CHAPTER 2

The Legacy of Music and Song
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2.1

Shakespeare's classic quote "If music be the food of love, play on..."\(^1\), could aptly be applied to Goans with some pun on the main words. Music, cuisine and sports are supposedly the three loves of most Goans. While such a statement may not be true in its entirety, there is no doubt that for generations many Goans have either excelled or had a love for, at least, one of these three activities. Music has always fascinated and enriched the Goan cultural scene. Tiatro has been one of the beneficiaries as well as a major contributor to the musical scenario involving Goans in their homeland and in their exile. Given the importance of music and song in Goan cultural life and in Tiatro in particular, it is expedient to trace their evolution in this context.

Goa has a fairly long history of association with music - both Indian and Western. While these two labels might give the impression of distinct categories, one must remember that the peculiarities of the Goan
historical encounters have also produced a blending or 'fusion' of the Oriental and the Occidental in many areas, including music. Given the fact that music and songs play a very important role in Goan theatre it would be pertinent to briefly trace their evolution and impact on Goan culture. While the details of the chronological developments may best be left to musicologists, and lie beyond the scope of this study, it would suffice to point out the major factors and influences leading to the popularity of music among Goans and the contributions of Tiatrists in particular.

Music is as old as language. Many ancient peoples, including the Egyptians, Chinese, and Babylonians, and the peoples of India, used music in court and religious ceremonies. The first written music dates from about 2500 B.C. Musical instruments like the seven-keyed flute and the Veena have been found among the artefacts of the Harappa and Mohenjo-daro excavations. According to the Samaveda both vocal and instrumental music formed part of sacrificial worship.

2.2

Classical music in India belongs to either of the two main, traditional styles. One is Hindustani music,
which developed in northern India and is much influenced by forms from Persia, Arabia, and central Asia. The other is Karnatak music, which developed as part of the Dravidian culture of southern India. Hindustani music developed as a distinct tradition after the 1200's, following the first Muslim settlements in India. It resulted from the influence of Iranian and Arab music upon India's traditional music. In Hindustani music, there is a greater emphasis upon instrumental music than in Karnatak music. There is a larger range of musical instruments. Hindustani music often has a romantic and relaxed quality. Vocal music in such styles as dhrupad, khayal, or ghazal use religious texts or love poems. Karnatak music is the music of southern India. It is rooted in ancient Hindu traditions and was relatively unaffected by the Muslim influences that partly shaped the music of northern India after the 1100's. Vocal music is much more prominent in Karnatak music than it is in Hindustani music. The melodies of instrumental compositions are vocal in character and even use the type of musical decorations that singers would be expected to perform. Karnatak musical compositions follow a classical pattern. Successive migrations brought these developments, particularly of Hindustani music, into Goa. By the time the Portuguese arrived Indian music was
flourishing in various temples and at village festivals in Goa.\textsuperscript{5}

2.3

\textbf{Musical instruments} can be grouped in five major classes. These classes are (1) stringed instruments, (2) wind instruments, (3) percussion instruments, (4) keyboard instruments, and (5) electronic instruments. Among these percussion instruments are regarded as having the earliest origin. In Goa the \textit{Ghumot} is regarded as an instrument that is unique to Konkani music and reflects the ingenuity of covering the mouth of an earthen pot to transform it into a musical instrument. Native instruments continued to be played along with European ones. [However, by a decree dated 14 April 1736 the \textit{Ghumot} was banned in churches, and other Indian instruments such as the flute were prohibited at weddings].\textsuperscript{6} But the \textit{Ghumot} continued as an essential element of many folk dances of Goa and has been incorporated into 'fusion' music.\textsuperscript{7}

In the early phase when the Portuguese held celebrations in Goa, the entertainment was provided by contemporary popular music. A report of 1513 [just three years after the conquest] tells us that the Portuguese
Governor (presumably Francisco de Almeida) was accustomed to dine while being entertained, in the courtyard of his palace, by the sound of trumpets and kettledrums. One of the trumpets, of great length, emitted a loud and warlike sound that was heard above the other instruments. In the same courtyard, professional women dancers played their instruments, and sang and danced through the festivities. Native music suffered setbacks particularly when the converts were discouraged from developing their talents in indigenous music [purportedly to protect them from the inherited cultural influences]. The Third Provincial Council of Goa, held in 1585, decreed that women were not to learn to dance, play or sing the deghanins or other festive dances and courtly songs of native origin. The alternative was to provide opportunities to learn western music.

