā	ghū	nā	o	o
		ka				ka									

ghū	nā	nā	khu	tā	nā	ghū	nā	ghū	nā	o	o				
ghu	nā	tā	ghu	nā											

ad lib.

# GU 1

tā kā dhā dhā nā kā dhā dhā tā kā dhā dhā nā kā tā tā } <sup>3-6</sup>

tā dhā nā dhā nā dhā tā tā } <sup>3-4</sup>  
 khu

tā dhā nā dhā nā dhā nā dhā tā dhā nā dhā nā dhā tāy ghū

dhā khu tāy khu tāy khu tāy khu tāy khu nā tā khu tā tā tā } <sup>ad lib.</sup>  
 tā tā tā tā tā kha tā tā khu khu

# GU 2

dhā dhā ghū nā tā tā kha ja tāy khu tā ghū nā tā kha ja } <sup>ad lib.</sup>  
 ka tā ku nā ka

dhā dhā ghū nā tā tā kha ja tāy khu tā ghū re khu tā ghū } <sup>ad lib.</sup>  
 ka tā ku nā tā ku nā

# GU 3

cha mā ghyā ghyā ghyā o khva sā } <sup>ad lib.</sup>  
 mā si

dhē o khu tā dhē o tā tā } <sup>ad lib.</sup>  
 khu

start at half tempo , accelerando

jhī jhī ghū nā jhī jhī ghū nā jhī jhī nā jhī ghū khu ghū o }  
 nā ku nā ku ku nā tā

ghū di khu tā nā di khu tā tā o nā tā khu tā tā dra } <sup>3-5</sup>  
 tā ti ka tā ti ka kha kha kha tā tā ka kha } <sub>subito à tempo</sub>

jhi	o	khu	khu	tā	o	khu	khu	jhi	o	khu	khu	tā	o	tā	tā
		tā	tā	ghē		tā	tā			tā	tā				
5-6															
jhi	o	khu	tā	tā	o	khu	tā	jhi	o	khu	tā	tā	o	tā	tā
			ghē												
5-6															
cha	mā	ghyā	ghyā	tā	o	ghyā	ghyā	cha	mā	ghyā	ghyā	ghyā	o	khu	tā
ma	si		ghē					ma	si						
5-6															

da capo al F

GU 5

dhāy	o	thēy	syāy	o	khu	tā
	syāy				tā	ka
3						
ca	o	khū	syāy	o	khu	tā
khū	ba				tā	ka
da capo ad lib.						

GU 6

ghe	nā	ghe	nā	ghe	nā	ghe	nā	ghe	nā	ghe	nā	di	o	kha	tā
nā		nā		nā		nā		nā		nā	kha		tā	ti	ka
ad lib.															
ti	o	ghe	nā	di	o	kha	tā								
	tā	nā	ka		tā	ti	ka								
ad lib.															

GU 7

jhi	ji	ji	ji	nā	o	kha	ja	nā	ji	ji	ji	nā	o	kha	ja
	gi	gi	gi			ka		ki	ki	ki				ka	
ad lib.															
tā	ghū	di	tā	khu	tā	ghē	ja	tā	ghū	di	tā	ghē	o	tā	tā
						ka									
da capo ad lib.															

# GU 8

dhā	o	ghū	o	tā	o	khu	tā	ghū	nā	nā	kha	tā	o	khu	tā
						tā	ka							tā	ka

ad lib.

tāy	khu	tāy	khu	khu	tā	tā	ghū	ghū	nā	nā	kha	tā	o	khu	tā
	tā		tā											tā	ka

# GU 9

tā	o	tā	khu	tā	o	khu	tā	nhi	yā	tā	khu	tā	kū	ghī	o
						tā	ka								

ad lib.

dhē	ja	dhē	ha	tā	sū	nye	sū	nhi	yā	tā	khu	tā	kū	ghī	o
	ka														

# GU 10

bhū	nay	nay	bhū	nay	pha	kā	sī	bhū	nā	nay	bhū	nay	pha	kā	sī
	bhū							nā	bhū						

ad lib.

O.S.S.I.A.:

bhū	bhū	nay	bhū	nay	pha	kā	sī	bhū	nā	nay	bhū	nay	pha	kā	sī
								nā	bhū						

kā	ba	ni	tā	tva	pha	kā	sī	F							
	tā	ba	ne												

bhū	nay	nay	bhū	nay	pha	kā	sī	bhū	nā	nay	bhū	nay	pha	kā	sī
	bhū							nā	bhū						

da capo ad lib al F

# GU 11

tā	kha	tā	kha	tā	ghē	nā	ghē	tā	tā	ghē	o	tā	kā	ghū	nā	tā	o	ghū	nā
	ti		ti											nā	ka			nā	ka

ad lib.

g. = megar - never drumming

tāy	kha	nā	tā	khu	tā	tā	tā	F											
	tā	kha	tā	tā	ka														
tā	kha	nā	tā	khu	tā	tā	tā												
tā	tā	kha	tā	tā	ka														

da capo al F

dhā	khu	tā	ghū	dhā	khu	nā	tā	khu	tā	tā	tā								
	tā	ka	nā	tā	kha	tā	tā	ka											
tā	kha	nā	tā	khu	tā	tā	tā	tāy	kha	nā	tā	khu	tā	tā	tā				
tā	tā	kha	tā	tā	ka			tā	kha	tā	tā	ka							

da capo ad lib.

GU 13

tā	tā	tā	tā	kha	o	tā	tā	tā	tā	tā	khu	tā	jhē	o					
khu	khu							khu	khu	tā	ka								
dhā	khu	tā	dhā	khu	tā	dhā	o	tā	tā	tā	tā	tā	tā	jhē	jhē	F			
	tā	ka	tā	ka				khu	khu	khu									
nā	o	o	o	kha	o	tā	tā												

da capo al F, subito GU 14

GU 14

jhē	jhē	jhē	jhē	khu	tā	tā	tā	tā	jhē	jhē	jhē	khu	tā	tā	tā				
								ka											
jhē	nā	dhe	dhā	tā	dhe	dhe	dhā	jhē	nā	dhe	dhā	khu	tā	tā	tā				
	ka	li		ka	li	li		ka	li										
khu	tā	tā	tā	khu	tā	tā	tā	khu	tā	tāy	ghū	ghū	tā	tā	tā				
								tā	ku										
OSSIA:																			
ghū	tā	tā	tā	khu	tā	tā	tā	khu	tā	tā	tā	khu	tā	tāy	ghū				
												tā	ku						



# GU 15

dhā	cā	pē	cā	ma	ba	nā	yah	pē	cā	la	ka	dhē	o	dhē	o	5-6	
			le	tā													
dhē	ja	dhē	ka	cvā	dha	mai	cā	nay	ja	ma	sā	su	mu	cī	o		
	ka			yā				ka	ru		ku	ku					
nā	tā	si	nā	sva	phvā	svā	o	sā	pa	pha	sva	dhē	o	dhē	o	5-6	
	pu																
dhē	dhē	mai	cā	phu	sā	va	o	mā	yā	nā	khu	khā	o	khu	tā	5-6	
										ti	ti			tā	ka		

# GU 16

jhē	jhē	jhē	tā	jhē	jhē	jhē	jhē	khu	tā	jhē	o						
			ka					ti	ka								
jhē	ni	khu	tā	nā	ni	khu	tā	tā	ni	khu	tā	khu	tā	tā	dra		
	tā	ti	ka		tā	ti	ka	ghu	tā	ti	ka	ti	ga	kha			da capo ad lib.

