

THE BIRTH OF THE MANDÓ

So far, all the efforts to discover the exact date of origin of the *Mandó* and the first composer have not yielded any tangible results; it is lost without trace, with the lapse of over a century.

The origin of the *Mandó* may have been in the third decade of the XIX century, but all efforts of the author since 1928, have yielded no positive or satisfactory answer to the question.

Most probably, the first composer of the *Mandó* was a Choir-Master of a Church of one of the three villages of Salcete Raia, Loutolim or Curtorim - well mastered in Italian polyphonic and religious music and songs - a fact outstandingly characterised by the learned Prof. Michael Martins in his article on the *Mandó* in the following example:

ECCE PANIS by Giovanni Baptista Pollery:

Andante religioso



MANDÓ: "Anju tum Arcanju" by Arnaldo de Menezes:

Moderato



The *Mandó*, a highly distinctive branch of the varied folklore of Goans of the upper strata, being a peculiarity of the Christian Brahmins of Salcete, with a cherished accommodation in the halls of the elite, is a genuine, creative outburst from the typically poetic Goans expressing their natural gift to superimpose poetic lyrics on a distinguished tune, producing sweet and cherished reveries. Besides being a document of the psychological expression of the composer in all its elements, the *Mandó* is at the same time a product of the religiously sentimentalist character of the Goan in its sociological and ethnological value of much socio-political importance for history. Its study as far as the methodology is concerned, is a science. And as far as the vocal expression, the rhythmic levelling, the accompaniment and the performance of its dance it is an art; the faithful custodians of its originality in all its elements leading to its perpetuity.

As the proverb says, "Use time well while time lasts, because all time is not time when time has past." The true lovers and enthusiasts of the precious legacy of our ancestors should not waste time or slacken their efforts to obtain the needed elements from the existing custodians of the past generations nearing the end of their pilgrimage to the world.

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THE ESSENCE OF THE MANDÓ

In the very beginning, the MANDÓ has been the biography of the heart of the composer, a bursting outcome of the innermost feelings of love for a certain person of the opposite sex, expressed by the heartfelt poetic narration, superimposed on a sweet and melodious tune of his own inspiration modelled on the subject of his exposition. Love, as such was exposed according to predominating circumstances, in all its different forms, moods, means, ways, turns, expedients and so on. So also the fondness, the acquaintances, the approaches, the companionship, the reciprocation, the unions, the betrayals, the frustrations, the separations, the sorrowful endings, the hatred and all the other facts emanating from the actions of either of the parties, either by their own free will or by the despotism of the parents and family members or due to any unpredictable incident leading to eventual misfortune all of these are joyfully or sorrowfully described in all the steps and degrees of the *Mandó*, with its peculiar descriptive sense and uncanny insight.

As (the late) Prof. Lucio Rodrigues very well said in his article "The MANDÓ" (*Souvenir of the 2nd Mandó Festival, 1966*) "The composers of the *Mandó*, though well-acquainted with the social habits of Western life and well versed in Western music and foreign languages found it difficult to sing of their love and the most intimate emotional feelings of the heart, their life and family through a foreign language and music. But through the language of their heart - their mother-tongue Konkani they found it expressive to fix the pattern and rhythm of the tune, to the pattern and rhythm of the language."

Note: The plural of *Mandó* in Konkani is *Mandé*

(In European languages, the double D is eliminated and for the plural, one S is added.)

The main features of the MANDÓ are:

- 1) The exact idea of the event.
- 2) The capture of the timely inspiration for the purpose of description
- 3) The free expression to describe the innermost feelings with due sentimentality
- 4) The proper care to safeguard the adequate sequence of the event
- 5) The choice of a few and proper words disclosing the full event
- 6) The knack to adjust the melody to express the due sentimental sense of the lyrics
- 7) The virtue to expose the due flavour to the expression fusing the lyrics to the melody.

A *Mandó* is usually in three verses of four lines each or two stanzas, with the *estrebilho* of two more lines or one stanza to all the three verses separate to each of them, though there exist many with more than three verses of four or more lines with *estrebilho* also of two or more lines each.

All the *Mandé* display ample opportunity to a captivated writer to exhibit his ability And turn each and every *Mandó* into romantic novels of captivating exhilaration.

In many *Mandé*, the composers themselves have personified their beloved ones to express their aspirations, feelings, moods and actions or have written in the third person of their good or bad luck in love, in the family, in society, gradually sliding down to take a turn to express any unusual event in social and professional leads, in political trends, in living standards and in unusual innovations and so

on - psychological, sociological, political, ethnological and ontological in its nature as we find them today.

THE ETYMOLOGY OF THE WORD MANDÓ

Since no composer has left behind any codification of the outstanding features and the blending charm of the *Mandó* which came to us from our ancestors through oral traditions, the opinions about the etymology of the word *Mandó* differ greatly.

