CHAPTER IV

MUSIC AND SONGS

A. TRIBAL MUSIC

Each tribal society is an ethnic society and its music also is ethnic in character. The word "ethnic" means relating to a group of people having a common national or cultural tradition. It comes from the Greek word 'ethnos' meaning nation. (Oxford dictionary 2001). Any group of people who set themselves apart from other group with whom they interact or coexist in terms of some distinctive criteria, which may be linguistic or cultural, is called an ethnic group. The term is thus a very broad one, which has been used to include social classes as well as racial or national minority groups and also to distinguish different cultural and social groupings among indigenous populations (Charlotte Seymour-Smith 1995: 95).

The term ‘primitive music’ (music of adivasi) was used to designate music of an ethnic group and includes the locale, which may be found to preserve both its ethnic and folk characters. Adivasi means original inhabitant of a region.¹ ‘Music which has originated through the ages in confronting with tribal tradition and function is called tribal music’ (Sharma 1998:21-22). Tribal music is functional and as such, it must necessarily be studied as an aspect of social behaviour. It also needs a multidisciplinary approach combining anthropology, musicology, and performance studies. Ethnomusicology studies the music in its socio-cultural context.

1. Features

i. Certain musicologists call tribal music as uncultivated music.

ii. The tribal music is predominantly diatonic or tetra tonic with single melody line and a symmetrical rhythm. We find gradual enlargement to tetra/pentatonic scales and multi-linear melodic structure with simple three or four beat rhythm patterns.

¹ In this study the word, ‘tribe’ and ‘adivasi’ are used synonymously. The term adivasi means indigenous people (original settlers) and hence a political position, and the term tribe denotes the administrative category called Scheduled Tribe.
iii. The music role changes from functional, ritualistic phase to a non-functional, entertaining phase.

iv. Tribal music is very ancient preceding Vedic music.

v. In the study of tribal music these aspects are taken care of namely, origin, history, social context, form and content.

vi. Most of the songs follow dance. That is dance/steps are part of the tribal music performance.

vii. Musical instruments are used in tribal music. They are simple in form and nature. Three types of instruments are used in the performance.

Percussion instrument, e.g.: *tudi* (drum),

Wind instrument, e.g.: *kuzhal* (pipe),

String instrument, e.g.: *pulluvan veena* (ibid.p.115).

**Classification**

The tribal songs/music can be classified into the following category such as social songs, ritual songs, fairs and festival songs, romantic songs, historical songs, ceremonial songs, work songs, children songs, and lullaby. There can be three criteria for classifying tribal songs namely, theme, context, and gender.

For the collection and classification of tribal songs and music, certain model has to be followed. One such model is given below. (Ray 1988:28)

**Collection and Classification Model**

1. Place of origin
2. Tribe
3. Dialect
4. Title
5. Use of songs/Function/Ceremony/Ritual
6. Nature of performance, participation
7. Type/theme (prayer, nature, work, love, etc.)
8. Society/Religion
9. Musical peculiarities (scale, notes, pitch, voice and rhythm)
10. Use of instruments
11. Remarks

3. Functions

Songs and music are the important aspects of a society’s cultural life. All the communities do have their own music tradition. It survives even today because it fulfills certain functions in that particular society. Tribal music and songs also do have certain specific functions. Some of them are:

To express happiness of a community

Music and dance are part and parcel of village festivals, harvest festivals, and marriage ceremonies. To express their joy and brotherhood they sing and dance for hours. (e.g. the Soharai festival of the Santals, the Vishu celebration of the Paniyas)

As part of religious rituals and festivals

In a tribal society music and dance are part of the religious rituals and ceremonies. To invoke god’s blessings, to bring the god among the people, to see the god the priest perform special dance and chanting of mantras. These are all in musical forms. (e.g. Gadhika ritual of the Adiya tribe, Deivam kanal ritual of the Paniya.)

To reduce the burden of the work

Work songs and music are very common among tribal societies. To speed up the work, and to make the work easy they sing songs and some others play musical instruments according to the mood of the group. There are lots of songs related to harvesting season. (e.g. Okkal pattu, Natti pattu of the Paniya community).

iv. For entertainment and relaxation

People make songs and perform music just for entertainment and make merry in the group. There are songs of jokes, other humorous songs, children songs and drama songs. Singing them is part of their social life. (e.g. Kurathi nataka pattu, Karadiyatta pattu).
To keep up the history and tradition of a community

Some of the songs and music of a society narrates the history of the community in the form of myths, legends and stories. The older generation passed on these memories to the younger ones in musical forms. In an oral society this is the best medium of communication. (e.g. *Ithi mala myth* on the origin of the Paniya tribe.)

To express the innermost feelings and thoughts of an individual

Songs and music are used to express the personal feelings and thoughts of an individual or a group to another person or to the community. It is very common in all folk societies. (e.g. romantic songs, lover's songs).

vii. To keep the community united and active

Songs and music help the community to be united and alive even at the time of agony and troubles. The whole community participates in group singing and dance. This helps the group to become closer and active in their daily life. (e.g. *Vattakali* dance and the music).

B. PANIYA MUSIC AND SONGS

As a group who were having very close relationship with nature, forest, earth, animals, and birds, their music, dance, rituals and religion are evolved from nature. Much of the tunes and rhythm of the Paniya music are very simple, remote and akin with the rhythm and rhyme of nature. They had contacts with other forest dwelling groups like the Kattunaikas, Kurumbas and Kadars, which also influenced their music and dance (e.g. Naikar tudi, Kurathi natakam). Paniyas religious celebration and rituals too are very much animistic and holistic. Dances like *deivam kanal or thullal, nari pattu*) and music are part of these celebrations. Musical instruments *tudi* (drum) *kuzhal* (pipe) and hand bells are used as accompaniments. The rhythm and tunes are very simple and they dance for hours during their village festivals.

Till last generation, the Paniyas were non-literate group. They had only oral communication. Hence, all their songs and music are in the oral tradition. From memory, they passed on these songs and rhythmic patterns to the younger generation. They learn this by hearing and observing. Their songs (texts) too are simple in style, repetitive in words many of the *vattakali* songs are couplets, triplets, or short stanzas (2-8 lines) (see Section II-in Appendix-I.)
They have a dialect called *Paniya Bhasha* which is a mixture of Tamil, Malayalam and Tulu language. They speak this language at home. So many of their songs have a mixture of Paniya dialect and Malayalam words. Old generation still speaks in their dialect, but the younger ones started learning Malayalam in schools. As their origin myth (*ippi mala myth*) goes, they were people of the forest, moving freely from place to place in search of food. They were caught by Goundan and Chettis (agricultural people) and were domesticated them. Thus they become dependent or slave to their non-adväsi group. The slavery continued (and continues even today in a mild form) till 1975. Bonded labour (*kundal pani*) was quite common among them. The contact with non-tribals and their work in agricultural field influenced their music and life system. Much of their songs and music have great influence of the non-adväsi culture.

In addition, themes of the songs are related to agriculture, relationship with tribals and non-tribals, stories about their masters, life experience in their house or work place, and matters related to fares, festivals, etc. The landlords organize the festivals and give them necessary materials for celebration. For the Paniya marriage also they get the help form the masters. In all those events Paniya songs and dance played a key role in making the community a joyful one.

The Paniyas are better in music tradition than that of the Adiyas, the Kurumbas, and the Kattunaikars. *Tudi* (drum) plays a key role in their music tradition. For every function *tudi* is needed for life-cycle ceremonies, for festivals and fares for religious festivals *tudi* controls the programme. It controls the rhythm or pulse of the community. *Kuzhal* (pipe) is another musical instrument. It gives rhyme and flavour to the celebration. There are various tunes for various occasions and in such cases, *tudi* and *kuzhal* go together. Paniya music and rhythm create a special effect not only in Paniya community but also on others who participate in their performance programmes. It is a stimulus for people to come out of their own cells and become one with nature.

Paniya community has a unique music tradition, which is indigenous in nature. They have a good repository of songs rhyme and tunes. This they use for their life-cycle ceremonies, seasonal festivals, village and community celebrations and even for community entertainment. All their religious and ritualistic practices are wedded with...
music and rhythms. *Tudi* (percussion instrument) and *kuzhal* (pipe) are the main musical instruments for their musical performance. They cannot but have a programme without *tudi* and *kuzhal* music.

*Tudi* family, which consists of three *tudi* one big and two smaller ones, plays a key role in the Paniya music performance. *Kuzhal*, which symbolizes the village head (*mooppan*) or husband of the family, leads the performance both in the religious and secular fashion.

Paniya music is simple in style, but deeper in emotion. It holds together the community. It creates special feelings and mood among the group which is sacred and secular in character. There are various musical styles (tunes) for various occasions such as marriage, sacred rituals, or community entertainment. The informant Polan *mooppan* (75) of Eachome performed 17 tunes in his *kuzhal* to demonstrate different *kuzhal* tunes (*seeluka*). *Tudi* rhythm also varies according to different occasion. Karikan *mooppan* (Eachome) (60) performed 17 rhythm patterns on the *tudi*, which is used for various occasion. He is an expert performer both in *tudi* and *kuzhal*. One of the informants Annu Nellickal told me that there are 101 *kuzhal* tunes and *tudi* rhythms as there are 101 gods for the Paniya community. Because it has got certain sacredness and value of secrecy, they do not tell these matters in public. All these *kuzhal* tunes and *tudi* rhythms are explained in detail in the following section of this chapter.

The participation of the whole community is seen in a musical performance. Whether it is *vattakali* or *vellattu* (ritual) it gives a special impact and experience on each and everybody in the group. After the performance they feel relaxed and united. All their ill feeling of hatred or distance feeling would be vanish away by a *vattakali* dance. For all the rituals performed in the village as well as in the *kavu* (sacred grove) *tudi-kuzhal* music is a must, without which they cannot perform the ritual properly. The gods would not be pleased with ritual unless they perform *tudi* and *kuzhal*. Paniya music is an expression of the Paniya culture, life-style and worldview. For a Paniya concerned, each musical performance is a prayer as well as an entertainment of the whole community.

