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# GOA & ITS MUSIC

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*(Continuation from N.º 145)*

## CHAPTER VI

### THE MUSIC OF THE MANDO

#### INTRODUCTION

**A**s we come near the Mando, the dark earth of Konkani music ceases to disgorge its vitality in a disorder of jungle. Moving nearer to the heart of its domain, the forest imperceptibly thins out into the groves of Goan Sacred Song, whose spaced trees now reveal the sky. More light streams in through the diminishing foliage, until the many-coloured splendours of an expanse of flowers appear — the Mando garden. Here the cultured music of Western Europe has weeded out all but the flowering plants from the soil. Enriched by the light and the earth's unencumbered fertility, their sap has risen up to intensify the colour of their blooms. These are music, poetry and the dance; and our remaining chapters will take them up in turn.

We can usefully combine this metaphor of the jungle, so apt to evoke

the unexplored complexity of Konkani song, with that of the stream, which fitly conveys its continuity. While it is fruitless to try to work out a perfect correspondence between the details of a figure of speech and the constituents of a concept, we will be permitted to visualize the stream as rising on the mounting of Indian music, meandering through the jungle, and feeding the deep pool in its heart from which the Mando draws its sustenance. Once the arduous task of finding the source has been accomplished by the explorer, progress through the jungle is easy, if he but follows the course of the stream in its convolutions to the garded mirrored in the pool.

From the time the Mando disentangled itself from the other forms of our song tradition, especially the *ovis* and Sacred Song; it underwent a gradual metamorphosis at the hands of Goan composers—who were looking for structure, for an adequate formal shape in which to cast their ideas. Simultaneously of a poetic and musical nature, these ideas needed a form within whose definiteness they could articulate harmoniously.

Our composers appear at last to have stumbled on one which seemed to be what they were looking for; and the fact that the greater number of *mandos* are set in its mould is evidence of how satisfying it proved. Arnaldo de Menezes, Gizelino Rebelo, Torquato de Figueiredo and some of their contemporaries drew out of it the utmost it was capable. Yet the results were never so perfect as to rule out either fresh formal experiments or a return to older modes, so that some of the *mandos* of the classical period itself are irregular in form.

Once considered the highest manifestation of traditional music, the Mando today has lost its hold on Goan composers. However, it still serves as a model for many contemporary works. A brief description of its musical structure and its rhythm is as follows. In the matter of musical structure, it is modulated with patterns making up phrases that follow one another in an order that is always the same. On its rhythmic side, it is characterized by an accent on the first beat and another — the predominant one — one the fifth. This is prominently accented in the accompaniment of either the *gumott* (a percussion instrument) (1), the string or plectrum instruments, or the keyboard.

## I. OPENING BEAT

One of the problems which absorbed much of the composers' attention was on which of the six beats the song could best be opened. All but the fourth, and especially the fifth were chosen. The *mando Kitea re zata Konnom re fobor Saxtticha ganvant* opens on the first beat

EXAMPLE 1



etc.

So does Gizeino Rebelo's *Nitoll nirmoll sarkem anjachem*, a *mando* of the classical period

EXAMPLE 2



etc.

Some opted for the second beat, as in the *mando Evesi muja burgeponnantum*

EXAMPLE 3



etc.

And it is on the second beat that one of the greatest classical *mandos*, Torquato's *Soglem mujem vido chintunun*, opens

## EXAMPLE 4



etc.

Others fixed upon the third, as in the *Nixtturam gatkeam vixttando*

## EXAMPLE 5



etc.

Still others, on the sixth as in Caetano Coutinho's *Tsondrimm re udelo*

## EXAMPLE 6



etc.

And a large number on the fifth. A specimen is Arnaldo's *Suropaiech*<sup>7</sup> *muja y anja*

## EXAMPLE 7



etc.

This opening was adopted by what subsequently came to be the standard Mando form.

## II. FORM

The Mando crystalized into two main forms.

1. THE EARLY MANDO FORM, made up of two stanzas A+B, each of which are repeated. An apt type is (again?) Continho's *Tsondrimm re udelo*

## EXAMPLE 8

This form is identical with the binary form, which has two sections, at its name implies.

2. *THE CLASSICAL MANDO FORM*, comprising three stanzas, A+B+C, the third stanza C being known as the Estrebilh (Portuguese *estrebilho*) or Chorus. Frederico de Melo's *Sorgu nitoll go nirmollu* is a good model

## EXAMPLE 9

The musical score for Example 9 consists of three stanzas, each with two vocal lines and a piano accompaniment. Stanza A is marked with a bracket labeled 'A' and contains two sub-phrases, 'a'' and 'a'''. Stanza B is marked with a bracket labeled 'B' and contains two sub-phrases, 'b'' and 'b'''. Stanza C is marked with a bracket labeled 'C' and contains two sub-phrases, 'c'' and 'c'''. The piano accompaniment is written in a treble clef with a 4/4 time signature. The vocal lines are written in a treble clef with a key signature of one flat (B-flat major or D minor). The score is handwritten and shows various musical notations including notes, rests, and dynamic markings.

