

Published Sept. 1988  
by  
Kala Mandapa  
Institute of Classical Nepalese  
Performing Arts  
P.O. Box 1000  
Kathmandu, Nepal

Buddhist Ritual Dance

Library of  
Nritya Mandala Mahavihara  
503.233.3703  
www.DanceMandal.com

Collected by

No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the permission of the publisher.

Kalamandapa

The Institute of Classical Nepalese Performing Arts

Rs. 50/-

Published Sept. 1986

by

Kala Mandapa

(Institute of Classical Nepalese  
Performing Arts)

Hotel Vajra

Post Box 1084

Kathmandu, Nepal

Notice,

No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the permission of the publisher.

Printed at: Modern Printing Press/  
P.O. Box: 2953, King's Way, (Kantipath) Kathmandu  
Tel: 212508, 211303

## Illustrations

- Front Cover: Mahakala (Rajendra Shrestha)  
Photo by Ms. Jane Mont
- p. 12-13: Hand Gestures  
Drawn by Mr. Gautam Ratna Vajracarya
- p. 16 Basundhara (Prajwal Vajracarya)  
Photo by Ms. Jane Mont
- p. 35: Vajrayogini (Rajendra Shrestha)  
Photo by Ms. Jane Mont
- Back Cover: Vajrapani (Rajendra Shrestha)  
Photo by Kalyana Singh

## Contents

### Part I Caryā Giti and Translations

Preface	1
Caryā Dance (Caryā Nrtya)	5
Padma Nrtesvara	8
The Sodasya Lasya	10
Hand Gestures	12
Panca Buddha	14
Manjusri	18
Aryavalokitesvara	20
Basundhara	22
Nairatna	24
Aryatara	26
Varayogini	28
Vajrapani	30
Raktaganesh	32
Mahakal	34
<b>Part II Pancatala &amp; Music</b>	
Notation Symbols	38
Pancatalas, Bola	42
Raga Notation	44



Buddhas, the Manjusri Dance, the Avalokitesvara Dance, the Mahakal Dance, the Vajrayani Dance, the Arya Tara Dance, the Vasundhara Dance, the Vajrayogini Dance, the Nairatma Dance, the Red Ganes Dance, and the Padmanrtesvara Dance. For the convenience of both our Nepali and foreign friends, a rough English translation of the Sanskrit verses has been included. It is the hope of the Kalamandapa that this small book will be of help to those who have shown interest in the Classical Dance and to those who may wish to conduct further research into this dance.

Since there were no schools or organizations which teach this classical dance in Nepal, those who were interested in studying it were stymied. The artists of the Kalamandapa have been working for years to develop their understanding of the dance and their performing skills. Yet we felt that so far very little had been accomplished. Finally a year ago we were able, with considerable difficulty, to launch the Kalamandapa. The founders were Sri Ratnakaji Vajracarya, Sri Kamal Chettri (vocalist) and Sri Rajendra Shrestha (dance artist); and these continue the work of running the programs of the Kalamandapa.

The Kalamandapa has not limited itself to the study and teaching of the Classical Dance, but is interested in the various fields of Nepalese culture and has undertaken to obtain the services of experienced experts in these fields to conduct courses, lectures and training programs. At the present time classes are offered in the following arts:

1. Buddhist Classical Dance and Music (Carya Nrtya)
2. Classical Nepalese Music: vocal and instrumental including the flute, mual and drum.
3. Physical Exercise for body flexibility and movement quality in order to understand the gestures and postures of the dance and the feelings from which they flow.
4. Nepalese Culture in General

The Kalamandapa expresses its thanks to Fr. John K. Locke, S.J. for his help with the English translation of the book. We also extend our thanks to Sri Kamal Chettri of the Kalamandapa, who has written the musical notation for the songs and devised symbols to aid their understanding. Though all of the artists of the Kalamandapa have contributed their share in their own fields to the development of our programs, the birth of the Kalamandapa and its development are due primarily to the interest and unceasing labour of Rajendra Shrestha. We hope in the near future to publish a fuller explanation of the dances and the music.

Ratnakaji Vajracarya  
Kalamandapa  
Vajra Hotel, Bijeswari  
Kathmandu, Nepal

## Carya Dance (Carya Nrtya)

The Newari people, who form the largest ethnic group in Nepal's Kathmandu Valley, include a religious community (or caste) called Vajracarya. The Vajracaryas are tantric Buddhist priests who perform the rituals of Vajrayana Buddhism. As a part of their ritual they also perform a ritual dance (carya nrtya). The dance is a part of the basic yogic meditation known as *sadhana*, an evocation of deities which leads the worshipper straight to the goal of Vajrayana Buddhism, namely, the realization of the void (*sunyata*) and the identity of the worshipper with it.

The ultimate aim of the *sadhana* is to transcend duality by attaining a vivid conscious experience of the non-dual state. The peaceful and wrathful deities invoked during the *sadhana* correspond to components of the adept's own being and are the forms they assume in certain states of conscious-ness, such as the state which follows death, certain dream-states and some of the states reached during meditation. The adept must behold the universe as a vast expanse of spotless purity, as the "container" or "fold" inhabited by "deities", whose very nature he recognises as pure void and whose immense power is the creative power of void manifested in its non-void emanation.

*Sadhana* is a meditation in which the visualization of the deity involving the three faculties of body, speech and mind (*kaya-vak-citta*) play a paramount role. The purpose of this visualization is to gain control of the mind, become skilled in creating mental constructions, make contact with powerful forces (themselves products of mind) and achieve higher states of consciousness in which the non-existence of own being and the non-dual nature of reality are transformed from intellectual concepts into experiential consciousness. The visualization is thus a yoga of the mind and it makes use of forces familiar to man only at the deeper levels of consciousness, of which people are ordinarily unaware.

The term **sadhana** may refer to the whole process or to the brief descriptions of the deities which were composed by the early masters known as **siddhas**. These were later written down in the tantras, a class of Buddhist literature which contains the teaching and practice of the tantric masters. Later still the brief descriptions (**sadhanas**) of these deities were collected in such works as the **Sadhana Mala** (the "Garland of **Sadhanas**")

The visualization of the deities is internal, but all of the faculties of man are used to facilitate the visualization. The **sadhanas** may be chanted. The entire circle of deities meditated upon may be drawn, (traditionally in coloured sand), as the adept meditates, thus producing a **mandala**. Or the **sadhana** may be acted out in dance. During such a ritual dance each dancer personifies a particular deity and acts out the **sadhana** (the brief description of the deity) through **mudras** (hand postures) and dance postures. Each dance begins with the dancer showing respect to the four directions. As he dances someone recites or sings the **sadhana**, and at the end reverence is paid to the deity in the refrain.

The **Carya Nrtya** was apparently created around the seventh or eighth century, and like the whole tantric tradition of which it is a part, was esoteric and therefore secret. The dances were thus shown to and known only by the initiated. These dances were first performed in public in 1957 at the International Buddhist Conference in Kathmandu. Today they are often included as one of the items in Nepalese cultural shows. However their true meaning is understood only in the context of the Vajrayana ritual; and the dances are still performed as a part of such rituals especially on the occasion of tantric initiations, great festivals and important pujas. The Vajracarya priests consider that such important rituals will be ineffective if the dance is not included. The performances of the **Kalamandapa** are based on these traditional **sadhanas** as found in such works as the **Sadhana Mala**, the **Dakarname Tantra** and the **Abhidharma Tantra**.