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2 Hindu community has got 330 crore gods and goddesses. It is a way of telling.
1. Features

Paniya music includes the songs, music by the kuzhal (koyalu) and rhythm patterns by tudi (tudimaram). For the dance like vattakali, all the three merge together, which gives a symphonic and moving expression to Paniya music. The whole community is involved in this music performance. Some of the salient features of Paniya music are explained below:

Role of women in the music

In Paniya music, almost all the songs are created and sung by the women folk. They, especially, the elders are good at making the song according to the need of the context. For example, all the vattakali songs (Chollukal) are made and sung by the women folk. Men folk follow them in the performance. This is the same with work songs (Nattipattu), lullaby, story songs and drama songs. Women are the lead singers in the performance. The only exception is ritual songs (Penapattu) in which only the men (attali or Komaram) sing the chollukal. The same pattern is found to be present among the tribal society of the Santals, Kunchiyas.

Use of Paniya language

Almost all the songs are sung in Paniya dialect only. There is no written text for the songs. The use of words and phrases are from the Paniya vocabulary. Hence the whole community knows the meaning of the songs and actively takes part in it. This quality helps them to keep up their identity as an ethnic society. (See appendix I - Paniya songs)

Simple style in music and rhythm

Paniya music performance is simple in style so that all the members of the group can easily participate in the performance. The kuzhal music has a variance of maximum of five notes (pentatonic). It is sung in high pitch usually. The tudi rhythm is also very simple. They express it in their own discourses (arachil). Some of the Paniya discourses for rhythms are: ten du tie, te de nu tte, teni tende, nutt... Most of their rhythm patterns come in the category of common rhythm pattern like 4/4 or 6/8 or 3/8 that are used on all the songs, dances and chollukal. In the Indian musical tradition, it can be considered as eka thal or adi thal – thisra gathi or chathursra gathi.
Poetics: use of imagery

Paniya songs are blessed with many poetic qualities like imagery, Alankarangal (figures of speech) rhymes, pun etc. Most of the songs are sung in perfect rhythm and rhyme. Imageries are all related with their everyday life experience. Rhythm is another specialty of Paniya music. Most of the songs are related with dance performance and they are sung in perfect rhythm. The Paniya phrase ‘aasam kuthi ponnoke’ meaning ‘the sky is studded with gold’ which actually means that ‘at night the sky is filled with stars’. E.g. No.5, 25 (imagery). When the husband is lazy and not going for work, the wife saying ‘kuppili koichalu kandandu paniku poka poka...’ meaning that ‘seeing the rice in the vessel he is not going for work’ is a criticism on the men folk who are not responsible in their life. e.g. No.9, 20 (life experience). The line like ‘athi pakam pazhuthu veentha kuyala’ means that ‘the athi fruit is ripened’. But the inner or second meaning is that ‘the girl is telling her lover that she is ready to come with him for lovemaking’. e.g. No.12, 21 (pun). For rhythm and rhyme the examples are No.27, 28,30 in section II, vattakali chollukal, Appendix-I.

e. Sense of Humour

Paniya music is filled with humour. It is found more in their vattakali chollukal. During the performance itself, some make their own songs teasing somebody in the group or sarcastically speak ill of others. Women use the vattakali occasion to get the favour of their lovers or joke at the illegal relationship of somebody in the village. All the comments are done in a jovial, humorous manner so that others will not hurt by these songs or comments. A few examples from vattakali chollukal are given below and for details see section II in Appendix I.

Example no.1: Vattakali chollukal no.20 in section-II, Appendix I

1. Mothiram utta monni viralum
   The little finger with the ring

2. Kudiye appaku kattikoduthe
   Is shown to the father-in-law.

3. Araati kettutha valli naduvum
   The waist tied with arrati
4. Kudiya appaku katti koduthe
   Is shown to the father-in-law

5. Aalili murukam vanthakula
   When people started speaking about it

6. Kudiyanku thane vonachu aatha
   I thought of going with father-in-law.
   Ya..ha ha. Hoi hoi .. Hi.. Hi...

The meaning of the above *chollukal* is that a married woman is telling her friend about her illegal relationship she has with the father-in-law in a humorous manner. Because the father-in-law is a powerful person she had to yield to his wish.

Example no.2: *Vattakali chollukal* no.6 in section-II, Appendix I

1. Volla kandi paal keyanku parichu thinche vantho
   Vollan kandi came to eat sweet potato.

2. Kooikorae kompan paaru parichu thinche vantho
   Kookikarae came to eat beans

3. Patta chathene ariyenda poole polinchene ariyenda
   Let no body knew about it.
   Eyha hoo hoi..... Eyha hoo hoi.....

The meaning is that a girl is telling her friend about her love affair with a boy named Vollan. It is all narrated in figurative style. The direct meaning and inner meaning are different but the peer group understand the message. For example, 'Vollan kandi came to eat sweet potato' means that he came to her for lovemaking. Most of their *vattakali chollukal* are related with their relationship with the opposite sex.

Orality

It is noted that Paniya music, its songs, tunes, rhythm do not have written text. Everything is in oral tradition. This is because Paniya dialect does not have a script. Therefore Paniya music and songs have versions according to the context or region or performers. The same performer may perform the same tune differently at a different time. The entire mood will be similar. For example when Karikan Mooppan played the *parakameethal kuzhal tune* for *vattakali* performance, for the marriage context it
was one type (Raju Thoongady’s marriage) and for the TUDI festival (5 May 2003) it was another type. When asked about it he said that he is not doing it purposefully but it comes spontaneously in their imagination.

**Vaithari or chorus singing**

This character is present due to the oral nature of this genre. This is seen in all oral traditional societies. Paniya music also is filled with Vaithari; chorus singing and repetition of words or phrases. This is to keep up the tempo and rhythm of the music performers and also to remember the words of songs. (E.g. Story song “Kengire...” and the chorus of the folksong “Varithiri makale...” in Appendix-I).

1. Kengire Kengire anelama vanthula Kengire mathi

   (Kengire, Kengire your brother in law has come)

2. Laa lala... laa lala... laa lala... la la...

   Laa la... laa la.... la la...

**Community performance**

Paniya music making is a community activity. The whole group, men and women are involved in the musical activity. Vattakali dance is a typical example for this feature. There, the young and old, male and female participate in the performance. There is no audience-performer distinction. In the performance context at a certain point audience become performers and vice versa.

In vattakali performance one can experience a perfect unity of songs, music, rhythm and dance. We could see the whole community dancing, singing, and cracking jokes in one rhythm and one experience. This is a specialty of Paniya musical performance. Even in peneppattu (ritual song) or in lullaby songs also more than one person involved in the singing performance.

**An expression of Paniya life**

Paniya songs and music are the real life expression of Paniya society. The themes of Vattakali songs, story songs, and Lullaby reveal this fact. They related to their daily life; namely, life in the work field, in the family, in the market place and in the festival ground. Their economic, social and family relationship is unveiled in most of these songs. In the entertainment song namely, varithiri makale... (no.5) tells
about children going for fishing and catching crabs. Fish and crab were the main elements of their food pattern. They say that in olden time it was available in plenty but now due to the use of chemicals and pesticide in the paddy field and plantations they do not get much fish and crabs. The song called potukanni...(no.1) clearly narrates a love-relationship. Through this songs it reveals the social life namely about their family life, beliefs in the evil spirits, and life customs. E.g. The words bathe, kali piranthathi denotes the evil spirits that attacks the women folk. The words like kolu, njandu, adakka, meaning fire wood, crab, areca nut are part of their daily life.

The lullaby tells about the economic condition of the Paniya. For example the line like choru vaipa onchu kani meaning there is nothing inside the house to prepare kanji (rice gruel) for the crying child.(no.2 in section IV, Appendix-I). In the Kurathi nataka pattu a woman is telling her landlord: 'Choppam paniyayi kidappa, randu para nellu eniku tharaanam...' meaning my husband is suffering from fever , I need two tins of paddy to make rice gruel for him, clearly depicts the life of the Paniya during the rainy season(no.1 in section-VII, appendix-I). The other examples are: Vattakali chollukal nos.4,8,15,17,20,31,34 Nattipattu (work songs) nos.1,4,7 Urakkapattu (lullaby ) nos.1,2,3 in Appendix-I.

An expression of Paniya culture and personality

Paniya music is unique in its style of performance. Its theme, language, kuzhal (cheeni) tunes, tudi rhythm and dances express clearly the Paniya culture and personality. Paniyas are simple, dependent people. They are loving and loveable. They are very close to nature, living and non-living beings. Being a slave community for centuries, they were segregated and isolated by other communities; both tribals and non-tribal societies. This isolation and experience of exploitation by other groups are expressed in their expressive traditions.

Paniya as a group is very much god-fearing community. They venerate and respect all the gods and goddesses. They have a very special relationship with their ancestor's spirits. They are opened to the beliefs of the gods in other community also. This is seen in their religious festivals and rituals. In penapattu for the death rites the attali (the priest) remembers all their gods and ancestors and bring them to their midst on the thare (the sacred place on the courtyard of the Paniya village). One example of such chanting is: 'eechara padichavane, keei kinathi, naluvai eecharanmare, nattile
uthappalakale, bhoottile theyanmare, panthirandu appan mare....’ Its meaning is; the god of the sky and earth, gods of the four directions, the spirits of the ancestors, the clan gods, we need your blessing and presence. (No.2 in section VI, Appendix-I)

Paniya love music and dance. They are good at all these art forms. Their whole worldview is expressed in their art forms especially in their Vattakali and deivamkanal ritual. The worldview of the Paniyas is that life is a kali (game or dance) and we have to perform this kali along with our gods and ancestors. For them Nature is their mother, father, and we all are her children. In Vattakali we all joins in the cosmic dance of the Nature.

2. Classification

The Paniya community is rich in their song repertoire. Based on the functions these songs can be classified into seven categories. They are a) Vattakali songs, b) Work songs, c) Lullaby, d) Ritual songs, e) Story songs, f) Drama songs, g) Entertainment songs.

a. Vattakali songs

These are songs sung by the women community during their community dance called vattakali. Vattakali is performed during life-cycle ceremonies particularly on marriage occasions, ritual contexts, and during village festival. I have collected 50 such songs from Wayanad area. The Paniya women at various times sang these songs and I recorded them in the village context. During the vattakali dance these songs come to their memory automatically. It is given in section II in Appendix – I.

i. Context

Vattakali songs are sung by women as part of the vattakali dance during marriage context. One of the conditions to get the bride for the bridegroom is that groom’s party should show their ability in vattakali performance. They are asked by the bride’s party to perform ‘vattakali’ at five times, namely at the time of arrival, reception of the groom by the priest (chemmi) for the marriage, during marriage after marriage and finally while leaving the bride’s house. If they are not pleased with the dance and song they normally ask the groom’s party to continue the dance for some more time. In this situation to keep the interest of the dancing group elder women in
the group make new songs on the spot and others would repeat it. This keeps the group alive.

