

AGRICULTURAL FOLK SONGS OF MEGHALAYA



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FORWARD

The ICAR-Agricultural Technology Application Research institute, Zone-III with its headquarters at Umiam, Meghalaya is the nodal institution for monitoring the extension activities conducted by the Krishi Vigyan Kendras (KVKs) in North East Region, which comprises of eight states, namely Arunachal Pradesh, Assam, Manipur, Meghalaya, Mizoram, Nagaland, Sikkim and Tripura. All these states have the tribal population which gives them the unique identity as compared to the other part of the country. This peculiarity is due to the traditional wealth conserved by the people of this region from ancestors through oral traditions.

Folk songs in relation of agriculture are one of the traditional assets for this region. These songs describe the different aspects of nature in general and agriculture in particular for understanding them in a comprehensive way. It simply shows the close liaison of the native people with the natural phenomenon.

I appreciate the effort and hardship of the KVK staffs in general and editors of this publication in particular for bringing out such a useful document for the benefit of all the stakeholders working for the prosperity of indigenous people.

Umiam, 2016

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PREFACE

Traditional wealth is the cultural heritage, which is conserved from generation to generation and peculiar to the particular locality. Traditional media is one of the dimensions of traditional wealth. This wealth is mainly expressed through folk lore, folk songs, storytelling, poem reciting etc. Traditional media can be observed in any field such as health, nutrition, meteorology, agriculture etc. Agriculture is a huge reservoir of traditional media.

North Eastern region of India is the land of traditional art due to the prevalent of tribal population in the hilly tract of this region. This part of India is one of hot spot for biodiversity in the world. The biodiversity of North East India is not only limited to the flora and fauna, but extended to the traditional media also. The rich cultural heritage of this region is still conserved and expressed through folk lore, folk songs, local paintings and so on.

The present document is the effort to compile the traditional folk song related with agriculture from the different states of North East India.

The editors would like to place on record the deep sense of gratitude and indebtedness to all the resource persons i.e. Programme coordinator, Subject Matter Specialists and Programme Assistants of different KVKs of North East India for helping in compilation of this resource book.

The editors, dedicate this publication to the farming community of North East India. We look forward to contribute more for the betterment of farming community in entire North East Region. We also welcome the suggestions for further improvement.

Umiam, 2016

The Editors

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INTRODUCTION

Meghalaya is located in the north-eastern region of India, between the Brahmaputra valley in the north and the Bangladesh in the south.

The state of Meghalaya (the abode of clouds) is geographically known as the "Meghalaya Plateau" or the "Shillong Plateau". The area is made of the oldest rock-formations. Meghalaya is formed by the Garo, Khasi and Jaintia hills along with their outliers formed by the Assam ranges. It is a part of the north-eastern extension of the Peninsular India. Some area lies buried under the alluvium deposited by the Ganga-Brahmaputra system of rivers. This gap between Raj Mahal hills/ Chhota Nagpur and the Shillong Plateau is known as Malda gap.

Meghalaya Plateau's elevation varies between 150 meters to 1961 meters above sea level. The Plateau is highly dissected and has irregular terrain in the western and northern side. The southern side is marked by a continuous escarpment with steep slopes. The broken hills and ranges in the north are not of a well defined boundary.

The western part of the plateau or the Garo hills has an elevation of 600m above sea level. The most important relief feature of this part of the plateau is the Tura range with its highest point at Nokrek 1515 meters above sea level. The central and the eastern part of the plateau or the Khasi and the Jaintia hills district play prominent senile topography. This part of the plateau is characterised by the presence of many peneplained surfaces, flat-topped hills and numerous river valleys. The central upland zone is the most important relief feature of the area and covers more than one-third of the area, east of the Garo hills. Shillong peak is the highest plateau of the entire state with an elevation of about 1965m above sea level.

In the Garo hills, the important rivers of the northern system from west to east are the Kalu, Ringgi, Chagua, Ajagar, Didram, Krishnai and Dudnai. Of these only the Krishnai and Kalu are navigable. The important rivers of the southern system are Daring, Sanda, Bandra, Bhogai, Dareng and Simsang. Simsang is the largest river in the Garo hills and navigable only for about 30 Km. Other navigable rivers are Nitai and the Bhupai.

In the central and eastern section of the plateau, the important northward flowing rivers are Umkhri, Digaru and Umiam and the south-flowing rivers are Kynchiang (Jadukata), Mawpa, Umiew or Barapani, Myngot and Myntdu.

Meghalaya is dominated by three principal groups of people. They are Garo, Khasi and Jaintia. They follow primarily a matrilineal system. The Khasi group belongs to the Mon-Khemar sub-family of the Austro group of people. The Garo group is a part of the greater Bodo Kacheri family both by ethnic group and language. Their present location enabled them to maintain many of their traits and characteristics.

The Khasi-Pnar group indicated two prominent sub-groups of the Khasi and the Pnar. The Khasi occupied the central highlands or the Khasi hills and the Pnar towards east, the Jaintia hills. In the northern and southern part of the main central highland was occupied by 'The Bhoi and War'. They are divided into number of clans and are essentially differentiated from each other based on their location and function they perform.

Within the five districts of the combined Khasi and Jaintia hills there are number of dialects. Based on the dialects, the community is generally divided into five groups namely the Khasis of the central plateau, the Pnars or Jaintia in the east, the Wars in the south, the Lyngams in the west and the Bhoi in the north.

The Meghalaya plateau is inhabited by three dominant tribes. These are:

- The *Garos* in the western section of the plateau
- The *Khasis* in the central section of the plateau
- The *Jaintia* in the eastern section of the plateau

Garos :

The Garos was known as Achiks. They believed to have been derived from the name of one section of the tribe who are found in a compact area in the middle of the districts southern belt. The Garo are believed to migrate from Tibet.

With the passage of times, the Garos society was divided into three major exogamous, 'Kin-groups' or Katchis, namely Marak, Sangma and Momin. These are further sub-divided into such groups as Areng, Shirra and Ebang.

Marriage between members of the same Katchi is totally prohibited by tribal law. Each of these Kin-groups is further sub-divided into a number of lineages called Machong. The Machong with its component households is the basic unit in the Garo social organization. A Garo belong to his particular Machong from his birth. The Nok-ma is the chief of the village which is usually a man. Nok-ma means house-mother. Inheritance among the Garos is restricted to the female line. Each family selects an heiress (Nok-ma). A couple with no children may adopt the daughter of the wife's sister as heiress. The heiress is usually linked in marriage with the son of the father's sister.

The institution of the 'Bachelors Dormitory' (Nok-pante) is found only among the Garos. All unmarried young men and growing boys must live in the dormitory. These young people carry out allotted tasks entrusted to them by the village elders.

The Khasis:

The Khasis are known by different names according to the tracts they occupy. Those who inhabit the northern lowlands and foothills are collectively called Bhois, those who live in southern tracts are called Wars. While those inhabiting the tracts adjoining Garo hill are called Lyngngams or Dkos but Khasi is the general name. The Khasi called people of the plains as Dkhar usually contracted to Khar. The Khasis which enumerates the exogamous clans of Khyrem Syiemship alone will show that a good proportion of the clans is made up of those descended from original ancestors from the plains. These clans or sects are called Kurs in Khasi. These Kurs are invariably exogamous. Marriage within the Kur is highly restricted to a Khasi. Ostracism is the least form of punishment. Society can inflict on those who contravene the law, the ultimate punishment.