The costumes are based on the traditional Nepalese

costumes which have always been used for these dances. However, when the Vajracaryas perform these dances during a ritual they always wear the **jama**, a long white garment which covers the entire body and which was the traditional garment of Newar priests. Over this they wear the ornaments and garments particular to the deity concerned. The artists of the **Kalamandapa** sometimes wear the **jama**, and sometimes they do not. There are two reasons for this. The **jama** is not included in the description of the deities as found in the **sadhanas**, and it tends to obscure the movements of the body during the dance.

The masks are the traditional masks used down the ages for these dances. They are also based on the **sadhanas**. Many of the old masks were made of metal and were hence very heavy. The present day masks are usually made of papier mache or baked clay.

The dance is accompanied by vocalists and by traditional musical instruments. The vocalist chants the **sadhana** and the refrain as the dancer acts it out. The instruments are: two kinds of cymbals (**ta** and **vabhu**), two kinds of drums (**kota** and **damaru**), and a kind of trumpet (**painta**). These are the traditional instruments, and to these are often added a kind of Nepalese sitar (**surabina**) and the harmonium.

ॐ नमः श्री पद्म नृत्येस्वरायः ॥

आनन्द शक्ति परि वर्धित मन्त्रगर्भम् ।  
तत्त्वानुरूप निखिलार्थ विधान हेतुम् ॥  
अष्टाङ्ग साधनकरम् परमेश्वर च ।  
नाट्येस्वरं सकल सिद्धिकरं नमामि ॥

### श्लोक

यासा ससारचक्रं विरचयति मनः सन्नियोगात्म हेतोः ।  
सा धीर्यस्य प्रसादाद् दिशति निजभुवम् स्वामीनो निष्पञ्चः ॥  
तच्च पत्यात्मवेद्य समुदयति सुखं कल्पना जाल मुक्तम् ।  
कुर्वीत तस्याडधियुग्मं शिरसि सविनय सदगुरोः सर्वकालम् ॥

महासिद्धा सरहपाद

### पञ्चताल वोल

मदोः

आ है है च च च हः ॥ खलेपक तकु निकूता  
चिक्किटं धाधाधा ॥

### Padmanrtesvara

Padmanrtesvara is a form of Avalokitesvara who is the lord of the dance. There are three form of Padmanrtesvara, one with eighteen arms, one with eight arms and one with two arms. All three forms have an image of Amitabha on the crown. All three forms stand in the dancing posture and the eighteen-armed form holds a lotus in each hand.

### Sadhana

#### Hail to Padmanrtesvara

--Hail to he who gives the Secret Mantra by means of the power of bliss.

--He is the very form of all understanding and all knowledge.

--He is the Lord who practices the eightfold meditation.

--All hail to him the giver of all yogic success.

### Refrains

--He creates the whole universe for himself with his yogic mind.

--He instructs this universe with his enlightened mind.

--He has freed himself from the snare of illusion and gives happiness to all.

--To such a true teacher I continually bow my head in respect.



## षोडश पुजा देवीहरू

ॐ बज्र बीजे हूँ  
 ॐ बज्र बंसे त्रीं  
 ॐ बज्र मृदंगे हीं  
 ॐ बज्र मुरजे अः  
 ॐ बज्र लास्ये हूँ  
 ॐ बज्र माले त्रीं  
 ॐ बज्र गीते हीं  
 ॐ बज्र नृत्ये अः  
 ॐ बज्र पष्पे हूँ  
 ॐ बज्र धुपे त्रीं  
 ॐ बज्राबलोकिते हीं  
 ॐ बज्र गन्धे अः  
 ॐ बज्र दर्पणे हूँ  
 ॐ रस बजे त्रीं  
 ॐ स्पर्श बजे हीं  
 ॐ धर्म धातु गर्भे अः

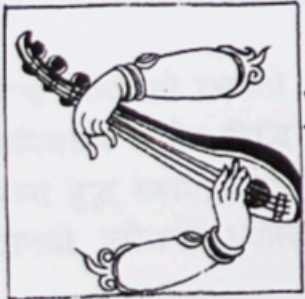
बीणा देवी  
 बंशा देवी  
 मदंगा देवी  
 मुरजा देवी  
 लास्या देवी  
 माल्या देवी  
 गीता देवी  
 नृत्या देवी  
 पुष्पा देवी  
 धुपा देवी  
 अबलोकन देवी  
 गन्धा देवी  
 दर्पणा देवी  
 रसा देवी  
 स्पर्शा देवी  
 धर्म धातु देवी

## The Sodasa Lasya

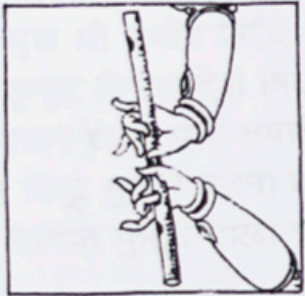
The Sodasa Lasya (The "Sixteen Dances") are sixteen dance postures representing various musical instruments and other offerings. They are personified as "the sixteen goddesses of sensual enjoyment" and one worships the main deity of the mandala by offering these sixteen goddesses.

### X Sadhana

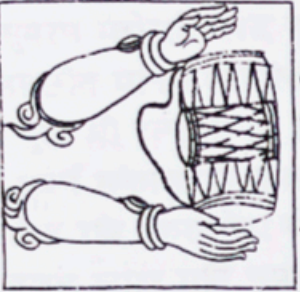
1. Vajra Vine--"Lady of the Diamond Lute"
2. Vajra Vamse--"Lady of the Diamond Flute"
3. Vajra Mrdange--"Lady of the Diamond Drum"
4. Vajra Muraje--"Lady of the Diamond Tambourine"
5. Vajra Lasya--"Lady of the Diamond ~~Bass~~ cymbal"
6. Vajra Male--"Lady of the Diamond Garland"
7. Vajra Gite--"Lady of the Diamond Song"
8. Vajra Nrtye--"Lady of the Diamond Dance"
9. Vajra Puspe--"Lady of the Diamond Flower"
10. Vajra Dhupe--"Lady of the Diamond Incense"
11. Vajra Avalokite--"Lady of the Diamond Lamps"
12. Vajra Gandhe--"Lady of the Diamond Perfume"
13. Vajra Darpane--"Lady of the Diamond Mirror"
14. Vajra Rase--"Lady of the Diamond Taste"
15. Vajra Sparshe--"Lady of the Diamond Touch"
16. Vajra Dharmadhatugarbhe--"Lady of the Diamond womb-of-events".