# GU 17

nā	tā	tā	dhā	nā	tā	tā	dhā	nā	tā	tā	dhā	kha	o	khu	tā		
			ka				ka				ka			tā	ka		
tā	khu	nā	tā	khu	tā	tā	tā	tā	tā	tā	dhā	kha	o	khu	tā		F
	tā	tā	kha	tā	tā	kha	kha		kha	ka				tā	ka		
ghū	nā	tā	dhā	ghū	nā	tā	dhā	ghū	nā	tā	dhā	kha	o	khu	tā		
			ka				ka				ka			tā	ka		da capo al F
nā	tā	tā	dhā	nā	tā	tā	dhā	nā	tā	tā	dhā	kha	o	khu	tā		
			ka				ka				ka			tā	ka		da capo al F

tā	tā	kha	ti	tā	kā	ghī	dra	ghī	tā	ghē	ni	tā	o	o	tā
						kha									
ghē	ni	tā	dra	ghē	ni	tā	dra	ghē	ni	ni	o	tā	o	o	o
		kha		kha			si	si							
<i>accelerando</i>												<i>ad lib.</i>			
ghē	ni	ni	o	tā	kā	ghē	tā	ghē	ni	tā	kā				
		si	si												
												<i>da capo ad lib.</i>			
<i>da capo à tempo</i>															

GU 19

nā	kha	nā	nā	kha	ti										
	ti														
dhā	kha	dhā	dhā	ti	dhā	ti	o	ti	ni	o	tā				
	ti				dhā	kha	mi	nā	ti	ka					
dhe	dhe	kha	ghē	dhe	kha	ghē	ti	nā	tī	kha	dra				
	li	ti		li	ti					kha					
kha	kha	ghe	nā	nā	nā	di	kha	ghe	nā	nā	nā				
ti	tā	ni				ti	tā	ni							
ti	ga	kha	nā	nā	li	ghe	ghe	gha	ta	kha	ghe	dhā			
nā	nā	ti		ta	nā	nā	nā		li	tā	ni				

GU 20

kha	kha	tay	ghū	kha	kha	tay	ghū	tā	khu	tā	nā	kha	kha	tay	ghū
tā			tā					tā	ghu	nā	tā				
tā	kha	o	ghū	tā	kha	o	ghū	tā	kha	o	nā	tā	kha	o	ghū
	tā			tā				tā	ghe			tā			

newer drawing



# DYAHLHÄYGU

♩ = 132

accell. ∞

accell. ∞

accell. ∞

„cāha“

accell. ∞

„ha“

## CICĀHĀHGU DYAHLHÄYGU

## SIDHAYKEGU DYAHLHÄYGU

accell.



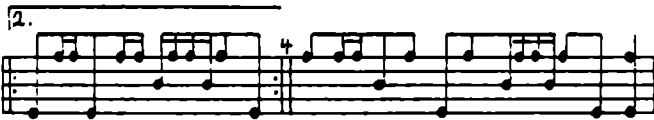
A

MĀ

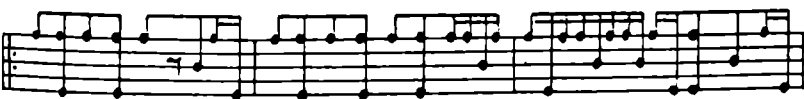
♩ = 120



B



C





# D

Musical staff 1 for section D, featuring a first ending bracket labeled '2.' and a final measure with a '4' time signature.

Musical staff 2 for section D, featuring a '4' time signature at the beginning.

Musical staff 3 for section D, featuring a '7' time signature.

Musical staff 4 for section D, featuring first ending brackets labeled '5-6' and '1-3'.

Musical staff 5 for section D, featuring a first ending bracket labeled '4.' and a final measure with a '3' time signature.

Musical staff 6 for section D, featuring a first ending bracket labeled '1.' and a final measure with a '7' time signature.

# E

Musical staff 1 for section E, featuring a first ending bracket labeled '2.', a '3-4' time signature, and a final measure with a '3-4' time signature.

Musical staff 2 for section E, featuring a '7' time signature.

Musical staff 3 for section E.

Musical staff 4 for section E, featuring a first ending bracket labeled '1.' and a final measure with a '7' time signature.





# F

Musical score for section F, consisting of three staves of music. The first staff begins with a first ending bracket labeled '2.' and ends with a double bar line and repeat dots. The second staff continues the melody. The third staff features a first ending bracket labeled '1.' and concludes with a double bar line and repeat dots. A '2-4' marking is present at the end of the first staff.

# G

a little faster

Musical score for section G, consisting of three staves of music. The first staff begins with a first ending bracket labeled '2.' and ends with a double bar line and repeat dots. The second staff continues the melody. The third staff features a first ending bracket labeled '1.' and concludes with a double bar line and repeat dots.

# H

Musical score for section H, consisting of two staves of music. The first staff begins with a first ending bracket labeled '2.' and ends with a double bar line and repeat dots. The second staff continues the melody and concludes with a double bar line and repeat dots. A '4-6' marking is present at the end of the second staff.

starting at half tempo, accelerando



# D'

*à Tempo*



# I

*starting at half Tempo, accelerando*



*à Tempo*



# C'





## J

2.

1.

## NHYĀḤ

2.

4-6

4-6

SIDHAYKEGU  
DYAḤL HĀYGU

4

accel. ∞

FINIS



## CHINÄ 1

Musical score for CHINÄ 1, consisting of three staves of music. The first staff contains a continuous melodic line with a fermata and a '7' below it. The second staff continues the melody, ending with a first ending bracket labeled '1.' and a fermata. The third staff shows a second ending bracket labeled '2.'.

## CHINÄ 2

Musical score for CHINÄ 2, consisting of three staves of music. The first staff contains a continuous melodic line with a fermata and a '7' below it. The second staff continues the melody with a fermata and a '7' below it. The third staff shows two endings: a first ending bracket labeled '1.' and a second ending bracket labeled '2.'.

## NHYÄH THÄYAGU CVAH 1

Musical score for NHYÄH THÄYAGU CVAH 1, consisting of three staves of music. The first staff contains a continuous melodic line with a fermata and a '7' below it, ending with the instruction *da capo all'lib. con accel.*. The second staff continues the melody, ending with a first ending bracket labeled '1.' and a fermata. The third staff shows a second ending bracket labeled '2.'.





## CHINĀ 3

The musical score for CHINĀ 3 consists of three staves. The first staff contains a sequence of eighth notes with a '7' marking. The second staff continues this sequence with similar eighth-note patterns and '7' markings. The third staff features a first ending (1.) and a second ending (2.), both containing eighth-note patterns and a '7' marking.

## CHINĀ 4

The musical score for CHINĀ 4 consists of four staves. The first staff begins with a sequence of eighth notes and a '7' marking. The second staff continues with eighth-note patterns and a '7' marking. The third staff continues the eighth-note sequence. The fourth staff features a first ending (1.) and a second ending (2.), both containing eighth-note patterns and a '7' marking.



# NHYĀḤ THĀYAGU CVAḤ 2

ad lib.  
da capo  
con accell.

1. 2.

7

7

Detailed description: This block contains the musical notation for 'NHYĀḤ THĀYAGU CVAḤ 2'. It consists of three staves. The first staff is a single line with a treble clef and a common time signature. It contains a sequence of eighth and sixteenth notes. The second staff is a double line with a treble clef and a common time signature, containing a sequence of eighth and sixteenth notes with a '7' below it. The third staff is a double line with a treble clef and a common time signature, containing a sequence of eighth and sixteenth notes with a '7' below it. Above the first staff, the text 'ad lib.', 'da capo', and 'con accell.' is written. Above the third staff, the first and second endings are marked with '1.' and '2.' respectively.

# NHYĀḤ THĀYAGU CVAḤ 3

ad lib.  
da capo  
con accell.

1. 2.

7

7

Detailed description: This block contains the musical notation for 'NHYĀḤ THĀYAGU CVAḤ 3'. It consists of three staves. The first staff is a single line with a treble clef and a common time signature. It contains a sequence of eighth and sixteenth notes. The second staff is a double line with a treble clef and a common time signature, containing a sequence of eighth and sixteenth notes with a '7' below it. The third staff is a double line with a treble clef and a common time signature, containing a sequence of eighth and sixteenth notes with a '7' below it. Above the first staff, the text 'ad lib.', 'da capo', and 'con accell.' is written. Above the third staff, the first and second endings are marked with '1.' and '2.' respectively.