Jaintia:

The people of the Jaintia Hills belong to the same race as those who live in the Khasi hills to their west. They share some traditions of origin and with some understandable local variations, same customs, beliefs and habits. This language is variant of the standard Khasi language.

The people of the Jaintia hills have various names given by various anthropological authorities such as Jayantias, Syntengs. The people commonly refer to themselves as Pnars.

The Khasi and Jaintia tribal groups include:

- i. Khyrniam in the central upland
- ii. Pnar of the Jaintia hills. They are also called as the Jaintia and Syntang
- iii. War in the southern parts.
- iv. Bhoi in the northern parts.

Apart from these, there are Mikirs in the north, Lalung, Viate, Vaiphe and Hmass in the Jaintia hills, Rabhas and Garos in the north and the Ayongs or Hajongs found scattered in the southern parts.

The inhabitants of this area trace their origin to Austro-Asiatic family and have migrated from the south-east Asia. They came from the east and settled in groups to form scattered village settlements in the hilly terrain. The Khasis practice shifting cultivation which was known as jhum cultivation.

One prominent feature of society in this region is the comparative freedom that women enjoy albeit in different degrees. This trait is more characteristic of the Mongoloid races of South-East Asia.

Just as North-East Indian society can be classified as either Aryan-based or Mongoloid. Within the so-called Mongoloid communities themselves, distinction must be made between those that are matrilineal as in Meghalaya and those that are patrilineal as in the rest of the tribal areas of this region.

The institution of bride-price does not exist in a matrilineal society like that of the Garos and Khasi, Pnars presumably because of its incompatibility with a system in which the woman plays a more important role in the social system than the man. This is often exaggerated and women themselves would be the last to arrogate to themselves the role of matriarchs. To the uninitiated, the idea that they "rule the roost" is a favourite one and others are led to believe that here, woman lay down the law for the family to follow. A woman is accorded respect as one through whom the race or more precisely the clan is propagated, but in recognition of the fact that her commitments as mother and housewife are a fulltime occupation. The men are responsibilities in regulation of the family.

Among the Garos, male blood relations or Mahari exercise control over affairs of the family and even in matters effecting women. In arrangements of marriage, for instance, women are not consulted though male-in-laws often are. In relation to property though, it is inherited in female line. It is always managed by the male Mahari.

Among the Khasi-Pnar, household responsibilities are shared between the maternal uncle and the father. The father earns for his own wife and children but in matters affecting the clan or the family, such as the arrangement of marriages, management of ancestral property and performance of religious duties, it is the uncle who makes the decisions though generally in consultations with other members of the family. Thus there is a virtual three fold division of family responsibility- the mother looks after the hearth and home, the father provides all that is necessary for the maintenance of his wife and children and the uncle attends to the business affairs that come before the family. A man does not forego membership in his own clan after marriage. His position in his wife's house is that of 'being in it, but not of it'. The impact of modernism and of other cultures has no doubt eroded the maternal uncle's authority but, by and large the convention is still honoured.

In Khasi society, the husband (the father) is isolated from his wife and children in such social matters. In non-Christian families, even in death, his bones must not lie with those of his wife and children. It must be deposited in a separate ossuary with those of his maternal or blood relations. In well-organised families, the duties of the father and those of the uncle are clearly defined. Troubles, if and when they arise, are caused by intrusion of one into the sphere that properly belongs to the other. This isolation of the husband from the wife's family is carried to a greater length among the Pnars, especially in orthodox families. Often the husband may only be at his wife's home during the night. By morning, he is out to return to his maternal home. There alone, he can act freely.

In Meghalaya, women enjoy great freedom and independence. Many look after their own interest and earn their livelihood with success. Although as a rule they have no direct say in communal matters, in their own families, they exert a good deal in influence. The Institution of "nok-na" among Garos or Khadduh among Khasi-Pnars confers general advantage upon the community in that at least in theory it assures protection to every member of the family.

Between the Khasi and the Garo inheritance laws there are a few noteworthy differences. Among the Khasis, it is always the youngest daughter who inherits maternal or ancestral property. The parents may during their life-time, provide their other daughters with shares of any other property acquired by them. The status of the youngest daughter is one of special importance. She is the embodiment of everything that is enduring and sacred in the Khasi concept of family. The institution of the Ing Khadduh is one that has special sanctity. As among the Garos, the children belong from birth to the mothers clan. Khasi social organisation does not permit participation by women in village councils.

Inheritance laws among the War, Khasi of the southern slopes seem to be a synthesis of matrilineal and patrilineal systems. There both sons and daughters share parental property.

The succession of chiefs among the Khasis also shows a compromise between the matrilineal character of their social system and unwritten code that in public affairs the man should play the dominant role. When the chief dies, he is normally succeeded by the eldest son of his eldest sister or if she has no son, by the eldest son of the next sister.

There is another important group in the countryside lying between eastern Garo hills and western Khasi hills. This group is known to the Garos as Megam, is conceivably of Garo-Khasi admixture. The Megams have adopted the custom of the Garos even to organising themselves into steps like Marak, Sangma and Momin. Their counterparts in the Khasi hills, the Lyngngams follow the Khasi system.

Of the total area, 10% is used for cultivation. The major crops grown in the state are potato, rice, maize, pineapple, banana etc.

Rice is the main crop. Other crops include jute, ginger, mustard, sugarcane, chilli etc. These crops are produced in substantial quantities and are being marketed in adjoining states. Meghalaya is important for fruit cultivation. Fruits include pineapples, oranges, bananas etc.

The irrigation potential is much larger than the achievement. Only about 18% of the ultimate capacity for providing water to the land is being used.

FESTIVAL OF MEGHALAYA

Nongkrem Dance Festival

Nongkrem Dance Festival is a five day festival which is celebrated for the harvest thanksgiving by the Khasi tribe and usually held annually in November. The Nongkrem Dance is the most important festival of the Khyrim state. The festival is celebrated at Smit, which is around 15 kilometres to the southwest of Shillong in which goat sacrifice was performed. The Nongkrem word means "Goat Killing Ceremony". Previously Nongkrem dance was performed at Nongkrem, which is the headquarter of Khyrim state i.e the name Nongkrem come from . During this five day long festival different religious ceremonies were performed. Musical instrument such as Drums and Pipes are played continuously during this festival to mark the occasion. An important feature of this festival is young virgin women, who come out to dance on the specially prepared festival field. The women put on their traditional attires along with heavy gold ornaments.



A dance was performed by young men and women of the tribe in their traditional attires. The youngsters get dressed up in exquisite attire. The silver or gold crowns worn by the tribes on their heads signify the glory and dignity of the Khasi society. The dance performed by the man is known as "Ka Shad Mastieh". The men dance by holding the sword in their right hand and whisks in their left. The sword is used to symbolize a man's defense of himself and his family. Men wear dhotis, full sleeved shirts, embroidered sleeves coats, and turbans.