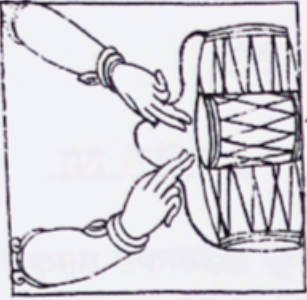
ॐ ब्रह्मवीणो हुं



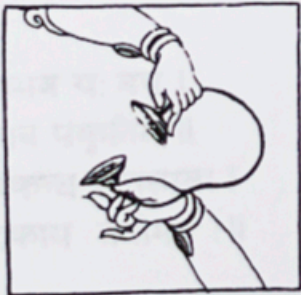
ॐ ब्रह्मवंशो जां



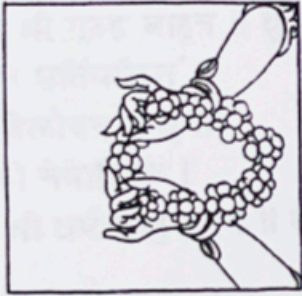
ॐ ब्रह्ममृदङ्गे ह्रीं



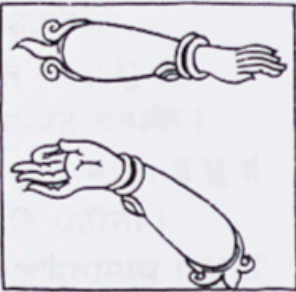
ॐ ब्रह्मसुक्तो अः



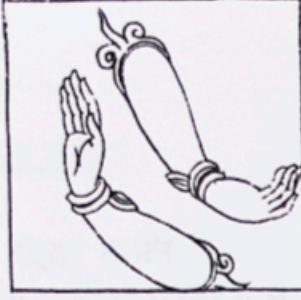
ॐ ब्रह्मलाभ्यो हुं



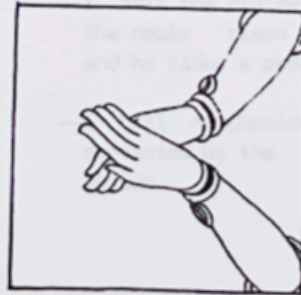
ॐ ब्रह्ममाले त्रां



ॐ ब्रह्मगीते ह्रीं



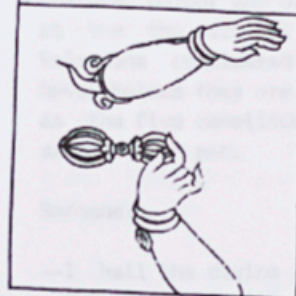
ॐ ब्रह्मनृत्या अः



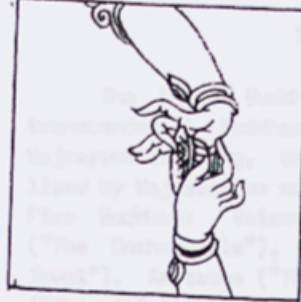
ॐ ब्रह्मपुष्पो हुं



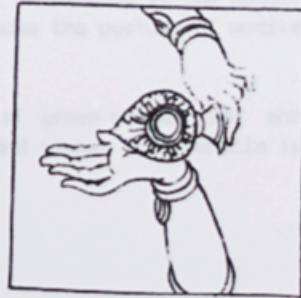
ॐ ब्रह्मधृषो जां



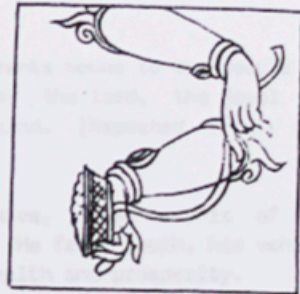
ॐ ब्रह्मावलोकिते ह्रीं



ॐ ब्रह्मब्रह्मे अः



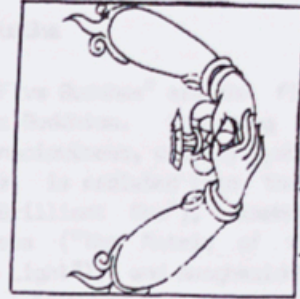
ॐ ब्रह्मवह्निने हुं



ॐ ब्रह्मब्रह्मे त्रां



ॐ ब्रह्मवह्ने ह्रीं



ॐ ब्रह्मव्याघ्रवर्णे अः

## पञ्च बुद्ध

रागः ललित

ताल जटि

तःसी कुसुम संकाशदेहा पूर्ब मुख दिवर दासनं  
र दान्तक बिघ्न बिजिर्त नमामि श्री अक्षोभ्य मूर्त्ती ॥ धु ॥  
गत सुमरण महोरात्रं बरद कृतनर लोकेश  
शोक्ष वैच्छीत मानसं स्वामीचरण रत्न श्री ॥ धु ॥  
रक्षिण मुख श्री रत्न सम्भव विभव सम्पद दायकं ।  
दित सुवर्ण संकाशदेहा नमामी श्री तुरगं बाहनं ॥ धु ॥  
तब उदित रबि किरणदेहा योग मूर्त्ति धारिता ।  
स्युर बाहन घ्यान मुर्ति नमामि श्री अमिताम्भ ॥ धु ॥  
सप्त फणिमय आलंकृता हरित वर्ण बिराजितं ।  
उत्तर मुख श्री अमोघ सिद्धि नमामि श्री गरुड बाहन ॥ धु ॥  
इन्दु कुमुद बिकाशदेहा त्रिदशभुवन पतिपलितं ।  
सिंह बाहन घ्यान मुर्ति नमामि श्री बैलोचन ॥ धु ॥  
गगन बिन्दू कुमार बदना बत्सर श्री नेपालिकं ।  
गीत गन्धित कुसुम माला नमामि श्री धर्म धातु सरण ॥ धु

## श्लोक

जिनो बैलोचनो रन्यातो रत्नसम्भब यः बच ।  
अमिताम्भ अमोघ सिद्धि असोभ्यच प्रकृतित ॥  
पञ्च बुद्ध स्वाभावत्वात् पञ्चस्कन्ध जिनस्मृता ।  
घाणबो लोचना ध्यास्तु बुद्धकाय ततोमत ॥

## The Panca Buddha

The Panca Buddha or the "Five Buddhas" are the five transcendental Buddhas of tantric Buddhism. According to Vajrayana teaching, original consciousness, usually symbolised by Vajrasattva or Vajradhara, is radiated into these Five Buddhas: Vairocana ("the Brilliant One"), Aksobhya ("The Unshakable"), Ratnasambhava ("The Matrix of the Jewel"), Amitabha ("The Infinite Light"), and Amoghasiddhi ("The Infallible Realization"). Each has his particular posture, colour and direction; and four of them are situated at the the cardinal points of the stupa with the fifth, Vairocana considered to reside in the centre of the stupa. Nevertheless they are not conceived as separate deities, but as the five constituents of personality (skanda) which reside in each man.

### Sadhana:

--I hail the divine Aksobhya whose body is of the colour of the flax flower. He faces east, his vehicle is the elephant and he brings victory over the obstacles which come from afar.

--I remember the Buddha who grants boons to the people of this world round the clock; the lord, the jewel who bestows deliverance on mankind. [Repeated after each verse.]

--I hail the divine Ratnasambhava, whose body is of the colour of the mid-day sun. He faces south, his vehicle is the horse and he grants wealth and prosperity.

--I hail the divine Amitabha, whose body is the colour of the newly risen sun. He shows the posture of meditation and he rides a peacock.

--I hail Amoghasiddhi who is of green colour and who is protected by the seven-hooded snake. His vehicle is the garuda.



--I hail Vairocana whose body is like the white water lily.  
He rides a lion and guards the living beings of the thirteen worlds.

--I hail this hymn, strung like a garland of flowers, in the year 600 of the Nepal era [1480 A.D.]. I take refuge Sri Dharmadhatu.

#### Refrain

--Oh, the great victors, the glorious and famous Vairocana, Ratnasambhava, Amitabha, Amoghasiddhi, Aksobhya.

--Oh, the Five Buddhas remembered as victors who are of the nature of the elements of consciousness (skanda); esteemed as the very body of the Buddha, they spread their fragrance over the world, illuminate men and are feared by men.