2.4 Introduction of western music in Goa.

Among the first to learn Western music were those enrolled in the educational institutions such as the Seminário de Santa Fé, later the Colégio de S. Paulo [1541]. Besides the regular curriculum the students were also taught singing, instrumental music and dancing.
The person credited with transplanting the Latin musical culture in Goa was a Dutch Jesuit Gaspar Barzeu (1515-1515). He introduced processions such as the Flagellants,¹⁰ the Devotas¹¹ and the Festival of Flowers.¹² He encouraged the sung mass and chants accompanied by the organ. He also instituted the post of the Choir Master [Mestre capela]. Drama and music were combined in the enactments of the Santos Passos (Sacred Passion) of Christ. Some of these enactments continue to-date.

2.5 Features of the new Western music.

The novelties of the western music fascinated the learners and gave them an impetus to excel. They now encountered: new musical instruments, new musical texture, new forms of vocal music, and new musical genres.¹³ New musical instruments were:

Percussion: drums, cymbals, triangles and tambourines;

String: Citterns, clavichord, dulcimer, harp, harpsichord, lute, vihuela (large guitar), viola and later violin and piano.

Wind: flute, shawm (early oboe), trumpet and the versatile and powerful organ.

New musical texture: harmony— the combination of simultaneous notes to form chords (as opposed to melody,
the basis of traditional Indian music). Harmony took two forms, polyphony and homophony.

Choral singing was the new form of vocal music, sung by an organised band of singers, the chorus or choir. A choir may have all the members singing in unison or it may have different members allotted various parts of the melody. Dramas were performed accompanied by the Chorus - as during a Latin tragedy in the Colégio de S. Paulo in Velha Goa in 1558.

The new genres of music were of three kinds: relatively unadorned such as litanies and psalms; more ornate like cantigas, villancicos and cantatas; and elaborate such as the motets, oratorios, operas and masses. The litany was a prayer of praise or petitions recited by a leader or choir with responsorial chants by the faithful or another choir. For the Psalms the music was subservient to clarity of the text during recitation. The cantiga was a short lyric poem composed in the thirteenth and fourteenth centuries in Spanish or Portuguese and influenced by the Provençal troubadours. The villancico was a Spanish song having a refrain alternating with a stanza, sung with or without accompaniment. The cantata was a non-dramatic narrative in verse which could be religious or secular. It was set to limited accompaniment. Though initially meant for an
individual voice, it later became a choral piece. The motet was originally a French creation of the thirteenth century which had undergone changes through Flemish composers in the fifteenth century. It became the basis for Portuguese vocal music in the sixteenth century and was by now sung in churches without any accompaniment. The biblical or liturgical text in Latin was usually sung by four to six voices. By the eighteenth century it had given way to the Opera. The Oratorio was a semi-dramatic composition for solo and chorus, with recitation and singing parts accompanied by an orchestra. It began with a religious character and was later transformed into the secular. The Oratorio exceeded the Motet’s capacities by presenting through verse and music a biblical story. The Opera was the culmination of these vocal forms.

The Opera had been developed in Italy in the sixteenth century. It was a dramatic and elaborate composition, had recitation and arias [sung melodies] for solo and choral singing to the accompaniment of a full orchestra. It was mainly secular in nature, replete with dramatic action and scenery. All these features became increasingly complex and grew in magnificence to the extent of becoming spectacular. Their performance was not limited to Europe. With increasing colonisation the overseas demand for entertainment provided scope for
performances in the various colonies. Though Goa was largely influenced by the music in Portugal, English and Italian troupes were regularly touring Indian cities. It was in one of these Italian opera troupes that Lucasinho Ribeiro, the founder of Konkani Tiatro found employment and experience that enabled him to stage the first modern Konkani drama in 1892 in Bombay.