For village or community celebration also vattakali songs are sung as part of the dance performance. Usually the performance takes place late at night. To keep the group active and alive fun and love songs are formulated and sung in the occasion. Some women (elder ones) are experts in formulating new songs (extempore).

ii. Theme

The themes of these songs are mainly related to love affairs, extra-marital affairs of the husband, stories heard from the neighbourhood, or internal family matters. For example, vattakali chollukal. no.15, a girl telling her lover, ‘kumbalakandi mayakova vacheva, ... kumbala kandili njanipple... aadeku vantho kuyala.’ The meaning is that she is inviting her lover to come to the agricultural field at night to meet her and she will be waiting for him there. There are many songs in this category. (E.g. Nos.8,10,22,25) Some other songs are related to their work and work field (mainly paddy cultivation). The experience they have with their landlords, masters, and officers, etc. A non-tribal calling a Paniya girl to come to the market, there he promise to give her good food. He says; ‘ullivada venothula angadikoodi vathama, vakavada venothula miniki miniki vathama’. (no.33).

There are some songs about birds, plants, fish, crab, etc. more songs are description about their male lovers or friends. Some of them are very poetic and imaginative, embedded with double meaning. E.g. No12, 21, (double meaning). For example the word karalannan means name of a bird but here it means a lover (no.12). No. 5 is imaginative (poetic) in presentation. Here the phrase aasam kuthi ponnoke means the sky is filled with gold (shining stars). Some of the songs are criticism of the women folk about their husbands, about their masters, etc. (No. 9,28,31). Many of the songs are love songs or song related to illegal relationships (No. 20,21,25,28,32,33,34).

iii. Style

The songs mostly consist of three line or four line or six line (triplets/6 lines) verses and each verse gives one message/theme to the audience. In most of these
songs simple, repetitive and direct language is used, which is a mixture of Malayalam, Tamil and Tulu words. This language is of oral nature with out having its own script.

The performance style of the dance: The leader, usually the elder person, begins the songs. Others accompany and at the end of each song they make the noise “Hi...Hi...Hoi...Hoi.” Also they howl and yell as part of the dance. Menfolk also join in their dance and songs. For singing this song they use the phrase, *Katha Parachil*. Paru Chachamma (82) Chundakara, Wayanad, knows many vattakali *chollukal*. And she sang it for me during the fieldwork.

iv. Music

Simple tunes and rhythm are used for vattakali songs. The tunes are sung by the *Kuzhalan* (pipe performer). There are three types of vattakali tunes. They are *kaya kuzhal*, *parakameethal kuzhal*, *nakku kuzhal*. They play it on the *kuzhal* and according to the tunes, women sing the songs. An example for vattakali kuzhal tune (parakameethal style) is given below. It is sung by Ravi Puzhakal veedu (Fig.20).

**Vaiithari:** ri ri ri...ri ri... ri ri...ri ri...ri ri ri... ri ri ri ri....

**Words:** *Akare thottili karinjandu lama kannuruti kattincho*

(The black crab in that rivulet is looking at me)

*kaikondu kanttincho Kombeduthu kattincho kanmarichum kattincho...*

(Calling me, to the stream to give him a company...)

Another *kuzhal* tune (kaya *kuzhal*) is sung by Leela Thoongady, which is given below.

**Words:** *Mirathamare mottathimare varithamanu*

(Come, young ladies and girls...)

*Kallum mullum noki kundum kuyiyum noki*

(Be careful on the way, there is stone, thorns, pits,...)

*Kochinjandu pudippa kunjinjandu pudippa*

(To catch small crab and snails...)

*Kulanoonji peruki varithamanu...*

(To catch good fish, come fast...)
Fig. 20 - AKKARAI THOTTILI (Kuzhal Tune) D - Minor - Tempo 200

Akkarai

thottilil karinandu lama Kannurutti

kattinjo kai kondu kattinjo Kombeduthu

kattinjo kan marichu kattinjo ooh.
The music notation of the *vattakali* tunes are given below. It is written both in western and south Indian music styles.

1. **Kaya kuzhal tune**: Notation (C-minor)

   | F D# D^b C | D# D^b C | C, C, || A#, C D^b | D#, D^b C | F G A G | G,G, ||
   | M_1 G R_1 S | G R_1 S S | S, S, || N_1, S R_1 | G_1 R_1 S | M_1 P D_1 P | P,P, ||

2. **Paraka meethal kuzhal tune**: Notation (C-minor)

   | B^b C D C | B^b C D C | C, C, || F E^b D C | F E^b D C | B^b C D C | C, C, ||
   | C D E^b D | E^b D C | B^b C D C | C, C, ||
   | N_1 S R_1 S | N_1 S R_1 S | N_1 S R_1 S | S, S, || M_1 G_1 R_1 S | M_1 G_1 R_1 S | N_1 S R_1 S ||
   | S R_1 G_1 R_1 S | G_1 R_1 S | N_1 S R_1 S | S, S, ||

3. **Naku kuzhal tune**: Notation (C-minor)

   | B^b C D C | D# D C B^b | B^b C D C | C, C, || D# D C# | D# D C# | D# D C# |
   | B^b C D C | C, C, ||
   | N_1 S R_1 S | G_1 R_1 S | N_1 S R_1 S | S, S, || G_1 R_2 R_1 | G_1 R_2 R_1 | G_1 R_2 R_1 | G_1 R_2 R_1 |
   | N_1 S R_1 S | S, S, ||

Music notation of the vattakali kuzhal tunes are given in another scale in Fig. 21.

There are three type of rhythms for *vattakali*. They are *kayatudi*, *parakameethal* and *nakku tudi*. Each one is different in its style and expression. The notations of these tudi rhythmic pattern are given in their local Paniya discourse. The rhythm close to these in western style is, 6/8 and *eka thal, chathursa gathi* in south Indian music style.

**Kaya tudi**: Tede nutte... Tede nutte... Tede nutte... (On big tudi)

   Nutt... Nutt... Nutt... Nutt... (On small tudi)

**Parakameethal**: Nutt... Nutt... Nutt... Nutt... (On big tudi)

   Tede nutte... Tede nutte... Tede nutte... (On small tudi)

**Nakku tudi**: Tendutte... Tendutte... Tendutte... (On big tudi)

   Nutt... Nutt... Nutt... Nutt... (On small tudi)
VATTAKALI: Parakameethal - Kuzhal

VATTAKALI: Nakku tudi - Kuzhal

VATTAKALI: Chollukal (Ravi) Tune

VATTAKALI: Chollukal (Leela) Tunes
v. Ethnomusicological significance

*Vattakali* is the most important socio-cultural performance of the Paniya community. It is their key life expression of the whole community, as the young and the old know this art form. To give a flavor and spirit to the dance performance *vattakali* songs play an important role in all through the performance. These songs are simple and broken in style, but through their subtle remarks, cynical comments, tearing words they communicate a message to the other. The message and theme of the songs will help the community to function in a better and healthy way. Living in a colony set up, they do have ill-feelings, family gossips and minor family disputes, distance feeling, etc. This is wiped away in the *vattakali* performance, and thus they again experience community fellowship and unity.

Another aspect is that through these songs the lighter aspect of life is being acknowledged and celebrated in a meaningful way. They tease each other, make fun with their love-relationship, and enjoy the family relationship in an open way. There is a lot of relaxation and humour involved in these songs and their performance.

These songs reveal a lot about their social life, family life, and economic situation and cultural life. Being a simple society with limited language facility and communication techniques, they do express their emotions and thoughts in an aesthetic way. The culture and worldview they projects through these expressions are that we are all related to one another; to the nature, to the fellow human and non-human.

b. Work songs

Paniya community is basically agricultural laborers. Earlier they were bounded laborers. Throughout the year they work under one master (landlord). Paddy cultivation was their main work and they are expert in this work. There were two types of work songs, one *Natti pattu* or *Kambalam pattu* the other *Okkal pattu*. *Natti pattu* is the song sung during paddy transplantation time and *Okkal pattu* is for the harvesting season.

i. Context

a. Natti pattu

In olden time there was a custom in Wayanad called ‘Kambalamkottu’. During the season of paddy cultivation in order to finish the planting of paddy seedling fast,
the landlord organize this programme ‘Kambalakottu’. The village head (mooppan), his title is Kuttan, is given instructions by the Kariasthar (chieftain) to organize the Paniya workers in the near by settlements for this event. Hundreds of Paniya men and women come for the work. In order to do the planting of paddy seedlings (Nattipani) fast, and to get rid off the tiredness of work, a group of Paniyas will be performing the tudi and kuzhal and the women will do the work according to the rhythm of tudi. To give boost to the work the women sing small songs that is called natti pattu. They were given paddy (valli) as wages for their work. According to the instructions of the Koottan, they do the work.

b. Okkal pattu

Okkalpattu is sung during the harvesting season. ‘Okkal’ means threshing out the paddy from the straw. In olden time this was done by bullock and it would take many days to complete the work. During this time, the men folk used to sing these songs to get rid off the tiredness of the work. At present, it is not found to be present as those agricultural activities are undertaken by employing machines.

ii. Theme

The main theme of the Natti pattu is the relationship of the masters, the food that serves during the work time, the love affairs among the workers, etc. It is sung by women folk. Okkal pattu also is related with work condition of the Paniyas. Their social life is reflected in these songs.

iii. Style

There is lot of similarity with vattakali songs. These songs are also short in nature (4 lines to 6 lines). The rhythm is Important; they adjust word according to the rhythm of tudi. There is not strict rule about the use of words. It will vary according to the situation and singer. All the songs are in Paniya language. Since now the practice in almost stopped, these songs also are vanishing from their meaning. Only old people know some of the bots of there songs.

iv. Music

The music style is very simple and which is similar to Vattakali music kuzhal (pipe) is used by the Mooppan to give the tune and mood for the work. The ‘tudi’ rhythm is very peculiar for Natti pattu. The tempo of tudi varies according to the
direction of the *kuttan*. When the *tudi* strike in faster rhythm the work also is done in fast mood and vice versa. Three *tudi’s* were used for this performance. There is a special style for this *tudi* performance. *Tudi* is tied on the waist of the performer by a thread. The striking stick is on right hand and a small piece of jackfruit seed on left hand, which gives a special effect to the *tudi*.