According to the traditional interpretation coming down verbally through the ages, our ancestors had defined *Mandó* as derived from the Konkani words "*Madd*" (standing or sitting together to see some outstanding display) and "*Manddop*" (to be or to keep in order for a definite purpose). This seems to be true as in times gone by, the *Mandó* was a "**must**" for a bride on her wedding day and all the guests, the inmates of the house without exception used to sit attentively all around the hall in an orderly manner so as to be able to see her singing and to hear her voice as well as the expressly-composed lyrics and to have a full view of the bride and the musical accompaniments. These two closely related words *Mandd* and *Manddop* seem to have given birth to the word *Mandó*.

Another opinion seeks to attribute the origin of the word *Mandó* to the Hindi words "*madhya laya pada*" or "*madhya pada*" or simply "*madhya*", based on their meaning 'Songs of slow movements'. But this seems to be out of context because the *Mandó* was born in Goa among the Konkani speaking Catholic elite who knew no Indian language other than their mother tongue. Being so, it is entirely meaningless that they should use Hindi words for something they created in their own mother tongue.

The third opinion is that the word *Mandó* may have been derived from the Portuguese word "Mando" (an order or command) for right from the beginning, the *Mandó* has been an obligation for the brides to sing on their wedding day, according to the habit among Catholic Elite.

THE LYRICS OF THE MANDÉ ARE RHYMED METRICAL POEMS

It has been already stated that the lyrics are composed of poems of three verses of four lines each or two stanzas, with two more lines or one more stanza for the *estrebilho*, though there exist many with more than three verses of four or more lines each and *estrebilho* too of more than two lines.

Each of the four or more lines of the verses of the lyrics are conveniently arranged for the given rhyme at the end, as well as for the two or more lines of the *estrebilho*, but there are some exceptions too of the lyrics rhymed to stanza instead of to each line and also one or two lines of the verses out of rhyme.

As has been said, the study of the *Mandó* (also called *mandology*), comprises a combination of science and art. It is noteworthy that in a majority of the *Mandé* each of the four lines of the verses carries a definite number of syllables - generally eight in number though the exceptions are not uncommon even for classical ones due to the essential words used to express the sentimentality being unsuitable for shortening, a fact that necessitates a rise in the number of syllables to nine or ten or more per line in between the verse. The *estrebilhos* generally carry more than eight syllables to one or both the lines, depending on the expressions expressed in the *estrebilho* that usually carries double repetition by all the assistants after it is sung by the "Duo".

As far as the poetic structure is concerned and having in view the psycho-etymological factors for the measure of the syllables in conjunction with the sentimental expression and the time-signature used by the composer for the melodico-harmonical rhythm of the *Mandó*, *Mandé* can be divided into two groups or forms:

a) STANDARD FORM- With verses of eight syllables to each line as for example:

Sonv'rach' ollok' aili maka	(8)	I know now what the World is
Sonvsar naka mure maka	(8)	And now I don't want this world
Devan dovoll' kiteak maka	(8)	Why have you kept me alive, Lord?
Evei dukach' mujea tempa	(8)	At this, the time of my affliction

Dotoralem kazar mhunnum	(8)	For the doctor's wedding
Danvum ailim ratri ratri	(8)	I came running at nightfall
Vatter oklanchi bobatti	(8)	On the way I heard brides shouting
Apnnank keli mhunnum fatti	(8)	That they were despised forever

b)NON-STANDARD FORM With verses of more or less number of syllables to one or two more lines, for example:

Surian uzvadd fankarailo	(8)	The sun threw it light around
Noketrancho prozoll porean podlo	(10)	The glare of the stars have vanished
Kazrach' sakramentu guetlo	(8)	We have received the Sacrament Of Matrimony
Am'cho ekvott mure zalo	(8)	Our union has been achieved
Tuzo mogu maka mhunnum	(8)	That your love is really for me
Porgottola sogloch' ganvum	(8)	Is known all over the village
Kallizache guto tujer dhovorunum	(12)	Letting the secrets of my heart Weigh upon me
Atam vall'ttek pavlam aum	(8)	I have come to my end

Soglench' mujem vido chintunum	(9)	Contemplating the whole of my life
Dukam golloit' aum	(6)	I sense a continuous welling Of tears
Sonvsarant maka nam re khonnum	(8)	There is no one in the world
Divnchea' buzavonnum	(6)	that can console me

These few examples are sufficient to give a proper idea of the poetical structure of both the groups.

c)Examples of *Mandé* with more than four lines to each verse:

Zob'bori asloli maka re foxi	It was my earnest wish
Kedon kai sarkeak tujea choichi	To glance upon your features as soon As possible
Viajik than ailo tum moga	you are back from your voyage, my love
Gopant tujea gue re maka	Now, hold me in your Arms
Muzo mog tum kedinch visrunk naka	Never forget my love for you
Tujea utrari re patievnum	Relying upon your word
Aji than ankvar ravlim aum	I remained unmarried this long
Tun ingrat kiteak zavnum	Why are you being so ungrateful
Maka vetai re sanddunum	And leaving me now
Roddtam muzo fuddar re Chintunum	I now think about my future and cry