## श्री महा मञ्जुश्री

राग नट

ताल जटि

श्री महा मञ्जुश्री महा चीन बिजया ।  
नेपाल मण्डल माझे पद्म गीरि निवासिता ॥ धु ।  
नमामि नमामि श्री मञ्जु घोष  
कुम्कुम बर्ण एकास्य चतुर्भुजा ॥  
दहिन भुजय खड्ग सर धारी ।  
बाम भुजय पुस्तक धनु धारी ॥ धु ॥  
अक्षतु मण्डल श्री मञ्जु कुमार ।  
सुबर्ण पादुका बन्दित पूजा ॥ धु ॥  
दहिन श्री गणपति स्वेत बर्ण ।  
बाम श्री महाकाल नील बर्ण ॥ धु ॥  
सत गुरु पसादे ऋद्धि सिद्धि दाता ।  
भनयि श्री स्वेत बज्र गीत चरिता ॥ धु ॥

### श्लोक

मञ्जुश्रीयं जगत नाथं खड्ग पुस्तक धारणं ।  
सर्वं बिद्या फल दाता महा मञ्जुश्री नमाम्यहम् ॥

## Manjusri

Manjusri is the oldest of the Bodhisattvas and his worship confers on the devotee wisdom, retentive memory, intelligence and eloquence. He is the patron of those who preach the Dharma. In Nepal he has a special place for according to the Buddhist legends it is Manjusri who came from Mahachin, worshipped the self-existent flame at the edge of the lake which covered the Valley, and then drained the Valley by cutting through the ridge at its rim with his flaming sword thus making the Valley fit for human habitation. The famous Swayambhu Mahacaitya marks the place of the self-existent flame and to the west of the caitya is an important shrine of Manjusri.

### Sadhana

--Sri Mahamanjusri, the victor of Mahachin, who dwells on the hill known as Padmagiri in the midst of Nepala Mandala [the Kathmandu Valley]

--We hail him who is also known as Sri Mahamanju-ghosa, of yellow colour with one face and four arms.

--In his right hand he holds a sword and an arrow and in his left he holds a book and a bow.

--Hail to him who arises from the syllable "u" and is also known as Manjukumara; we revere him and offer puja to his golden feet.

--On his right is the white Ganesa; and on his left is the blue Mahakala.

--He is the true teacher who grants as a boon success and fulfillment [in yogic practice]. This verse which we sing was composed by Sri Svetavajra.

### Refrain

--We hail Manjusri, the Lord of the earth, who holds a sword and a book. We hail the great Manjusri who gives all wisdom as a boon.

## अबलोकितेश्वर

राग नाट      ताल जटि

शित वर्ण एक मुख द्वय नेत्रा ।  
बिबिध रत्न मौलि लंकृत देहा ॥ ध्रु ॥  
नमामि नमामि श्री करुणामय ।  
लोक उधारित दुःख नासिता ॥ ध्रु ॥  
शिरसी अभिताम्भ धारिता ।  
बिचीत्र बस्त्र कटि व्यस्थिता ॥ ध्रु ॥  
दहिन भूजय अभय बर धारी ।  
बाम भूजय निलोत्पल धारी ॥ ध्रु ॥  
जगत तारुणि अभय दायनि ।  
अबीचिनर्क उधारणि देव ॥ ध्रु ॥  
पद्मे स्थित श्री करुणामय  
जगत संसार पालिता देव ॥ ध्रु ॥  
लोकेश्वर चरणे बन्दीत पादे ।  
धनयि कुलिश रत्न गीत चरिता ॥ ध्रु ॥

## श्लोक

लोकेश्वरं शिलशान्त अमोघ गुणसागरम् ।  
अमिताम्भ कृतं मौलि नमामि अमोघपासनं ॥

## Aryavalokitesvara

Avalokitesvara, the most well known of all the Mahayana bodhisattvas, emanates from Amitabha Buddha whose image is usually found on his crown. He is above all the compassionate one, *karunamaya*, who showers his blessings on the suffering beings of this world and saves them from the place of punishment known as Avici Naraka.

### Sadhana

--He is of white colour with one face and two eyes and his head is adorned with various jewels.

--We Hail Sri Karunamaya [The Compassionate One], the great benefactor of the people who destroys all sorrow [duhkha].

--On his head he wears an image of Amitabha and his loins are girt with a brilliant garment.

--With his right hand he shows both the gesture of fearlessness and granting a boon; his left hand holds the stem of a blue lotus.

--Dissolving the fear in his devotees hearts he leads them across the ocean of sorrow and saves them from the place of punishment called Avici.

--Sri Karunamaya guardian of the whole universe from his lotus throne.

--I pay my respects to the feet of Lokeshvara with this song composed by the Vajracarya known as Ratna.

### Refrain

--I hail Lokeshvara the peaceful ocean of discipline and unfailing virtue who wears Amitabha on his crown; he is indeed the unfailing protector.

## श्री वसुन्धरा देवी

राग गुञ्जलि

ताल जटि

गन्ध मण्डल मध्य बंशर सजात ।  
द्वय भूज एक मुख पृथ्वी देवी ॥ ध्रु ॥  
ए हे हि महा देवी पृथ्वी माता ।  
सर्व रत्न सम्पूर्ण बिभूषिनी ॥ ध्रु ॥  
पीत वर्ण शौम्य रूपी देवी ।  
सन्य अभय कर लोकस तारणी ॥ ध्रु ॥  
कनक भद्र घट बामे कर धारी ।  
सन्य कर अभय लोकस तारणी ॥ ध्रु ॥  
दिव्यालङ्कार भूषित देहा ।  
हार नौपुर निधोसि बसुन्धारा ॥ ध्रु ॥

### श्लोक

पवसुन्धरा सदानत्वा दारिद्र नमतारणी ।  
देश यामी मनुस्यानां सर्व दुख प्रमोचन ॥

## Basundhara

Vasudhara (or Basundhara as she is called in Nepal) is the goddess of abundance and is associated with Jambhala. In Nepal she is the patroness of an abundant harvest.

### Sadhana

--She stands in the midst of a perfumed circle and originates from the syllable vam.

--She is the goddess of the earth with two hands and one face.

--Hail to the great goddess, mother earth herself.

--Adorned from head to foot with every kind of jewel.

--She is a beautiful goddess of the colour of the moon.

--With her right hand she shows the gesture of fearlessness and leads the people across the ocean of sorrow.

--In her left hand she holds a lovely, golden vase.

--With her right hand she shows the gesture of fearlessness and leads the people across the ocean of sorrow.

--Her body is adorned with divine brilliance.

--She is Basundhara wearing bells on her ankles which sound as she moves.

### Refrain

--All hail to Basundhara who leads the poor across the ocean of sorrow, the one who saves all men from sorrow.

## श्री नैरात्मा

राग मङ्गल बसन्त

ताल षट्कार

नीर आत्मा श्री नैरात्मा ।  
निल सम देहा द्वय भूजा ॥ धु ॥  
हेबज अलिङ्गण सुखसयल ।  
जगतमाता जिन जननी ॥ धु ॥  
मुकुट किरित शुल्क मूण्ड ।  
बज कर्ति धरा दहिने ॥ धु ॥  
बामे षटपर रवद्वाङ्ग ।  
नर चर्म प्रत्यालिढ देहा ॥ धु ॥  
ताण्डब भावा सवा कान्ता ।  
कुलिस तब चरण शरण ॥ धु ॥

### श्लोक

नमो नमस्तु तस्मिन् नैरात्मा द्वय रूपीनि ।  
पञ्च ज्ञान त्रिकायाये बज डाकते नमः ॥

## Nairatma

Nairatma, the consort of Hevajra, emanates from Aksobhya. The word Nairatma means "soul-less", which is another name for the absolute emptiness (*sunyata*), into which the bodhisattva merges on the attainment of *nirvana*. Her blue colour comes from the idea that the colour of the absolute emptiness is that of the sky.

### Sadhana

--She is the personification of soulless-ness, the one with a blue body and two arms.