**a. Natti pattu kuzhal tune**

There are three types of *kuzhal* tune for *natti pattu*. First is for paddy plucking and the second is for paddy planting and the third one is for completing the task. It is called *sooryante kali* (the game of lord sun).

For plucking the paddy seedlings: Notation (C-minor)

\[
[D\# D D\# | C D\# D| C C B^b] \quad D# D D\# | C D\# D| C C C\]

\[
[G_1 R_2 G_1 | S G_1 R_2] \quad S \quad S \quad N_1| G_1 R_2 G_1 | S G_1 R_2] \quad S \quad S \quad S\]

For planting the paddy seedlings: Notation (C-minor)

\[
[B^b C D D\#| C D\# D| C B^b C C]\]

\[
[N_1 S R_2 G_1 | S G_1 R_2] \quad S \quad N_1 S S\]

At the end of the transplantation work: Notation (C-minor)

\[
| C D D\# | D D\#,D| C D,C| C,C,|\]

\[
[S R_2 G_1 | R_2 G_1 R_2| S R_2 S] \quad S, S, S\]

From the notation we can make out that all these three tunes have only four notes in C-minor scale, that is, B^bCDD# and it is played in medium pitch.

**b. Natti pattu tudi rhythms**

Natti pattu tudi rhythms are also called as *Kambala tudi* rhythms. In Paniya dialect it is known as *kambalam kottu*. There are two kinds of rhythms and they are given in Paniya discourse.

1. For plucking and planting paddy seedlings: Notation (in Paniya discourse)

\[\text{ten tu te | ten tu te | ten tu te | ten tu te ||}\]

At the completion of the transplantation work: Notation (in Paniya discourse)
v. Socio-cultural significance

_Natti pattu_ and its related custom called _Kambalamkottu_ gives a real picture of the Paniya life in the early 20th cent. As a slave community they were totally dependent or their landlord for their livelihood. Their main work was making cultivable land for the masters by converting the forestland and marshy land into good agricultural field. They had to work from morning to evening and were given only paddy as their wage. Though this system is not present still they are dependent on certain _Tharavadu_ and the landlords for their survival. Slavery is not vanished from their mind.

Every subordinate group creates, out of its ordeal, a ‘hidden transcript’ that represent a critique of power spoken behind the back of the dominant. The powerful for their part, also develop a ‘hidden transcript’ representing the practices and claims of their rule that cannot be openly avowed. Songs, tales, jokes, dramas, masks, etc. are the vehicles of the powerless through which they criticize the powerful while hiding behind anonymity (Scott 1990: xii). In Paniya worksongs and _vattakali_ songs we see this dynamics. Using their own Paniya dialect, which is a hidden transcript, they tease and ridicule their masters. This happens in a ritual context also. Dramas like _Kurathi natakam_ and _Porattu natakam_ in _vishu_ celebration are examples where they mock and criticize the landlords, the political leaders, and the powerful ones in the society. On the other hand, the powerful ones use some other techniques to control the workers. It in by way of honoring the _Mooppan_ by giving the title like _Koottan_ and the title symbol _thol vala_ (bangle). He will be also given some gifts in cash or kind. Sponsoring the tribal festivals and rituals by the political leaders and landlords are another form of exercising their hegemony over the workers. These are all different forms of hidden transcripts seen among the Paniya life.

Even now Paniya do not have an address of their own. Each Paniya settlement is known by their former master’s (landlords) house name. E.g. Nellikkal, Naduvil, Koonammel, Thoongadi etc. A culture of dependence also is seen in this songs and customs.
c. Lullaby songs

Paniya communities have a tradition of Lullaby songs. It was the duty of the elder daughters (girl child) to look after the younger one while their parents are out to work. So naturally, they learned some songs from the older generations especially from their grandmothers. Also there was another phenomenon that young Paniya girls were taken as house-helpers of their masters house. Their main work was to help in the kitchen and look after the younger ones in the house. For this purpose also they learn their songs. Paru (82), Nella (55) and Karuppi [58], Chunda (90) sung a few lullaby songs for me.

i. Context

These songs are sung by a girl child when they take their younger ones to sleep. During the daytime it is the responsibility of the elder girl child to take care of the younger ones especially the baby child because the mother also go to work leaving her young child with her elder daughter. Here we see the status of a girl child. She is denied of her childhood. She is not allowed to go to school. She is confined at the house. She has to look after the household needs too.

ii. Themes

These songs also give a picture of the Paniyas state of life. Their living condition is very poor. Parents had to work from morning to right to look after their family. Even there they without get proper wages for their work. After their work at their master’s house they go to the field to collect vegetable or to catch crabs or fish for their food. After coming home, they had to prepare gruel (rice) for their supper. (see the Appendix-I). One example is given below.

Ninnammayum appanum paniku poyula
Your mother and father went for the work.
Nee urangiye kothama moluti...
You sleep now, my dear kunjumol.
Aarira padi urakka mole urangiko
I will sing a song for you.
Ammayu appanu anthiyayichaka Panikeri varu mole...
Mother and father will come only in the evening after the work

iii. Style

Lullaby songs are simple and Lucid in style. Some them are rather long. The words are extemporary. Older ladies can sing for longer time. They make the words then and their. The children are made to sleep by their songs. Paniya language is used. It is quite similar to the Lullaby of other societies.

iv. Music

The song is sung in chanting style and music is quite smoothening so that the child gets sleep easily. The tune is quite common and is prevalent all over Kerala. The scale here used is G-minor having the notes F G G# B♭.

Notation: (G -minor)

\[ |G B^b B^b B^b | G B^b G# G F,| F G G# G |G# B^b G# , G G| \]

\[ |S G_1 G_1 G_1| S G_1 R_1 S N_1| N_1 S R_1 S| R_1 G_1 R_1 , S S| \]

v. Socio-Cultural Significance

Lullaby songs reflect the life of the Paniyas especially the state of the girl child and grand mothers. When others are out in the field for work, it is the responsibility of the grandmother or grand child to look after the younger ones at home. The song narrates the plights of there girls. Also it reveals the starving condition of the family.

Many a time the children will not have anything to eat at home. They are working for their parents to come in the evening to get some food materials for their stomach. By giving hope to the younger one that them stomach will be fill when their father or mother comes, the girl child put them to sleep. The songs also reveal the strong affection care and concern the elder one home, towards the younger ones. It is a touching scene and it gives clear picture of the socio-economic and cultural life of the Paniya community.

d. Entertainment songs

The Paniyas are good at making and singing songs. This they do it is a group as well as individually. They sing their songs to entertain others and also to pass time during free time. Some of the songs will have different version according to the place, person and time. Cinematic tunes are used to compose certain folk songs. E.g.: chittam
Some of the famous songs are: *Pottukanni, Neeruvenchalum, Varithirimakkale, Chittam chittam kuruvi, Angadumalai, etc.* (see the Section I in Appendix-I)

**i. Context**

As slave workers under the landlords they did not have any other entertainment except singing and dancing at nights in their settlements. So evening or summer season especially or some family functions like marriage, puberty rite, etc. when they gather together, they used to sing such songs to entertain the guests.

Also when youngsters are in their lovers they sing certain love songs to please the other. Folk songs are singing by male and female members. Sometime *tudi* and *chemmi* will be used as accompaniments. Usually youngsters are good at singing folk songs. Now they have so many other entertainment items like cinema, TV Programmes, Drama, etc., younger generations forget many of the folk songs and they do not know the times or most of the old songs.

**ii. Theme**

Various themes are present in these songs. Most of them are related with love relationship and descriptions about their lover’s qualities, family and so on. E.g.: *Pottukanni ... Kunjimole ... Kunjimole ...* Other themes are related with their daily social life like hunting and fishing expedition, village festivals or temple festivals (Thira), about forest beauty.

E.g.: *Varithirimakkale ... Chittam Chittam Kuruvi ... Thirunellikattile...*

**iii. Structure**

The structure of the songs is chorus (*pallavi*) and two to five stanzas. Chorus gives the tune of the song. Chorus and stanzas usually contains four lines. There is a change of tune or rhythm at the middle of the folk song. Performance style is either a leader leads the sing and the group follows or the group sings together. Most of the songs are in Paniya language. Older generation sing it from their ceremony younger one use written test for performance.
iv. Music

Each folk song will have unique tune, which is simple in style and easy to sing by anybody. Most of the tunes are imitations of cinema songs.

E.g.; Kunjimole ...(Muslim tune), Chittam chittam kuruvi.... (Tamil tune)

The rhythm also is not complicated one. Common rhythms like 6/8 or 4/4 are seen in most of the songs. (Music notation of entertainment songs ‘Pottukanni’ and ‘Varithiri’ are given in Fig.22,23).

v. Social-cultural significance

Folk songs help the community to be alive and united. It is a relaxation method used by simple community. They sing these songs at work place, community gathering, or at family or village functions. When youngsters gather around also spontaneously songs will be performed, to attract their fiancé. Some of the songs are of teasing nature. This is to make life lighter and laughter.

Folk songs are participatory in nature and there by it make the whole village community active, involved and happy. Lots of village interactions take place in a folk song performance context. So it is a simple and effective means to keep a community friendly, united and active. E.g. my field experience in Wayanad with tudi children singing followings at various stages in the villages.

e. Story Song (Kathapattu)

*Kathapattu* is one of the unique genres in Paniya music repertoire. It is a long story song, which has a moral message. Usually it is sung by the women folk at the marriage function or festival occasion. The structure of the song is such that they can lengthen or shorten the story according to the given time and context. I have a chance to get a few songs from the informants. The longest story song that I collected is having 60 lines. Here I explain in detail one story song (*Kathappattu*) in its cultural context.

i. Context

The general context of the song is that Old women in the village tell stories about their ancestors to the younger generation. These stories contain certain morals
Fig-22. Pottukanni D - Minor Tempo - 170

Sung by Sunitha(20), Viji(21), Binul(20), Wayand
On 10-04-2000
Sung by Ravi Puzhalakalveedu (26), Wayanad on 26-05-2003
that have to be followed by the younger ones. These songs are sung at night, when they gather in the village for certain family functions like marriage or when the women keep awake at night as part of certain rituals.