# GU 1

3-6

ad lib.

Detailed description: This block contains the musical notation for 'GU 1'. It consists of two staves. The first staff is a single line with a treble clef and a common time signature. It contains a sequence of eighth and sixteenth notes with a '3-6' below it. The second staff is a double line with a treble clef and a common time signature, containing a sequence of eighth and sixteenth notes. Above the second staff, the text 'ad lib.' is written.

# GU 2

Detailed description: This block contains the musical notation for 'GU 2'. It consists of a single double-line staff with a treble clef and a common time signature. It contains a sequence of eighth and sixteenth notes.



### GU 3

$\text{♩} = \text{♩}$  of previous tempo

ad lib.

ad lib.

ad lib.

accelerate each repetition stepwise until reaching NHYA & tempo

### GU 4

ad lib.

### GU 5

ad lib.

### GU 6

ad lib.

ad lib.

### GU 7



# GU 8



# GU 9



# GU 10



# GU 11



# GU 12







## GU 13

1. 2. subito GU 14

## GU 14

ad lib. ad lib. ad lib. ossia:

## GU 15

ad lib. ad lib. ad lib.

## CVAH



# GU 16



# GU 17



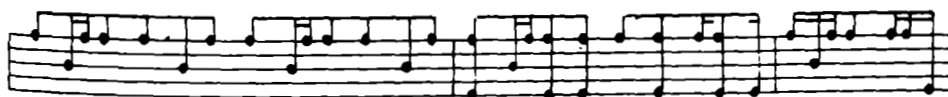
play these two lines alternatively



# GU 18



# GU 19



# NHYĀH





## GU 20



## CHINĀ 5





**Appendix four:**  
**Newari Version**



एतत्त्वमस्यैव तत्त्वमिदं विदित्वा तत्रैव तिष्ठन्न विद्यमानः । सः सिद्धिं पश्चित् निर्दिशन् विद्यमानः । सः सिद्धिं पश्चित् निर्दिशन् विद्यमानः । सः सिद्धिं पश्चित् निर्दिशन् विद्यमानः ।

## सः सिद्धिं पश्चित् निर्दिशन् विद्यमानः

। बाह्याः कर्मणि कर्माणि ।

एतत्त्वमस्यैव तत्त्वमिदं विदित्वा तत्रैव तिष्ठन्न विद्यमानः । सः सिद्धिं पश्चित् निर्दिशन् विद्यमानः । सः सिद्धिं पश्चित् निर्दिशन् विद्यमानः । सः सिद्धिं पश्चित् निर्दिशन् विद्यमानः ।

। सः सिद्धिं पश्चित् निर्दिशन् विद्यमानः ।

एतत्त्वमस्यैव तत्त्वमिदं विदित्वा तत्रैव तिष्ठन्न विद्यमानः । सः सिद्धिं पश्चित् निर्दिशन् विद्यमानः । सः सिद्धिं पश्चित् निर्दिशन् विद्यमानः । सः सिद्धिं पश्चित् निर्दिशन् विद्यमानः ।

## सः सिद्धिं पश्चित् निर्दिशन् विद्यमानः

इति भाष्यम्  
 सः सिद्धिं पश्चित् निर्दिशन् विद्यमानः ।

सः सिद्धिं पश्चित् निर्दिशन् विद्यमानः ।

## सः सिद्धिं पश्चित् निर्दिशन् विद्यमानः

और अभिनवस्वर लिपि पद्धति नांगु सफुती बिया तःगु सःत्रिं लिसे रवःथे म्बुथे भतीचा हीकाः थन व्क्य् हयागु दु । नेवाः खिया व्वलत थ्व सः चिनय् व्वय्फु अले उकियात व्वमिपिसं खिया व्वलतय्त तालय् व्वने फु ।

धिमय् बाजनं पेथी थी थी सः पिज्जइ । जव ल्हातं नासःपाखे धिमय्पुत्रां थाइ देय्पा पारखें ल्हातं थाइ-भचा तिसःगु ता, ना, नं, तान, लि, ति, जि आदि सः अनं पिहां वइ देय्पा ल्हातं हइमापारखें निकथं थाय्गु याइ-दथुइ पाल्हाःदिकाः रव, रवु, क आदि व बाजंया सिलिक्क न्याक्क दायाः धे, धुं, कं आदि व पेगूगु सः ता व धुं पाः लाक थानाः भीं बाय् धं सः पिकाइ ।

गुगुं गुगुं खिया व्वलतय्त उकिया पलेसा अर्थ छ्याय्फुगु घट्याया पुगुरवंग्वः तय्गु नं याः । थन्याःगु अस्यःगु व्वलत आपाः थे मेय्मेय्गु पुचः न्ह्योने रव्यालिन्हिलि व न्हाइपुकेत थाय्गु याः । गबलें गबलें ध्यावू चय्दिथाय् बाय् च्वकय् थेंके फु गुकिं धिमय्या निथःया बिचय् थवं थवय् धिमां कय्का ल्वाय्फु ।

थव बाजंया व्वलत क्वथाचाय् च्वेगु याना गुकिं ई व मात्रायात केना च्वनी । हगू हगू क्वथाचित माथंगु ध्वलं निव्व थला तःगु दु । यदि अन हगू मात्राया निति हथु जक दाय्गु बाय् थाय्गु जूसा च्वेयागु क्वथाचाय् व्वल च्वया तइ । हगू मात्रा दीमाःसा ० गुलि हगुलि तथा तइ, बागू मात्रा दिनां गाःसा ० ध्वः हध्वः दथुइ दुगु गुलि बिया तइ ।

उकिं 

पु	रव
जा	ता

 थथे व्वने घुना रवता

अथे हे 

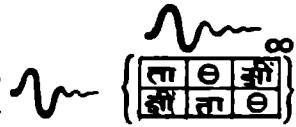
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 थथे व्वने

खुति खुति ताक घं रव ० ताक घं

निगू ब्राइकेतं { } उकी दुने लाःगु बबलत लिसाया थाय्गु र्वै कनी । लिउनेयागु ब्राइकेतया च्वसं बियातःगु ल्याखं ग्वःकः लिसाकया थाय्गु धकाः कनी । गबले गबले ल्याःया पलेसा बियातःगु येतले खंग्वलं थाइम्हस्या येतले लिसाय दु धइगु कनी।

गबले दकृतिं पूवंक लिसाय्गु मखु बरु दकृचा बाकू जक अले वनं थन तक धकाः कनेत F च्वया तइ अले बलाचिं (—→) या ताहाःगु ध्वलं गनं निसं गनतक धकाः ब्वमिपिन्त कनाबी । F थ्व चिंया अर्थ दीत मखु । बलाचिंया क्वनिसे उघरिमय् थानांतुं येके माः ।

द्यः ल्हाय्गु ब्वलय्  थ्व चिं दकृचा लिसाय्त

ल्याः र्वैग्वःया पलेसा लिउनेयागु ब्राइकेतया च्वसं ०० थन्याःगु चिं दिपा मदय्क थाय्त र्वः । थुकिं व ब्राइकेतया दुनेया कुचा तःक्वः तःक्वः लिसाय्गु र च्वय्कंतुं यंकेगु र्वै कनी - सी मथ्यंतले ।

पेंगू पेंगू मात्राय् च्वंक्वय् ध्वः द्द्वः द्द्वः पउ क्वचाय्क दइ । थ्व ब्वलया ब्वतितसे सिद्दयाःया पेंगू पेंगू मात्राया द्द्वः लिसायावं तुं च्वनी ।

ब्वलया सःचिं

द्यः ल्हाय्गु

पिने लाद्दी थाय्बलय् थजु आरवालय् थाय्बलय् थजु धिमय् द्द्वः नं द्यः ल्हाय्माः अले सिधय्केत नं द्यः हे ल्हाय्माः द्यः ल्हाय्गु ब्वलयात स्वथी कथं थाय्फु ।