--Pictured in union with Hevajra to whom she gives the pleasure and joy of enlightenment, she is the mother of the earth, the Victorious one among the Victors.

--Her crown of skulls radiates white light; in her right hand she holds the *vajra* and a chopper.

--In her left she holds a skull bowl and the *khatvanga* as she stands in the posture of shooting an arrow, wearing the hide of a man.

--She tramples on a corpse as she dances. The *Vajracarya* [author of this song] takes refuge at her feet.

### Refrain

--All hail to Nairatma in union with her lord; hail to her who radiates the five-fold diamond wisdom throughout the three levels of existence.



## श्री आर्य तारा देवी

राग गुञ्जली ताल जटि

हरित वर्ण ललितासन एक बक्र ।  
द्वय दिष्टी किरित रत्न मण्डिता ॥ धु ॥  
नमामि नमामि श्री आर्य तारा देवी ।  
अकाल मृत्यु नासनी त्रिभूवनव्यापिता ॥ धु ॥  
दहिन प्रव्यस्ते अभय प्रदाता ।  
नाम भूजय निलोत्पल धारिता ॥ धु ॥  
पञ्च चीर बस्त्र सुचेलक धारिता ।  
जिन ज्ञान दायणि मोक्ष प्रदाता ॥ धु ॥  
आर्यतारा चरणे जन्म जन्म शरण ।  
गाबन्ति कुलिश रत्न गीत चरिता ॥ धु ॥

## श्लोक

नमस्तारे तुरे बीरे तुस्तारे भयनासनी ।  
तुरे सर्बार्थ तुरे तारे स्वाहाकारं नमाम्येहम् ॥

## Arya Tara

The worship of the female principle was introduced into Buddhism in the form of the deity Tara. The name comes from the Sanskrit word *tar* ("to cross"), and she is believed to protect suffering beings while they are crossing the Ocean of Existence. The green Tara is regarded as a consort of Amoghasiddhi and she holds in her left hand the blue lotus.

*The lyrics of the song Rajinal will dance to are as follows*

- She sits in the posture of ease, is of green colour, one face and two eyes with a glittering crown of jewels.
- All hail to the goddess Aryatara who pervades the three worlds and protects all against an untimely death.
- With her right hand she grants the boon of fearlessness and with her left she holds the blue lotus.
- She wears a vesture of five colours and bestows on her devotees the knowledge of the Buddha and liberation.
- Ratna Vajracarya sings this verse as an offering to Aryatara his refuge in birth after birth.

## Refrain

- I hail [Aryatara] who destroys fear and leads people across the ocean of sorrow; all hail to her who is of the nature of the syllable Swaha.

## बज्रयोगिनी देवी

राग ग्वोदगी

ताल माध

बाम खटपर धारी दहिने कर्ति ।  
पायल नौपुर मुण्ड नरशिर माला ॥ धु ॥  
दबी नाचयी एक जटी बज्रयोगिनी ।  
त्रिनेत्रा देवी त्रिभूवन पयिसे ॥ धु ॥  
अकाल मृत्यु द्वयि पासेन बन्धिरे ।  
राग द्वेष मोह कर्तिन छेदेरे ॥ धु ॥  
स्थूल सुक्ष्म देवी त्रिभूवन देवी ।  
सन्य पात्र देवी शून्य स्वाभाबे ॥ धु ॥  
श्रृष्टि संहार लाया करुणा कराया ।  
मोक्ष मार्ग देवी सेबित देवी ॥ धु ॥

### श्लोक

नत्वां श्री बज्रबाराही मन्त्रमूर्ति जिनेस्वरी ।  
अत्यन्ता बरदा भिमा ऋद्धि सिद्धि बर पदा ॥  
यवं कालं समा शिलं सहजानन्द स्पीणी ।  
पला ज्ञान बर देहाणे नमस्ते श्री बज्रयोगिनी ॥

## Vajrayogini

This form of Vajrayogini is known as Vajravarahi, "The Diamond Sow", so called because she has an excrescence near the right ear which resembles the face of a sow. She is the consort of Heruka and is usually pictured in union with him.

### Sadhana

- The dancing Vajrayogini holds in her left hand a skull bowl and in her right a chopper.
- She wears a garland of skulls and on her ankles are bells.
- She is the goddess with the third eye and she pervades the universe.
- She banishes disaster and death.
- She destroys envy, hatred and lust.
- Like an ethereal substance she pervades the three worlds.
- Her very nature is that of emptiness.
- She, the compassionate goddess, grants liberation to all creatures who ask.

### Refrain

- Hail to Vajravarahi the personification of the mantra, the consort of the Buddha [Heruka], the giver of success and fulfillment [in yogic practice].
- Hail to Anandarupini, arisen from the syllable "vam", the granter of the boon of moral conduct; hail to Vajrayogini who grants the boon of wisdom.

## बज्रपाणि बोधिसत्व

गणकामोद

ताल षट्कार

क्षण बर्ष देहा द्वय भूजा दृष्टापीडित भिषम बदना ।  
र्द्ध केशा उल्लमन्त भेषा चतुर मार त्रासन बीरा ॥ धु ॥  
दृद शासन रक्षक यूगे गुह्य वज्रपाणि नमामि ।  
हिने बज्र बामे पाश खटपर मकुट प्रज्वलित स्थिता ॥ धु ॥  
गा भरण विविध रत्नालंकृत देहा ऋटि व्याघ चर्म ।  
हृबल धार्य ऋपूगण मर्धन सत्व प्राणिउधारित महादेव ॥ धु ॥

## श्लोक

प्रतिस्थितं यथाकासं व्यापिलक्षणं बर्जितं ।  
इ तत् परमतत्त्वं बज्रं ज्ञानं अनुत्तरम् ।  
ठ सारं मसौ बिर्यं अभ्यद्या भेदलक्षणं ।  
दाहि अबीनासि च शून्यता बज्रमुच्यते ॥

## Vajrapani

The tantric form of the Bodhisattva Vajrapani is a fierce emanation of Vajradhara or Aksobhya. When the nagas (the serpent deities) appeared before the Buddha to listen to his teachings, he charged Vajrapani with their protection. It is the nagas who control the rain, so Vajrapani is invoked to bring or stop rain.

--His flesh is black, he has two arms; he makes a dreadful face and shows his teeth as he comes to the aid of the afflicted.

--His hair flies in the air around his trembling head as he terrifies his enemies.

--We hail the secret Vajrapani, the defender of the reign of the Buddha in this age.

--In his right hand he holds the vajra and in his left the noose; on his head is a flaming crown.

--The protector of the snake deities, he is adorned with jewels and round his loins he wears the tiger skin.

--He is a great god, endowed with extraordinary strength--the one who holds the trident in his hand and destroys the enemies.

## Refrain

--He stands firm and permeates the firmament, yet he has no discernable qualities; as such he is a personification of the very essence of the invincible diamond wisdom.

--He speaks with force of ignorance and enunciates the principle of the indestructible diamond void.