I have collected three versions of the same song named Kengire.... This song is sung by women folk in their Paniya dialect. First version is collected from an old lady called Chunda [90], Kurmbala kotta Paniya village, Wayanad. It has got 18 lines with one chorus line. She has forgotten many of the lines of this story song. Second version is collected from Mrs. Nella [55] of Puzhkal veedu Paniya village, Wayanad. It has got 60 lines. The third version is collected from Mrs. Leela [38] Thoogady village, Wayanad. It is the second part of the story, which consists of 18 lines. The text of the three versions are given in the section- V in appendix-I with free English translation.

ii. Story

The story is that a Mrumakan (son-in-law) that is, elder daughter's husband from the mother's line, started showing special interest in his Aniyathi named Kengire (younger sister of his wife). Normally such relationship is not accepted in the society. The girl's mother tests the boy's intention with many trials. Much of the song describes various trials done by the mother. His wife also is not happy with this development. But he publically expresses his wish on her. There is a long dialogue between the girl’s family members like, mother, father, and elder daughter (his wife) and the boy. The girl also started taking interest in him. Finally, they run away from there and start living in another village. But their life does not last long. They die and become two fishes in the next birth. There also they wish to live together. But the fate does not allow them. They are caught by the fisherman. While preparing the fish for the curry the two fishes started singing their story. Hearing their tragic story the fisherman does not eat them. He throws the fish curry to the courtyard. On the next day, the fisherman sees one plantain tree growing in front of his house. It grows and bares a good bunch of banana. He finds some divine elements in it so he does not want to eat it. When it gets ripened, he cut the bunch and offers to the God. The story ends here.
iii. Social Context:

The elder women in a marriage celebration context sing this story. On the previous day of the marriage, after the night meal the elders sing this story song. The bride and her friends will be listening this song. The message they try to convey to the girl is that your marriage should be according to the customs and norms of the community and if you go against it you will also get the same fate what Kengire had in her life. You may have to face difficulties, yet if you are faithful to your husband he will not let you down and your life will be a successful one. The elder women in the family will narrate the same story in bridegroom’s house also. Marriage is an important event in Paniya life. The marriage celebration usually lasts for four days. They give very importance to family life. Their belief is that with the blessing of the ancestors, elders, and gods their life will be a secure one.

iv. Meaning

This story carries two levels of meaning, one at the surface level and other at the deeper level. On the surface level it is a love story. Both have gone against the rules of the community, that is, one should not aspire for the wife’s younger sister and vice versa, which ends up in tragedy. But at the deeper level the meaning is different. It conveys the message that the kinship rule in Paniya community is very important. If you violate such rules and norms, you cannot lead a happy life. There is another dimension to this story. Though the lovers went in their own way defying the norms of the community, they believe that there is a solution to this wrong act. The solution is that they are asked to do the penance by giving themselves to God as an offering (Kanika) so that their next life will be a happy one. One Paniya woman named Mrs.Leela Thoongady gives this explanation. She says that in Paniya worldview there is a solution to every problem in life, whether it is in the material or spiritual world, the Chemmi will propose a solution to these problems through deivam kanal ritual.

v. Structure and Style

The song is sung in stanzas. Each stanza contains three lines. The lead singer sings the stanza and the group repeat the chorus lines. The chorus is: “Kengire Kengire anelama vanthula Kengire mathi .” its meaning is ‘Kengire, Kengire your brother-in- law has come’. The words are simple. They sing in Paniya dialect and much of
the lines are repetitive in nature. For all the stanzas, the structure and the tune are the same, a change of one or two words make the new stanza.

They make changes in words and line according to the nature of the group and context. For example in a marriage context the song text would be about their close family members and relatives but in a village festival context they narrate the stories of distant villages in a general way. The song performance can go on for one to two hours that depend upon the mood of the performers and the audience. The women folk after their night meal sit in the courtyard or the varandha and do this performance. (See the section V in Appendix-I)

vi. Music

The lead singer sings in a chanting style. There is rhythm in the singing pattern. Maximum three to five notes are used in the chanting and it is in medium pitch. This reveals the nature of the group. They are quite, sober, simple and direct in communicating the messages to the group. It is a learning session for the young girls and boys concerned. Through this story song the elders try to give certain morals and advises to the younger generation. The youngsters listen this story with great attention. Here I give the music of one story song which is sung by Nella(55) Puzhakal veedu, Wayanad. It is sung in G-scale.

Notation: G-Scale

<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>D₂ S S R₂ R₂ G₂</td>
<td>S R₂ R₂ G₂ R₂ S S</td>
</tr>
</tbody>
</table>

vii. Music Making Session

The story song singing session with the villagers, give lot of insights and information about their way of life and culture. All the sessions were in natural set up where the participation of the villagers was full. In two places it was in the evening and the third place, it was done during afternoon. In all three places, they prepared black tea and distributed to the gathering. It was a very friendly, free, and relaxed atmosphere. People responded to my questions very positively and frankly.

Case 1: With Chunda Chachamma (90), Karumbi (57), Chandran (35) and Shoba (30) at Kurumbala kotta village, Eachome on 19-03-2002. Chunda Chachamma was very
serious in singing these songs, Karuppi accompanied her, and others also joined them. Because of her old age, she could not recollect many of the lines. The younger generation listened it but jokingly responded that it was the things of the past. It is not practiced now. Fifteen people were present in this session.

Case 2: With Mrs. Nella (55), Suseela (21), and Swapna (19), Puzhkal veedu, Vilambukandam, on 21-05-2003. it was in the evening 6 p.m. I went to the village with my friend Sayooj. There I met Nella and she sang a few vattakali chollukal and part of the kathapattu. She was not free that evening because she just came form the work site. She agreed to sing the rest on the next day and we went there the following day. We gathered in another neighboring village called Kallummotta on 22-05-2003 at 7 p.m. Flashy (62) also joined Nella for the singing. There the music making session was very alive, elders and youngsters cooperated fully. I recorded all the songs. Youngsters were ignorant of this song. They listened it carefully and joined in the vattakali dance.

Case 3: With Mrs. Leela (38) Thoongady, Eachome on 27-05-2003. She was more courageous and expressive to communicate the message to me. She narrated the second part of the story and explained the meaning of it. I find it sensible. Being a non-literate society, to have such a song tradition with great ideals is something remarkable and praise worthy. It took place in the after noon in TUDI campus.

Music making is a social process. It is a community exercise, not of the individual one. The elders, youngsters, men and women participate in this music making sessions. They do it very leisurely after preparing tea and serve it for everybody. Marusann also will be served for the participants. Usually it takes place in the evening, or at night. In a village all will gather after their day’s work. Some crack jokes, some chew tobacco. At night (in darkness) they are quite free, active, and spontaneous in their interaction and expressions.

The elders in the group take up initiative. They start the tudi, kuzhal performance. Along with them, the elder women come to the courtyard for the dance; slowly the younger women join them. Slowly the group becomes larger and larger; men also join the dance. The choreography is just like blooming a flower. The individual becomes part of the community and merges into it. When the movement become one they will be united in mind and body. A new community or society is
evolving through this dance. Along with this dance there is singing also and everybody in the group participate in it.

If we listen their comments during the performance, we understand that they are speaking about the group not of the individual. The sound and rhythm of tudi and rhyme and tunes of kuzhal inspire them to merge into the movement of the group. The dynamic of the vattakali performance is characterized by unity, freedom, sharing attitude, respect for the other, and happiness.

viii. Socio-cultural significance

Kathapattu links the past with the present. It reveals how in olden time people found an answer to certain odd realities which human mind or reason could not understand or grasp. In order to cope up with odd realities in life sacred stories and myths are created by older generation. It is a need of a society for its survival.

In the Kengire story the society finds a solution for a forbidden act, i.e., having illegal relationship with wife’s younger sister. In this story such an unethical act (sin) is met with tragedy of life (death). Due to sin they could not live in the next birth also (i.e., as fish in the pond). Fisher people caught them. Finally, the priest enters the scene and he finds remedy for this sin and declares penance. The lovers acknowledge their sin and asking pardon from God by offering themselves to God. God accepts their offering and make them holy people. Thus, they become sacred persons and they are incorporated into the family of ancestors.

f. Ritual songs

The Paniyas have peculiar and unique beliefs and rituals related to gods, ancestors and nature forces. They are afraid of the evil spirits and satanic forces which are present in the nature. To please all gods and spirits the Chemmi (attali) or komaram do the rituals called deivamkanal (seeing god or bringing god or pleasing god) For this rituals they use certain songs as prayers in the form of chanting. There are called Paniya ritual songs.

Pena pattu

Rituals related to death are the important rituals of the Paniya Community. Penapattu means ‘songs of the soul’ is the ritual songs sing by the ‘attali’ during the
Pole adiyanthiram. The ethnic history of the Paniya community is narrated in penapattu. It is sing in prose and poetry form by the attali for about 24 hours.

i. Context

Penapattu is performed by the attali (the komaram/priest) as part of the death ritual (pole). In ‘Pole adiyanthiram’ the soul of the deceased person attain salvation through various rituals. There are three types of pola observed for the dead person. First one in ‘karim pola’ is observed on the 7th day of the death of the person. Second one is kaka pola, which is observed on the second year, and the third one is Adakam pola, which will be on the third year.

For all these rituals the priest (Attali) do special preparation of fast and abstinence and through his mantras and rituals he brings the soul of the dead person from the chudala (burial ground) to the thira mana (sacred place). Later it will be joined to the company of the sprits of ancestors and gods (heaven or mele lokam). The ritual lasts for 24 hours: One night and one day. The attali will not move out of the pandal till the ritual gets over.

During the Pola day the attali get the possession of the spirit of the deceased person. He sits in the Ombathukal Panthal (Pandal with 9 pillars) near the 1st pillar (main pillar at the centre) with Vedamuram. In the vedamuram the spirit of the deceased person is kept in the form of small bells. It is brought from the thiramana. The one who is observing fast from the first day of death sit opposite to attali.

The spirit of the deceased will be possessed by the attali from the muram. He then speaks to the people as the deceased person. He will say how he died, what his/her present situation and his desire for attainment of salvation. It is all done in the background of otta tudi and cheru mani.