2.6 Secular Music.

Secular music was certainly influenced by the different stages and forms of church music. Goan Christians who had encountered the new sacred music began experimenting with and transforming secular music. Many of the traditional families of songs had allowed for improvisations to suit the occasions. Childhood songs, lullabies [palnnam], children's songs, story songs, occupational songs, nuptial chants, dirges, Ovi, vers, and zoti all lent themselves to modifications and ornamentation. By the nineteenth century several songs and dance songs had evolved such as the Dekhni, the Dulpod, the Contradanca and the Mando.
2.6.1

The Dekhni is a Goan folk dance that blends western music with Indian dance traditions. It displays elements of the classical Indian dances such as Kathak, Bharatnatyam, and Kuchipudi and is a visual treat. Though most scholars agree that the dance developed in the nineteenth century, opinions differ regarding its origins. Some maintain that the dance was being performed by women preceding the ceremonial 'palkhi' procession. Others ascribe its formation as a means of circumventing the Portuguese discouragement of native cultural practices. Another opinion is that the dance evolved as a form of entertainment to Portuguese officials by blending Indian dance tradition with western music. The female dancers wear the nine-yard saree and flowers in their hair. Jewellery, nose ring and leg-jingles are a must to give the Indian look. Men may accompany according to the nature of the theme. Their presence would be necessary if the song involved a boatman, fishermen, toddy tapper or if they were addressing women through the song. In a public performance the men usually wear vests with a loincloth and hold the tools signifying their profession. The musical accompaniment is provided by a Guitar, A Violin and a 'Ghumot'. Both Christians and Hindus
perform the dance. If the Dekhni is performed by Christians all the participants must be dressed as described above. One of the well-known and best-loved Dekhnis is 'Hanv Saiba Poltoddi Vetam'.

2.6.2

There is a need to study the Ovi in some detail as its origins are among the earliest in folk music. The Ovi has been found in Marathi as far back as 1129 in Chintamani. Ovis or Ovvios or Ouvios or even Hovios are verses that are easy to compose, easy to utter. Like Abhangs they were also easy to sing. The Ovi could contain any narrated thought. It could be formed by stringing together several thoughts just a garland could be 'woven' from 'ounllam' or 'onvllam' flowers. An Ovi line usually consisted of eight syllables, but these could be varied according to need. Simple examples of Ovis are:

1. Kitem go sungtta kongreta,
   Ujeant ghatlear tambddem zata; or
2. Chaniechea pora [go] tuka tin patt
   Ravnnan Sitak voilam, dakhoi vatt.16

The Ovi was part of the rich tradition of oral literature and was used for a variety of purposes
including narration of stories from the Puranas, devotional hymns, historical narrations, social and family themes. Though well developed in written expressions in Marathi, it has also been widely and consistently used in Konkani.

The Ovi form was standard in hymns, dirges and nuptial chants in Konkani and was also employed for a host of purposes such as to express gratitude for favours, to counter insults, to convey personal sorrow and as a weapon of mockery. Among Christians the Ovi is also referred to as Vers or Zoti and Versos in Portuguese. The Ovi along with the Dulpod fostered the evolution of the Mando.

2.6.3

Like the Ovi, the Dulpod could be expanded with the addition of more lines all sung to the same repetitive tune. One such example is a Dulpod medley subtitled 'Dulpod that never ends, and can be continued'. It narrates the characteristic features of various localities or reputed crops such as Chillies from Aldona, Lady-fingers from Santo Estevam, Bananas form Moira, Sweet Potatoes of Taleigao and so on. However, some versicles such as those praising young boys and girls
could be adapted by inserting the name of the singers' own village. An essential characteristic of the Dulpod is that each line is sung twice. Some of the well-known Dulpods are 'Undra mhojea mama', 'Kanvllea kiteak roddtai daran', 'Moddgonvam Toveaguer', and 'Sintidan paim ghal re Jaki'. The rhythm of a Dulpod is faster than a Mando particularly when the sequence is used to conclude the Mando.