जमूख त्रि नयन तांडव पदंनत्याधियति अति गणेश्वरा ।  
 पि मकुट रत्ना भरण तरुणी किरण संकासा ॥ धु ॥  
 मारिया बिघ्न मारिया दर्प मारिया दुःख बिनासनं ।  
 मारियामार सत्रासा मेरुवयम दुःख नासिता ॥  
 रशु पाश अंकुश बज्रखड्ग भिन्निपात्र दहिन करा ।  
 षल धनुरी खत्वाङ्ग खपर कर्ति बामे ॥  
 चित्र बस्त्र कन्चुकी कटि भेसा जटामकुट मणिमण्डिता ।  
 लम्बोदर धृत लम्बोदर शोभा पायल झिल झिल बाजन्ते ॥  
 नाकर धृत रत्नोज्वलित मुखिक मूख अति सुन्दर ।  
 घनान्तक सम सुख दाता नमस्तु नमस्तु श्री गणाधिपति ॥

श्लोक

वर्षे स्थूलतं गजेन्द्र बदनं लम्बोदरं सुन्दरं ।  
 स्पन्दं मदलुब्ध मधुपं ब्यालोल गन्धस्थलं ॥  
 न्ता घाट बिदारिताही रुधिरं सिन्धूर शोभाष्करं ।  
 न्दे सैल सुतासुतं गणपति सिद्धि पदं कर्मसु ॥

Rakta Ganesa: the Red Ganesa. Ganesa, the elephant headed, (son-of-Siva) appears in the Vajrayana pantheon as a protective deity. One finds his image at the entrance to every vihara in the Valley along with Mahakala.

Sadhana

The lyrics of the song Prajwal will dance to are as follows:

--Sri Ganesa, the Lord of Dance, has the face of an elephant, three eyes and he dances wearing a jewelled crown upon his head which spreads its lustre like the rays of the sun.

--The Killer of Death, the Terror of the Tempters, the Destroyer of sorrow, though it be as great as Mt. Meru; the Destroyer of hindrances, the Destroyer of arrogance, the Destroyer of all sorrow.

--In his right hands he holds an axe, an arrow, an elephant goad, a sword and a begging bowl; in his left hands he holds a pestle, a bow, the khatvanga, a skull bowl and a chopper.

--He wears a coat of shining mail and jewels shine in his crown of matted hair; pot-bellied he is but with a special beauty, and the bells on his feet sound as he dances.

--He wears various shining jewels and his face has a peculiar beauty; I hail the Lord of the troops, the benefactor who grants the boon of happiness day after day.

Refrain

--Squat and pudgy with a pot belly and a white face, yet handsome and venerable is Ganesa; from the lump below his ear oozes the perfumed musk.

--From his broken tusk issues blood like vermilion which is used for tika; all hail to the Lord of the troops, the grandson of the Himalayas, the giver of success [in yogic practice].

## श्री महाकाल

राग हिन्दोल

ताल षट्कार

ॐ आ ह्रँ स्वभाव मुस्ती निलजिमुक्ता संकाशा ।  
खर्ब लम्बोदर त्रिनयना चारि बदना भयंकरा ॥ ध्रु ॥  
देब श्री महाकाल ह्रँ कार मुर्ति ऋद्धि सिद्धि बर प्रदाता ।  
करति खटपर खड्ग त्रिशुल मार दर्प संहारिता ॥ ध्रु ॥  
रिपु हृदयोपरि प्रत्यालिढा व्याघ्रचर्म मूण्डमाला ।  
मौलि अक्षोभ्य जिन बरा शासन पालिता महाबीरा ॥ ध्रु ॥  
दंष्टाकराल लल्लजिह्वा ध्रु ध्रु ध्रुकुटी उर्ध्व केसा ।  
भुजङ्गा भरण भूषित देहा भीमस्यापि भयंकरा ॥ ध्रु ॥  
देब श्री महाकाल त्रिभूवन व्यापिता देवा सुर नर पूजिता ।  
शतगुरु चरणे श्री नागर्जुन चरण कमल बंदिता ॥ ध्रु ॥

### श्लोक

नीलवर्ण शवारुढा प्रत्यालीढं चतुर्भुजम् ।  
कर्तिकपाल खड्गं च खट्वाङ्ग धृत भास्वरं ॥  
महातेजं श्रबरुधिरं लल जिह्वा भयानकं ।  
साधयत् स विधानेन महाकालं महामती ॥

## Mahakala

Mahakala, "The Great Black One", is a protective deity whose image can be seen at the entrance to all of the viharas (bahas and bahis) in the Valley of Nepal. In his tantric form he is a ferocious deity who is worshipped for the destruction of enemies. The enemies, of course, are the evil forces within one's own psyche. Mahakala is a terrible spirit and was calculated to inspire awe in those Buddhists who had no respect for their teachers or for the Buddha, Dharma and Sangha.

### Sadhana

--Om Ah Hum. He is like a wind-driven cloud with flashing lightning.

--He has a protruding belly, three eyes and a terrifying face.

--The god Mahakala, the personification of the syllable Hum, like the wind he comes to grant the boon of success and fulfillment.

--His weapons are the chopper, the skull bowl, the sword, the trident and arrogance.

--He stands in the posture of shooting an arrow into the heart of the enemy; he wears a garland of skulls and a tiger skin.

--Born of Aksobhya, his great power spreads the rule of the great Buddha in all directions.

--His dreadful protruding tongue is made of iron, his brow is furrowed in a frown and his hair is flying.

--His terrifying body is the colour of parched grain and adorned with snakes.

--Yet this lord, the god Mahakala, is the servant of the gods, the demons and the men of the three worlds.



--He is heralded as the lotus at the feet of Nagarjuna, the true teacher.



--Sri Mahakala, the perfection of the syllable Hum, comes like the wind to grant success and fulfillment [in yogic practice].


#### Refrain

--He is of blue colour, standing firmly with his left foot forward in the posture of shooting, with four hands holding a chopper, a skull bowl, a sword and a the *khatvanga*.

--He is of terrible aspect, radiating energy, treading on a corpse and showing his dreadful tongue--this esteemed Mahakala, the lord of wisdom.

## Symbols used in the Musical Notation

1. Delimits a line or verse = | do re fa so |
2. Two or more syllables sung as one syllable = 
3. Held note on left = -
4. Small letter above the note indicates a glissando =  $la_{do}$  = पसा
5. Brief pause for breath without breaking rhythm =  $\circ$
6. Rest =  $\text{७}$
7. All notes included within this sign sung glissando = 
8. Indicates the striking of a cymbal or a resounding stick at this point; the sound is to be stopped =  $\circ$   
--Same as above but the sound is not stopped =  $\times$
9. Repeat =  $\{ ( : ) \}$
10. Indicates the passage to be repeated; number of repetitions indicated by a subscript number = me re do re<sup>2</sup>
11. Flat =  $-$
12. Sharp =  $!$
13. Quaver of four notes, e.g. re-do-ti-do = (do)

14. Indicates the point at which to begin a repetition =  $\text{ff}$
15. Indicates the end of the section to be repeated =  $\text{ff}$
16. Vibrato = 
17. A dot above the note indicates the upper octave, =  $\dot{do}$  =  
one below the notes indicates the lower octave =  $\underset{\cdot}{do}$  =

स्वर लीपी मा "अक्षित भएका चिन्हहरू यस प्रकारका छन् ।

- १ विभाग छुट्याउने स्वरहरूको दायां बायां । =  $\left| \text{सा रे ग म} \right|$
- २ एक मात्राको अवधिमा गाउने स्वरहरूको तल्लो । =  $\smile$
- ३ बायां पङ्क्तिको स्वर टोकिरारने स्वरहरूकै लहरमा = -
- ४ मुख्य स्वर गाउने भन्दा अघि १/८ को गतिमा गाउने जस्तो :- स्वरको बायां माथि =  $\overset{प}{सा}$
- ५ गति चल्दाचल्दै स्वासफेर्ने स्वरकै लहरमा = 0
- ६ अलाप गाउँदा विभाम गर्ने स्वरको लहरको गति तल = ७
- ७ एक टैखि अक्ने स्वरसम्म अटुट रूपमा लुतारे गाउने स्वरहरूको माथिल्लो भागमा =  $\frown$
- ८ विभागको पहिलो मात्रामा खाली वा टिं छु माघ्ये छु जनाउने स्वरहरूको माथि = 0
- ९ स्वर लिपि दोहोर्याएर गाउने जति बटा विभाग छ । =  $\left( \left( \begin{array}{c} \vdots \\ \vdots \end{array} \right) \right)$