There are some *Mandé* in the form of "Duets" expressing personification of two different persons objectively involved in an event. In some, the first stanza depicts the feelings of one person, while the second stanza manifests the answer to it with sentimentalist expression either accepting or contradicting with the views of the first person as to the subject referred to by him/her, as for example:

Duve, muje duve
Kazar korcheak
Novro sodila tuka

Daughter, my daughter
To marry you off
I have chosen a groom

To muj' dolle mukari naka
Kaza zat'rich'
Apttun martol' maka

I don't want him within my sight
After he marries me
He will throw me to the ground
and kill me

Sometimes the whole verse of the two stanzas is answered by the person to whom the same refers, in the whole stanza of the *estrebilho* as follows:

Kurtoreantum fulol' fulo
Mainnem tolleakodde ghoro
Bai tuk' soiriko sodunko
Anvem maddoile dongoro

A flower has blossomed in Curtorim
At a house near the Maina Lake
Girl, to seek a match for you
I have scaled up and down
The mountains

Maim aum zaina kazaro
Amigam bogoro

Mother I don't want to marry
Outside my group of friends

In some, both the stanzas of the first verse are answered by the person concerned, by both stanzas of the second verse, as follows:

Tambdde rozad tuje pole
Dukani borle muje dolle
Papache' licens assa zalear polle
Kazar zavnceak mukekodde

Your cheeks are rosy red
My eyes are filled with tears
Ask your father if he permits you
To marry me

Papach' licens as re maka
Kazar zavncea' reavtam tuka

I have my father's permission
I am waiting for you to marry me

Tum tor kazar zaina zalear
Muzo jiv ditol' tuka

Should you refuse to marry me
I will end my life for you

Many other instances of variations could be given but a person with a keen interest can easily detect them from the poetic sequence of the lyrics.

THE ESTREBILHOS

The *estrebilhos* are almost always irregular in metrical measures or syllables, for example:

Io, io gopantulea anja	(8)	Come, come angel of my bosom
Ekuch' pun bejju di re maka	(9)	Give me one, just one kiss
Khorech' utor dilear maka	(8)	If you give me your word
At-paim zoruovn feliz kortol' tuka	(10)	I will do my best to always keep you happy

There are some with equal number of syllables to both the lines of the stanza, for example:

Moga mujer gali dolle	(8)	My love, turn your eyes towards me
Kit' aum bhoguitam tem polle	(8)	So you can see how I suffer

d) Yet some others have adopted the '**4th beat**' for the start, as for example:

Doni tini vorsam zalim	It has been two or three years now
Tuzo mogu keleari	Since I have been in love with you
etc.	etc

e) And many others have adopted the '**6th beat**' for the start, as in:

Sangatu moga tuzo	Your companionship, my love
etc.	Etc.

ALL THE MANDDÉ PROGRESS INTO TWO WELL-DEFINED FORMS

1) **The Simple Form:** This form was followed by composers of the olden times comprising of verses of two stanzas, both subject to repetition by the "Duo", as for example:

Mainchea-Paichea moreantulim	From the arms of my mother and father
Aichean bhairi aum sorlim	Today, I walk away
etc.	etc.

2) **The Classical Form:** This was followed by almost all the improved composers and comprised of verses of two stanzas repeated by the "Duo" as above, with the addition of the third stanza for the *estrebilho* that is subsequently sung repeatedly twice by the chorus after being sung by the "Duo".

The stanzas may be in "Minor Mode" for the first one and in the "Major Mode" for the second one or vice-versa or both the stanzas in the same mode or only one line of any of the stanzas in "Minor Mode", the third one being the *estrebilho*, almost always in "Major Mode", for example:

a) Suria noketran porim porzolieta You shine like the sun and the stars
Etc. etc.

Note:- Only the first stanza is in the "Minor Mode"

b) Kalliz bhettoilolea anjea Angel of my surrendered heart
Tristez kitea' tum boguita Why are you brooding over sorrows
Etc. Etc.

Note:- Only the second stanza is in the "Minor Mode"

c) Bolkanvari re boissotam I sit on the balcony
etc. etc.

Note:- The whole verse is in the "Major Mode"

d) Eko vorso bollanddolem One year has gone by
etc. etc.

Note:- The whole verse is in the "Minor Mode"

THE MEASURE OF THE MANDÓ AND ITS TIME-SIGNATURE

There is no doubt that the *Mandó* is a regional song invented by the intellectual capacities of Goans, but it is unfortunate to realize that the composers of such a precious legacy of classical folk music never gave a definite and systematic measure to their much-admired compositions. This is a fact that till date gives rise to ideological dissensions among those who deal in *Mandology*.

