CHAPTER: 6

TRADITIONAL DRESS, SONGS, DANCES
AND MUSICAL INSTRUMENTS

6.1. Traditional Dress of the Koches:

From the time immemorial, the well-known tribe, Koches have been practicing their original heritage, such as, the coloured Lufun-Lifan, language, folk song and so on. It is obvious that most of the tribes' women made their traditional dresses from the natural resources in olden times and such as they can exult for natural 'authority'

It goes without saying that every community has a traditional dress, and it is natural symbol of their distinct identity of which has named in their own dialect e.g. 'Riha-Mekhela' in Assamese, 'Dokhna' in Bodo-Kachari, 'Thagmanda' in Garo 'Kho' and 'Kira' in Bhutanese (Dzongkha) and 'Lufun-Lifan', Paga in Koch dialect etc. In this matter it is worth noting that every tribe uses the handloom for weaving their clothes in
A section of the Koches is known as Tintikiya. Grierson is of the opinion that a section of the Koches is known as Tintikiya because their women wear three pieces of cloth\(^1\). The three pieces of cloth the Koch women wear in ancient days, are a small skirt measuring hardly a cubic and a half wide called \textit{Lufun} or lifan on their waist, which hang above knee. The skirt is held by girdle made of white bead they call \textit{Logbak}. They also take a cloth on their upper part of the body called \textit{Kambang} and \textit{Dada}. The Kambang of the Koch women may be called the present day brassiere as it is worn to cover their breast which they tie around their chest. Dada on the other hand is used to cover their breast as well as to protect their upper part of the body from heat and cold as it covers up to shoulder and looks like wearing a cloak. Both kambang and dada are hardly a foot wide and lower portion of the body above waist remains exposed. They also take a head gear called \textit{Paga}.

It is believed that the Koches were rich in making myriad design on their traditional Lufun-Lifan, Paga and so on. Spinning and weaving were a past time in their past life. They cultivate cotton and made threads from their cotton, coloured them as they like and, weaved clothes by the traditional wooden and bamboo made handloom (Kontong). But as time passes it has become great difficult to make such kind of clothes in their own way. So, no-a-days, the Koch women weaved their clothes by the ready made threads.

From the ancient time the Koch youths have been reluctant to marriage such kind of girls who do not know how to weave their 'Mug-Mohor' (embroidery with coloured fabrics) and, as a result, the girls remain unmarried, whom the youths despise by song, as follows:

*Mai lamon Kapchaju anao*

*Mui lamon Kapchaju anao*

*Hatang tangsa guchin Kapchanang*

*Apini kan-ni sokogan tang Kapcha nang*
Chang lana nango

Chang hana nanga

Babarragai taija ne

Go-go budi saijaone.

Go-go budi matcha

Nang bean gagarija².

In this song the youths have despised the girl, who does not know anything regarding the know-how of weaving, spinning, etc. So, the mother of young daughter is very serious as to this matter, and she keeps and wide awake attention. So that her daughter would be a ‘Kraudi’ expert in weaving.

The Koch women wear a fine ‘Kambled’ from waist to ankle made from pompously coloured fabrics. This Lufun-Lifan is made by any two colours. And, in between the breast and belly it is fastened with breast knot or corset woven with ‘Koudi’, embroidered with many colours of thread which is called ‘Hapagfani’ ‘Kambang’ or ‘Kambang swa’. On the other

hand, they fasten with white long garlands with robe around the waist like slim belt which called ‘Lombokh’. In addition to that they wear a wrapper at the shoulders called ‘Kambang Fanchek’, which have two kinds- one is ‘Kambang Fanchek’ and another is ‘Kambang pakar’ with ‘Koudi’. The Koudi has again several kinds viz. koudigoda, koudiswa, maparponi koudi, ambokor koudi and onkortoi koudi, etc. There are two kind of koudi in kambang and kambled which are ‘mosufatong koudi’ and ‘onkortoi koudi’. The kambled is made with two colours black and red, green and red, etc. with koudi and coloured fabrics. On the other hand, “Kambang Fanchek’ (wrapper) is made with seven colours viz. black, red, green, yellow, yellowish, indigo and white and, it is to be made by different design with koudi and ‘mug mohor’ by the traditional handloom. ‘Kontong’ and ‘konsa’ kambang is to be given koudi in the margin sides and in the middle portion, either red or black colour of thread is to be generally given and this portion is embroidered with beautifully coloured fabrics (mug mohor) and sometime in the midst is embroidered like ‘agate’ (muktub) which is mean “Crown of King”. In the part of the colour
commonly used viz. black and red but now-a-days they are using myriad colours as they prefer.