Then he starts saying the history of the chettadian kulam [vamsam]. He travels alone the path of his ancestors and gods.... following all rules and rituals of the Kulam with their blessings, he gets Moksham (deliverance).

ii. Theme

Penapattu tells the whole history of Paniya society starting from its origin till today. It contains the stories of all gods, origin of their forefathers (Uthappan and
Uthamma) evolution of 'Kulams' and 'jatis', evolution of the earth, sky and living and non-living beings (universe). Penapattu also narrates about original sin and its remedy for this sin, deceit and vengeances of different clans and kith and kin, about medicines, mantras to attain moksha (liberation). It also reveals the mysteries of nature, relationship between human being and nature, about cultivation, sun, moon, lightening, rain etc.

The genealogy of the Paniya society is narrated in this song. This believed that the original name of the Paniya is 'Chettadiyan': one who works in the paddy field (cheru) their grandparents (great ancestors) are known as kunkan and nangi. They were frogs in the beginning that were turned to be monkeys. When they are captured by the uralis, they became human beings. They are their first parents. (Uthappan and Uthamma) They got 10 children; 2 boys and 8 girls. First one was a girl called Unnichirutha. Mudavankandan was the eldest son and odukkan was the youngest son. In between they had 7 sisters. Mudavankandan married 7 sisters. Odukkan was interested in Unnichirutha. But she did not like marriage. Being a bird she wanted to live freely. (Unnichirutha: Bhoonikulukki/ Thuthukunukki Pakshi) (Raju 1999:16-17).

God divide the whole humanity into 101 kulams. Paniyan comes in the chettadiyan kulam. All were given musical instruments. Paniyan got tudi and kuzhal. Land was distributed to all. Paniya who came last for the share did not get land. They got only a pinch of soil (Oru nullu mannu,) given by Kalimala ihamburan. They were asked to work in cheru (mud) and make their life possible. (Paniya has the belief that the soil we put on the chudala (burial ground) on the dead body is the one that God given to them at the time of the Earth partitions! (ibid.p.22).

iii. Style

Penapattu is sung in chanting style by the priest (attali) It continues for 12-16 hours... He is helped by the Komaram (helper). It is in prose and verse form. It is in the Paniya dialect. The Paniyas belief is that these songs are mantras and it should not be revealed to non-Paniya persons. It is sacred, only person who has a charisma would get these mantras, from the teacher, the attali. He has to learn everything by heart, without mistakes. It is believed that if the attali break the customs and beliefs of the community he even gets death punishment. So usually they will not reveal the mantras to anybody, outside the community.
Tudi will be played throughout the ritual, which is accompanied by bells (cherumoni). Which is kept in the winnowing basket [oru moola muram]. At the beginning of the ritual men will perform vattakali - This is called Nizhal kali (Nizhal means spirit of the deceased). The nizhal is kept inside the house on the thine, which is their most sacred and important space (idam).

iv. Music

During the Karimpola ritual the main event is Nizhal kondu varal. Nizhal means spirit or soul of the deceased person. The spirit of the deceased person will be brought from the burial ground to the thiramana [house of the gods and ancestors] that is called Nizhal konduvaral. Tudi and kuzhal music will be accompanied.

There are two kuzhal tunes for this ritual (notation)

**Kuzhal Tune:** (C-minor)

1. |F, E D| E D C#, | C# D E D| D, D, ||
2. |D#, D C| D, C Bb | Bb C D C| C, C, ||

There are three kinds of tudi rhythms for this ritual. They are: 1)Nizhal kondu varal, 2)Nizhal kali, 3)Viya thudi

**Tudi rhythms:**

1. | ten du ttu - ten de - tu da na - tu te - te na |...
2. | ten de ten de - tendu teni |...

During the Penappattu ritual ‘Ottatudi’ will be performed (one tudi) by the helper throughout the night and day for the chanting ritual. A special mood is created by this music. The whole atmosphere will be sacred and emotion filled.

v. Socio-cultural significance

Pola ritual is one of the major significant events of Paniya life. It is observed with almost care and they give great importance to their ritualistic act. Paniya between that we all have come from God (Padachavan) we are all created by God. And we will to back to god that is Moksham. This is applicable to all living and non-living being. This is the basic worldview and belief to the Paniya community. Pola (Adiyanthiram)
is an occasion to remind this great truth to everybody. By participating in this ritual each Paniya is getting ready for his/her return journey to God, the ultimate. ‘Attali’ leads the whole community into this mood by his rituals, fasting and other penance activities. The words and advises of the spirit of the deceased to his kith and kin adds the feeling and seasons of the whole event.

The whole community takes part in the ritual, which last for two or three days. Vegetarian meals will be prepared for everybody and it will be served to everybody. The balance of the grocery items will be shared among the family in the following day. It is called Elamadakku. The whole expense of the food will be met by the relatives and neighbours in the community. Thus it strengthens the unity of the community.

**Pola Adiyanthiram 7th day**

_Pola adiyanthiram_ is an occasion for the Paniya to recollect his/her past by going into the past history of _chettadiyan_ through Penapattu. This brings a sense of identity and belongingness to each Paniya in a community. It is an expensive event nowadays even then it has to be conducted. Otherwise the souls of the dead will not be in peace and it will create distinguishing and troubles in the family. It is believed that deceased person’s spirit has three parts. One is in the burial ground other is on the _thiramana_ and third is in the _pathalam_.

During the _Adakkam pola_, which is on the third year, all the spirits are brought together and sent to heaven, the god’s adobe. On the _Adakkam pola_ ritual, attali will entrust the spirit of the deceased to the safe hands of the (first parents) Uthappan and Uthamma. There he/she will be free and safe and experiences the blissfulness of heaven. Attali then close the door of heaven one by one and come back to Earth.

The belief of the Paniya community is that spirit of the dead person is entered in heaven. It will remain in peace and happiness with the gods and ancestors. It will not disturb any body in the family but bless them and it will come to the family on special occasions like marriage, village festivals, etc. A perfect harmony with living and dead is established in this ritual. _Penapattu_ plays a key role in performing this great ritual, which is one of the core elements of their life.
g. Kurathinataka Pattu

i. Context

*Kurathinatakam* is a dance-drama performed by the Paniyas in Kerala. It is the story of the folk heroes called *kuravan* and *kurathi* who had to see Trissur *Pooram* (festival) and another way they got separated and lost their way. After a few years of wandering they happen to join together, share their joy and news in a jovial, interesting mood. There are twelve characters in their drama; percussion instrument (*Chenda*) and cymbals (*Elathalam*) are used as accompaniments.

ii. Theme

Themes are related to social issues of the localities of various types of people with their specialties are expressed through songs and dialogues. The character *komali* (joker) is a social critique. He criticizes the inequalities and injustices that prevail in the society such as women exploitations, political corruption, misuse of power, money, etc. Some songs are on love affair and illegal relationship.

iii. Style

These songs are singing as part of the drama on the stage, by the characters. It is in Paniya dialect, so the Paniya audience will always enjoy their music and jokes. The singers will sing from the background. Usually the drama lasts four to five hours at night. It is performed in the festival ground or in the paddy field during summer season.

iv. Music

The tune of the songs is simple in style, rhythmic and melodious. There is chorus in most of the songs. Some them are extemporary. *Chenda* and *elathalam* gives the rhythm for the music that is very informal but gives a special effect.

Notation : (C-minor)

```
| F, F, | F, F, | D#, D, | D D# F,|| D# D C, | C D D# D | D# F,| D# D C,|
| M1, M1, | M1, M1, | G1, R1, | R1G1 M1, | G1 R1 S, | S R1 | G1 R1 G1 M1, | G1 R1 S,  |
```
v. Socio-cultural significance

‘Kurathinatakam’ is an entertainment programme, which is performance during the harvesting season. In the paddy field near the village the troupe will set up the stage and the performance will last for a week. Drama on various themes will be stayed there.

It is an occasion for the community to come together and relax after the tedious works they had in the master’s field. The social criticism they make in the drama is cure way social protestor. The villagers encourage the troupes by giving constitution for their performance is cash and kind. Thus it becomes a socially entertainment programmes.

3. Functions

In a society something exists only because it has got certain relevance to that community. Similarly, Paniya songs and music exist because it fulfills certain functions in the society. Some of the important function of Paniya music is given below.

To keep the community united

Paniya music and its performance help a lot to gather the Paniya society together and to keep them united. Paniya loves celebrations and it is during such celebration they perform ‘Vattakali’ and other entertainment programmes like Kolkali, Kurathinatakam, etc. This helps the community to interact freely in a cordial atmosphere. Usually for every celebration, they do have (e.g. marriage) a community meal, which is followed by music and dance. This strengthens their unity and goodwill.

To uphold Paniya identity

The Paniya music and their performing arts helped them to come out of their shell of fear and shyness. Paniya language also helped a lot for this cause. Through their music and language they contributed something to the world that boosted their tribal identity.
Ritualistic aspect

Music embraces all aspects of Paniya ritual. Without tudi and cheeni (kuzhal) they will not perform any rituals. From the music we can make out what ritual is going on in distant Paniya village. For deivam, kanal, for all rituals related to life cycle ceremonies, for temple festivals, Paniya perform certain music and dance. So Paniya music upholds the religious practices of this society. (E.g. Vishu celebrations of the Paniya, see case study in chapter three)

Socialization

Paniya music helps the community to lead a balanced life in all levels. Through social criticism both at the intra personal (self-centered) and inter personal[other-centered] level, it regularize the society to lead a healthy social life. Some of the Vattakali songs (chollukal) are self-critical. It narrates on illegal man-woman relationship, family disputes, ill feeling inside the family etc. e.g. vattakali chollukal nos.3,8,9,12. in Appendix-I.

Some other songs in Kurathinatakam contains social criticism and social issues like unfair treatment by the masters on work place, abuse of women by landlords, maltreatment of masters etc. [e.g. In the natakorn the ‘Komali’ character (joker) express the social feelings and wishes through his jokes and comments.

Education

Some of the ritualistic songs [Penapattu] and story songs are very much educative in nature. These songs give certain morals and advise to the community through ‘komaram’ on how to live a model Paniya life following the traditions of their ancestors. It also gives the history of Paniya society, how they originated, who were their ancestors, where all they lived, what were the expectations of their grandparents, etc.

Entertainment

One of the important functions of Paniya music and its performance is the entertainment involved in it. In olden time this was the only means of entertainment for them. During celebration and marriage occasions relatives from distance place come together and they stay in the village for 5 –7 days. At nights after the meal they
all gather in the courtyard for music and dance, vattakali, Murukan and toddy (drink) also will be served to the elders that add the flavor of the community entertainment.