By analyzing carefully the Measure and Time-Signature of *Mandé* from the very beginning to this date, the well-known known authority on *Mandology*, Prof. Michael Martins gives his verdict in his article on "The *Mandó*" as follows:

"The measure of the Mandó is and always was the centre of much controversy among Goan musicians. Some believe it to be in $\frac{1}{8}$ in Vira (a Portuguese dance), others think it to be $\frac{3}{4}$ as in a Waltz, but most of them put in $\frac{6}{8}$ after the manner of so many similar Oriental and Occidental dances. Rigorously analyzing the Mandó shows six distinct beats, each unit being a crotchet. The exact indication of the Time-Signature therefore is 6 (a simple six-beat measure, as in Indian Rhythm or it may be represented by $\frac{6}{4}$, but as a simple sextuple, like other Time-Signature $\frac{3}{4}$ and $\frac{2}{4}$. It can however, never be $\frac{6}{8}$ as this is a compound duple, nor can it be represented by $\frac{3}{8}$ or $\frac{3}{4}$, for those lack the essential rhythmic fifth beat."

It is to be noted that the peculiar rhythm of the *Mandé* have their own definite accents on certain notes that the varying Time-Signatures used by the composers and musicians give rise to confusion and hamper the accompanying beats to display their proper accentuation, that render to the *Mandé* their meritorious flavour and lustre.

THE RHYTHM OF THE MANDÓ

The rhythm of the *Mandó* is up-to-now a controversial matter among musicians, historians and writers and opinions differ greatly according to each one's thinking, though the rhythm of all the *Mandé* are uniformly moderate in their performance.

Most of the *Mandé* singers, musicians and *Gumott* players seem not to be concerned with the proper and uniform rhythmic Time-Signature as long as they know by ear from the ascendant tradition the tune of a chosen *Mandó*, without proper realization and acknowledgement of its rhythmic tone of melodico-harmonic musical sense.

Even though the late Prof. Lucio Rodrigues, who was supposed to be a well-known authority on Goan folklore, states in MARG Vol. VIII, No. 1, 1954:

"The rhythm of the Mandó is in $\frac{6}{8}$ with a long accent of the fifth beat."

He gives no reason for his assertion and one fails to understand why he prefers the compound duple deprived of the so badly-needed strong and medium beats for the proper interpretation of harmonically guided melody of the *Mandé*.

The explanation in this matter by Prof. Michael Martins will serve to clarify the confusion aroused in the readers:

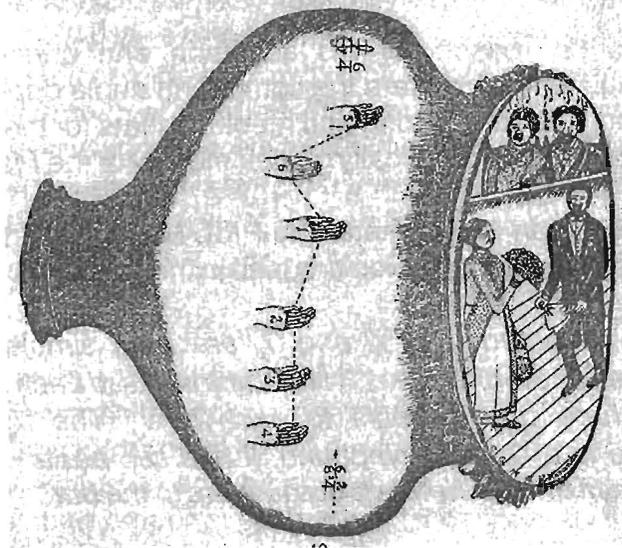
"It is to be noted that $\frac{3}{4}$ and $\frac{3}{8}$ are both simple Time-Signatures and while $\frac{3}{4}$ has 3 crotchets beats to each bar, the $\frac{3}{8}$ has three quaver-beats to each bar. The $\frac{6}{8}$ Time-Signature is a Duple Compound, it has two beats of three pulses each and so there are six quavers to the bar."

And here again it is worth noting that the learned Prof. Michael Martins states in his above-mentioned article on the *Mandó*:

"The rhythm on the other hand, is characterized by an accent on the first beat and another the most prominent one on the fifth beat. The melody of the Mandó proper can be said to begin on the fifth beat, even though the fifth beat that starts the melody remains invariably unaccented, as for example:



There are however some irregular forms comprising of two stanzas without the estrebilho or those that start the melody on the first or second beat instead of the fifth beat, but all faithfully obey the same rhythmic measure."