2.6.4

The Mando. There are varying explanations given for the origin of the word Mando. Some think it originates from the root word Mand - a place set apart for the performance of religious and socio-cultural activities of the community. Here people would gather, dance and sing on festive occasions. Since the Mando involves singing and dancing after coming together at the mand the name could have been accordingly given performance. Mando could also be derived from the Konkani verb manddunk which means to arrange, place in order or pile up, set up [a trap], set lyrics to music, start or intone a song. A related word is manddop. If we take into account the fact that the Mando could be a wedding chant, where the bride would convey her feelings through song and dance along
with her friends, we could attribute the origin of the word to this event. Still others are of the opinion that the title is derived from the command in Portuguese *manda cançar ou dançar*: to order to start singing or dancing [in the hall or at the gathering].

2.7

Two dances of the seventeenth and eighteenth centuries, the Minuet and the Contradance, influenced the formation of the dance features of the *Mando*. Dances of the nineteenth century such as the Waltz, the Polka and the Mazurka which were developed before the *Mando* were also introduced into Goa but had very little influence on its formation.

The Minuet is a slow stately dance in triple time with complex movements. It is of French origin and was fashionable in the seventeenth and eighteenth centuries. The Contredanse or Contradance is a dance in which the partners stand in two lines facing each other. Contredanse or Contradance is also the music written for such a dance, in 2-4 or 6-8 time. It originated from the English Country Dance, which has two forms: the circle where men and women alternate, and the double file where they face each other. Both the dances were imported to
Goa and therefore influenced the Mando's movements. While dancing the Mando, the men's attire comprises of formal western dress while the women wear the Toddop-bazu, which preserves the basic features of the traditional Indian dress but was imported from Malacca and Macau. The women hold East Asian fans and have decorative oriental hairpins. The accompanying instruments are the violin, the guitar or banjo and the Ghumot.

2.8

There has been some debate about the origins of the Mando. Some writers argue that it has come from Portugal. Nita Lupi, the Brazilian poetess wrote "There is no doubt whatsoever, that not only the whole poetic inspiration of the Mando, but even a great deal of its musical style is of Portuguese origin". Lupi's conclusions were drawn from parallels between the Mando and the earliest traditions of Portuguese literature, incorporated in the Cancioneiros, ("Song Books"). These were a collection of Portuguese poems compiled from about 1180 to 1400. The main parallels between the Cancioneiros songs and the Mando were: both arose out of a folkloric tradition, both are meant to be sung, and both developed in a musical
environment dominated by the Gregorian chant. They both have two main themes, love and satire. According to A.B.Bragança Pereira, “Os Portugueses introduziram, em nossa India o Mando provavelmente de origem africana”\(^\text{19}\). [The Portuguese introduced to our India, the Mando which is probably of African origin.] But this view does not have many supporters.

2.9

Some kind of dance known as the Fado existed in Brazil around 1760 and was popular there around 1800. It seems to have reached Portugal around 1822. But the present Fado song is thought to have been created around 1840, that is about the same time as the Mando was produced in Goa. Now scholars accept that the Mando evolved from the Ovi and was also influenced by the Dulpod.