- (क) पूवंगु द्यः ल्हाय्गु.
- (ख) चिचाहाःगु द्यः ल्हाय्गु क्वेयागु पेभ्वःनं दुथ्याकाः
- (ग) सिधय्केगु द्यः ल्हाय्गु क्वेयागु निभ्वः दुथ्याकाः

गबले धिमय् थानाः लँय् न्ह्याः वने बलय् छः ( छःदँ. पींग, स्तुप, खुसि, नीगु सिमा  
 प्रादि ) पुलानेत न्ह्यान्ह्यां हेतुं विवाहाःगु छः ल्हाय्गु थाइ -क्वेयागु भूक्कः म्यासे  
 ह्याः थाना व्दइ । तसकं तधम्हं छः यान्होने दिनाः सिधय्केगु छः ल्हाय्गु  
 गइ अले पूवंगु छः ल्याय्गु थाइ ।

ऋह व ह र्वँवः धिमय् पुक्कः या नायः नं पाःलाक दुइत धाइ, अले पाःलाक  
 गइ । न्हापांया निभक्कः छः ल्हाय्गुलिइ भुइयाः -सिह्याः भीं या लिउलिउ  
 गइ लिपा थःगु हे माथं ( तालं ) थानां येकी ।

मा

व तसकं ताहाःगु व तसकं बांनं लाःगु धिमय्या ब्वल रवः । थव थानाकनेत  
 केन्यागु (१५) - नीगु (२०) मिनेट ई क्वः । जात्राया इलय् मा थानाव यंकाः  
 सेधइथे च्वंकाः गु अथवा दिनाया ब्वलतनं स्वाके फु । थव ब्वल नासः छः या  
 ह्याःने बाय् गुगुं पुजाया भूक्कलय् थाइ बाय् लँकथं लाइ बलय् कजीया  
 न्ह्याःने नं गबले गबले थाय्गु याः । धिमय् थाइपिं सकले ज्यापुदाजुपिसं  
 थव र्वँ बांलाक थू । गुगुं गुगुं धिमय् र्वलकं थुकिया द्दकू बाकू जक थाय्फु  
 व्रनं इमिसं गुगुं द्दगू 'गु' ब्वल थें लँय् न्ह्यान्ह्यां थाइ । सः चिनय् थीथी  
 व्रलया द्यायात अंग्रेजिया तग्गु आरवः बियातःगु दु ।

न्ह्याः

न्ह्याःधइगु लँय् न्ह्यान्ह्यां थाना वनेगु गेसुलाःगु ब्वल रवः । व तःक्कः तःक्कः  
 लेसा लिसा कयाः थाइ अले बिचय् बाचय् गुगुं 'गु' ब्वल नं देथि तने फु अथे  
 गु स्वचाकी बलय् भुइयाःसिह्याः थाइपिं इतःमितः कनेफु अले लँ तना पलख  
 व्रातां च्वनेफु उथाय् न्ह्याः नं न्हापांयागु हे लँपुइ लाका बी ।

दिना

थव स्वंगू ब्वलं 'मा' सिधइथे च्वंकाः बाय् लँय् न्ह्यानां तुं वने बलय् थाय्फु ।  
 उकिं थव स्वंगू ब्वलत मेय्गु स्वयाः नी. बाजंमित थव ब्वलया कुचात मद्रक



गुं गुं धिम्य् खलकं व्वलत मेय्मेय्गु उगुंथुगुं रिवंतय् पारवेनं नाला काः ।  
 गथेः-ताताली धांया पारवे ( चर्चा धिम्य् खलकं नं धिम्य् खव्य् ताताली थाय्गु याः )  
 धमाक धिम्य्चा व नगरा पारवे ( थन्याःगु व्वलत नवबाजाय् नं थाय्गु याः )

## भुङ्याः-सिङ्याः गथे थाय्गु तमज्याक

नितां भुङ्याः त सिङ्याः कंय्यागु तज्याय् यगु बाजं रवः । जात्राय् वने बलय्  
 भुङ्याः-सिङ्याः तङ्यागु कुतः जुङ्गु. धात्थेयागु रवं द्यु धाःसा मनूतसें गथे  
 रवःकथं ( भुङ्याः-सिङ्याः ) हेलेगु धङ्गु रवं मसिउ - नेतालय् मायां वास्या वास्या  
 याकेगु व तमं नेता च्याक्क दाय्गु धात्थे पाः । भुङ्याः-सिङ्याः थाय्गु रवंय्  
 न्हापायागु रवं नालाकय् बह जू । अले व भुङ्याःसिङ्याः तमज्याक ताबय्त च्वनी  
 अले उकीं सः नं बांलाक हे पिज्जया च्वनी । गुगुं नं धिम्य् खलकं द्दम्ह द्दम्ह थे  
 सिसेमचातय्त सेना तय् हे माःगु द्दता भुङ्याः-सिङ्याः खय्क व सय्क थाय्गु नं रवः

अप्यः थें भुङ्याः सिङ्याः द्दताजि कथं थाइ - व रवः. द्दगू ताहाःगु मात्रा व  
 निगू च्चिचाहाःगु मात्रा । भुङ्याः थाय्गु पहः बदि च्वयक-व गथेःधाःसा निधाः  
 सिङ्याः चाःहिली बलय् भुङ्याः द्दचाः तुली । गुगुं 'गु' व्वल थाइ बलय् भुङ्याः  
 सिङ्याः या थःगु पहःचा त्वः ताः धिम्य्या मूगु थाय्गु पहःचा ज्वनी ।

## गुकथं मग्याःपहः हय्गु

धिम्य् बाजंनं नेनाच्चंपिन्त जुरूजारुं थना बिउ । उकिं न्हाइपु ताय्का बी र  
 तपेंक प्यारवं हेहुइका बी । थथे उबलय् जक जुङ्गु गबलय् धिम्य् थानाच्चंपिं थहे  
 उकी दुबिना च्वंगु जुङ्गु । भाजु गणेश बहादुर जुया धापू कथं थवं ( न्ह्गु, म्हासु  
 म्हासु धाःगु ) धिम्य् थाइपिन्त मदय्कं हे मगाः । थकि म्हा याउँका बी,  
 मन चचं धाय्का बी । द्यु याय् थव साहुति भुङ्याः-सिङ्याः थाइपिन्त  
 बी फड मरवु गुमिसं ( थवं काय्काः ) च्वय् च्वय् धायाः रवः कथं भुङ्याः  
 सिङ्याः थाय्गुत्वःमंका व्दइ च्वे धाया थें । न्हागु थजु भीगु बुल्हा  
 (अनुभव) र्वपदेसय् न्हेज्यानां च्वंगु द हेदु - व अक्क नं हुंथेक न्हायानातुं  
 वना च्वनी ।

## चमियात कयाः

पद्मि जर्मनयाम्ह बाजंथामि व बाजं खलया दुस्य थूमह डा. भाजु गेत् मातियास बेगनरजु रवपया फुक्क फाक्क (हगुलिं) में बिलि बिलि जाःगु जीवन ब्वनेत तकेना च्वाना दीगु दु- धाथेला थाय्गु बाजं (खिं)यात कयाः। मेया धुकू मन्हंकेगु कतलय् अले मेय्मेय्पिं पिनेयापिं मनूतसें माली बलय् नेपाःगालय् दय्का तय्त, वय्कलं हगू ग्वसाः ग्वया च्वना दीगु दु-दक्वदाक्व खिया ब्वलत धिमय्यागु थें सच्चिनय् तयाः पिकाय्गु। वय्कलं मनं तुना दीगु दु- वय्कःया थ्व कुतलं मेया अपुतालिया गेसु(नेपाःमिं) थथुइमा अले व ग्वाका तय्त माःगु पलाः द्वी थसय्मा।