- १० स्वर वा स्वर समुह दोहोर्याउने जस्तो :- =  $\overset{१}{\text{सा}} \overset{२}{\text{रे}}$   
२ वा ३ ईत्यादि एउटा सानो समुह मात्र स्वर वा समुहको दायां माथि
- ११ कोमल स्वर अर्थात शुद्ध स्वर बाट केहि तल जोको स्वर छुट्याउने स्वरको तल जस्तो =  $\underline{\quad}$
- १२ तिवार अर्थात शुद्धस्वर भन्दा केहि माथि स्वरको टाउकोमा जस्तो म = 1
- १३ एउटै स्वर मात्र लेखिएको भएता पनि १/८ को गतिमा चार बटा स्वर गाउने जस्तो = (सा) = रेसागिमा = (सा)
- १४ गाएर तल पुगि सकेपछि फेरि माथिबाट गाउन आरम्भ गर्ने : यस्तो दुई वा अनेक हुन सक्छ = ५
- १५ यस्तोबाट माथि पुगिसकेपछि विचेबाट केही विभाग छोडेर तल अर्ने : यस्तो दुई वा अनेक हुन सक्छ = ५
- १६ समुहको लहर जस्तै स्वर हल्कापनि स्वरहरूको माथि
- १७ विभागको पहिलो मात्रामा सम वा टिं छु माघ्ये टिं बुझाउने स्वरको माथि = X



१० सप्तक झुट्याउने :- २ •

स्वरको माथि भए तारसप्तक सां  
स्वर को तल भए मन्दसप्तक सां

सबै झुट्ट:-

Do Re Me Pa So La Se  
सा रे ग म प ध नि

कोमल स्वरहरू:-

re me ja se  
रे गु ध नि

तिब्ब स्वर :- म = FA

### पद्यतालको बोल

संकेत :- ⊗ = गलस्यक, ∩ = तकुनिक, ∪ = तकुनां,

### एक ताल

तातिकृत खत्वाङ्ग गलस्यक दोढिकृत ता दधा गधा  
⊗ ∩ धा ॥ चह ॥ धारा भियं धारा भियं धा । चह ॥  
तत क्त भेदा भेदाकत भेदाकत भे, धग धग धाजि ∩  
धा ॥

### विहारा ताल

वकार ..... ॥ जंयु जंयु जंयु, जंयु जंयु जंयु, ताकत  
तकथा थुं जं जं, ताथो ताथो जं जं थु, ताथो जं जं थुना  
गसि दिगि दिगि ता भे, ता भे रा भे ॥

### त्रिटताल

आ हौं हौं हौं वचवह (वकार)

॥ ताता ⊗ तुं ⊗ तुं भे भे तुं ता ताभे तुं भे भे ता:  
भे दिगि दिगि ताभे ॥ तह ॥ कथा गधा ⊗ धा दंदं  
दनगन ∩ धा दंधा धाजि ॥

### ताल वस्पती

वकार - - ⊗ तेनोधिते तेनोधिते तेनोधितेन्यनिनां,  
भि'भि भिन्य ∩ धा, ⊗ जिन्यधा,  
जिन्यनं धारा जिन्यं ∩ धा: ॥

### सटंकार ताल

वकार- ⊗ दंधा कथा गधा, धाजि गधा ⊗ धा,  
धाधागधा ⊗ धा ∩ तकधा ∩ भि ॥ तह: ॥  
ताकत भेदा ताभे नकभे भेदा भेदा भेदा भेभेभे दिगि  
दिगि दिगि दिगि दं, धगधग धाजि धगधग धा, धाजि  
गधा ⊗ धा, धाधा गधा ⊗ धा ∩ तकधा ∩  
भि यंयं ∩ धा ॥

### माथताल

वकार - ता ता ⊗ तुंभे तुं तुं भे ॥ तह ॥ ताकतभेदा  
⊗ तुं, तुं तुं ⊗ ताभे नकभे, ताभे ताभे तुं ⊗ ता,  
भेलेगता भेलेगता भे ता ता ⊗ तुं भे, तुं तुं भे,  
॥ तह ॥ ⊗ ताकि दंधा धा, धाराजियं धाराजियं धा: ॥

## श्लोकमा पाईने श्वरहरः-

पहिलो प्रकार

॥ रे म - गगग - - - - रेसा - - रेग - ग - - - प०, ग ग - - -

। मगरेरेरे - - - ,सारे सारेरेरे - - - सा नि ध, ग गरेसारेरे - - - सा सा ॥

दोस्रो प्रकार

॥ मप - - - - - प, पनि म प प प म - प मरे म प - - - म प० ॥

आलापमा प्रयोग गरिने आवाजहरू आ-आहोय - हे - हूँ - हौँ इत्यादी हुन्छ ।

१ राग नट, ताल त्रुटि,

। १ २ ३ ४ ५ ६ ७ मात्रा ।

आलापः-

॥ सा - रे म <sup>दि दि दि</sup> प म, ग मगरे गरेसा गरेसा गरेसारे-सा,

प धपमप म, प निसौरे' गरेसारे' गरेसारे' sss सां, ग मंगरे रे' नि धनिसां

निधप, म, मप धपम sss म रे, म ग मगरे, गरेसा गरेसा गरेसारे-सा ॥

२ राग ललित ताल त्रुटि

आलाप

। सा, रे, सा, प, म, गरेधप - - - - पसा, रेमपध (ध) प, ।

सानिधपम, पधरेसां, सानिधपम - - - - पसा ग रे सा, ।

३ राग गुञ्जली ताल त्रुटि

आलाप

। ध, निधपध, निधपध-प ० मपध-प (ग) (रे) सा, ० पम, ०

। ग रे सानिध, ० म प ध - - म (रे) सा, ० पम (ध), (प), (म), ०

४ राग धनाक्षी ताल वश्यती

मात्रा । १ २ ३ ४ । ५ ६ । ६ ७ ।

आलाप

। सा म, मग, गमप पम पसां, सानिधप, पनिधप, धपम,

। गमप, पम निधप पम गुरे, गुरेसा, रेसानि, साम, गुरे, गुरेसा ।

५ राग धेरब ताल एक ताल

मात्रा । १ २ ३ ४ ।

आलाप

॥ सा, सा, गुमपप, (प), म, (म), गु -, गु म, गुमनिप, प (म), ०

। म, <sup>दि</sup>प, धनिसानि धनिसानि <sup>दि</sup>नि, <sup>दि</sup>प, ० सां, (सां) (सां) (नि),

। धनि धनि धनि धनि निप, धपम, - ० म, प, पनिधप, पधपध प,

। धपम -, ० प पसां, (नि), (ध) पम, पनिधप, (प) म ० गु, रे, सा, रे, गु, ॥

६ राग जाबली ताल विहारा

मात्रा | १२३४ | ५ ६ | ७ ८ |

आलाप

। सा, रे म प (ध)<sup>२</sup> प० परे (रे)<sup>२</sup> सा० म रेसा निप० रे साग रे रे रे सा०  
। रे म प (प)<sup>२</sup> म म० म म परे सा० म रेसा निप० रे (रे)<sup>२</sup> रे (रे)<sup>२</sup> सा।