2.10

Like the Ovi, the early form of the Mando was a quatrain. Later, a chorus was added to the quatrain, perhaps through the influence of the Fado. It was definitely in existence in 1846 when it was spoken of by
Filipe Neri Xavier (1804-1875), one of the earliest Goan scholars from Loutolim. According to Frederico de Melo (1834-1888) of Raia, in its earliest form it was danced by one couple. The earliest dance performance of which there is a record is an occasion when António Sérgio de Sousa, governor of Goa (1877-1878), witnessed a Mando danced to the singing of two of Goa’s greatest composers, Paulo Milagres Silva (1855-1931) and Arnaldo de Menezes (1863-1917). 20

The Mando has four basic themes: utrike or the lover’s yearning for union; vilap or lament, desolation out of despair for the union, or from any other personal grief; ekvott, the union attained; and Khobro or Fobro, a narrative of domestic, local or political events. Accordingly the four types of Mando are of Yearning, Lament, Union and Narration. Some of the best loved Mandos are ‘Tambdde Roza tuje pole’, ‘Istimosanv Rozachem’, ‘Cecilia Mhojem Naum’, ‘Adeus korchea Vellar’.

The dance songs have sometimes been projected as the entertainment of the elite and the landed gentry in their stately homes and drawing halls. But Mandos, Dulpods and Deknnis have not remained as the exclusive cultural properties of the elite. They have been assimilated by the larger society. They are usually sung on festive occasions such as weddings and get-togethers. Annual
Mando competitions have helped to foster the growth of these as popular forms of vocal entertainment.

2.11 Music Schools

The Portuguese may have neglected higher education in Goa, but the parochial schools first established in 1545 put into place a solid system of musical training. As early as 1665, a Goan choir performed an oratorio by Giacome Carissimi in seven voices at the Basilica of Bom Jesu. The recital caused such a sensation, it led the Carmelite musician Guiseppe di Santa Maria to declare, “I feel I am in Rome.” With the establishment of the “escola de musica” in the various parishes, western musical training received a firm and widespread base in Goa. In 1831 schools teaching singing were elevated to the rank of parochial schools. They produced many proficient musicians. In Salcette there were 121 musicians in 1847. There were 89 such schools in 1886. In the same year a musical press was set up in Bastora near Mapusa, which facilitated the printing of the musical notations.

Over the centuries the parish schools have nurtured and fostered talent leading to successful musical careers for the pupils wherever they migrated. The first
significant numbers of Goan migrants came to Bombay in 1822, liberal partisans fleeing political persecution in the Portuguese colony for the safety of British India. More followed in 1835 after a rebellion by mixed-race mestizos deposed Goa's first native-born governor general, Bernardo Peres da Silva. The mestizos launched a two-year reign of terror, forcing da Silva's supporters into exile. As the century progressed, Goan emigration to Bombay swelled. The Portuguese hadn't been especially attentive to developing industries, so the pressure on cultivable land was intense. Adding to this, many Goans chafed under the oppression of the 'bhatkars', as the feudal landlords were known. By the 1920s, many Goan men were being employed as seamen by such British lines as BI, P&O, Anchor and Clan. They used Bombay as a base between their voyages. Other Goans found work as domestic helpers in British households and social institutions. The early Goan fortune-seekers were almost all male: The arduous overland journey from Goa to Bombay, which took between ten and fifteen days, discouraged women. But the opening of the rail line between territories in April 1881 changed that.
Their musical inclination came in handy when Goans sought work in British India. Goans soon established themselves as the musicians of the era, staffing the orchestras established by British administrators and by Indian maharajahs seeking to appear sophisticated. In Bombay, Goan musicians took over both ends of the music business. In 1888, The Times of India mentions a Goan ensemble playing in the Bombay Philharmonic Orchestra in the Town Hall. Other Goan groups are said to have displaced the Muslim street bands that played at the weddings of the common folk and other festive occasions. Salvador Pinto, who played coronet in the Volunteer Corps, is thought to have formed the first proper street band, writes Bombay local historian Dr Teresa Albuquerque. She says that the demand for Goan musicians was so great, one ingenious man named Francisco Menezes trawled through the clubs to find unemployed men to march in the processions, instructing them to inflate their cheeks without blowing a note. Dhobitalao’s Goans were prominent not only as musicians but also in the city’s musical instrument trade. L. M. Furtado opened his store in Jer Mahal, around the corner from where Lorna lives, in the 1920s, importing pianos and violins that had been
tropicalised to keep them from warping in the Bombay swelter. Marques and Company was nearby.