## सुभाय्

न्हापां तबला थाय्गु पहः क्वातुक व क्वतासे सेना बिया दीम्ह बम्बय् याम्ह पंडित निखिल घोषजुयात, गुकिंयानाः चिचाहाःगु इलय् हे नेवाः खिंत थाय व थुइके फत, अनंलि जिमि रवप यादेंयाम्ह गुरू भाजु गणेश बहादुर सिजरत्वा व वय्कःया थः सिसेमचातयके दुगु माया- मतिना व कुमचासे सेने कने याइगु पहः यात, अले रवप यादेंयाम्ह नव बाजाया गुरू भाजु हरि गोविन्द रंजितकारजुयात अले खिं सेना च्वनीगु इलय् भाय् हिलेगुज्यां निसें फुक्क धिमय् खलःतय्के न्हेसः लिसः यानाः तःखें तःखें ग्वाहालियाना दीम्ह भाजु गणेश मान बासुकलाजु यात, अले तसकं दुःख सियाः ब्वलतय्त देवनागरि आखः ग्वलय् ल्हेय्गु ज्या याना बिया दीम्ह भाजु नूतन शर्माजुयात अलेलिं पंडित इस्वरानन्द सेस्थाचार्यजुयात थ्व च्वसुयात नेपाःगाःया कुंकुलामय् च्वांपिं नेवाः तसें थुइ कथं भाय् हीका दीगुली गुगु खं जिमि गुरुपिंत पूवंक नेंका स्वयाः धाय् फत।

जर्मन रिसर्च काउनसिलया गेसुगेंगु ग्वाहालि मदुगु जूसा नेपालय् वयाः थ्व ब्वनेज्या व मालेज्या थुकथं न्हेब्वय् फइगु खइ मखु जुइ।

"चः हः"

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कि	ता		कि	ता		कि		कि	ता	

"ह"

कै	कै	कै	कै	खु	ता	कै	कै	ता	ता	ता	ता	कि
				ता	कु						कि	ता

ता	ता	खु	ता	खु	ता	ता	घु	घु	नां	खु	ता	ता	खु	ता
			ता	कु						ता	कु		ता	कु

घु	नां	खु	ता	घु	घु	ना	घु	ता	कि	ता	ता	ता	ता	ता
		ता	कु					कि	ता					

खु	ता	ता	खु	ता	ता	खु	ता	ता	घु	धं	घु	नां		
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धा	घु	ना	घु	ता	खु	ना	ता	घु	ता	ता				
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ता	म	घे	घे	घे	ना	ता	ता	घे	ना	ता	ता			
जि	ता	ना	ना	ना	क			ना	क					

घे	घे	ना	घे	ता	म	घे	ता	ता	ता	ता	ता			
				जि	ता									

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								ता	ता	कु	ता	कु		

घु	ता	ता	घु	घु	ता	ता	ता	खु	ना	ता	खु	ता	ता	ता
								ता	ता	कु	ता	ता	कु	

ता	घु	नां	त	दि	घु	नां	त	घु	नां	ख	ता	ता	खु	ना	ता
			लि			लि						ता	ता	ख	

ता	कि													
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विवाहाः गु  
घः न्हाय्गु

सिधय्केगु  
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६-२

**A**

ता	ता	धं	ता	धं	०	ता	ता	खु	ता	धं	ता	धं	०	ता	ता
रु			कु					ता	कु	कु					

६-२

घु	ता	घु	ना	ता	ता	खु	ता
		ना	ख			ता	क

६-२

घु	नं	ख	ख	ख	०	ता	धं
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घु	नं	ख	ख	ख	नं	ख	ख	घु	घु	नं	तं
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घु	नं	ख	ख	ख	०	घु	ख
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धं	०	०	०	ख	०	ता	धं
						ख	

हानं ङकः F तक

**B**

धें	द्र	धें	द्र	खु	ता	ता	घुं	नं	त	खु	तं	घु	नं	खु	ता	ता	घुं	धं	०	
	क		क	ता	कु				लि					ता	कु					

६-६

खु	ता	ता	घुं	नं	त	खु	तं	घु	नं	खु	ता	ता	घुं	धं	०
ता	कु				लि					ता	कु				

घु	ना	धं	०	ख	०	ता	धं
ना	ख					क	

घु	ना	तं	द्र	तं	द्र	ता	घुं	घु	ना	ता	घुं
ना	क		क		क			ना	क		

घु	ख	ख	ख	ख	ता	दि	ख
ना	ता	ता	ता	ति	क	धं	ति

धं	०	०	०	ख	०	ता	धं
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हानं ङकः F तक

3-4-1938 - new drumming

C

धं	वा	ता	घुं	ता	ता	घुं	ज	धं	वा	ता	खु	ना	खु	घुं	०				
							क			ता	ता	ना	ता						
घुं	धं	खु	ता	घुं	धं	खु	ता	घुं	धं	खु	ता	ना	खु	ख	ज				
नि		ति	क	नि		ति	क	नि		ति	क	ता	ता		क				
ता	धं	ना	धं	नं	०	ख	ज												
							क												
ता	धं	ना	धं	ना	धं	हा	खु	ता	दि	खु	ता	ता	धं	ख	ज				
						हा	ता	घुं	ता	ति	क	ग			क				
ता	धं	ना	धं	ना	धं	हा	खु	ता	दि	खु	ता	ता	ता	ता	ता				
						हा	ता	घुं	ता	ति	क	खु		खु					
ख	दि	ख	ख	दि	दि	ख	ख	ता	ता	ता	ता	ता	ता	घु	ख				
	ता	ता	ता		ता	ता	ता	खु		खु		खु		ना	ति	F			
धं	०	०	०	ख	ज														
					क														

हानं कृकः F तक

D

धं	तु	०	धं	धं	ता	खु	ता	घुं	तु	०	धं	धं	ता	खु	ता				
	धं	तु			ता	ता	कु	नि	धं	तु			ता	ता	ख				
घुं	दि	खु	ता	नं	दि	खु	ता	घुं	दि	खु	ता	नं	०	ख	ज				
	ता	ति	क		ता	ति	क		ता	ति	क				क				
घुं	दि	खु	ता	नं	दि	खु	ता	नं	दि	खु	ता	ता	घु	ना	धं				
	ता	ति	क		ता	ति	क		ता	ति	क	ता	ना	क					
घुं	दि	खु	ता	नं	दि	खु	ता	नं	दि	खु	ता	ता	घु	नं	०				
	ता	ति	क		ता	ति	क		ता	ति	क	ता	न						
ता	घुं	ना	धं	घुं	ना	धं	ख	ना	धं	ना	खु	ख	ज	घुं	घुं				
ता	ना	क		ना	क		ति	ख		ता	ता		क	ना					

4-6																			
तं	तं	ख	ज	तं	तं	खु	ता	तं	तं	ख	ज								
			क			ता	कु				क								
तं	तं	घुं	नं	घुं	नं	ख	ता												
घुं	ना	हा	खु	ता	हा	घुं	नां	घुं	नां	ख	ता	तं	तं	ख	ज	तं	तं	ख	ज
	घुं	हा	ता	घुं	हा							क			क			क	
तं	तं	घुं	नं	घुं	नं	ख	ता												
घुं	ना	हा	खु	ता	हा	घुं	नं	घुं	नं	ख	ता								
	घुं	हा	ता	घुं	हा														
घुं	ना	हा	खु	घुं	ना	हा	खु	घुं	ना	हा	खु	ता	०	ता	ता				
	घुं	हा	ता	ना	घुं	हा	ता	घुं	हा	ता									
ता	हा	खु	ता	हा	खु	ता	ता	ता	हा	खु	ता	ता	०	ता	ता				
घुं	हा	ता	घुं	हा	ता			घुं	हा	ता	कु								
खु	खु	ता	धं	ख	०	ता	धं												
ति	ति	क				क													
खु	खु	ता	धं	खु	खु	ता	०	खु	खु	खु	खु	खु	ता	दि	ख				
ति	ति	क		ति	ति			ति	ति	ति	ति	ति	क	धं	ति				
धं	०	०	०	ख	०	ता	धं												
						क													
हानं छकः F तक																			
ता	खु	ता	ग	ना	ग	ना	ग	धं	ग	ना	त	ख	ख	ता	ता				
	ता	क	ना	क	ना	क	ना		ना	क	हि								
धं	गु	ना	तं	ख	ख	ता	घुं	धं	गु	ना	त	ख	ख	ता	घुं				
	ना	ख							ना	क	हि								