Prayers are offered to Ka Pah Syntiew and U Suid Nia Tong Syiem. The prayer is offered for good harvest, peace and prosperity for all the community people.

Wangala Festival

Wangala or the harvest Festival is celebrated for two days. The festival is dedicated to the sun god of fertility. Wangala is the greatest traditional festival of Garo tribes, who live in Meghalaya, India, Assam and Greater Mymensingh in Bangladesh. The tribes celebrate this festival at every harvesting period in late autumn. The festival was held during the second week of November each year. Garo people are dependents of agro-economy and do not use any agricultural products before thanking God of fertility, Misi-Saaljong. This festival was celebrated with dancing, drinking chu, singing for three days & nights. The Wangala festival is a grand Carnival to celebrate the harvest season because after years the people find relief in seeing the golden harvest. Thus prayer is offered to the God for providing crops and sing and dance to offer worship to the great deity.



The sound of 100 drums (nagaras) being beaten during the festival. Rugala and Sasat Sowa are celebrated on the first day and all the rituals are performed in the house of the chief of the village. During the last day Dama Gogata is celebrated. Young men, women and old people dress in their colorful garments (Dokmanda or Gando) and feathered headgear and dance to music played on long, oval-shaped drums. Katta Dokka, Ajea, Dani Dokka, Chambil Mesa or the Pomelo Dance is performed during these days.

Behdienkhlam Festival



Behdienkhlam Festival is a religious festival celebrated by the Jaintia Tribe of Meghalaya. Behdienkhlam is celebrated to chase away the Demon of Cholera. It was celebrated during July after the sowing period. This festival is also celebrated for seeking blessings of god for a bumper harvest. Women are not a part of the dancing, as they perform offering sacrificial food to the spirits of their forefathers. The festival is one of the most well known festivals in Meghalaya which is held at Jowai.

The ceremony and ritual is carried out three days. On the last day of the festival, people gather in the afternoon at a place called Aitnar. Young and old people dance to the tunes of the pipes and drums. Tall-decorated structures called "Raths" and a wooden post-called "Khnongs" are brought into the pool. People pray for rain on this particular day of the festival. The climax of the festival features all the people dressed up in their best attire. They converge to a place called Mynthong to witness a game called dad-lawakor. The game is played by using a wooden ball between the Northerners and the Southerners. The winner wins the match by putting the ball on the other side. This signifies that in the following year there would be a bumper harvest in that particular region. During evening times a lot of funfair and merry making is observed as part of the celebrations.

Festivals and Ceremonies of the "Khasis"

Music is integral part to the Khasi life, and whatever it lacks in formal sophistication of established schools and forms of music, it makes up in purity, beauty and a certain complexity in skilful rendering. Music everything in Khasi Life - every festival and ceremony from birth to death is enriched with music and dance. One can hear natural sounds enmeshed in the songs - the hum of bees, bird calls, the call of a wild animal, the gurgling of a stream.

One of the basic forms of Khasi music is the 'phawar', which is more of a "chant" than a song, and are often composed on the spot, impromptu, to suit the occasion. Other forms of song include ballads & verses on the past, the exploits of legendary heroes, laments for martyrs. Khasi musical instruments (Ksing Shynrang, Ksing Kynthei) are also interesting because they support the song and the dance. Flutes and Drums of various types are used. The ubiquitous Drum taking on the most prolific role. Drums not only provide the beat for the festival, they are used to 'invite' people to the event.

"Tangmuri"(a kind of flageolet); "Shaw Shaw " (Cymbals); Percussion instruments of various types, including the "Nakra" (Big Drum) and "Ksing Padiah"(small drum); the "Besli" (flute for "solo" recitals) and a variety of other wind instruments like "Sharati", "Shyngwiang" (used for different occasions, sad or joyous); the "Duitara" (a stringed instrument played by striking the strings with a wooden pick), [Dymphong-Reeds of Bamboos]. Now adays the "Spanish Guitar" is widely popular among the people for festive occasions as well as for general entertainment.

Festival of Dance

Dance is at the centre of Khasi life which is rich in collection, performed often as a part of the "rites de passage"- the life-cycle of an individual in society or the annual passage of the seasons. Dances are conducted at the level of individual villages (Shnong), a group of villages (Raid) and a conglomeration of Raids (Hima). Different local or regional flavours and colours bring variations to the basic dance form, which is universal in Khasi folk culture. Different types of Festivals are :-

Ka Shad Suk Mynsiem.

Ka Pom-Blang Nongkrem

Ka-Shad Shyngwiang-Thangiap

Ka-Shad-Kynjoh Khaskain

Ka Bam Khana Shnong

Umsan Nongkharai

Shad Beh Sier

Ka Shad Suk Mynsiem.



The dance were performed annually during spring to celebrate harvesting and sowing. This dance show the relation to the agricultural cycle (i.e. the harvesting period and the beginning of the sowing period).

The participants in the dance includes both male and female. The female dancers have to be unmarried (virgins), while their male counterparts do not have any such restriction. The costumes and jewellery worn by male and female dancers are described below:

Traditional Costume

Female Dancers

Cloth draped from waist to ankle (Ka Jainpein Shad). Full sleeve blouse with lacework at the neck (Ka Sopti Mukmor). Two rectangular pieces of gold-thread embroidered cloth, pinned crosswise at the shoulders, overlapping each other (Ka Dhara Rong Ksiar). Necklace made of red coral and foil-covered beads in parallel strings (U Kpieng Paila). Golden ear-rings (Ki Sohshkor Ksier). A gold or silver crown with a braid of very fine silver threads in the back that falls past the waist, often adorned with fresh flowers (Kapangngiet Ksiar Ne Rupa). Large silver armlets on both arms (Ki Mahu), golden wristlets or bracelets (Kikhadu Ne Ki Syngkha). Semi-circular collar of gold/silver plate tied with a thread around the neck. A silver chain worn round the neck (U Kynjiri Tabah). Both hand are tied with handkerchiefs for wiping sweat from face and forehead (Ki Rumal Rit).

Male Dancers

Male Festive Regalia. Beautiful golden silk turban (Ka Jain spong Khor). Semi-circular collar of gold/silver plate tied round the neck (U Shanryndang). An 18-inch long 'plume' stuck in the turban (U Thuia). A richly embroidered sleeveless jacket (Ka Jympang). A silver chain worn across the shoulders (U Taban). Silver 'quiver' with silver 'arrows' tied to the waist and an animal tail dangling from the end (Ka Ryngkap). A silver-mesh belt tied at the waist to cover the cord of the quiver (U Parnpoh Syngkai).

Maroon silk cloth worn like a 'dhoti' (Ka Jainboh). A whisk (U Symphiah). A ceremonial sword (Ka Waitlam) and a Handkerchief (Ka Rumar).

