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The fourth Caryāpada still being chanted in Kathmandu today:
Cacā song, Trihaṇḍā

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Tiaḍḍā cāpi, i.e. the fourth song of the Caryāpadas is chanted even today in the Vajrayāna Buddhist ritual (cakrapūjā/gaṇacakra) by Vajrācārya-s, i.e. the members of the highest rank of Newari priests. In this link, I upload the recording of the Cacā-song in my voice. For further information of the Cacā songs, i.e. Buddhist esoteric ritual hymns, and the reason why I had to record it in my own voice, see my earlier article [Kitada 2012]. In my recording, I did not try to beautify my singing in an artistic manner. Instead, I made efforts to imitate my teacher's way of singing as faithfully as possible, and to reproduce the structure of the composition as precisely as I could. Certainly, I might be able to create a notation in the Western style, but perhaps a notation written on paper would be not much better than the recording in my voice which I recorded on the spot immediately after I learned the song.¹

The text of Trihaṇḍā as given in the manuscript used by my teacher:

Rāga: Karṇādi

Tāla: Jhapa

trihaṇḍā cāpayi yoginī deha² kavādi 2

kamala kuliśa ghaṇṭha karahu na viyāre // dhu //

yoginī tuhma vinu khana huna jīvayi

torā muha cu³vīyāre kamalasampīvai⁴ // //

kṣapahu⁵ yoginī lepana jāyi 2

maṇikula vahiyāre voḍiyāna⁶ samāne //

śāśvaha ghare ghore kuciyāre 2

¹ A Western notation would be useful to analyze the structure of a composition minutely. However, I in this article do not deal with the musicological aspect.

² In this manuscript, dots are used to note the movement of the melody. These dots are confoundable with the bindu. Here, too, a dot is found above *ha*. This might perhaps be a bindu: *dehaṃkavādi*. This reading may be supported by the original text of the Caryāpada, *de aṅkabālī*.

³ Maybe the dot is a bindu: *cumvīyāre*.

⁴ In chanting, *sampīvai* is pronounced with a kind of “Auftakt” like *a-saṃ pīvai*, i.e. it is chanted like *ka ma-aaa la-a a-asampi ba aa yi* (listen to my recording). I presume that this unnatural insertion of a syllable, or Auftakt, is caused by the fact that the original Caryāpada was *kamala-rasa pīvai*. I.e. it is a kind of compensational lengthening.

⁵ The dot is perhaps a bindu: *kṣapahuṃ*. Generally, when the vowels are lengthened while singing, they tend to be nasalized like *haṃ* or *huṃ*.

⁶ Although the *va*-letter are usually pronounced [b], this word is exceptionally pronounced [wōdiyāna].

candra suryya duyī kṣapa na bharāḍo⁷ //
bhanayi goḍāri hama kundura vīrā 2
naraya nārī mājhye ubhayana uvirā // dhu //

Notes: In the manuscript, there are no spaces between words. The *va*-letter is always pronounced [b].
Kṣa is pronounced as [kṣe].

Trihaṇḍā as given in Cacā-munā [Ratnakāji 1999, II: 118].

Rāga: Padmāñjalī

Tāla: Mātha

trihaṇḍā cāpayi joginī deha kavāḍī 2
kamalakuliśa ghaṇṭha karahuṃ biyāre⁸ // dhu //
joginī tuhma vinukhana huṃna jīvayī
tvarāmukha cuṃviyāre kamalasampīvayī // //
kṣe panahuṃ joginī lepana hoyi 2
maṇikula vahiyāre odiyāta samāne //
sāśvata ghanaghora kaṃciyatāre 2
candrasūrya dvayi padma nabhedo //
bhanayi godāri kunduru vīrā 2
narayanārī mājhe ubhayana virā // dhu //

Trihaṇḍā is also contained in *ibid.* (p. 9), with slight deviations. I give this version, too. The word divisions are as they are in the book.

Rāga: Karṇādi

Tāla: Jhapa.

strīhaṇḍā cāpayi yoginī dehavāḍī 2
kamala kuliśa ghaṇṭa karahu vihāre // dhu //
yoginī tuhmavibhuṣaṇahuna jīvayī 2
taurā muharuviyāre kamalasampīvayī //
chepanahu yoginī lepana jāyī 2

⁷ My teacher pronounces it as *bharāṇḍo*.

⁸ I presume it was actually written *viyālī*, for Newarī script does not have the distinction of *va* and *ba*.

maṅikulavahiyāre vahiyāre vadiyānasamāna //
śāśvadhare ghore kuciyāre 2
candrasūryadyi pakṣanabharāṇdo //
bhanayi goḍāri hama kunduru vinā 2
naraye nārī mājhe ubhayana uvirā // dhu //

Bibliography

Kitada, Makoto 2012: “Cacā Songs: The Oral Tradition in Kathmandu.” Indian and Persian Prosody and Recitation. Delhi: Saujanya Publications: 193-227.
Vajrācārya, Ratnakāṅī (ed.) 1999: Pulāṅgu va Nhūgu Cacā-munā. Nigūgu Bva (Vol. II). Publishers: Vṛddhimān Śākya, Badrīnāth Śākya (Ṣaḍakṣarī Mahāvihār, Kathmandu).

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