During the whole day of hard work in the field under the landlord this was the only time they felt relaxed and free. And they enjoyed to the maximum by tudi-kuzhal music and Vattakali dance. [See, the case study on Vattakali in chapter III]

C. KUZHAL TUNES AND TUDI RHYTHMS

Tunes of the Paniya music are made by kuzhal (pipe) and rhythms are by tudi (percussion instrument). Tunes are called as chollukal or seelukal in Paniya dialect. It is equivalent with raga in Indian music and ‘melody’ in Western music. In Tamil, it is known as mettu. For rhythm, the Paniya uses the word talam, which is used in Indian music also. Kuzhal (pipe) and tudi (percussion) are Paniya musical instruments. They are indigenous in nature and are constructed by Paniya themselves. Some of the Paniyas are expert in making tudi and kuzhal. In some regions they use the word cheeni for kuzhal which is not a Paniya word. The colloquial word for kuzhal is kuyelu in Paniya language. For tudi they say tudimaram. Tudi arayuka and kuyelu vilikkuka are the phrases used by them for the performance.

There are 18 kuzhal tunes (which I have identified but there will be more tunes because of its oral nature) in Paniya music. Each tune is used for particular occasion or function. For each tune there is a chollal that is called, seel. Expert musicians in the community know the chollukal in detail. In performing the tunes we need expertise (training). Youngsters learn it by hearing the tunes from the elders. One of the informants Annu Nellickal told me that there are 101 kuzhal tunes and 101 tudi rhythms just like there are 101 Paniya kulams and 101 gods. In olden times there were expert musicians who know these tunes and rhythms at present we do not find any body, he added.

Particular tunes are being played for particular occasion. In other words by hearing a kuzhal tune (melody) from far, one Paniya can identify what function or programme is going on in that village. Kuzhal tunes always go with tudi striking. In a performance kuzhal starts first, which is followed by tudi. So kozhaloothukaran, the performer of the kuzhal, do have special role and place in a performance. There are three tudi in a performance. One is big in size and the other two are small in size.
18 types of rhythm patterns were played by Karikkan Mooppan (58) and his team members Binu and Suresh. Each tudi rhythm corresponds a kuzhal tune except attu tudi, kurathi tudi. Polan Mooppan (75) performed 18 tunes in his kuzhal. Each tune and rhythm is meant for particular occasion or ritual. Kuzhal tunes and the corresponding tudi rhythm are given below. Each item is being performed at particular function like Deivamkanal, marriage, pole (death rites), and other life cycle ceremonies, etc. same name is used for kuzhal tune and tudi rhythm. E.g. Vellattu kuzhal and Vellattu tudi or Muthassi kuzhal and Muthassi tudi. Western music notation is used for kuzhal tunes and the Paniya discourse (chollu) is used for the tudi rhythms.

1. Vellattu kuzhal and tudi

Vellattu kuzhal and tudi are the tune and rhythm used for bringing the Vellattu god to the village for the ceremony. It is being sung during the deivam kanal ritual (seeing god). ‘Vellattu’ is their main god. When the komaram (the priest) is possessed by ‘vellattu’ god, this kuzhal is being played by the performer. Here kuzhal is accompanied by corresponding tudi rhythm called vellattu tudi and it will continue for ten to twenty minutes.

Kuzhal Tune: (C- scale)

\[
\begin{align*}
| & C, C C | D C B C | D C | C, C, || \\
& | S, S S | R_2 S N_2 S | R_2 S | S, S, || \\
\end{align*}
\]

Tudi rhythm: [ten den ten tat] ten den ten tat] ... (Paniya discourse)

2. Vellattu kali – kuzhal and tudi

When the Komaram or Chemmi is possessed by Vellattu god he starts taking steps to the tunes of vellattu kali kuzhal and to the rhythm of vellattu kali tudi. The dance will continue for some time. There are minor variations in the Kuzhal music. The mood for the thullal (dance) is created by kuzhal and tudi. We can make out the difference in the audience and the performers. During this ritual dance some from the audience will be possessed by the vellattu god and they come out from the house or varandha to join the dance with Chemmi. Some time there will be yelling and crying by the performers. In such cases, the whole space becomes a performance stage and the whole members of the community become performers directly or indirectly.
The tune and rhythm of Vellattu kali are given below. The rhythm is 4/4, that is common timing.

**Kuzhal Tune: (C- Scale)**

\[
\begin{align*}
| & C, C C | C# , C | B^b C C# C | C, C | B^b C C# C | F C# B^b C B^b C C# C | C, C |
| & S, S S | R_1, S | N_1 S R_1 S | S, S | N_1 S R_1 S | G R_1 N_1 S | N_1 S R_1 S | S, S |
\end{align*}
\]

**Tudi Rhythm**

|teni tende| teni tende|teni tende|... (Paniya discourse)

3. **Muthassi kuzhal and tudi**

It is being played for Muthassi goddess. Muthassi is their mother goddess who gives all blessings for their well being. This goddess being remembered and venerated at all important functions or occasions which take place in a Paniya family or village. After marriage celebration or during Vishu festival Muthassi tudi and Kuzhal is performed to pay respect to this goddess. The rhythm is similar to 6/8 type in the western style.

**Kuzhal Tune: (C- minor)**

\[
\begin{align*}
| & C, C# D# | C# D# C# C | C, C |
\end{align*}
\]

**Tudi Rhythm:**

|ten du te - teni tu| ten du te - teni tu| ten du te - teni tu|...

4. **Mari kuzhal and Mari tudi**

Mari kuzal is played in honour of goddess Mariyamma. (This goddess is very common to all Dravidian community) She ward off all sickness from the village. Mariyamma festival is conducted in the month of April. They go to the kavu or temple for the festival by playing Marikuzhal and Mari tudi. Muthasitudi and Maritudi are similar. But the Kuzhal music (chollukal) is different.

**Kuzhal Tune: (F-Scale)**

\[
\begin{align*}
| & C, C# E | C C# C B^b | C, C |
\end{align*}
\]
Tudi Rhythm:

1. |ten du te - teni tu | ten du te - teni tu | ten du te - teni tu |...
2. | ten du – ten de | ten du – ten de | ten du – ten de |...

Marikali kuzhal and tudi

This tune is being played for the dances of Mariamma. A special tudi rhythm also is used for this dance (Mariamma kali tudi) The Komaram (chemmi –priest) gets the possession of Mari and starts the dance to the rhythm of tudi. All present in the Pandal for the ritual also joins the Komaram for the dance. Mariamma bless everybody and bless the function.

Kuzhal Tune: (C-Scale)

| G A B^b A G | G A G | G G A A B^b A G | G G |
| G A B^b A G | G A G | G G |

Tudi Rhythm:

| ten du – ten de | ten du – ten de | ten du – ten de |...

Payattu kuzhal and tudi

Payattu tudi and kuzhal also being performed as part of the deivamkanal [seeing god] ritual. It is a ritual fight between the god, Idivetti deivam and evil spirits [forces] of the nature. To the tunes of kuzhal and tudi rhythm the Komaram holds a knife or sword, takes steps in Kalripayattu^3 style and cuts the plantain trunk as a symbol of killing all the evil forces and spirits, which cause disturbances to the functions. E.g. Rain, village disputes, etc.

Kuzhal Tune: (D-Scale)

| D E F G | F, E, D | F, E, D | C# D E D | D, D, |
| G F E D | F, E, D | F, E, D | C# D E D | D, D, |

^3 It is a martial art form prevalent in Kerala. It is practised among Hindu, Christian and Muslim communities. In olden time, this was one of the war patterns. For details see Phillip B Zarrilli,1988. *When the body becomes all eyes*, Delhi: Oxford university press.
Three kinds of *Kuzhal and tudi* are used in a marriage celebration. The first one is called ‘*Muttu kuzhal’ and Muttu tudi*’. When the bridegroom and his party enters the bride’s house they play this *kuzhal and tudi*. With this musical background the party make three rounds in the wedding *pandal* and they were received by the priest (Chemmi) and the uncle of the bride by showing a lighted lamb, (wick) throwing rice and flower on them.

*Kuzhal Tune*: (C-minor)

\[
\begin{align*}
| & C, D D#| D D# , D| C D D# D| C, D,|] \\
| & C, D D#| D D# , D| C D D# D| C, C,|]
\end{align*}
\]

*Tudi Rhythm:*

\[
|\text{tendu tendu tende nutta} | \text{tendu tendu tende nutta} | \text{tendu tendu tende nutta} | . . .
\]

Thiruvanakettu kuzhal and tudi

This is the second type of *Kuzhal and tudi* performed at the time of marriage called *Thiruvanakettu*. When the priest (Chemmi) ties the knot on the bride and groom with a white towel this *tudi and kuzhal are being* played. This is the important moment of marriage. An expression of joy and gratitude is seen in this performance. Joy because of the newly wedded couple and gratitude to the gods and ancestors for being blessed the marriage.

*Kuzhal Tune*: (C-minor)

\[
\begin{align*}
| & F, D^b D^b| D^b , D^b C| C , C ,|]
\end{align*}
\]

*Tudi Rhythm:*

\[
|\text{tu de nde ten de – tu de de te na na ,} | \text{tu de nde ten de – tu de de te na na , | . . .}
\]
9. Kaya kuzhal and Kaya tudi

This is the third type used in marriage. This one is used in Vattakali dance also. In fact after the marriage and community meal to express the joy of the occasion, the whole group present in the function will come forward for the dance, Vattakali. Kayatudi and kuzhal is played for this dance.

**Kuzhal Tune**: (C-minor)

| F D# D♭ C | D# D♭ C C♭ C♭ C♭| A♭ , C D♭ | D# , D♭ C| F G A G| G♭ G♭ |

**Tudi Rhythm**:

| te de nu tte | te de nu tte | te de nu tte |...(big tudi) |

| nutt| nutt| nutt|...(small tudi) |

(The music notation of the marriage kuzhal tunes are given in Fig. 24).