The Dance

Drums, flutes and cymbals pick up the tempo in a corner of the arena and the male and female dancers in two separate circles - women in the inner, men on the outer -

begin their ritual steps. The girls performed the dance with minimum body movement and their eyes downcast, arms loose from the shoulders, body straight. Forward and backward and sideways they shuffle, toes bent as if to grip the ground. They turn as they dance, around the circumference of their circle, and seem to revolve as they move. The men, in sharp contrast, do a energetic, swift and galloping movement around the outer circle, slowing down and speeding up with the rhythm of the drums. At a change of beat they stop and resume and they move clockwise and anti-clockwise, always assuming a posture of "protecting" the women within the circle.

When the 'Ka Shad Suk Mynsiem' draw toward the end the dancer start to dance faster and faster. Female child dancers retire and the women's circle becomes smaller. They engage in mock duels, sword fights. Interestingly, the women dance on, perhaps at a quicker tempo, seemingly oblivious of the gyrations of their male counterparts. The dance continues until sunset. The dance is ritualistic and symbolic of the timeless fertility cult - the women as receptacles of seeds and bearers of fruit and the men as cultivators, who provide the seeds and protect and nurse them till the crop is harvested. This dance was recognised at Raid and Hima village level. But a performance at 'Weiking Grounds in Shillong, is a state-recognized, very important festival organised by Seng Khasi.

Ka Pom-Blang Nongkrem



This festival is celebrated for five days to give thanks to the Lord Almighty for a good harvest and the participants pray for peace and prosperity of the community. It is among the most prominent of ancestral cultural revivals. In earlier days, this festival was celebrated in mid-summer, but today, in conformity with other cultures and for convenience, it is held either in October or November every year. "Smit", the capital of the Khyrim Syiemship near Shillong, is today the official venue for this very ancient festival. Today, when the Syiem dances in front of the Wooden Pillar called "U Rishot Blei", Biblical echoes seem to appear, reminding one of how Princess Jezebel danced before a wooden pillar ("Ashera" in Hebrew) watched by her father Ethball of the Philistines. The ritualistic sacrifice of goats is also remarkably similar to Biblical history. The Syiem is the administrative head of the Hima (Khasi State). The Syiem (Ka Syiem Sad) is the custodian of rites and rituals. One who prepares the ritual is the elder sister of the King and the Myntries (Council of Ministers) who are the caretakers of all ceremonies, the priests and high priests and all the people join this gorgeous dance festival. Not only to the Gods, ritualistic offerings are made to the ancestors like "Kalawbei U Thawlang" of the ruling clan, Suidnia, the First Maternal Uncle and to the deity of Shillong, asking their blessings for a bumper harvest. The dancers start to perform once the religious rituals are over. Unmarried girls in very fine costumes, bedecked with gold and silver crowns on which they place lovely yellow flowers, dance, once again within a circle, shifting forward and backward, moving barefoot in the dust. Men dance, with open swords in one hand and a white yak-hair whisk in the other, in a wide circle. They advance and parry and feint and retreat to the rhythmic beats of the drums and the brassy sounds of cymbals with flutes creating a network of melody in the background.

Ka-Shad Shyngwiang-Thangiap

This dance was performed to mourn the death of a family member. Male musicians play music on the flute, drum and bamboo pole. The dance starts on the day of death, at a place next to the kitchen of the house (called the Rympeiling) and continues till the last rites are performed on the cremation grounds.

Ka-Shad-Kynjoh Khaskain

A dance performed when a family moves to a new constructed home. Once the ritual ceremonies are over, the dance is performed in three stages - Ka Shad Kyuntui, Ka Shad Khalai Miaw and Ka Shad Brap - and lasts through the night till dawn of the next day. The first dance starts about mid-day and lasts till sunset. The second, all-male performance begins after sunset. Dancers display swift footwork. Individual rhythms are important, not synchronized with other dancers in the group. Random playfulness and joyous moods - like cats playing with their kittens in the rosy glow of the sunset are apparent. The final dance starts after dinner. No formal costumes are required, and women dance in a circle with linked hands

and the men dance around them. Dancers hop sideways to the beats of the drum, and the joyous shouts of the bachelor who dance around them make the darkness come alive.

Ka Bam Khana Shnong

This Village Community Feasting Festival was not known when it was started but it is an event that everyone - men, women and children - look forward to. It is a social get-together, but at the back of it all, it is a time to thank the Lord for the old year past and seek his blessings for the New Year, which is to come. Originally, the entire village would take part in the events with each home contributing cash or kind (rice, pumpkins etc.). There was no distinction between the rich and poor in this event each contributing according to his own ability. Khasi feasts are rich with succulent "pork" preparations. And the lovely colorful ceremony of bringing wholesome pigs by pony cart decorated with colorful paper streamers and escorted by a group of musicians playing drums and pipes and brought up in the rear by a group of dancers who perform the "Ka-Shad-Lymmuh" is a sight to please all eyes. The event is usually held at playground or hill-slope, a short distance away from the village. A group of elders, expert in the culinary arts, are selected for cooking. The people who arrive at mid-day along with beating of drums and pipe-playing. Usually a person or two would rig out as "jester" or clown and lead the procession and all the people dressed in their holiday best dance and sing and laugh to make the hills ring. When the feast begins, women, children and the elderly are served first. Meanwhile, the men enjoy a draught of rice-beer.

Umsan Nongkharai

The festival is celebrated during spring season (April or May), commencing on Sugi Lyngka with a ceremonial sacrifice of a goat and two cocks before the supreme deity of the Khasis - Lei Shyllong. This festival continues for 5 days. It finished on Sugi-Shillong, with prayers offered at midnight to establish person-to-person contact between the finite and the infinite. After the prayer, male dancers dance to rhythmic drumbeats and trilling flutes, lasting till sunrise. On the second day of the festival, ritualistic prayers are offered for protection against storm and hail, the scourges of the hills. On the third day, divine blessings are sought for material prosperity. On the fourth day a symbolic ritual of using bamboo-spades to scoop up water from both sides of a stream -a "fertility" ritual-is enacted. On the last and final day, public worship (Knia Shoh Dohkha) is done and domestic fowls and nine fish from the river Umran are offered as special gifts.

Shad Beh Sier

This is known as deer-hunting dance dedicated to occupational merry-making. In off-harvest-season, male hunters went for hunting deer in the dense forest. A celebration in the village was held when one or two deer was caught and kill with bow and arrow. Young and adult males mount the slain deer on a bamboo bier and parade it through villages. The antlers of the deer was awarded to the first arrow hit hunters. In-case a "doe" or female deer is brought down, he is given the "skin" as a trophy. The exclamation word used by chanters are greeted with loud and appreciative cries of "hoi" and "kiw" by onlookers.