A majority of the Tiatrists and musicians of the last century owe their success to the training received in the parochial music schools. Lucasinho Ribeiro knew music and could play the violin. He was also a good composer and singer. João Agostinho Fernandes had songs recorded by His Masters Voice in 1908. His daughter Sofia accompanied him for the vocals. Other prominent musicians and singers include Anthony Toolu, Dioquinho De Mello, Minguel Rod, Remmie Colaco, C. Alvares, M. Boyer, Antonette, Mohana, Ophelia, Alfred And Rita Rose, Lorna, Frank Fernand, M. Alphonso, Chris Perry, Babush and Josinho. Among the Konkani singers from Mangalore are Henry D'Souza as also Wilfy Rebimbus and his family members.

2.13

Goan musicians also conjured up soundscapes for the silent films. In the era of the silent movies, theatres hired orchestras to provide live music during the screening. Many Goan Christian musicians played the music below the screen to compliment the action in the film as well as camouflage or drown the harsh sounds of the early
projectors. Domnic Pereira, T. B. Zuzuarte and Sebastian T. Fernandes are among these. It is known that Sebastian learnt the violin at the parish school of Anjuna and played in the orchestra at Capitol cinema under Domnic Pereira. Maestro Fernando Francisco Simplicio Afonso was selected in 1927 to play in a string orchestra for the Maharaja of Malarocota in Punjab. Fernando also had a stint of two years playing for silent films in Ambala.

Bombay’s Watson’s Hotel had been host to India’s first cinema screening on 7 July 1896, a show that advertised itself as “living photographic pictures in life-sized reproductions by Messrs Lumiere Brothers”. By New Year’s day in 1900, the Tivoli Theatre was screening twenty-five pictures, with music by a string band. A portrait photographer named Harishchandra Sakaram Bhatavdekar became the first Indian to import a motion-picture camera from London and he shot a wrestling match between two well-known musclemen in 1897. Other locally shot films followed, including Alibaba, Hariraj and Buddha by a Bengali named Hiralal Sen. A creative flashback projects the tantalising image of Bombay audiences drinking in black-and-white scenes from Indian folktales as a Goan string quartet trots out phrases from Mozart and snatches of Mandos, varying the tempo to match
the action on screen. Goans have stayed in the picture ever since.

2.13

When Jazz swung into the subcontinent, Goans seized it as the song of their souls. "Jazz gave us freedom of expression," explains Frank Fernand, who played in the Teddy Weatherford band at the Taj. "You play Jazz the way you feel, morning you play differently, evening you play differently." New tunes came to India as sheet music, but that sometimes wasn't much help even to accomplished readers: Jazz contained such unconventional instructions as glissando, mute and attack. "But when we heard the records, we knew how to play the notes," Frank says. For a Goan Jazzman, the greatest accolade was to be told that he "played like a negro".

Until the '80s, India had no pop music save for Hindi film songs. Millions memorised and hummed the compositions of C. Ramachandra, Shankar and Jaikishan, Laxmikant and Pyrelal and S. D. Burman, whose names rolled by in large letters at the beginning of the movies. But the Sound of India actually was created by Goan musicians, men whose names flickered by in small type under the designation "arranger". It's clear that
the Hindi film classics which resound across the subcontinent and in Indian homes around the world wouldn’t have been made without Goans. Their dominance of the Hindi film world is partly a function of the structural differences between Indian and Western music. Indian classical music is melodic. The ragas that form the basis of Indian music are unilinear, each instrument or vocalist exploring an independent line. To move an audience, film scores must be performed by orchestras, with massed instruments playing in harmony. Only Goans, with their training in Western music, knew how to produce what was required.