तं	ता	धं	धं	नं	०	ख	ज													
	क						क													
तं	ता	धं	धं	तं	ता	धं	धं	तं	ता	धं	धं	घु	घु	घु	नं					
	क				क				क			ना	ना	नि						
तं	ता	धं	धं	घु	घु	घु	नं													
	क			ना	ना	नि														
घु	घु	घु	नं																	
ना	ना	नि																		
घुं	नि	खु	ता	नं	नि	खु	ता	ता	नि	खु	ता	खु	ता	दि	खु					
	ता	ति	क		ता	ति	क	घु	ता	ति	क	ति	क	धं	ति					
धं	०	०	०	ख	०	ता	धं													
						क														
हानं ककः F तक																				
घुं	नं	घुं	नं	ताय	घुं	नं	त	खु	ता	ताय	घुं	धं	०	धं	धं					
							लि	ता	कु											
घुं	नं	घुं	नं	ताय	घुं	नं	त	खु	ता	ताय	घुं	धं	०							
							लि	ता	कु											
धं	खु	ता	धं	ख	०	ता	धं	धं	खु	ता	धं	खु	ता	धं	धं					
	ता	कु				क			ता	क		ता	क							
ता	ग	ना	ग	ना	ग	ता	ता	ता	धं	हा	खु	दि	धं	हा	खु					
	क	ना	क	ना	क	ना				हा	ता			हा	ता					
ता	धं	ना	धं	हा	खु	धं	०	धं	तु	०	धं	खु	ता	दि	ख					
				हा	ता				धं	तु		ति	क	धं	ति					
धं	०	०	०	ख	०	ता	धं													
						क														

भवा चयक

**G**

धं	०	घु	ना	ख	ता	घु	०	घु	ना	ख	ता	घु	०	ज	क
ता	क	घु	ना	ख	ता	घु	०	ना	ता	खु	ता	ख	०	ज	क
धाय	नाय	खु	तं	ख	०	ता	धं								
						क									
धाय	नाय	खु	तं	धं	नं	ता	धं	नं	धं	ना	खु	धं	नं	०	०
						क				ता	ता				
धं	हा	खु	ता	ता	०										
	हा	ता	क												
खु	तं	खु	तं	खु	तं	घु	ख	धं	०	०	०	ख	०	ता	धं
						ना	ति							क	

हान एकः

**H**

घु	घु	घु	नं	ख	०	ता	धं	घु	घु	घु	नं	ना	खु	खु	ता
ना	ना	नि				क		ना	ना	नि		ता	ता	ति	क
ता	०	धं	०	ना	०	धं	०	ता	०	धं	घु	ता	ता	घु	
								धं							

रूपाया सिकं बहि चयक, अले चोयकंतुं यंकेगु

१-६

घु	ता	ता	ता	खु	ता	ता	ता	खु	ता	ता	ता	खु	ता	ताय	घुं
												ता	कु		

रूपाया चयक

**D**

घु	दि	खु	ता	नं	दि	खु	ता	घु	दि	खु	ता	नं	०	ख	ज
	ता	ति	क		ता	ति	क		ता	ति	क			क	

D धं धन के तक धाना दिसें

**F**

खु	खु	ता	धं	खु	खु	ता	०	खु	खु	खु	खु	खु	ता	दि	ख
	ति	ति	क		ति	ति		ति	ति	ति	ति	ति	ति	क	धं

धं	०	०	०	ख	०	ता	धं								
						क									

हान एकः F तक

हापाया सिकं बहि चयक अले च्चोयकंतुं यंके

	ता	०	नि	धं	ता	०	ता	ता	ता	०	नि	धं	ता	०	ता	ता				
I	घं	धि	क						घं	धि	क									
	घुं	घुं	ना	धं	ता	०	ता	ता	घुं	ना	ना	धं	ता	०	ता	ता				
			क						ना	क	क									
	हापाया च्चयक																			
	धं	त	धं	त	ता	त	ता	त	धं	त	धं	त	खु	खु	ता	ता				
		लि		लि	क	लि	क	लि		लि		लि	ति	ति						
	ता	०	नि	धं	ता	०	नि	धं	ता	०	नि	धं	खु	खु	ता	ता				
	घं	धि	क		घं	धि	क		घं	धि	क		ति	ति						
C	ता	धं	ना	धं	नं	०	ख	ज												
							क													
	ता	धं	ना	धं	ना	धं	हा	खु	ता	दि	खु	ता	ता	धं	ख	ज				
							हा	ता	घुं	ता	ति	क	क		क					
	ता	धं	ना	धं	ना	धं	हा	खु	ता	दि	खु	ता	ता	तां	ता	तां				
							हा	ता	घुं	ता	ति	क	खु	खु						
	ख	दि	ख	ख	दि	दि	ख	ख	ता	तां	ता	तां	ता	तां	घु	ख				
		ता	ता	ता		ता	ता	ता	कु	खु	खु	खु	ना	ति						
	धं	०	०	०	ख	ज														
					क															
	हानं छकः F तक																			
J	धं	धुं	०	ता	ता	कं	घु	ना	धं	धुं	०	ता	ता	खु	घु	खु				
							ना	क						ता	न	ता				
	धं	धुं	ता	ता	ता	कं	घु	ना	धं	धुं	ता	ता	ता	खु	घु	खु				
							ना	क						ता	ना	ता				
	धं	धुं	ता	ता	ता	कं	घु	ना	धं	धुं	ता	ता								
							ना	क												

ता	खु	घु	खु	ख	०	ता	धं													
	ता	ना	ता			क														
ता	खु	घु	खु	घु	खु	घु	०													
	ता	ना	ता	ना	ता															
घु	खु	घुं	०																	
	ना	ता																		
घु	नि	खु	ता	नं	नि	खु	ता	ता	नि	खु	ता	खु	ता	तं	द्र	F				
	ता	ति	क		ता	ति	क	घु	ता	ति	क	ति	क	ख						
धं	०	०	०	ख	०	ता	धं													
						क														

हानं छकः F तक

यतले

न्ध्याः

धं	खु	ताय्	खु	ताय्	खु	ता	घुं													
	ता		ता		ता	कु	ना													

यतले

ताय्	खु	ता	घुं	रे	खु	ता	घुं													
	ता	कु	ना		ता	कु	ना													

ता	धं	ना	धं	ना	धं	ना	धं	ता	धं	ना	धं	ना	धं	ताय्	घुं					
----	----	----	----	----	----	----	----	----	----	----	----	----	----	------	-----	--	--	--	--	--

यतले

धं	खु	ताय्	खु	ताय्	खु	ताय्	खु	ताय्	खु	ना	ता	खु	ता	ता	ता					
	ता		ता		ता		ता		ता	खु	ता	ता	खु	खु						

यतले

ताय्	खु	ता	घुं	रे	खु	ता	घुं													
	ता	कु	ना		ता	कु	ना													

सिधयकेगु  
घः ल्हाय्गु

ता	घुं	नं	त	दि	घुं	नं	त	घुं	नं	ख	ता	ता	खु	ना	ता					
			लि				लि					ता	ता	ख						



०	ता	०	किं																	
	किं	ता																		

दिना : १

घु	ना	ना	ता	ख	०	ताय्	घु												
ना	क	ख	ता																
घु	ना	ना	ता	खु	ता	ना	ता	घु	ना	ताय्	घु								
ना	ख	ख	ता	ता	ख	ख	ता	ना	ख										
घु	ना	ना	ता	खु	ता	ना	ता	घु	ना	धं	०								
ना	ख	ख	ता	ता	ख	ख	ता	ना	ख										
धं	खु	ता	धं	खु	ता	धं	धं	घु	ना	ना	ता	खु	ता	ना	ता				
	ता	ख		ता	ख			ना	ख	ख	ता	ता	ख	ख	ता				F
धं	०	०	०	ख	०	ताय्	घु												