Calender of Festivals

Festivals	Local Months	Gregorian Months	Vedic Months	
			Solar	Lunar
Bamkhana	Kyllalyngkot	January	Tapas	Magha
Shad Suk , Mynsiem	Laiong-jylliew	April-June	Sue hi	Asharha
Shad Nongkrem	Naitung	July	Nabhas	Sravana
Seng Kut Snem	Naiweing	November	Sahas	Agrahayana
Christmas	Nohprah	December	Sahasya	Pausha

Festival and Ceremonies of the Jaintias

Like other people the Jaintia Hills festival, contribute significantly to maintaining a balance between man, his culture and his natural environment or eco-system. It also contribute toward the spirit of cohesiveness and solidarity among the people. Festivals of Jaintias can be broadly studied under the following names:-

Behdienkhlam

Behdienkhlam is the major festival in the socio-economic life of the Jaintias and the focus is on praying for



the property and good health of the people and on invoking divine blessings for a bountiful harvest. The whole of Jaintia celebrated with the main event held at Jowai, the district headquarters, at an altitude of 1220 metres from sea-level and only 64 km. away from Shillong by road. The festival is observed by non-Christian 'Pnars' who believe in the traditional faith of "Niamtre". At earlier times, Jowai town was once covered by thick forest, without human habitation. It was the home of five Deities - four huge stones and a river nymph. The four stones is still visible at the four corners of Jowai town. These Deities wished that God would create human beings and send them to settle there. Their wish was granted when a wandering Mongolian tribe arrived in these forests. To express his great joy at the arrival of humans, 'U-Mokhai,' the eldest among the Deities, began a Great Dance. The thunder of the dancing Deity scared the travelers, but when they started to flee, the Deity addressed them to say, 'Children of God, fear not. You will live happily and prosperously in this land which shall be yours from tonight'. And so they stayed. Much later at the time of a great famine, the people of Jowai asked 'U-Mokhai' to help, and he asked them to perform a community festival after the sowing season and Behdienkhlam remains the primary festival of the Jaintias till this very day.

The Festival

Initially a week before the festival begins, a pig is sacrificed to "Thunder" (Knia Pyrthat). The "Wasan" or priests ring "Chew Chew", a brass bell, along the main road of the town till it reaches the forest. The main feature of the festival is the making of the "Dein Khlam", "Symlend" and "Khnonng", which are rounded, polished and tall trunks of trees, felled in a preserved forest. Pine trees are not use. After letting them lie in the woods for a couple of nights, the trunks are brought to the town with great fanfare - drums and pipes play, there is also much dancing and yelling. In every locality and in front of each house these trunks are erected. On the fourth day, young men led by priests carry bamboo sticks and visit each home, where

the roof is beaten to chase away evil spirits to the accompaniment of drums, cymbals and chanting in Pnar. The erected "Khnonng" is pulled down, broken and discarded. Then the lady of the house serve the group with a home-brewed rice beer. A colour 'rots' of 30-40 feet tall was constructed by the local youth of each locality which was made from bamboo, coloured paper and tinsel. There was competition among the different locality in making the tallest and most artistic rot. The rot is carried toward "Aitnar" site in the afternoon of the fourth day. The river is dammed and a low brick wall erected to form a kind of amphitheatre. Spectators begin to arrive-the women dressed gorgeously in colourful silk "Usens"and adorned with gold ornaments. The colourful umbrella open if it begins to drizzle which add beauty to the site. After the "rots" have arrived, the polished, rounded logs are thrown into the river where they float and all the dancing men and boys rush towards them and try to balance on the rolling, shifting, slippery logs. A lot of horseplay and intoxicated frolicking accompanies this festival. Football games with wooden ball are played toward the end of the festival.

The "Laho" Dance

This is a entertainment festival celebrated by both men and women through dancing and dress in colourful attire. Usually two young men on either side of a girl, linking arms together, dance in step. In place of the usual drum and pipe, a "cheer leader", a man with the gift of rhythmic recitation, tells ribald couplets, and spectators roll with laughter.

Sowing Ritual Ceremony

Beh Ser Soopen

A religious hunting ritual. A priest breaks an egg in order to bring success and to know which divine part of the forest the hunters must go. At the end of the chase, the "quarry" is carried to the altar and the meat distributed among all.

Cher iung blai

Men constructed a small thatch of bamboo and grass which they believe to lock the evil spirits. The male members then come with spears and make a symbolic killing of the demons.

Calendar of Festivals

Festivals	Local Months	Gregorian Months	Vedic Months	
			Solar	Lunar
Tiger Festival	Duiyatara Wisu	Jan-Mar	Tapas-madhu	Magha-Chaitra
Bam Phalar/ Bam Doh	Duiyatara	January	Tapas	Magha
Rong Belyngkan	Naisau-Naiynhru	May-June	Sukra-Suchi	Jyeshtha-Asharha
Behdienkhlam	Naihynru-Naiynhnaiaiw	June-July	Suchi-nabhas	Asharha-Sravana
Durga Puja	Naikhynde-khonchonglad	Sept.-Nov	Isha-Sahas	Ashwina-Agrahayana
Seng Kut Snem	Khonchonglad	November	Sahas	Agrahayana
Christmas /Bam Phalar /Bam Doh	Kmaichonglad	December	Sahasya	Pausha

Festivals & Ceremonies of the Garos

Previously, the residing areas of the Garos includes a number of independent clusters of villages, under "A King" headed by a clan chief known as Nokma. The Garos consist of 12 sub-tribes. They are Atongs, Ganchings, Chibok, Rugas, Duals, Matchiduals, Matchis, Am'bengs, Matabengs, A'wes, Me'gam and Chisak. They dominate the entire under Garo Hills district. Though socially and politically independent, these sub-dialectical tribes share a common language, culture, beliefs and religious patterns. The popular traditional Garo religion is "animistic" in nature, but the Garos believe in a "Supreme God" known as "Tatara Rabuga" or "Dakgipa Rugipa" or "Stura Pantura". According to experts, Garo religion is monotheistic with a highly ritualistic polytheistic form of worship. The Garos believe in creation of heaven and earth. God is believed to have created all living beings on earth and completed his work within eight days and on the ninth day He rested. The Garos believe that man continues to exist in "Spirit" even after death and dwells in an appointed place till he is re-incarnated.

The main festivals of Garos are DenBilsia, Wangala, Rongchu gala, Mi Amua, Mangona, Grengdik BaA, Jamang Sia, Ja Megapa, Sa Sat Ra Chaka, AjeaorAhaoea, Dore Rata Dance, Chambil Mesara, Do'KruSua, Saram Cha'A, A Se Mania or Tata.

Mangona or Chugana

Mangona is a post-funeral ceremony of the Garos. A small hut was constructed on the courtyard known as 'Delang' which was made from bamboo. The calcined bones are kept in an earthen pot (to be later buried near the doorstep of the house of the deceased after the ceremony). After the burial of the calcined bones, the guests are served with beef and pork. During the performance of the last rites for the "Spirit" of the dead, dancing and singing continue throughout the night with the chanting of funeral dirge known as "Mangtata (Grapme chia) or Kalee". The ritual dance is accompanied with concave brass cymbals, and the ringing sounds of reeds (Kimjim), the peals of "horn-trumpets" called "adils", and the soft sound of a "chigring"(a bamboo stringed musical instrument).