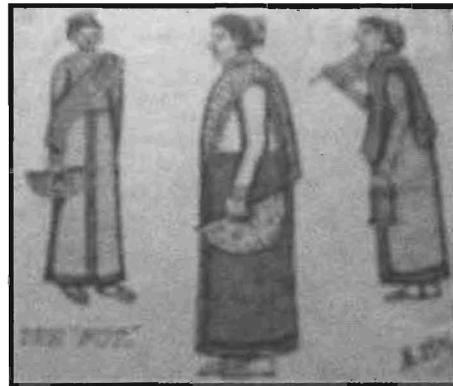


THE GUMOTT



**LADIES IN THEIR
TRADITIONAL ATTIRE**

**THE TRADITIONAL
MANDÓDRESS
THE "FOT"**



**A FAMILY ENJOYING
THEMSELVES BY SINGING
THE MANDÓ TOGETHER**

THE VOCALIZATION OF THE MANDÓ

The *Mandó* being the expression of feelings of a single person, was meant to be sung by one person only as Soprano, but as the melody turns monotonous, a second voice the Alto was incorporated to harmonize with the Soprano on the terms of Thirds and Sixths.

The beauty of the melody lies on the use of Major and Minor Modes. As has been mentioned earlier, with the exception of some written solely in Major Scale and others solely in the Minor Scale, the majority of them are written in alternate modes, some in Minor at first and Major later or with the modes interchanged, the *estrebilhos* being almost always in Major Mode.

The expression of voices depends on the meaning of the lyrics and varies according to the manifestations exposed in the lyrical poems, while expressions may go from "*piano*" to "*mezzo voce*", "*mezzo forte*", "*forte*" and rarely to "*fortissimo*" for the chorus.

The proper speed of the *Mandó* is '*moderato*', i.e. with the metronome mark " $\text{♩} = 94$ " or " $\text{♩} = 96$ ".

The melody of the *Mandó* carries many varying ornaments as most essential requisites for the sublimity of their melodic structure, as in Indian Music, the '*gamaka*'. For a good and proper performance, the singers and the musicians should have their eyes wide open.

The main requisites for a good performance are:

- 1) An aptitude for faithful interpretation.
- 2) A bright mind to understand the sentimental value of the lyrics.
- 3) An enthusiastic spirit to interpret the sweetness of the musical melody.
- 4) A knack to adjust the desired accompaniment without losing the genuine originality.
- 5) A firm decision to avoid falsification and other deplorable musical malpractices.
- 6) A sincere desire to honour and glorify the immortal composers, rendering with due sublimity their unforgettable compositions.

THE MANDÓ DANCE

If the *Mandó* has been the natural outburst of the poetic and musical inspirations from the soul of Goans, the dance of the *Mandó* has been a natural sequence created by them disclosing their enthusiasm from the mental to the physical activities.

The dance of the *Mandó*, according to historians, was derived from the French dances "Minuet" and "Contredance", though the Minuet never prevailed in Goa.

The basics of the dance of the *Mandó*, like all other Western dances, has been the simulation of love and courtship, displayed by the Gentleman before the shyness and meaningful reciprocation displayed by the Lady. The gentlemen in a line on one side and the ladies likewise on the other side opposite their respective partners, advance towards each other in close 'two-by-two' steps on alternate feet to the middle of the hall and then retreat backwards in the same way always facing each other, to their original positions, always in gracious poses, movements and incorporating a stylised wooing, full of enchantment to be continued after some continuous approaches and retreats by another forward approach leading the gentlemen to a clash at the other half of the hall followed by a backward retreat of the ladies to their starting positions and the retreat of the gentlemen backwards to theirs, though not followed by the ladies beyond the imaginary middle line. This is followed by the approaches with the passing over of sides to exchange their positions, the gentlemen on the side from which the ladies originally started and the ladies on the opposite side. The crossover takes place with the ladies and the gentlemen always facing each other while they dance to exchange sides.

All the movements are according to the discretion of the pairs of dancers as well as the enthusiasm of the gestures and the grace of their movements. The whole dance is performed to the harmonically-controlled rhythm of the *gumott*-beat.

Like the typical Indian music and dance, so full of expressive *ragas*, the sublimity of *taal* and classically exhibited *mudras*, the *Mandó* also has its individual classical gestures (not particularly uniform or as synchronous to all the dancers in like manner, but perfectly adjusted to the rhythmic display of melodo-harmonical performance).

In the golden times gone by, the grace, gentleness and glorifying beauty of the *Mandó* dance had its particular elegance due to the fashions of those times. Most of the Ladies of the elite wore the classical "*thoddop baju*" or "*fol guimao*" in varying colors a dress of pure silk, satin, velvet, *lisso* with stripes, bands and borders embroidered with gold thread in varying patterns (a fashion imported into Goa by the ladies of Malaca who were married to high ranking Portuguese officials returning from their duties. Later on these were copied by the ladies of the Goan elite families). Added on to the profusion of the costly jewellery worn on the neck, wrists, fingers, ears and head with embroidered fans of velvet and fur bags in their hands and footwear on snow-white socks, the *Chinel* a wear of hide covered with embroidered velvet cover, a fashion most probably copied from the Chinese Ladies, as the name seems to indicate, along with the fashion of other ladies dressed in western court dresses of complicated patterns from the neck to the feet and wrists with the *pôpe* fashion on the head, fans of ostrich features and bags artistically interwoven from silver-wire nets.