Frank Fernand was among the first Goans in Bollywood and assisted such worthies as Anil Biswas, Hemant Kumar and Kishore Kumar. As he describes it, the men who composed the scores for Hindi films couldn’t write music and had no idea of the potential of the orchestras they employed. They would come to the studio and sing a melody to their Goan amanuensis, or pick out the line on a harmonium. The Goan assistant would write it out on sheet paper, then add parts for the banks of strings, the horn sections, the piano and the percussion. But the assistant wasn’t merely taking dictation: It was his job to craft the introductions and bridges between verse and chorus. Drawing from their bicultural heritage and their
experience in the Jazz bands, the Goans gave Bollywood music its promiscuous charm, slipping in slivers of Dixieland stomp, Portuguese *fados*, Ellingtonesque doodles, cha cha cha, Mozart and Bach themes. Then they would rehearse the orchestras, which were staffed almost entirely by Goans. After all, hardly anyone else knew how to play these Western instruments. To Frank Fernand, the music directors were mere subcontractors, men whose main job was liaising with the financiers. "We arrangers did all the real work. They'd show off to the directors and producers and try to show that they were indispensable. But to be a music director, salesmanship was more important than musicianship."

Chic Chocolate spent his mornings assisting C Ramachandra, who is popularly credited with having introduced swing into Bollywood.

Among the most reputed arrangers in Bollywood was the venerable Sebastian D'Souza, who did his best-known work with the duo of Shankar and Jaikishan between 1952 and 1975. His arrangements were so brilliant, composers would take snatches of his background scores and work them into entire tunes. Sebastian had a brush with the film world in pre-Partition Lahore, where he led a band at Stiffle's hotel. His earliest arrangements were for Lollywood composers Shyam Sundar and Mohammed Ali. After
1947, Sebastian made his way to Bombay, but found that there was a glut of bandleaders in the hotels. He called on his Lollywood contacts and made his way to the film recording studios, where he got a break with O. P. Nayyar. The first tune he arranged was Pritam aan milo, which was sung by C. H. Atma in 1955. He devised a system of notation that incorporated the microtones that characterised Indian melodies. Sebastian was highly regarded by his musicians for his ever-generous nature. He often lent musicians money to buy better instruments or tide over a crisis. His contemporaries also remember him for the patience he showed even less-than-dexterous musicians. Some of the past and present musicians who contributed towards music in films are: Manuel Afonso, Mauro Afonso, Chic Chocolate, Dattaram, Hanibal Crasto, Emiliano Da Cruz, Sebastian D'Souza, Rosario D'Souza, Manuel D'Souza, N Datta, Leon DeSouza, Tony Dias, Frank Fernand, Remo Fernandes, Reginald Fernandes, Xavier Fernandes, George Luis Fernandes, Leslie Godinho, Johnny Gomes, Joe Gomes, Anthony Gomes, Anthony Gonsalves, Rock Gonsalves, Braz Gonsalves, John Gonsalves, Mike Machado, Hridaynath Mangueshkar, Micael Martins, Manohar Mashelkar, Anto Menezes, Bosco Monserrate, Blasco Monserrate, Ronnie Monserrate, Rex Monserrate, Joe Monserrate, Peter Monserrate, Shridhar Parsekar, Joe
Pereira, Chris Perry, Joe Perry, Paul Perry, Toni Pinto, Cyril Sequeira, Prof. Antonio Sequeira, Johnny Baptist Silveira, Tony Vaz. Many of these musicians also provided the music for Tiatros.

Hence, when Tiatros began to be staged in Bombay they had the full benefit of the legacy of Goan music. Many of those who took up acting and singing had already learnt the essentials of music in Goa before seeking better opportunities in Bombay. The reputation of Band Masters who provided music at the cinema theatres, parties and dances helped to attract audiences to the plays as they could be assured of good music throughout the play. Handbills for the Tiatros always displayed the name of the music composer or Band Master. By the mid-twentieth century some critics mistakenly highlighted the music and singing rather than the merits of the dramas. But there is no doubt that music was an essential and integral feature of Tiatros.
Notes and References


5 Jose Pereira and Micael Martins, *Song of Goa*. Konkani Song came into being around the 10th century. The Chalukya king Vikramadityya's son Someshvara III (r.1126-1138), was culturally outstanding, master of all the arts and the first recorded collector of Indian (including Konkani) folksongs in his monumental encyclopedia, *The Wishing Jewel of Desirable Objectives* (*Abhilasitarthacintamani*).