Grengdik Ba'A

It is a ritual dance which include various rhythmic instrument. The unburnt pieces of bone are put in an earthen pot or a hollow human form of wood carving on the back of a person. A dark red silken cloth (BA'RA MARANG) is stretched over the heads of the dancers like a canopy. Soon as this is over, the group moves singing and dancing to the house to drink rice-beer and return to the original home- symbolizing the roaming of the spirit which is known as "Grengdik Rodila". Games Sports are also conducted during the ceremony. The game include freestyle wrestling for displaying the physical strength known as Gando Makal Pala. Finally, the "bull" is ritually sacrificed for the spirit of the dead, so that the spirit of the bull can accompany the deceased. People continue singing, dancing and merrymaking throughout the night. Festivals that Accompany "jhum-ming" (clearing the jungle for cultivation)

A'A - O' Pata or Jamang Sia

A person breaks an egg ceremonially over a small plot cleared for jhumming asking for permission to cultivate the land. A length of bamboo, with tree-leaves stuck in a "split" on the top, is kept as an identification mark that the plot of land is under occupation.

Den'Bilsia or Git chip ong Roka or A' Siroka

An invocation to the Mother Goddess of crops - Mini Rokime - is performed to get her blessing by sacrificing a fowl. All participate in sweeping, clean the village footpaths and prayers are offered at the boundary of the field before burning the new jhum field.

Mi Amua or Mejak Sim'a

This ceremony include prayer to the Supreme God for casting away all crop-diseases. Half-burnt stems and branches were erected along the boundary of the jhum field. House-holders move around carrying baskets reciting rituals to drive away evil-spirits and diseases from the jhum field.

Rongchu gala:

It is a thanksgiving ceremonies in which Flattened rice known as Rongchu from the first harvested paddy was offering to a deity by sacrificing a fowl.

Ja Megapa or Medong Ra'ona :

Calling Mini Rokime back to the house signifies after harvesting is over from the Jhum field. A bunch of hill-paddy with half-burnt firewood is ritually tied to the doorpost. As a mark of respect and honour the guest were serve with rice-beer on their arrival at the village in the evening.

Wangala or Drua Wanbola or Wanma Rongchua :



The final ceremonies of the agricultural year is a thanksgiving ceremony offered to the gods and goddesses. Drums beat, rice beer flows, singing and dancing go on endlessly for days together. On the first day of the Rugala ceremony, the Nokma displays his valuable gongs covered with long banana leaves. All agricultural implements are placed beside the centrepost of the house. Rice beer is poured over the gongs, newly harvested crops are arranged in ritualistic patterns. Sacrifice is made to "Misi Saljong" the Goddess to bless, mankind with plentiful foodgrains. It is followed by social merry making-singing and dancing all night long by young and old to the rhythmic beating of drums. The Wangala dance is

probably the most important festival of the Garos known as "the post-harvest festival of the Garos". It marks the end of cultivation and harvesting of bumper crops. The hills and valleys echo and re-echo with the sound of drums and general revelry. The dancers make a queue of two parallel lines - one of men and the other of women, both turning out in festive regalia. The men beat their drums and move forward in tune with the sound of music flowing out of gongs, buffalo-horn, flutes and the drums. The dancers performed in energetic, vigorous movements, and serve with meat and rice-beer.

Sa' Sat Ra' Chaka or So' Chaka

It is the ceremony in which burning of incense to revive the monsoon clouds. People throw cooked rice on the ground to symbolize hailstones.

AjeorAhaoea

In these event, story-telling by bards and minstrels and, singing competitions are performed. It is a time for romancing for the young and choosing of life partners.

Dore Rata Dance

It is a dance ceremony by which the women dancers try and butt the turbans off the heads of the male dancers. It is a very excited dance in which each knock off of the turban from the head is accompanied by great cheering and laughter from spectators.

Chambil Mesara or Pomelo Dance

This dance is performed by exquisite skills solo dancer in which the performer dangles a pomelo or some other "fruit" from a cord around his waist. He then spins the pomelo round his waist, faster and faster, using minimum movement of his waist and hip. Some experts can swing two to four pomelos at a time.

Do'KruSua

This dance symbolizes the "pecking of doves" performed by two lady dancers. Two mimick doves, peck each other much to the enjoyment of all. It symbolizes the closeness of the Garos with the nature as well as the simplicity of life.

Festivals and Ceremonies of the Attongs

The Attongs is an important group of Garos that live in the Simsang valley and the hills that surround it. Their habitat extends beyond the borders of East and West Garo Hills. They share same traditional laws, customs, religious practice, social patterns, festivals and ceremonies, culture, song and oral literature.

Saram Cha'A

It is a post-harvest festival of the Attongs, celebrated around the sametime as the Wangala. However, it is a toned-down version, lacking the dancing, singing and merry-making of Wangala. But it is still a festival of thanksgiving. The festival is usually held after the harvesting in the month of September or October. Neighbours of nearby villages, friends and relatives are informed and expected to visit during this festival. Each family builds a "Sambasia" or split-bamboo altar in the yard for a sacrifice. A length of handsome bamboo with leaves is set up next to it. The 'Kamal' or priest chants rituals and a chicken, an egg, boiled rice and curry packed in banana - leaf and rice- beer are offered to the Deity. The guests are ritually served with rice, curry and rice -beer poured out of a "bek" or small wild gourd. On this occasion domestic animals are killed for feasting.

A Se Mania or Tata

The first ceremony of the Attong is associated with Jhum cultivation. Each family selects a suitable place within their designated plot and sets up an altar of a 2-metre length of Bamboo with leaves and a structure of split bamboo whose surface has been scratched into attractive designs. Leaves of the "araru" or "beraru" palms are planted alongside. The priest makes a ritual sacrifice of a chicken and invokes the Gods for blessings by chanting rituals and making offerings to the Deity. Ceremonial planting of paddy, maize, millet, other grains and seeds takes place. Then it was followed by feasting and drinking in the open field. Rice-beer is poured from a large earthen jar called "Gura" or "Dikka" and the sacrificial chicken meat is cooked and eaten with rice and curry.

Calender of Festivals

Festivals	Local Months	Gregorian Months	Vedic Months	
			Solar	Lunar
Den'bilsia	Polgin	February	Tapasya	Phalgun
A'siroka	Chuet	March	Madhu	Chaitra
A' galmaka	Pasak	April	Madhave	Vaisakha
Miamua	Asal	June	Sue hi	Asharha
Rongchugala	Bado	August	Nabhasya	Bhadra
Ahaia	Asin	September	Is ha	Ashwina
Wangala	Gate	October	Urje	Kartika
Christmas	Posi	December	Sahasya	Pausha

Agricultural Folk Songs of Meghalaya State

STATE: Meghalaya
KVK: Ri-Bhoi

1. Title of song : *Kajingrwai ha ka por thung por tep*(Harvesting Song)
Recorded on date : 15.07.2015
Language of recording : Bhoi language
Location of recording : Raid Kyrdem, Kyrdem village, Ri Bhoi District, Meghalaya