The mug mohor is highly symmetrical with Bhutanese and Mizo coloured fabrics as there are two, the mug mohor has two kinds- ‘alga mug’ and ‘daparni mug’. Again alga mug has several kinds viz. ‘amsu mug’, ‘kalaikar mug,’ ‘maikar mug’, ‘muchikar mug’, ‘longkar mug’, ‘zep mug’, ‘pahari mug’ etc.

In addition to that it is believed that ‘amsu kalai’ (amsu gamacha) is also most important among the Koch tribe like ‘Bihuban gamocha’ of Assamese people. The Koch male wear or adorn that amsu gamacha when they worshiped the amsubai (name of the Devil). All these above contained the Koch tribe have exultant things in the past but today the Koch women are going to give them up and are embracing others’ culture and heritage. Only the old women are using them in the village society. But the modern women wear only at the national festival. This is because the condition is that there is no productivities, market trends design centre about the kambled and kambang. Thus development remains constant.
The texture of weaving amongst the Koch is mostly identical to that of weaving on the Tibetan, Bhutanese, Mizo and Naga. The Koches use to weave clothes with bamboo stick or posts (konsa) and wooden frame (kontong) about 60 inches long fastening with breather robe in waist which they call – ‘Kom Sipag’. The cloth is become most smooth and beautiful. There textile some other are avoiding and using flying shuttle handloom.

The Lufun-Lifan is a traditional dress as well as symbol of identity of Koch tribe. So, let it be preserved by the women folk.
6.2. Recreation and Dances Related to Songs and Narratives:

The Koches are the ancient Tribe of India. Like other communities in India, it has its own culture and tradition, language, song and dance, social rules and convention. They have their own identity in dress and ornaments, folklore and illustrious history. From that perspective there should not be any doubt to call the Koch a self sufficient community. As per opinion of the sociologists, the Koch is a branch of huge Bodo community. We can find the people of this community in different places of Indian sub-continent, like West Garo Hills of Meghalaya, Dhubri, Goalpara, Bongaigaon, Kokrajhar, Darrang, Nagaon, North Lakhimpur and Karbi Anglong in Assam, Jalpaiguri and Cooch Behar of West Bengal. Their existence is also found in Bangladesh, southern province of Nepal and in the border line of Bhutan. According to some Anthropologists, there exists a close similarity in language of the Koch with that of the Tibetan. Therefore, it is found that the impact of lifestyle of the Tibetan reflects among the Koches as
evidence - the worth mentioning side is that of their colourful
dance and song. From the time immemorial, this colourful
dance and songs are the inevitable part in the social life of the
Koch community.

From the perception of its features, folk songs and dances
of the Koch community can be categorized as (i) Folk dances
and songs related to culture and customs, (ii) Religious songs,
(iii) Narrative song related with creation, (iv) Songs and dances
for labour, (v) Lullaby

A few information are highlighted below in connection
with the above mentioned classes of Koch songs and dances:

1. Folk Dance related with Customs and Culture:

A particular folklore of Koch community is popularly named
as Kathuary that is related to ritual performed for a deceased
person. Kathuary is performed in two different ways—one is
known as Nemakam ('nema' means auspicious and 'kam'
means obsequies). Other one is called as Kammata ('kam'
means obsequies and 'mata' means large). "Nemakam" is
observed in a simple way, but "Kammata" is observed in a
gorgeous way after the death of a very special and highly
respected person of the community. The detail discussion related to Kathuary is a separate subject and out of the purview of the present study. Here, the folk song and dance in connection with Kathuary is only brought into light. The specific song used in Kathuary is called Hakachay and dance is known as Hakachani. Till today, there are endless opinions amongst the Koches to find out the exact meaning of “Haka”. According to some section of people, the word “Haka” is derived from hak or uprooting. While singing, the boys dash the girls and that is why the word is “Haka”. According to some people, the word has come from Haka gate, the name of the northern gate of Kamatapur ford, and so on. It is seen that “Hakachay” and “Haka Bachani” are participated by people irrespective of male or female. Men and women are allowed equally to participate in the funeral procession. In Haka dance, it can be noticed that the men are dressed with armor and armed with sword, while the women are dressed with colourful clothes and ornaments. Through the process of Haka dance and song, they used to pray to Almighty God for eternal peace of the departed soul. This song and dance continues to twelve to thirteen days in
case of "Kammata". The song sang in Kammata are found as follows: || One ||

\[\text{De – he – de – he – de} \]
\[\text{Dorasan datjak, Dorasan datjak} \]
\[\text{Dorasan datni baden oh awade} \]
\[\text{Do rasan nijok.} \]
\[\text{Do rasan lini baden De – he – de – he – de} \]
\[\text{Do nangret datjak} \]
\[\text{Do nangret datni baden oh awade} \]
\[\text{Awab kunda lupe lijsk awa} \]
\[\text{Mathai lupe lijak} \]
\[\text{Mathai lupe lini baden oh awade} \]
\[\text{Hati muju bat awa ghora muju bat} \]
\[\text{Aja mulam mukcha jagaye oh awade} \]
\[\text{Kanchi chirik tang awa okachi chirik tong.} \]
\[\text{Chong chongahaburjak} \]
\[\text{Chonga papaya war dungjok} \]
\[\text{Ae huite}^3. \]

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Meaning: Oh Father, the sun rises and also sets. Moon has come out because of sunset. Moon has disappeared after shining in the sky. Dear Father, you have also left from this Universe like the moon. Oh Father, your disappearance from us seems that you are sleeping peacefully for ever in an isolated corner hiding from us. May your body remain calm and quite.

|| Two ||

Takir aaja takirobo
Takir aaja takir
Thatthale kingnia o’ ajade
Muchikarangche aaja muchi karangche
Tilalau tamania o’ajade
Wa-khandingche aaja wa khandingche
Dudumari tamania o’ ajade
Paan khandingche aja-paan
khandingche
Gachi c ronga o’ ajade
Paan khandingche aja-paan
khandingche
Gachi c ronga o’ ajade
Param c ronga
Param Chako hembrang baki takir aaja
Takirobo takir aaja takir\textsuperscript{4}.

Theme of the above quoted song is the indication of the tune of console. The overall meaning of the song is the indication to a sister not to get afraid. The meaning of \textit{thatthale} is \textit{muchikarang} i.e. a kind of flute made of buffalo’s horn. \textit{Tilau} means a flute made of bamboo. The word \textit{dudumari} means sound of a big drum made of wood. Don’t get afraid looking tormented type of amla leafs as furious ants. The posture of hands and limbs is the attraction of Haka Bachani, movements of eyes and facial expressions are optional. Hoko song and dance is still found alive amongst the Koch rural in its traditional form.

\textsuperscript{4} Koch, Nirmal, Ibid.
Matha Halong or Nak-Ha-Rekani and Bachani are also the names of folk song and dance linked with customs of Koches specially used for marriage ceremony. ‘Nok’ means house and ‘Ha’ means mud. The songs sang in Koch marriages are divided into three parts, viz. Chaywachak, Farchuwali and Jari/Chari Chaei.