७ राग कामोद ताल षट्कार

मात्रा | १२३४ | ५ ६ | ७ ८ ९ | १० |

आलाप

। सा नि ध प - प०, निसारे (रे)<sup>५</sup> रेसा०, सा - सामि - म०  
। पनिप - - (प)<sup>५</sup> रे,० मरे - - रेरेसा<sup>३</sup> रेरेसारे - सा०,  
। प - - (प) - - पम - म० प० सां सां रेंसां,० प मरे रेमेरेरेरेरे,  
। रे रे० रे रेपम - मधप रे० मरे० सारे - सा०

८ राग मंगल बसन्त ताल षट्कार

आलाप

॥ सा०, सानि, (ध) (प) (प) प - म, नि धनिसां-निधप धपम<sup>३</sup>  
(म) गमप-गम मम गम, म ग गमप० म गुरेसा - रेगम -  
गुरेसा रेसानि, म गुरेसा रे सा,।

९ राग हिन्दोल ताल षट्कार

आलाप

॥ सा रे म ३३३३ गुरे० ग, गरे सारे - सा<sup>३</sup> सा, म प पनि नि०  
। नि नि धनि धनि ध ध - - प० प ध, मप० मनि - प  
। पनिप -, पध धसां, सां० धरेसां ३३ सां०, धनि धनि  
। धनि धनि धनि धनि प० म नि - प प० म गुरेसारे, रेगु - ग०  
सारे - रे० गुसा - -, ०।

१० राग खदयी ताल माथ

मात्रा

| १२३४ | ५ ६ ७ ८ | ९ १० | ११ १२ १३ १४ |

आलाप

। म प - प प - प नि प म, मप  
(ःसां,० निसां रेंगुं,० (रें) (सां), (नि), (ध) (प) (म) (गोः))  
। नि<sup>५</sup> धनिसां - नि (ध) (प) (म) (गु), रे गु म गुरे सा।







षट्कार तालमा निवद्ध कामोद रागको स्वरलिपि Rāga kāmōdha Tāla Satamkāra

			प	धपप्रम-
मरे रेसा ला प्र०	सा नि	मे	-	प्रप प्र०
सांप धपम- प्रम प्रपध०	(प) धपम-	म	०	म प्रपध-
(प) (म) मग सा-रे०	म प्रसां	सापि	-	(प) म०
नि धप प्रम (प)	रे (रे)	सा	०	प प्रसां
सापि प प्रपध म०	सां नि	रेसां	सां	- सां०
प धपम- प्रम प्रपध०	(प) धपम-	म	०	म प्रपध-
प धपम- मग सा-रे०	म प्रसां	सापि	-	(प) म०
नि धप प्रम (प)	रे (रे)	सा	०	प धपप्रम-

षट्कार तालमा निवद्ध हिन्दोल रागको स्वरलिपि Rāga Hindola Tāla Satamkāra

म रेसां म प्रम	नि धप	प	-	-	०
प - धं सां०	रेगं रेसां	निसां	निध	प्रध	प-
धनि धप प धपम०	प धपम-	म	-	रेगु	रेगु
रेगुसांरे - म म	ग रेसा	सा	-	-	०
धनि धप प धपम०	प्रम प्रपम-	प	-	-	०
रेगुसांरे - म प्रम०	नि धप	प	-	-	०
सां - सां रेसांनि०	रेगं रेसां	निसां	निध	प्रध	प-
धनि धप प धपम०	प धपम-	म	-	रेगु	रेगु
रेगुसांरे - म म	ग रेसा	सा	-	-	०
धनि धप प धपम०	प्रम प्रपम-	प	-	-	०

एक तालमानिवद्ध भैरव रागको स्वर लिपि Rāga Bhairava Tāla Eka

प - धपम- ० प <sup>प</sup>सां <sup>सं</sup>(प) ०

प<sup>म</sup> - प पम म ० ग्ग रेला

रे रेला लानि निर सा ० प -

प<sup>म</sup> - प पम म ० ग्ग रेला

सारे रेम म ० ऋप प प म-प०

ग्ग रेला ग म प सां सीप ०

मरे रेलां सांनि निर प<sup>म</sup>प<sup>म</sup> म - ०

सा ग<sup>म</sup>निय निर-<sup>प</sup>सा सा ० प प

प पप सां सां० सीपि प सां सां०

सांनि नि निर ऋप प धपम- म ०

नि - (ध) ऋप प ० प ऋपम

म. ० प म प ० नि निर

प<sup>म</sup>प<sup>म</sup> म ग्ग - रे - प ०

प धपम- प म म सा प सा

प - प<sup>म</sup> ग्गप० म सा मप मपम

ग्ग प० प<sup>म</sup>निय- सा <sup>प</sup>सा - - ०

ॐ

ग्ग रे सा ऋप प धपम- <sup>सं</sup>प ०

प<sup>म</sup> - प पम म ० ग्ग रेला



रे	रेसा	सादि	दिसा	सा	०	प	-
प <sup>ध</sup> म	-	प	पम	म	०	ग	रेसा
सारे	रेम	म	०	अप	प	प	म-प०
ग	रेसा	ग	म	प	-सां	सां	०
गरे	रेसां	सादि	दिसा	पधप	म	-	०
सा	अमदिय	निय-	सा	सा	०	प	प
				समादी			
प	पय	सां	सां०	सां	प	सां	सां०
सां	नि	निध	धप	प	धपम	म	०
नि	-	(ध)	धप	प	०	प	धपम
म	०	प	म	प	०	नि	निध

पुदापदा	म	ग	-	रे	-	प	०
प	धपम	प	म	म	सा	प	सा०
प	-	पम	अप०	म	सा	अप	अपमप
ग	प०	सादि-	सा	सां	०	ग	रे
सा	पय	प	धपम	प	०	निधप	धपम
प	०	प	पम	म	०	ग	रेसा
रे	रेसा	सादि	दिसा	सा	०	प	-
प <sup>ध</sup> म	-	प	पम	म	०	ग	रेसा
सारे	रेम	म	०	अप	प	प	म-प०
ग	रेसा	ग	म	प	-सां	सां	०

ॐ	ॐ	ॐ	ॐ	ॐ	म	-	०
ॐ	ॐ	ॐ	ॐ	ॐ	ॐ	ॐ	ॐ
सा	गुमनिप	निप	प	सा	०	प	प
प	प	सां	सां०	सां	प	सां	सां०
सां	नि	नि	धप	प	धपम	म	०
नि	-	(ध)	धप	प	०	प	धपम-
म	०	प	म	प	०	नि	नि
प	म	ग	-	ॐ	-	प	०
प	धपम	प	म	म	सा	प	सा०
प	-	पम	मगप०	म	सा	मप	मपमप
ग	प०	पनिप-	सा	ग	सा	०	ग ॐ

त्रिपुरातालमा निवद्ध त्रावलि रागको स्वरलिपि Rāga Trāvali Tāla Trihura

	सा	(सा)	(ॐ)	म०
(ॐ)	मरेसा-	निसारे-	रेसारे-	(सा) धप
धपमरे	ॐ	ॐ	प	धपम- म म' मम
धपमरे	-०	ॐप-	ॐ	सा धनि ॐ ॐ
मरेसा-	-०	निसारे-	रेसारे-	सा सासा सासा ॐ