Lyrics of song	Meaning
<p><i>Ka Jingrwai ha ka por thung por tep</i></p> <p><i>Ynda ki aiom ot ki la poi</i> <i>Nongrep u sdang pahuh pahai</i> <i>Ynda la poi sa ka pyrem</i> <i>And when the spring time came</i> <i>Ki la sdang ban iaaid sharum shaneng</i> <i>Kawait ha ka kti, mohkhiew ha tyrpeng</i> <i>Naduh ba sdang kynjat shai ka bneng</i></p> <p>Cho:- <i>Phi la juh tip ba ki nongkyndong</i> <i>Ki pyndonkam synrei u thlong</i> <i>Ba tang shuh riew u syiar nyngkong</i> <i>Ki la pynkhreh la I jasong</i></p> <p><i>Ha ka por Iyuir por slap</i> <i>Ngi king la knup ngi king la trap</i> <i>Haba u slap ia ngi u shoh</i> <i>Ngi sngew kumba u doh</i> <i>Bran bran sha Iyngkha ngim banse ban noh</i> <i>Ki nuid ki near ban bred noh baroh</i></p>	<p>Harvesting song</p> <p><i>When the harvesting time came</i> <i>Farmers start to reap for benefit</i> <i>And when the spring time came</i> <i>Farmers are busy walking up and down</i> <i>With a scythe in hand and spade on our</i> <i>shoulder</i> <i>From the early break of dawn</i></p> <p>Cho:- <i>Do you know that the villagers</i> <i>They use a mortar and pestle</i> <i>As soon as the first cock crows</i> <i>They pack their food for the day</i></p> <p>2. <i>And then in the rainy season</i> <i>We use our knup (Traditional umbrella made</i> <i>with bamboo and leave)</i> <i>And when the rain fall on us</i> <i>We feel that its kissing us</i> <i>And hurriedly to the field we went with no</i> <i>other choice</i> <i>To clean our field from unwanted weeds.</i></p>

Name of singers: *Kmenlang tamu, Aisila Tamu, Aijingtngen Tamu, Shishamika Masharing, Biona Lymphuid, Valerie Maring, Arabia Pale, Queen Mary Laloo, Donamon maring, Dapmon Maring*
 Recorded by KVK: *KVK Ri Bhoi, ICARRCfor NEH REGION, UMIAM*
 Collected and recorded by: *Mrs. Eliza C. Soiernlieh (SMS, Home Science), Mr. Pynshaitbor Jana (Programme Assisstant Computer), Mr. Banshaiphyrnai Khongjee (Lab. Technician), Ms. Genialda Nongtdu (SRE,NICRA Project).*

2. **Title of song** : Kajingrwai ha ka por dung kba(Rice Harvesting Song)
Recorded on date : 15.07.2015
Language of recording : Bhoi language
Location of recording : Raid Kyrdem, Kyrdem village, Ri Bhoi District, Meghalaya

Lyrics of song	Meaning
<p>KA JINGRWAI HA KA POR DUNG KBA Shirup shilang jrup, Dung khaw ner khaw thar jrup U pnah labra, pnah latara shrup, ha tyngkong ka nia U bnai pher pher u khlur ier ier Ha phang dwar dur barn eh ba mur, Tung tung ka duitara ha nur Are hoi hali bi – hoi</p> <p>Cho:- Hai hai parom myndai Thek thek ka rynthng ksai marynthng ka maryngot Ka jingtem ba 0 tot Kduk kduk dung kwai u woh Khruk khruk shna kor ban oh Da bam pathi u tymmen kyllud da sap sarang u nud</p> <p>Poi i ha ing ioh re ji shong La hap ji sei synrei u thlong Mynsnngi mynsngi ia li bylla Shi meit shi meit shu nong dung kba</p> <p>Baroh shi meit ia dung u kba Ha ka ia kmen ka ia sngewbha Shynrang ba dung kynthei ba peh Ji ioh khaw step ha ia pyneh</p> <p>Khuslai re i u jhur u jhep Ba wan rah I napoh ba rep Soh tah um lung soh tah sohngan Ba sngew re i ba jew ba kthang Ki bhoi jong I musla musli juh kynmaw re i Lapong murit ba ka talahi</p>	<p>RICE HARVESTING SONG Together we assemble, For pounding rice Rice of different varieties Labra, Latara Together in aunt house In the light of the moon lit and star lit sky Along with soft music of the Duitara Hoi hoi hali bi – bhoi</p> <p>Cho:- From olden days We weave and enjoy the music of the marynthng Old people eat bettlenuts And move their hand to prepare fishingRods</p> <p>After we came back from our hard day work There's no time to rest We take out the mortar and pestle Daytime we work in our field</p> <p>Night time is the time to pound rice Merry making with our friends Men pound the rice and the women folkclean the rice For the next day food.</p> <p>We don't have to worry for vegetables As we have plenty in our fields We eat together with bamboo shoot and bitter berry The food is so wonderfully tasty even without any spices. Aswe the Bhoi's We don't know any spices nor We used it in our food since We like simple food Only with pepper and talahi (local herb)</p>

*Khulom bad or juwar Iyngkor
la kyn jut lem ar bor
la pruid nur ha Iyngkha pynthor
Pynbeit hali bad or
Hur hur ka mon
Tih tih ka diang khup mkhup
Pynwan ka phang.
Hoi hoi*

*Women folk with spade and other
farm tools in our hands
Along with the men who are stronger
We plough our field
And make the boons
To the left and right
Preparing for the next crop
Hoi hoi*

*Name of singers and dancers:- Ibashanti Lamarai, Jesenta Lamarai, Rosina Syngkli, Dorathia Lamarai, Erika Lamarai, Ibaphylla Lamarai, Antymery Lamarai, Lamboklang Lamarai, Shanborlang Lamarai, Sulvius Shadap, laraphorlang Rymbai, Severine Shadap, Phirisha Lamarai, Queen Mary Laloo
Recorded by : KVK Ri Bhoi, ICAR RC for NEH REGION, UMIAM
Collected and recorded by: Mrs. Eliza C. Syjemlieh (SMS, Home Science, Mr. Pynshaitbor Jana (Programme Assistant Computer), Mr. Banshaiphyrnai Khongjee (Lab. Technician), Ms. Genialda Nongtdu (SRF, NICRA Project).*



STATE: Meghalaya
KVK: West Garo Hills

1. Title of Song : A.ba dangnaka
 Recorded on date : 05.05.2015
 Language of recording : Garo
 Location of recording (Address) : Dengasi Village

Lyrics of song	Meaning
Chorus: A.ba dangnaka Ranggirachiko Ganolchikoniwatenba A.ba dangnaka	Let us prepare a field for jhum cultivation At the peak Ranggira By viewing the river Ganol Let us prepare a field for jhum cultivation
Ate gitchiko Ruamongsenko Sambasiikokreng ole Kumongnangrime	Let's take our dao and spade Let's take our Baskets and go for work together
A.ba dangnaka Ranggirachiko Ganolchikoniwatenba A.ba dangnaka	Let us prepare a field for jhum cultivation At the peak Ranggira By viewing the river Ganol Let us prepare a field for jhum cultivation
Anchingkamrangko Ka.anabrengtokbo Niksengatnatangbatatna Farmers grouprangko	Let's do our work together Lets cooperate with one another For the prosperity of our Farmer's group
A.ba dangnaka Ranggirachiko Ganolchikoniwatenba A.ba dangnaka	Let us prepare a field for jhum cultivation At the peak Ranggira By viewing the river Ganol Let us prepare a field for jhum cultivation
A.ba dangnaka Ranggirachiko Ganolchikoniwatenba A.ba dangnaka	Let us prepare a field for jhum cultivation At the peak Ranggira By viewing the river Ganol Let us prepare a field for jhum cultivation

Name of Singers : Marthina Momin, Pipalline Sangma, Kuruni Sangma, Sabanti Sangma, Debika Sangma, Sujitra Sangma, Imba Areng, Geeta Momin, Rikame Areng, Reno Areng, Pensila Marak, Elianna Eti Sangma, SempilaMarak, Tangmi Sangma, Drummer : Saren M. Sangma
 Recorded by KVK: West Garo Hills
 Collected and recorded by: Tarun Das and A.K. Singh.