हानं छकः F तक

दिना : २

ताय्	ख	ना	ता	ख	०	ता	ता												
	ता	ख	ता																
ताय्	ख	ना	ता	खु	ता	ता	ता	ता	ख	ना	ता	ख	०	ता	ता				
	ता	ख	ता	ता	ख			ता	ता	ख	ता								
ता	घु	ना	घु	ना	घु	ता	ता												
क	ना	कु	ना	कु	ना														
ता	धं	ना	धं	ता	ता	घु	ना	ताय्	खु	ना	ता	खु	ता	ता	ता				
									ता	ख	ता	ता	ख	ख	ता				F
धं	०	०	०	ख	०	ता	ता												

हानं छकः F तक



दिना : ३

ता	ख	ता	ख	ख	०	ता	ता										
ता		ता	ता														
ता	ख	ता	ख	ख	ता	ता	ता	ता	ख	ता	ख	ख	०	ता	ता		
ता		ता	ता		ख			ता		ता	ता						
ता	धं	ना	धं	नं	०	ख	ज										
							क										
ता	धं	न	धं	ता	ता	धुं	ना	ता	ख	ता	ख	ख	ता	ना	खु	F	
								ता		ता	ता		धुं	ना	ता		
धं	०	०	०	ख	०	ता	ता										

हानं छक : F तक

दिना : ४

ख	ता	ता	ना	ख	०	ता	ता										
क	घु	ना															
ख	ता	ता	ना	ख	ख	ता	घु	ख	ता	ता	ना	ख	ख	०	०		
	ख	घु	ना			गु	ना		ख	घु	ना						
धुं	धुं	ना	ख	ख	ता	धुं	धुं	ना	ख	ता	घु	ख	ख	ता	घु		
											ना			गु	ना		
धुं	ना	ता	ता	ख	ता	धुं	धुं	ख	ता	ता	ना	खु	ता	ना	खु	F	
ना	ख	ख	ता						ख	घु	ना	ता	घु	ना	ता		
धं	०	०	०	ख	०	ता	ता										

हानं छक : F तक

खिना : ५

ता	ना	ख	०	खु	ता	धं	ना	खु	ता	नं	ना								
घु	ना			ति	क		ति	ति	क		ति								

खु	ता	दि	खु	खु	ता	दि	खु	ख	ख	धं	०	ता	ना	ख	०				
ति	क	धं	ति	ति	क	धं	ति	ता				घु	ना						

यत्ने

ता	ना	ख	ना	ख	ता	ति	ख	ता	धं	ति	ख	ता	घु	ख	ति				
घु	ना		ति	ति	क								ना						

ता	क	धं	खु	खु	ता	ति	ख	ता	क	धं	०								
			ति	ति	क														

ता	ना	ख	०	खु	ता	धं	ना	खु	ता	ति	ख	ता	धं	ति	खु				
घु	ना			ति	क		ति	ति	क					ति	ति				

खु	ता	ति	ख	ता	धं	ति	खु	खु	ता	ति	ना								
ति	क						ति	ति	क		ति								

खु	ता	दि	खु	खु	ता	दि	खु	ख	ख	धं	०	ता	ना	ख	०	खु	ता	धं	०
ति	क	धं	ति	ति	क	धं	ति	ता				घु	ना			ति	क		

यत्ने

न्याः यायगु च्वः १

ता	घु	नं	तं	ता	घु	नं	तं	धं	घु	नं	तं	ख	०	ता	ता				
कु	ना			कु	ना														

ता	ख	ना	ता	खु	ता	ता	ता	०	ना	ता	ख	०	ता	ता					
ता	ता	ख	ता	ता	कु	ख		ख	ख	ख	ता								

हानं एकः F तक

धं	खु	ता	धं	खु	ता	धं	धं	ता	खु	ना	ता	खु	ता	ता	ता				
	ता	क		ता	क			ता	ता	ख	ता	ता	कु	ख	ता				

धं	०	०	०	ख	०	ता	धं	धं	खु	ता	धं	ख	०	ता	धं				
						क			ता	क				क					

हानं एकः F तक

न्याः धाय्गु च्चः २

यतले

ख	ता	गु	धं	गु	तु	०	धं	ख	ता	गु	धं	गु	ख	ख	ता
क	नि		नि	धं	तु			क	नि		ना	ता	ति	कं	

धं	खु	ता	धं	ख	०	ता	धं								
ता	क					क									

धं	खु	ता	धं	खु	ता	धं	धं	ता	ख	ना	ता	खु	ता	ता	ता
ता	क		ता	क				ता	ता	ख	ता	ता	कु	ख	ता

धं	०	०	०	ख	०	ता	धं								
						क									

हानं छकः F तक

न्याः धाय्गु च्चः ३

यतले

ता	ता	०	ना	धें	ना	०	ना	ता	ता	०	ना	धे	ना	ना	ता
धें	धे	क		धें	धे	क		धें	धे	क	ना	ख	ख	ता	

धं	खु	ता	धं	खु	ता	धं	धं	ता	ख	ना	ता	खु	ता	ता	ता
ता	क		ता	क				ता	ता	ख	ता	ता	कु	ख	ता

धं	०	०	०	ख	०	ता	धं	धं	खु	ता	धं	ख	०	ता	धं
						क			ता	कु				क	

हानं छकः F तक

च्चः

तं	तं	ख	ज	तं	तं	ख	ज	तं	तं	घु	नं	घु	नं	०	०
			क				क								

यतले

घुं	ना	ना	खु	ता	ना	घुं	नं	घुं	नं	०	०				
घु	ना	ता	घु	ना											

गु: १

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ता	धं	ना	धं	ना	धं	ता	ता
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ता	धं	ना	धं	ना	धं	ना	धं	ना	धं	ना	धं	ता	घु
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धं	रु	ता	रु	ता	रु	ता	रु	ता	रु	ना	ता	रु	ता	ता	ता
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धं	धं	घु	नं	तं	तं	ख	ज	ता	खु	ता	घु	रे	खु	ता	घु
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	भुं							ना	भुं											

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ता	ख	ता	ख	ता	घं	ना	घं	ता	ता	घं	०	ता	क	घुं	ना	ता	०	घुं	ना	
	ति		ति											ना	क			ना	क	

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धं	खु	ता	घुं	धं	खु	ना	ता	खु	ता	ता	ता								
	ता	क	ना		ता	ख	ता	ता	क										
ता	ख	ना	ता	खु	ता	ता	ता	ता	ख	ना	ता	खु	ता	ता	ता				
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धं	खु	ता	धं	खु	ता	धं	०	ता	तां	ता	तां	ता	तां	कें	कें	॥			
	ता	क		ता	क			खु	खु	खु									
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								क											
कें	ना	धे	धं	ता	धे	धे	धं	कें	ना	धे	धं	ख	ता	ता	ता				
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घुं	ता	ता	ता	खु	ता	ता	ता	खु	ता	ता	ता	खु	ता	ता	घुं				
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			लै	ता											

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धै	ज	धै	क	चं	ध	मै	चा	नय	ज	म	सा	सु	मु	विं	०
क				या					क	रु		कु	कु		

इग	ता	सि	नं	स्व	स्व	स्वां	०	सा	प	फ	स्व	धै	०	धै	०
पु															

५-६

धै	धै	मै	चा	फु	सा	व	०	मा	या	ना	खु	खं	०	खु	ता
											ति	ति		ता	क

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गु: १६

अं	अं	अं	ता	अं	अं	अं	अं	खु	ता	अं	०
			क					ति	क		

अं	नि	खु	ता	नं	नि	खु	ता	ता	नि	खु	ता	खु	ता	ता	द्र
	ता	ति	क		ता	ति	क	घु	ता	ति	क	ति	ग		ख

यतले

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ना	ता	ता	धं	ना	ता	ता	धं	ना	ता	ता	धं	ख	०	खु	ता
		क				क				क				ता	क