10. Parakameethal – kuzhal and tudi

This type of kuzhal and tudi are being played for Vattakali dance. It is very common in this society. Young and old know the tune and rhythm of Parakameethal. Among the three tudi the bigger one plays one rhythm (Nett..Nett..) and the smaller one play another rhythm [tede nutte.. tede nutte..) In between in order to give a boost to the dance, tudi player of the bigger one, gives strong strikes on the tudi. There are Chollukal for Parakameethal kuzhal. The example for vattakali chollukal (tune) music notation is given in Fig. 25 (Odunakki...).

**Kuzhal Tune**: (C-minor)

| B♭ D C| B♭ D C| B♭ D C| B♭ D C| B♭ D C| C, C♭| F E♭ D C| F E♭ D C| F E♭ D C| C, C♭ |

| C D E♭ D| E♭ , D C| B♭ D C| C, C♭ |

**Tudi Rhythm**:

| nutt| nutt| nutt|...(big tudi) |

| te de nu tte | te de nu tte | te de nu tte |...(small tudi) |

11. Nakku kuzhal and tudi

This is also another type of tune and rhythm used for Vattakali dance. This is a special type of rhythm. On the bigger tudi it is played (te du te.. te du te..) and on the
Marriage: Muttu tudi - Kuzhal

Marriage: Thiruvaneshtu (Kuzhal)

Marriage: Nakku tudi - Kuzhal (Kaya tudi - Kuzhal)
ODUNAKKI (Vattakali-tune) - E - Minor. Tempo - 200

Pizzicato

Sung by Paru Chackammea (82), Wayanad
on 17-05-2003
smaller ones (nutt...nutt...) When the dance goes to high tempo (mood) the men folk used to play skillful tricks on the tudi. Nakku tudi is one such rhythm. This is performed usually in the marriage occasion and village festival time. There is Chollukal (seel) for the kuzhal. One such chollu (chanting) is given below. It is sung by Ravi (26) Puzhakal veedu, Wayanad.

Vaithari: ri ri ri...ri ri...ri ri...ri ri...ri ri...ri ri ri ri ri ri ri ri....

Words: Akare thottili karinjandu lama kannuruti kattincho
(The black crab in that rivulet is looking at me)

kaikondu kanttincho Kombeduthu kattincho kanmarichum kattincho...

(Calling me, to the stream to give him a company...)

Kuzhal Tune: (C-minor)

| B♭ C D C | D# D C B♭ | B♭ C D C | C, C, || D# D C# | D# D C# | D# D C# |
| B♭ C D C | C, C, ||

Tudi Rhythm:

Tendutte...Tendutte...Tendutte... (On big tudi)

Nutt... Nutt... Nutt... Nutt... (On small tudi)

12. Kambla kuzhal and tudi

This music is performed as part of their work song (Nattipattu), in Kambalam kottu. There are three Kuzhal tunes for this event, namely, for plucking the paddy seedling, for planting the paddy seedlings and while completing the work in the evening. There are two types of Kambala tudi rhythm. One is for the plucking and planting the paddy seedling and the other for finishing the work. Kambalam kottu performance was a great event in the olden days. Now it is not prevalent in Wayanad. The elder generation still holds good memories on this event. The tudi rhythm and the dance performance are special in nature.

Kuzhal Tune: (C-minor)

For plucking the paddy seedlings:

| D# D D# | C D# D | C C B♭ | D# D D# | C D# D | C C C ||
For planting the paddy seedlings:

\[ B^b C D D# | C D# D | C B^b C C \]

At the end of the transplantation work:

\[ C D D# | D D# D | C D, C | C, C, \]

Tudi rhythm:

1. For plucking and planting paddy seedlings:

\[ ten tu te | ten tu te | ten tu te | ten tu te | \ldots \]

2. At the end of the transplantation work:

\[ teng tedeng | teng tedeng | teng tedeng | \ldots \] (on big tudi)

\[ nut nut | nut nut | nut nut | nut nut | \ldots \] (on small tudi)

13. Pole kuzhal and tudi

This tudi and kuzhal music is performed as part of the death ritual, which is conducted on the 7th day of demise (Karimpula), second year of the death (Kakkapula) and third year of the death (Adakkampula). There are three kinds of kuzhal music and two kinds of tudi rhythm for this ceremony.

1. To bring the nizhal (soul/spirit of the deceased).

2. The dance of the nizhal (nizhal kali)

3. Sending the nizhal (spirit) to heaven

Rhythms used here are:

i) Bring the soul from the burial ground (Viyan tudi). Same tudi is used for sending the soul to heaven.

ii) Nizhal kali, that is the dance of the soul. The same tudi is used for penapattu ritual. Through out the Penapattu ceremony the tudi performer has to play this tudi rhythm called ota tudi.

Kuzhal Tune: (C-minor)

1. \[ F, E D| E D C# ,| C# D E D| D, D, \]
2. $|D\# , D\ C| D , C\ B^b| B^b C\ D\ C| C ,C ,|$

**Tudi rhythm:**

1. | ten du ttu – ten de – tu da na - tu te – te na |...

2. | ten de ten de – tendu teni |...

14. **Attu tudi**

This tudi is being played as part of a ritual called 'pole attu'. It is done for the woman on her seventh month of pregnancy. This is to cure all the diseases as part of the pregnancy and to ward off the woman and child from all evil spirits. *Kuzhal* will not be played for this ritual. The Chemmi (Komaram) after seeing the god (Deivam kanal) ritual, do this polayattu ritual.

**Tudi rhythm:**

| ten du te | ten du te | ten du te |...

15. **Kurathi tudi**

*Kurathi tudi* means the tudi being played for *Kurathi* goddess. ‘Kurathi’ is considered as Parvathi (Wife of Lord Siva). When she is possessed in the Komaram – this *tudi* is being performed. This *tudi* is being played in the *deivamkanal* ritual and in *Kurathi natakam* also. There is no *kuzhal* for this performance.

**Tudi rhythm:**

| ten du – to da de - to da de – ta tta | ten du – to da de- to da de – ta tta |...

16. **Naikar kuzhal and tudi**

*Naikar* community (Urali kurumar/Kattunaikar) uses a particular *kuzhal* tune and *tudi* rhythm for their rituals and *kolkali* performance. It is called *Naikar tudi*. Paniyars have close contact with them. They learned this rhythm from them. They use it for entertainment programme during vishu celebration.

**Kuzhal Tune:** (D -Scale)

| F F F,| E F E D| D, D, || D E F, | E F E D| D, D,||

**Tudi rhythm:**
17. Adiya tudi

This belongs to adiya tribal society. They use tudi for their rituals called gadhika and deivam kanal or pole adiyantharam. Paniya learned this rhythm from them and use it for entertainment. There is no kuzhal music for this tudi thalam (rhythm). It is similar to thiruvanakettu tudi of the Paniyas. The tudi performance style of the Adiya is different from Paniya. Adiya use hands also to strike the tudi. Holding the tudi in the armpit, they play it for pole and gadhika ritual. (Plate 2.2.3,4)

Tudi rhythm:

| tu de nde ten de - tu de de te na na , | tu de nde ten de - tu de de te na na , |

D. ROLE AND FUNCTION OF TUDI AND KUZHAL

Tudi and Kuzhal is part and parcel of Paniya life. They are members of the Paniya family. All their social, community, cultural and religious life moves around these sacred instruments. It gives life and spirit to the community. Tudi and Kuzhal is used for life cycle ceremonies, village religious festivals, processions and other seasonal events. They use it also for community entertainment.

In a wedding ceremony tudi and kuzhal are very much needed. The bridegroom party has to prove to the bride’s party that they are good at performing tudi and kuzhal. Then only girl will be given to the boy for marriage. There are three special rituals for marriage, where tudi and kuzhal have to be performed invariably. For receiving the groom at the brides house, during the marriage, for sending the bride to groom’s family there are three types of tudi and kuzhal performance. Usually the bridegroom is an expert in these instruments.

Similarly to ward off evil spirits from a sick person tudi-kuzhal is needed. To see god and ancestors, Tudi-Kuzhal has to be performed. ‘Deivam kanal is a very special ritual to Paniya community. Without ‘Cheemi and Tudi’ gods will not come in to the family/village. When the tudi and kuzhal is performed the Cheemi [Priest] possess the spirit of the god in his body. He goes into trance and starts directing the ritual. This is a clear proof that the kinship pattern like the Ooru system, the Mooppan
and the Chemmi are very much alive among the Paniya society even today. They are one of the core-elements of the Paniya community.

For entertainment, also we need tudi-Kuzhal. For Vishu celebration, village festival, they perform tudi-Kuzhal and women perform Vattakali – dance. The whole community enters in the festival mood by joining the dance. During summer season at night, we can hear tudi and kuzhal music from every Paniya village. Through this performance, they are celebrating their life in a relaxed, free manner. A psychological balancing process is taking place in them through these performances. By striking the tudi and blowing the kuzhal they could send out their pent-up emotions and energies in a healthy manner. This happens in the vattakali performance too.

To organize the community for political action also tudi and Kuzhal is used. Adivasi Gothramahasabha organized the agitation for adivasi land in Kerala. During the demonstration and agitation to keep the people united they used tudi and Kuzhal. To strengthen their will power they used adivasi rituals and Pooja with the help of tudi and Kuzhal. In political party meetings, church festivals and Adivasi Youth festivals organized by Govt., they are invited to perform their art forms and musical instruments.

In ancient time for planting the paddy seedlings in a large scale the landlords ask the Moopan to organize the Paniya for the work. For this they use tudi and Kuzhal in order to make the work more easy and fast. This performance is called Kambalam kottu. To ease out the tiredness of work, to do more work they perform the Kambalam dance along with the kottu. This reveals a lot about their economic life, serf-landlord relationship, and social life in general.

Thus, tudi-kuzhal plays a key role in constructing Paniya life and they are one of the core-elements of Paniya culture. Tudi-Kuzhal entertains the society, ward off evil spirits, organize the community, protests, invokes the divine presence, ease out workloads, and keeps the community alive and united.

In this chapter, we discussed in detail the various aspects of Paniya music and songs. There we have seen that Paniya society do have music tradition, which is, centered on tudi and kuzhal musical instruments. These instruments are their own and they make music for all occasions. From the music and songs, we understand that they
were once a wandering community, enjoying the freedom of expression and social equality among themselves. Their musical performance is community oriented, simple, direct, flexible, and filled with the sense of sacredness. The following chapter we are going to have a detailed analysis of Paniya musical instruments *tudi* and *kuzhal* and its relationship with *vattakali* performance, Paniya life, and culture in general.