(i) Chaywachak: It is a kind of brides crying song. It has no collaboration with dance. Through this song, it explains minutely the feelings and emotions created in the mind of the bride with the message of her marriage. Pre-marriage and post-marriage feelings among the family members, bride and bride-groom and the other relatives are mainly highlighted through this song. A sense of fairness, shyness created out of marriage proposal in the mind of bride leads the form of tear shed and such feelings are nicely represented through the Chaywachak as -

\[
\begin{align*}
Nani \text{ amai} \\
Mera \text{ bomba chaontane} \\
Nani \text{ amai} \\
Maei \text{ banta gacha chalen changtane}
\end{align*}
\]
Takhep koina takhep

Daei lama daei lakhana

Nini amai, nini aawa

Nini amai chaonho

Ningka laonna ka$^5$.  

**Meaning:** please do not cry as your mother has accepted me as your husband by offering me a pack of drinks. Your parent also ready to meet my demands. I am ready to accept you as my life-partner as your parents accepted me as your husband.

(ii) **Farchuwali:** These songs are related to love and affection. This type of songs and dances are being performed by youth boys and girls where they exchange their deep feelings of love and affairs among each other. A marriage pandel is being made bustled with Farchuwali songs and dances. Farchuwali songs are also found to be used along with Haka dance. A song is quoted below as an example of Farchuwali used in Haka:

*Paan kongkrek wa kongkrek*  

$^5$ Koch, Nirmal, Ibid.
Meaning: Oh sister, a monkey’s route is the curvious trees and twigs of bamboos. Oh sister, the duty of the girls is the gossiping and laughing in the bank of river on collection of water.

Meaning: Oh brother, the currious trees and the twigs of bamboos are the monkey’s route. To open the door with crazy noise is the duty of boys.

In this way, the Koch society’s customs and festivals is being kept alive through the numerous folk songs and dances.

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6 Koch, Nirmal, Ibid.
7 Koch, Nirmal, Ibid.
In addition to the above songs and dances, another type of dance is also found to be seen in the Koch marriage pandel, termed as *Lewak bachani* (dance of a frog), *Gui bachani* (dance of iguana) and *Jamber ghuraini*.

(iii) Jari/Chari Chaei: It is also a song performed in the marriage pandel. Through this song, the boys are trying to make defeat the girls by exchanging of words and vice-versa. Dancing is also watched with great enthusiasm along with hridom of song and sweet tune of music. People participated in the function sing this song whole heartedly after busted with drinks and pieces of meats. Few lines of such song are quoted below:

(1)

*Chang Changa khopare*

*Chang changa khopa*

*Bacha lini michlarangni*

*Mukrung dhapa dhapa*\(^8\)

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\(^8\) Koch, Nirmal, Ibid.
**Meaning:** Description of the beautiful girl who is dancing with big hair bowls over the top and beautiful big eyes.

(2)

*Nakung paroni sonare*

*Nakung porani sona*

*Bau chaini aageyen*

*Ang jari lina.*

**Meaning:** The girl has golden nose ring. I shall run away before my sister-in-law arrives at house.

"Pabuni" is the name of another cultural festival of the Koch community. This festival is being observed during full moon of the beginning month of Assamese New Year. Pabuni is the festival to welcome the New Year. In Pabuni, the Koches worship different Gods and Goddesses and pray to God for the welfare of people. The word ‘Pabuni’ comes from *pawni* that means welcome. Similarly, there is another Puja based on rural culture and custom which is known as ‘Bauch’ or ‘Bastu’ Puja. Since it is related to *basti* (village), the Puja is termed as ‘Bastu’
Puja and, subsequently, it is known as ‘Bauch’. This Puja is performed during autumn for the welfare of the village and agricultural products and, side by side, songs and dances are equally performed. People belong to other community are also seen to observe this Puja. As time passes, Pabuni is not confined in the rural areas and has come up in the form of national festival – like in the formation of ‘Bihu’ in Assam. A close similarity can be noticed in Bihu and Pabuni songs. In most of the Pabuni songs, words are used full of vulgarity. Holi is also found to be celebrated using rice flour along with songs and dances during Pabuni. All people irrespective boys and girls, ladies and gents of different ages can join in the songs and dances and enjoy like anything. Two songs of Pabuni are given below:

(1)  
\[
\text{Aaia aaia re} \\
\text{Michla muki banthairangni} \\
\text{Ne miti kaiyare}^9.
\]

\footnote{Koch, Nirmal, Ibid.}
Meaning: Mother O' mother, honey comes down from the youths as soon as the see the maiden.