Each stanza is sung twice by the two voices, the chorus only repeating the Estrebilh. In some cases, this results in the number of the bars of stanza C being equal to the sum of the bars of stanzas A + B with repetition. Each stanza or phrase has a cadencial semi-stanza and its sequences are free, because the modulations are made into its relative or correspondent scales (major or minor) and sometimes even into that of the neighbouring keys. As a rule the classical Mando opens on the fifth beat (anacrusis) as was observed above.

### III. RHYTHM

There is some disagreement among published works and manuscripts as to the time-indication of the Mando. Three time signatures are usually adopted.

- 1  $\frac{6}{8}$  the time signature of the Siciliano, a slow dance, and of many Eastern and Western dances. This is followed by the greater number of manuscripts and published texts, probably because of its wide occurrence in Western music.
- 2  $\frac{3}{4}$  the time signature of the Waltz
- 3  $\frac{3}{8}$  the time signature of the Portuguese dance Vira.

However, these opinions do not appear to be sound. As mentioned above (and one needs only a simple analysis to corroborate it) the Mando has six distinct beats, with a strong accent on the first and the most predominant one on the fifth :

#### EXAMPLE 10

The musical notation for Example 10 consists of two staves. The top staff is labeled 'Gumott' and the bottom staff is labeled 'Piano'. Both staves show a sequence of six notes with accents. The Mando part is on a single staff with a treble clef, and the Piano part is on a single staff with a bass clef. Both parts show a sequence of six notes with accents, followed by a double bar line and a repeat sign. The Piano part has three accents under the first, second, and fifth notes.

etc.



It cannot therefore be  $\frac{6}{8}$ , as this is a compound duple; nor can it be written  $\frac{3}{4}$  or  $\frac{3}{8}$ , as these lack the essential rhythmic fifth beat.

We are hence led to conclude that the exact indication of the time signature is 6, a simple six-beat measure. It may be represented as  $\frac{6}{4}$ , not as a compound (duple) time, but a simple one (like the time signature  $\frac{2}{4}$  and  $\frac{3}{8}$ ) — a simple sextuple, to be exact. It will then have a crotchet as its unit in time,

## EXAMPLE 11

The image shows two staves of musical notation. The top staff is in the treble clef with a key signature of one sharp (F#) and a time signature of 6/4. It contains a melody of six quarter notes: G4, A4, B4, C5, B4, A4. The bottom staff is in the bass clef with the same key signature and time signature. It contains an accompaniment consisting of six measures. The first measure has a whole rest. The second measure has a quarter note G2. The third measure has a quarter note G2 with an accent (>). The fourth measure has a quarter note G2 with an accent (>). The fifth measure has a quarter note G2 with an accent (>) and a dynamic marking of *mf*. The sixth measure has a quarter note G2 with an accent (>) and a dynamic marking of *fz*. A vertical line connects the end of the melody in the top staff to the end of the accompaniment in the bottom staff.

etc.

## IV. VARIATIONS OF TEMPO

The tempo of the Mando dance is usually *Moderato* ( $MM = 106$ ). In certain examples, however, due to the interpretation of and synchronization with, the content of the song — it varies between  $MM_d = 106$  and  $MM_d = 84$ .

In Mando dance sessions, a *mando* is followed by *dulpods*, whose tempo progressively quickens up to the end of the performance. To make the transition between the two song-forms easy, the Mando-Dulpod is interposed. Irregular in form — sometimes binary (A+B) sometimes ternary (A+B+C) — this type of a song has a slightly quicker tempo than the Mando, and varies between  $MM_d = 106$  and  $MM_d = 120$ . There is little else to distinguish it from the normal Mando.

## V. COUNTERPOINT

The principal melody is followed by a second contrapuntal one (second voice) as a combination of two voices (*nota contra notam*, or point counterpoint), and is synonymous with polyphony. The second voice generally follows the principal one in parallel motion, in thirds and sixths, and is sometimes modulated in contrary motions.