ता	खु	ना	ता	खु	ता	ता	ता	ता	ता	धं	ख	०	खु	ता
ता	ता	ख	ता	ता	ख	ख		ख		क			ता	क

घुं	नं	ता	धं	घुं	नं	ता	धं	घुं	नं	ता	धं	ख	०	खु	ता
		क				क				क				ता	क

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ना	ता	ता	धं	ना	ता	ता	धं	ना	ता	ता	धं	ख	०	खु	ता
		क				क				क				ता	क

हानं छकः F तक



गु: १८

ता ता ख ति ता कं धि द्र धि ता धे नि तं ० ० ता

ख

धे नि ता द्र धे नि ता द्र धे नि नि ० तं ० ० ०

ख ख सि सि

चोयकंतुं यके यत्ने यत्ने

धे नि नि ० ता कं धे ता धे नि ता कं

सि सि

अले हापाया च्च य्क

गु: १९

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ति धं ख मि नं ति क

धे धे ख धे धे ख धे धे ति नं तिं ख द्र

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ख ख धे नं नं नं दि ख धे नं नं नं

ति ति नि ति ता नि

ति ग ख नं ना लि धे धे घ ता ख धे धं

नं ना ति त ना ना ना लि ता नि

गु: २०

ख ख ताय धुं ख ख ताय धुं ता खु ता ना ख ख ताय धुं

ता ता ता धु ना ता

ता ख ० धुं ता ख ० धुं ता ख ० नं ता ख ० धुं

ता ता ता धे ता

**Appendix five:**  
**Glossary**

Ācāju	Tantric priest
alapu	castor seeds
aṣṭamātrkā	protecting mother goddesses of Bhaktapur
āvāh	caste of brick layers
Baiśākh	first month of Nepalese year (April/May)
bājā	musical instrument, especially drum
bāsurī	flute
Betāl	chaotic spirit connected with Bhairava and Nāsaḥdyah
betāli cloth	white turban cloth used by new drummers during pirāne pūjā and successive procession
Bhairava	terrifying aspect of Lord Śiva
Bhairavnāth	see Bhairava
bhuchyāh	pair of cymbals
Bhisim pūjā	pūjā for Bhimasena, hero from Mahabharata epic
bisket jātrā	New Year festival at Bhaktapur (middle of April)
Buddha jayanti	Buddha's birthday
caha	uttered to indicate starting of music
carṭhi pūjā	thanks-for-successful-completion-offering at Suja Bināyak Gaṇeś
chemā pūjā	excuse pūjā serving as atonement
chinā	dhimay composition
chipā	caste of dyers and block printers
cicāhāngu dyāḥlhāygu	small dyāḥlhāygu
Cvachē	tvaḥ of Bhaktapur
cvaḥ	lit.: tail; dhimay composition
Cvarcā	tvaḥ of Bhaktapur
dabadaba	hour-glass shaped drum; symbol of Lord Śiva
dāphā	devotional group singing
dāphā pūjā	annual pūjā of dāphā group
dasāī	autumn festival, beginning of Navadurgā dances
Dattātreyā	manifestation of the three major gods in one
dhā	drumming syllable
dhāḥcā	one of the navabājā drums

dhimay	1. cylindrical procession drum 2. woman (slang)
dhimaybājā	ensemble of dhimay and cymbals
dhimaycā	small, barrel shaped dhimay
dhimay kachicā	1. dhimay stick
(var. dhimay pucā)	2. penis (slang)
dhimay pirāne	1. first public performance of dhimay student 2. first pregnancy (slang)
dyaḥ	god
dyaḥ bvaykeygu	visit of the Navadurgā to a tvaḥ
dyaḥchē	building where image of a god is kept
dyaḥkhī	drum of the Navadurgā
Gaḥchē	tvaḥ of Bhaktapur
gāī jātrā	festival of the cow, for the dead ones
Gaṇeś	Śiva's son with elephant head, Lord of good luck, prosperity, happiness, drumming
gāthā	caste of the Navadurgā dancers
Ghakā Nāsaḥ	main Nāsaḥ of lower town of Bhaktapur
ghē	1. drumming syllable 2. (onomatopoetic) fuck
ghū	id.
gvaḥ	body of the drum
Gvamāḍhī	tvaḥ of Bhaktapur
gu	dhimay composition
guru	teacher
gurubhai	co-student
guṭhī	social organization for funeral rites, etc.
guṭhī pūjā	annual pūjā of guṭhī
gūlābājā	Buddhist procession music
ha	uttering to indicate musical entry
Haimā	1. terrifying aspect of Nāsaḥdyaḥ 2. left hand hide of dhimay
Haimādyāḥ	see Haimā
hānegu	combining instruments for the first time during apprenticeship

hā pūjā	pūjā at the occasion of hānegu
holi puni	full-moon of Nepalese month Phāgun (Feb./March)
Inācva	tvah of Bhaktapur
Indra jātrā	festival signifying end of rainy season
jhī	drumming syllable
ji	drumming syllable
jyāpu	caste of farmers
ka	drumming syllable
kā	id.
kaysthā	caste of previous (Malla period) court employees
kaytā pūjā	initiation ceremony for boys
kha	drumming syllable
khī	drum, especially lālākhī
khīpvu pūjā	new drum lesson pūjā
khu	drumming syllable
kumāḥ	caste of potters
Kumār	son of Śiva; a carved stone in front of every Newar house signifies the place for worshipping K.
Kvāchē	tvah of Bhaktapur
lālākhī	drum accompanying dāphā songs
li	drumming syllable
mā	main composition of dhimay repertoire
mākaḥ pyākhā	monkey dance
mantra	magic syllable
masalā	tuning paste applied on inner side of Haimā
	hide
mātrā	time measurement in Indian music theory
Mātrkā	mother goddess
nā	drumming syllable
nā	id.
nagarā	set of two navabājā drums

nālākegu	visit of Navadurgā to a tvah
nāpit	caste of barbers
Nāsaḥ	1. Lord of music and dance 2. right hand hide of dhimay
Nāsaḥdyah	see Nāsaḥ
Nāsaḥmana Nāsaḥ	main Nāsaḥ of lower town
Nāsaḥ salegu pūjā	bringing Nāsaḥ into student's home
navabājā	musical ensemble of nine drums
Navadurgā	protecting deities of Bhaktapur, enacted and revived through annual dances
nhyāḥ	dhimay piece for moving on
nhyāḥ thāyagu cvah	dhimay composition for starting nhyāḥ
Nṛṭyanātha	Lord of the Dance, aspect of Lord Śiva
pirāne pūjā	final pūjā of drumming apprenticeship, first public performance
pirānegu	see pirāne pūjā
pīṭh	public place of worship; the respective god is represented by a stone of natural shape and covered by a more or less elaborate roof construction
pradakṣiṇā	processional route
pūjā	offering
pvatā	cane and leather rings to support dhimay hides
rāga	musical mode in Indian music theory
Rām pūjā	offering to Lord Rāma
sakimalā punī	full moon of Nepalese month Maṅsir (Nov/Dec)
sāl	common tree
sāri	traditional dress for Hindu women
sichyāḥ	pair of cymbals
sidhaykegu dyahlhāygu	dyahlhāygu for making an end
ṣiṭinakah	festival of well cleaning, before the rain starts
stūpa	sacred Buddhist building
Suja Bināyak Gaṇeś	one of the four guardian gods of Kathmandu Valley

Sujamādhī	tvah of Bhaktapur
tā	drumming syllable
tā̃	strap to tighten drum
tā̃ bālā	see tā̃
Tacapah	tvah of Bhaktapur
tāḥ	pair of cymbals
tāla	metric-rhythmic cycle in Indian music theory
tān	drumming syllable
tatali	a drum composition for lālākhī and dhāḥcā
Tāthu Nāsaḥ	main Nāsaḥ of upper town of Bhaktapur
thvā	rice beer
ti	drumming syllable
tvah	quarter of the town
Yāchē	tvah of Bhaktapur
Yaḥsīkyaḥ	site of Bhaktapur
Yātā	tvah of Bhaktapur
yomarī punī	full moon of Nepalese month Pauṣ (Dec/Jan)