Jose Pereira in *Literary Konkani: A brief history* (Panaji: Goa Konkani Akademi, 1992) finds the one of the earliest records in KonKani in the 'inscriptions at the foot of the colossal monolith of Bahubali at Shravanbelgola' (9).


7 The Ghumot has even been eulogised in Song by Alfred Rose and used fascinatingly by Remo Fernandes and percussionist Bondo.
The FLAGELLANTS, religious fanatics of 13th-century Europe who proclaimed the imminence of the wrath of God against corruption and, as a religious rite, practiced public, self-inflicted scourgings. The sect arose in Perugia, in central Italy, in 1259-60 and is said to have numbered 10,000. The members would run through the streets of a town lashing themselves about the shoulders and calling upon bystanders to repent and join them in self-castigation. Manfred, king of Naples and Sicily (1232?-66), alarmed at the numbers of the flagellants and the possibility that they might be incited to riot in a country torn by political struggles, attempted to suppress them. The suppression failed to halt the movement, however, for groups of disciples were already scattered throughout Europe. At first the flagellants were noted for their piety, but as time went by, many disreputable people joined the sect. They attacked the Jews in many towns in Germany and the Netherlands, and the church combined with the secular authorities in attempts to prevent their furious outbursts.
The outbreak of the Black Death, which raged throughout Europe from 1347 to 1349, encouraged an intensified revival of the movement, the flagellants being convinced that the millennium was at hand. They travelled in organized bands, bound by vows to abstain from all physical pleasures and to endure tortures and whippings for 33 days, in memory of the 33 years of the life of Christ. In 1349 Pope Clement VI declared them to be heretical and strove to suppress them. A revival of the movement in several German states early in the 14th century led to persecutions of the flagellants that eventually culminated in the absolute condemnation of the sect by the Council of Constance (1414-18). In more recent times too, flagellant sects occasionally have sprung up. A band appeared in Lisbon in 1820; and in Colorado and New Mexico a sect of Christian Indians, the Hermanos Penitentes, continued the practice of scourging until the end of the 19th century.[ Simon and Schuster New Millennium Encyclopedia, 1999].

11 The Devotas were nocturnal chants, announced by marchers with wooden clappers, for the souls in Purgatory.

12 The Festival of Flowers commemorates the birth of The Virgin Mary, Mother of Jesus. It is celebrated on 8
September. During the nine-day period of preparation and on the feast day, children dressed as angels, empty baskets of flowers at the feet of her statue. The practise continues to date in many churches.


15 Discussions with Prof. Somnath Komarpanth, Head, Department of Marathi, Goa University.

16 The first *Ovi* to the characteristic feature of a prawn which tends to curve and turn red when roasted. The second *Ovi* refers to the legend of the three-striped squirrel offering to help rescue Sita after her kidnapping by Ravanna.


Vol. II, p.25: "The Portuguese introduced into India the *Mando, probably of African origin*".

20 Pereira and Martins, *Song*, 47.

21 Naresh Fernandes quoting Dr. Teresa Albuquerque in "Love and longing in Mumbai’s Jazz Age"

<http://www.mansworldindia.com/>

22 A note in a handbill for *Batkara de Panzari* printed at Hind Printing Works Bombay 4 reads: "The musical portion of this play is the work of the late Mr. Zeferino De Cruz of Siolim, band Master of the now extinct Bombay Volunteer Riofles. A few songs of this play have been recorded by H.M.V. in 1908."

Some recent publications mention 1910 as the year of the first recording by João Agostinho.


24 Following quotations are from Naresh Fernandes.