(2) Amcha amcha re

Aei changeni michlarangni

Ning chewa lamcha re\textsuperscript{10}.

Meaning: Amcha amcha re, we do not need the service of the girls of this village.

There is no opening and ending points in the songs as mentioned above and, in some of the songs; it is found to add meaningless words to make a sentence. As an example, there is no particular word meaning of 'Amcha'. In addition to the above mentioned festivals, the Koches are also found to observe other Pujas, festivals, functions as observed by other communities among the Hindus in our country.

2. Religious Songs:

In religious songs of the Koches, mention may be made of the songs based on \textit{tantra} and \textit{mantras}, \textit{ruchi chaei}, etc.

\textsuperscript{10} Koch, Nirmal, Ibid.
which are continuing from the pre-historical period. If we analyse from the doctrine and customs of the Koches, it is doubtless to say that the origin of the Koches is non-Aryan. Puja and other religious activities are being performed by the Deuchi or Brahmin engaged by the society. Though the importance of Deuchi to perform Puja is diminishing with the passage of time, however, it is not completely vanished. Deuchi or Brahmin plays an important role still to day in Pabani Puja, Bauch Puja, etc. An example of religious song is quoted below:

\begin{verbatim}
O' dhan sona awa sona awa sona
Apang bachar chaijo awa chaijo
Nang beyang laijo.
Nani chasa kochrang nana kalangto
Nana kalangto awa sona awa sona
Pir-charai, changpag-chandu dukh torai phai
Awa nidan torai phai
O' dhan amai jogo sona amai sona
Moukour mukchi roumchi mukchi
Karaimoun ning lamaito
\end{verbatim}
Nani chayaoun tongna ning tangnase
Nani opomaye pangna ning pangnase
Pangna ning amai o' dhan amai jogo
Sona amai sona\(^{11}\).

**Meaning:** The above song is particularly a song to pray Parvati. From the time immemorial the Koches are the devotees of Lord Shiva and Parvati. The very meaning of the above quoted song is – Oh my adorable Father, where are you? Years upon years have passed away, Your Koch devotees are being deprived from your closely ness. Oh God, please try to remove the sadness from your devotees spread all around you. Oh, Mother Parvati, we bowed down to You with all our efforts so that we can live for ever on your lap and allow us to survive under shed. Oh Mother Jogo (Parvati), a million numbers of salute to You. It is very tough to collect the incantation of the Koches. The closet devotees are only allowed to learn incantation – otherwise it is a belief that there

\(^{11}\) Koch, Nirmal, Ibid.
will be a misfortune or calamity if learned by all in a haphazard way.

3. Narrative Song Related to Creation:

Songs related to the origin or creation of the Universe is also found among the Koches. In depth information of the mystery of live creation and creation of the Universe are found in this type of songs. A perfect example of this type of song is quoted below:

\[
\begin{align*}
Koch \text{ nakani aaide chekni chaibou} \\
\text{Ning gayee linabo lina awa lina} \\
O' \text{ awa nini Koch jateni} \\
\text{Karo gayee linabo lina.} \\
\text{Ning bara rasan mukprak kongkare} \\
\text{Rasan lampar tawebo} \\
\text{Aja bacha nere rupo} \\
\text{Janmo dowabo dowa awa dowa} \\
\text{Rasanabo chalgangabo} \\
\text{Nere matju badeche ane sona ane} \\
\text{Techebara mukdi kindi mungabo}
\end{align*}
\]
Tanabo tana awa tana.

Aja bacha abruwo chatong bangningtai

Gabangimoon tanabo tana awa tana

Wen kundi rishiyabo, chalgangabo

Koch jatni mung tanabo tana awa tana.