2. **Title of Song** : *Abad Gahen*
 Recorded on date : 02.05.2015
 Language of recording : *Hajong*
 Location of recording (Address) : *Bhoirakupi*

Lyrics of song	Meaning
<p><i>Male Folk:</i> <i>Barhuse, barhusehalwa</i> <i>Karoninangoljongalniya</i> <i>Ami halboabo</i> <i>Ami jalaobabo</i> <i>Ami aalikatibo</i> <i>Ami aalibanibo</i></p> <p><i>Taratarari, tarataribowaohal</i> <i>Ajiaji kali kali jai din kal</i> <i>Hal bowa din ela</i> <i>Nakorkayuhela</i> <i>Dekhdekhkedubiyabela</i></p> <p><i>Female Folk:</i> <i>Barhuse, barhuseoati</i> <i>Haripaniniyamathani</i> <i>Ami jalabhangabo</i> <i>Ami rowalagabo</i> <i>Kadongkhelabo</i> <i>Aronasibo</i></p> <p><i>Rowalagao, rowalagao, rowalagao re</i> <i>Somainaikaelamathasaore</i> <i>Rangakejabalagsebela re</i> <i>Aroaseamlabhatkhaba re</i></p>	<p><i>Male Folk:</i> <i>Coming out, coming out, the ploughers</i> <i>Carrying yoke and plough on shoulders</i> <i>We shall plough</i> <i>We shall carry seedlings</i> <i>We mend aali (i.e., raised boundary)</i> <i>We make aali</i></p> <p><i>Plough fast lest time is fleeing</i> <i>It is high time to till</i> <i>Do not be lazy</i> <i>The sun is on the way to hide</i></p> <p><i>Female Folk:</i> <i>Coming out, coming out, the transplanters</i> <i>Carrying water-pot on heads</i> <i>We shall uproot seedlings</i> <i>We shall transplant</i> <i>Let us play with clay</i> <i>And dance</i></p> <p><i>Transplant, transplant and transplant</i> <i>No time caring for hair</i> <i>The reddish sun is going to hide</i> <i>And we are bound to cook rice</i></p> <p style="text-align: right;"><i>“Joy Kishan”</i></p>

Name of Singers: *Smt. Dipula Hajong, Smt. Amrabati Hajong, Smt. Kalpana Hajong, Smt. Kabita Hajong, Smt. Jonali Hajong, Smt. Susuma Hajong, Smt. Kananbala Hajong, Smt. Monduduri Hajong, Shri Alpanato Hajong, Shri Anup Hajong, Shri Shananda Hajong, Shri Krishna Hajong, Shri Ramkrishna Hajong, Shri Pradesh Hajong*
 Recorded by KVK: *West Garo Hills*
 Collected and recorded by: *Dr. Mokidul Islam and Dr. Sagorika Borah.*



STATE: Meghalaya
KVK: West Khasi Hills

1. Title of Song : *Let us cultivate*
Recorded on date : 30.04.2015
Language of recording : Khasi
Location of recording (Address) : Pyndengumiong, West Khasi Hill

Lyrics of song	Meaning
<i>Baroh-baroh,ngirep ngiriang</i> <i>Kajingimkansukkan bit kanbiang</i> <i>Ukhaw ha khyndewkikhmatshabneng</i> <i>Kajingimkanym tang ha shiteng</i>	<i>Let us cultivate, let us cultivate</i> <i>Life will be secure and sustained</i> <i>Paddy on the field eyes to Heaven</i> <i>Life will not be shortened</i>
<i>Sohsatsnemshakhmat</i> <i>Bun sakisahepsuda</i> <i>Kansa poi kaporpisaka la pahuh</i> <i>Haba u Nongrep u la duna,ukhaw u la</i> <i>kyrduh</i>	<i>Painful years ahead, Farmers are decreasing</i> <i>In this present advanced world with full of</i> <i>gentlemen</i> <i>Time will come when money is plenty</i> <i>Where farmers are less and food are extinct</i>

Name of Singers: Shri. Bitri Basyrngaid, Smt. Bitina Lyngdohmairang, Smt.Balasuklin Lyngdoh and Smt. Dahunlin Lyngdoh

Recorded by :KVK West Khasi Hills, Meghalaya.

Collected and recorded by: (Name and details of KVK staff who recorded the folk song):Smt.

Mariana Dkhar, Programme Coordinator and Shri.Ereneus Marbaniang, SMSAgril.Extension

Any other relevant information: Farmers of West Khasi Hills while working they sing, hymn, whistle and Pray. They do not grumble while working as they felt that the mother earth will cursed them and they also have the habit of sitting for some time when they are tired and have kwai i.e Arecanut +Betel leaf+Lime then work again.



2. Title of Song : *Four season of the year*
 Recorded on date : 30.04.2015
 Language of recording : Khasi
 Location of recording (Address) : Pyndengumiong, West Khasi Hill

Lyrics of song	Meaning
<i>Ha ki saw aiomkinjulehnohei La slap,lyer ne rang Dangstepnga her shalyngkha ban trei Kajashong de shikhiew</i>	<i>No wasted in four season of the year Even though rain,dry or storm Early in the morning I run fast to the field With package of food in my back</i>
<i>Shithaitngatrei,kasyepkamih Shi kyntienkwaingashong Ha ngakim rung ki mat sngewsih Pyrtheibarohkashai</i>	<i>Sweat of hard work comes out Shikyntienkwai I sit In me no worry comes The whole world clear</i>
<i>Kumjingimnongrepplinshemhaei Kasukkasainkashlei Ba biang u khaw u kba Kajakadohkha hakapyrthei</i>	<i>Like farmers' life who will get I am full of happiness Because I feed the world With food and Fish</i>

Name of Singers: *Shri. Bitri Basyrngaid, Smt.Bitina Lyngdohmairang , Smt. Balasuklin Lyngdoh and Smt. Dahunlin Lyngdoh*

Recorded by KVK: *West Khasi Hills, Meghalaya.*

Collected and recorded by: (Name and details of KVK staff who recorded the folk song):*Smt. Mariana Dkhar, Programme Coordinator and Shri. Ereneus Marbaniang, SMSAgril.Extension*

Any other relevant information: *Shi kyntienkwai means relax for some time and have Arecanut +Betel leaf+Lime then work again.*



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