The gentlemen had the dignified wear meant for stiff poses with head-supporting stiff collar, extra stiff "*peitilho*" for the

starched shirt, stiff extra cuffs with a waistcoat and other intricacies like the "*casaca*", the "*sobrecasaca*", the "*fraque*", the "*jaqueta*", the "*smocking*" with boots of *polimento* patent black leather for the feet, "*castor or cartol*" on the head and "*bengala*" (walking stick) in hand, were imposing in an atmosphere of enchanting grandeur at these functions.

But the much-praised and cherished *Mandé* are invariably followed by the complementary chain of the consecutive *Dulpodam* in a gradual quickening rhythm compelling the dancers to change their slow and grave steps and movements to a rhythm going from fast to faster, until the exhaustion drives the dancers to give up and rest, leaving behind only those pairs whose enthusiasm remains only to subside at the end. At a later stage, the dance of the *Mandó* takes a turn to change its classical trend to a folkloric one, with the increasing enthusiasm of the assistance in clapping, whistling with the thumb folded in the tongue and the first finger of the hand, shouting and contagiously leading the *Gumott* player to increase the pace of the beats to the fullest rhythm.

COMPANIONSHIP THAT CANNOT BE SEPARATED

In numerous peculiarities of habits, uses and costumes of Goans, so notably distinctive in comparison with the surrounding areas, are voluntarily or compulsorily changed to prevailing circumstances rising from the fast advances of arts and sciences that have changed the psychological state of mind of humanity for the over-rolling discoveries of modernization, but there are some unchangeable peculiarities created by our ancestors that cannot be changed or modernized without losing the genuine originality of the peculiar creation of implicit flavour, pleasurable taste, cherished luster and lavishly admired gaiety.

Certain creations of our ancestral Goans are born with a motherly care and inseparable companionship of certain elements that cannot be separated nor dispensed with, without losing the cherished flavour. In the category of the deeply lavished *Manddó*, born with the marvelous accompaniment of the inseparable *Gumott* (that so to say rocked its cradle), hugged the same from its infancy, amorously cared for its adolescence and anxiously remained its inseparable companion into adulthood, to be a permanent companion forever. The *Mandó* will never die so long as the same is transmitted cheerfully and commendably from generation to generation with increasing interest as in the present times.

The other songs and dances of the same category are: The *Dulpodam* that follow the *Mandé* to render with its alternatively changing beats, providing a peculiar tonal harmony to the melody, many a times followed by the melodious sweet sounds of the violin. In the present times, the other string instruments like guitars, violas, violoncelos,

banjos, rebecão, besides the rarely used piano in some halls, give a good appeal to the musical accompaniment of the *Mandó*. Not so much with the other wind instruments that drown the voices of the "Duo" by their sprawling sounds, which may seem to make the *Mandó* orchestral and not vocal. Even if the *Mandó* is accompanied musically by violins and or paino, the classical *Gumott* reigns high with its melody-tonal harmony and with its high and low sounds, synchronized to the already described measure of the Time-Signature.

For the *Mandó*, whether vocal by a lonely "Duo" or accompanied by string or wind instruments, the conveniently pulsed sound of the *Gumott* changes the whole atmosphere for the listeners, inviting them adamantly to the spot, spreading new life among the aged, increasing the enthusiasm of the singers, lifting up the joyful mood of the dancers and undoubtedly, raising the enchanting domain of the singers to desired heights.

WHAT IS THE GUMOTT

The Gumott is a percussion instrument used for musical accompaniment of songs and folk-dances, originally created and later inherited by Goans and later copied or used by people of Karnataka (source: Encyclopedia "Bhartiya Sanskriti Koch").

The Gumott is an earthenware pot like vessel made by Goan potters, with openings on two opposite sides, one large and the other small in diameter, with the middle portion bulging outwards. The wet skin of a lizard (*Lacerda Ocelata*) and known in Konkani as "SAP" or "CHAR", is fully stretched on the larger opening - whose edge is purposefully and conveniently moulded for the fitting - to cover the whole surface of the circular mouth of the opening and is then well fastened with a strong cord in the space provided for the purpose below and around the edge of the large circular mouth. It is then thoroughly dried until it is taut and capable of producing the desired sounds.

The smaller circular opening on the other side, with protruding outer edges in the shape of a cup, is meant for expanding the sound when the skin stretched on the other side is beaten upon to produce the sound. A chord of a desired thickness and strength is tied on both sides, below the openings to help the Gumott player to hang it around his neck and support the Gumott conveniently from the left shoulder, keeping the same in between the left arm and the left side of the chest at the level of the elbow, making it easier to use both hands when the need arises when in a standing position, freely with resting himself on the top side of it. But for the accompaniment of the *Mandó* in a hall for a dance, the procedure is different. On such an occasion, the *Mandó* is usually sung with the singers and the Gumott-player

comfortably seated, but in any situation that demands, the singers remain standing but the Gumott-player is given a conveniently comfortable chair to sit at ease so as to display his ability without any hindrance to the gradual increase of his movements. He sits with the Gumott at a position he desires rested on his left thigh, supporting it with his left fore-arm, resting on it with his wrist on the upper edge of the beating surface, with the hands from the wrist on lifted up to come into action when the need arises. The right hand, on the other hand, acts freely on the full face emitting desired variations of



THE WAY TO HOLD THE GUMOTT

harmonic sounds required for the sublimity of the melody.