(Harigaiya)\textsuperscript{12}

\textbf{Meaning:} Meaning of the above song is something like this – we will never stop to sing the songs of the forefathers of the Koch community. Oh Lord Shiva, we shall be singing the songs of our community. The sunlight over the rocky hills, the place where the winds are mixed, the place where the sunlight lighted first, other places from where the Koches have come into existence. It is said that with the close contact of the heat of sunlight and the wind, it gave birth of two Koch sisters in the universe. Name of the first sister is Mukdi while the other one is Kundi. They were cloth less and while trying their level best to cover themselves with their hands, they met the Sun and Lord Shiva. Both the sisters were feeling uneasy and shy to appear in front

\textsuperscript{12} Koch, Nirmal, Ibid.
of the Sun and Shiva in naked position. Such a situation of feelings is called muchkoch in Assamese and, it is believed that the word ‘KOCH’ has originated in this way. This narration is continuing still today as the mystery of origin of the Koch community.

4. Songs and Dance of Labour:

The Koches are basically agriculturists. From ancient times, they are expert in Jhum cultivation in addition to normal agricultural practices. Hilly lands are made suitable for cultivation by cutting down and burning of jungles. During this process of preparing lad for Jhum cultivation, the Koches enjoy collectively by way of having feasts, songs and dances. An example of this type of song is quoted below:

O’ pan burah, O’ pan mata

Gocha dallachi sha dalla dangfaini

Sha dallachi hazar dalla dangfaini

Tania takham, ta baga takham

Nanaka gablang juri lakhaha.
Hi huhu hui. (Tintikiya)\textsuperscript{13}

**Meaning:** Oh the old' trees, please come out with hundred of branches from one branch and thousand branches from hundreds, don't get afraid of cutting you.

A clear picture of the labour, tiredness and livelihood of the Koches has been depicted through another song known as *Hangai* or *Haba Hauni* in this way-

\begin{verbatim}
Changsaam jhara langthai chika
O' janao de
Janao ambunnase nuka
Chona kumbai laaiemoun
O' janaode chika hauna nuka. De – he- de
Arbela hachurwang
O' janaode hangai hauna nuka. De – he- de
Dambur chali kalao chali
O' janaode nanin kayna nuka. De – he- de
Maei kayna hun kayna
\end{verbatim}

\textsuperscript{13} Koch, Nirmal, Ibid.
O' janaode, jag rishi lukna
Jagrishi lukai moun
O' janaode maei-hun dangna. De - he- de.
(Wanang)\textsuperscript{14}

**Meaning:** You have the desire to bath in the cold water of Changsaam or Simchang i.e. Shomeswari river, O' sister. You have the desire to take water in golden pot, O' sister. You have the desire to undertake jhum cultivation and grow rice and cotton and, to worship Shiva and Parvati in the peak of Arbela hills. The jhum Cultivation will be better if you worship Lord Shiva and Parvati.

The presence of the necessary instruments used in jhum cultivation by the Koches can be noted in their *Hangai* or *Haba hauni* dance. *Batar* (dao), *wachi* (hoe), *wahu* (the miniature of spade), *sakat gorjan* (big pot of wine), *bhurki* (the hard outer side of matured gourd used for filtering wine), *janthi* (bamboo strainer) and *hobak* (basket), etc. The *Haba hauni* dance in the

\textsuperscript{14} Koch, Nirmal, Ibid.
company of Hemmata (big drum) and Wa-khanding (flute) is a kind of agitated dance which is really enjoyable.

5. Songs of games & Sports and Lullaby:

The human child means lovers of games. There is no exception to the Koch children in this regard. Like other children of the Universe, the Koch children are also like to play different games, they make hue and cry, sing songs and play dances in the rest time whether it is morning or noon or afternoon or evening. The songs of the games of the child are also considered as a part of their folk literature. Moreover, in any literature, the lullabies have been able to occupy an important place. Therefore, it will not be wrong to accept the Chaabet Bujainee (lullaby) songs of the Koches as an organ of such literature. Two examples of Chaabet Bujaiínee Chai (lullaby) are given below:

\[
\begin{align*}
\text{Phoi jonjonaki phoei} \\
\text{Tara saake mai haona} \\
\text{Nacheng nani miti haona}
\end{align*}
\]
Chasang hoopmaye hayee tanna

Mongai boknang goja haona. Phoor—

**Meaning:** Come glow-worm come, give you rice on Tara leaf, give you soup of prawn, tie up under the raised platform, let you go in the morning. Roam—

|| 2 ||

Phai monee bochana

Anee choka ara,

Phai monee bochana

Anee karang ara\(^\text{15}\)

**Meaning:** Let us dance maternal aunty, I do not have clothes; let’s dance maternal aunty, I don’t have wing.

In this way, the songs of games & sports and lullabies are found in the Koch villages and in their living in unwritten manner. To give a brief discussion of such songs is a difficult task.

\(^{15}\) Koch, Nirmal, Ibid.
Here, it will be appropriate to give some hints of the musical instruments of the Koches. Because the main organ of songs and dances is music. According to the music maestros, music is the collection or integration of songs, music and dances. If we classify the musical instruments of the Koches according to the classification laid down by Bharat Muni, the inventor of the scripture of drama, we can mention the following divisions of the musical instruments used by the Koches.

1. **Awanadha Musical Instrument:** *Dudumari, Hemmata* or *Matadhaki* is a kind of big drum. Its use is inevitable in almost all the songs and dances of the Koches. The unique rhythm of the drum is notable. For example, *Dalay Gummud, Gummud. Takupaku-Takupaku-Gugupang-Gugupang.*

**Dudumaduli:** It is a kind of small musical drum. It is approximately similar to Pakhowach and its rhythm – *Talung-Pakung-Kuchiya-Mukrrung.* *Meyadhaki* is smaller than Dudumaduli. Its feature is to be noted because it is made of cat’s skin. Its rhythm is – *Tak*

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16 Koch, Nirmal, Ibid.
Tapla, Tak Tapla. Its use is gradually decreasing. Besides, Nagara (a kind of drum) was also used in the Koch community.

2. Sushir Musical Instrument: Among the musical instruments played by wind, the important ones are – Muchikorong (flute made of buffalo’s horn) Mohari – a kind of instrument made of the legs of adjutant stork, but it is nearly not used now-a-days. Kala – a musical instrument played by wind, which is made by small and big joints of bamboos. Kala is the symbol of pathos. Moreover, with three or four holes - Wa Khanding (flute) is known for its inevitable use in the songs and dances of the Koches. Its tune system can be mentioned as follows:

Gurude gurude guru lau guru lau

Guru lau Guru lau Guru lau guru.

The tune in the nuptial song: Tilalau, tilalau

Lau, lau, lau.

At the time of Haka dance of Kamamata, - De – he – de
At the time of Paban lupani – *Ter ter ret*

*Ter tere ret.*

The tune in the song of Paboni Puja – *Tiriri rit, tiriri rit*

*Tilalau, tilalau, tilalau.*

Begol was also in use in harshadhahi (song of delight) in the historic age.

3. Ghana Musical instrument: *Taktaka* or Tokari and *Taling*, that is, music of claps.

4. The Tat Musical Instrument: Tat is almost extinct in the Koch community. In some songs, *Gobena* (gogona) and *dotara* are used.

The above musical instruments are accompanied almost in all the songs and dances, yet the flute made of buffalo horn or *Muchikorong* is restricted using in marriage ceremony. These musical instruments of the Koches can be made and played by some particular male kinfolk only. There was a custom of paying penalty if other male or kinfolk touches the musical instruments mistakenly.

“There is a strong basis of saying that the songs and dances of the Koches are restricted in a particular circle still
today. Hako Chay Bachani, Mata Halang or Nok-ha-rekoni Chay Bachani and Hangai or Haba Hauni Chai Bachani has got an opportunity to exhibit in the all India stage, Delhi, once or twice. Moreover, it can be mentioned that these songs and dances have been exhibited in various public functions and cultural programmes of the north eastern states of India. Some of the invaluable songs of the Koches have vanished into oblivion for the cruelty of time. Whatever songs of the Koch community is there, if steps are taken to preserve them, it will not only enrich the literature of the Koch community but also the folk literature of entire India"¹⁷.

¹⁷ Koch, Nirmal, Ibid.