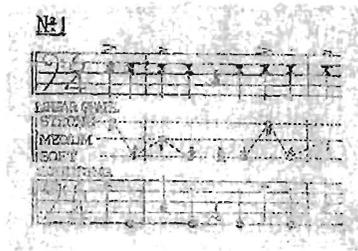
The denominations of the Gumott have been derived from the sounds it emits as in the case of "GUMM", a regional beaten instrument much bigger in size than the Gumott and unlike it, not portable. It is beaten with purposefully shaped sticks of convenient sizes, while the analogous Gumott is smaller in size and portable and pulsated by the finger, instead of sticks.

THE PULSATIONS OF THE GUMOTT

Based on the explanation given on the Time-Signature of the *Mandó* and as shown, taking each note on the bar as a crochet corresponding to the pulsating beat of the Gumott and bearing in mind the predominance of the fifth beat and the dominance of the first one, the following examples will serve to elucidate to the player of the Gumott how to pulsate the same in a harmonically suitable way, so as to grant the *Mandó* its true luster and flavour.

First Method

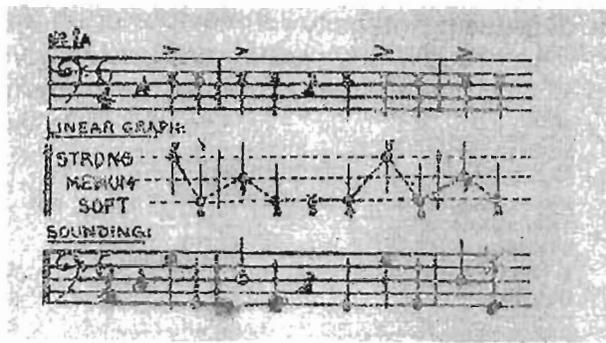
The learned Prof. Michael Martins by combining science and art comes to the following conclusion:



The tonal intimacy of the beats of the bar for the *Mandó* is shown by linear graph, a method followed practically by very few veteran players of the Gumott still alive at the present time.

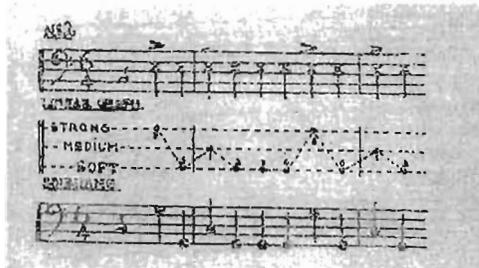
Prof. Michael Martins is of the opinion that the first or the starting fifth beat is invariably unaccented. I find the assertion based on the situation either to allow the voices to start undisturbed or to give the player of the Gumott enough time to adjust the pulsation properly to the melody.

The fifth initial beat, though softer in intensity than the others, comes automatically to the pulse of the payer when the *Mandó* is preceded by the introduction, a trend followed at present in public displays and in many instances for weddings and other social gatherings.



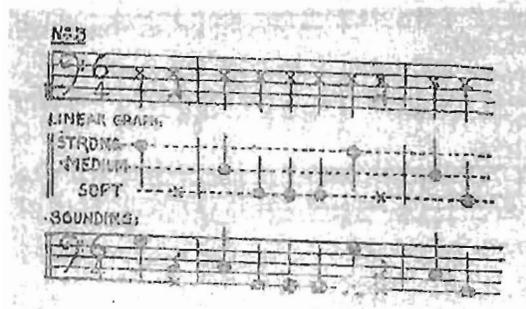
Second Method

Many GUMOTT Players take an easy path by blending the fifth beat as **strong** and the first beat as **medium** and account for the others as **soft** and pulsating them on a decreased tonality of sound. Outsiders, who try to enter the domain of the heirs of the *Mandó*, generally follow this method. The graph is as follows:



Third Method

This method is followed by many a veteran player of the Gumott and is as follows: - Take the fifth beat **strong** or **predominant**, the sixth beat **mute**, the first of the next bar as **medium** or **dominant** and the second, third and fourth as **soft** in the decreasing intensity:



Fourth Method

This method too is followed by many a veteran player and is also much appreciated as the previous one. The difference in this method is instead of keeping the sixth beat **mute** or **dumb**, the fourth beat is kept **mute** or **dumb** as follows:

MP4

LINEAR GRAPH:
STRONG
MEDIUM
SOFT
SOUNDING:

These two methods, the *Third* and the *Fourth* are mostly preferred and used by veteran players of the Gumott. Many Gumott players taking part in private and public displays keep on blending the second and fifth beat as **strong** and the first as **medium** and the others as soft in a constant degree of intensity. This seems to be due to their tendency to take the Time-Signature as $\frac{3}{4}$ that debars the predominance of the fifth beat and raises the second note to the level of the fifth one:

MP3

LINEAR GRAPH:
STRONG
MEDIUM
SOFT
SOUNDING:

Still others who belong to the category of "converts" to *Mandology*, without any hereditary ascendance or audio-visual experience, like to account for the beats with alternate sounding intensity one being **strong** and the other **soft**, as follows:

MP6

LINEAR GRAPH:
STRONG
MEDIUM
SOFT
SOUNDING:

Yet many others think all the beats of the bar are of the same value and so keep beating with a constant intensity thus producing the same concentration of sound. They beat evenly all six crochet beats of the bar just like a child playing with a rattle. There are yet many others who keep beating on a Carnival beat as follows:



This type of playing of the Gumott only plunges the sublime flavour of the *Mandó* to the grade of any common folk-song of the streets and exhibits unawareness on the part of the players.

The remarkable requisites to lift up the sublime gaiety of the *Mandó* and especially of the *Mandó*-dance are the volcanic *Dulpodam* on varied subjects sung in a chain one after the other with the melody either on the same key-signature in continuation or on a suitable alternate key from one DULPOD to another.

The Time-Signature for the *Dulpodam* is ${}^6/8$, with a successive crescendo that later on nearing the end changes to ${}^2/4$, consequently and relentlessly testing the skills of the Gumott player to adjust to the changing rhythmic tempo of the melody and to display his dexterity in guiding the same to perfect harmony.

For the $\frac{6}{8}$ Time-Signature, the beats of the Gumott are as follows:

N° 6.
 INTRO. BEAT
 LINEAR GRAPH
 STRONG
 MEDIUM
 SOFT
 SOUNDING
 INTRO. BEAT

The starting beat is outside the melody that will start from the next bar and is called the “**introductory beat**” to the *Dulpodam*.

Yet many others think all the beats of the bar are of the same value and so keep beating with a constant intensity thus producing the same concentration of sound. They beat evenly all six crochet beats of the bar just like a child playing with a rattle. There are yet many others who keep beating on a Carnival beat as follows:

N° 7A
 INTRO. BEAT
 LINEAR GRAPH
 STRONG
 MEDIUM
 SOFT
 SOUNDING
 INTRO. BEAT

N° 7B
 INTRO. BEAT
 LINEAR GRAPH
 STRONG
 MEDIUM
 SOFT
 SOUNDING
 INTRO. BEAT

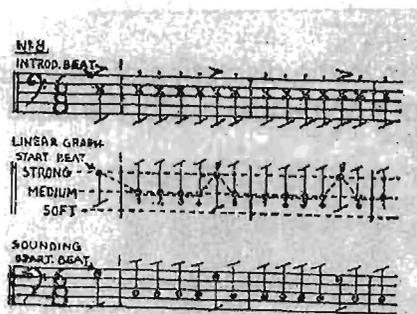
N° 7C
 INTRO. BEAT
 LINEAR GRAPH
 STRONG
 MEDIUM
 SOFT
 SOUNDING
 INTRO. BEAT

This type of playing of the Gumott only plunges the sublime flavour of the *Mandó* to the grade of any common folk-song of the streets and exhibits unawareness on the part of the players.

The remarkable requisites to lift up the sublime gaiety of the *Mandó* and especially of the *Mandó*-dance are the volcanic *Dulpodam* on varied subjects sung in a chain one after the other with the melody either on the same key-signature in continuation or on a suitable alternate key from one DULPOD to another.

The Time-Signature for the *Dulpodam* is $\frac{6}{8}$, with a successive crescendo that later on nearing the end changes to $\frac{2}{4}$, consequently and relentlessly testing the skills of the Gumott player to adjust to the changing rhythmic tempo of the melody and to display his dexterity in guiding the same to perfect harmony.

For the $\frac{6}{8}$ Time-Signature, the beats of the Gumott are as follows:



The starting beat is outside the melody that will start from the next bar and is called the “**introductory beat**” to the *Dulpodam*.

Many Gumott players take all the three quavers of the upper half of the introductory bar for the **introductory beat**, for example:



When the rhythm of the melody reaches the $\frac{2}{4}$ tempo, the Gumott player is forced to change the beat to a bar taking each crochet to each beat of the same, example:



To end, it is left up to the discretion of the Gumott player to take the last bar of 8 demi-quavers for the last 8 beats as in:



The *Mandó and Dance* ends with the gentlemen soaking their sweat into their handkerchiefs, while the ladies breathe deeply and fan themselves furiously and the singers wet their parched throats with soft or hard drink, the Gumott player relaxing his tired arms and the audience applauding their favourite performers.

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