## VI. GRACE NOTES

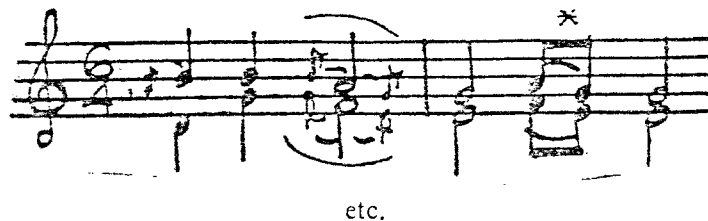
The melody of the Mando, like that of other kinds of Goan music has grace notes (known as *kongre* in Konkani, literally "curved", "wavy" or "curled") which are not mere accidental ornaments, as in Western music, but essential parts of the melodic structure, like the *gamakas* ("curves of sound") of Indian music.<sup>(2)</sup> At least four types are found in Goan music, such as *acciaccaturas*, mordents, microtones and quarter tones. *Acciaccaturas* are seen in the mando *Tsondrimm re udelo*.

EXAMPLE 12



Eduardo de Menezes's *Mirhmirheanchem mujem vido* has an example of mordents:

EXAMPLE 13



*Microtones* appear in a bar of Gizelino Rebelo's *Surya noketranche porim porzolleta*

EXAMPLE 14



etc.

A quarter tone is a division (h), though not necessarily an equal one, of the semitone. An example can be noticed in Torquato de Figueiredo's *Soglem mujem vido chintunum*, a *mando* mentioned above.

EXAMPLE 15



etc.

The use of grace notes in Konkani music is very important. Not only does it ornament the melody (which is harmonized in Goan music) but it is a vestige of the relationship of this music with the non-harmonized ones of the Indian sub-continent.

## CHAPTER VII

### THE POETRY OF THE MANDO

The Mando is a song, and hence its poetry was never composed or meant to be appreciated without its music. The fact that the Mando crystallized the main trends of traditional Konkani poetry is thus not the only fulcrum of its interest. Of equal importance is its handling of the problem of song. Its characteristics can be summed up under the following :

- I Conventuality
- II Response to emotional situation
- III Naturalness and suggestiveness
- IV Themes and emotions
- V Imagery
- VI Social function
- VII Metre
- VIII Composers

#### I. CONVENTIONALITY

A song of a basically conventional character, the Mando has a fixed pattern for conveying ideas. It aims continually towards the desired and envisaged and, communally evolved through generations of poets. Hence, it inhibits one from breaking through the communal mould. Expression is not allowed outside the prescribed bounds ; a conscious striving to be different finds no place. Idiosyncratic individuality, provisional forms and ideas meant to be radically superseded by others are definitely excluded. While change is unavoidable, the express desire for stability and permanences low it down. But as ideas are not *per se* irreplaceable, the Mando — like other traditional bodies of poetry — makes them so arbitrarily. Originality is no more than the variation of established ideas or themes, and the irreducibly personal compulsion of the great poet is invested with the sole function of giving supreme expression to tradition.

Such an aesthetic attitude is in tune with the spirit of a settled age. A formative period experiments with fresh themes, ideas and forms. Some of these in course of time become more popular than others, and what has been found to be successful tends to be repeated. This is not a proof of the ideas' sterility or the failure of creativity in the generations that repeat them; it may be rather due to the very excellence of the ideas, to the fact that they have been found capable of indefinite modulation and variety. A mental process which immediately abandons something it has found satisfactory and goes in search of something else cannot be considered sensible.

The appreciative faculty, like any other, needs a certain number of things it can take for granted, play with at leisure, and feel secure in possessing, and in a traditional period such things are more numerous than in a formative one.

Poetry in a settled age thus has the advantage of being able to interpret themes found to be satisfying in a more intense way. This has also the complementary disadvantage that anything set and fixed tends to induce mental laziness; apathy and the line of least resistance taken produce mechanical repetition. This double aspect of tradition affects the *Mando* too.

## II. EMOTIONAL SITUATION

Theoretically a song is a perfect combination of poetry and music. (1) Each are summits of aesthetic expression. If by themselves they can have a powerful emotional effect, when combined the impact can be expected to be overpowering. In other words, one *supplements* the other and cumulatively intensifies the effect on the mind.

However, this is not how the combination works in practice. Poetry and music have different ways of conveying identical feelings and ideas, and anyone who sets himself the task of clothing words with music may not be able to go on from where the poet left off, but may have to strike out a new path altogether. Verbal music, for instance, is one good way of expressing an emotion, but the musician cannot always enlarge upon this. He has to give the song the music of music, for which end he may have to thrust the music of words into the background. This music of music is better achieved in the "situation" of the poem, than in its literary text. (2)

From the musical angle we may thus be forced to destroy the poem as poetry and substitute an appreciation of the music as song. "As soon as we sing any poetry to a recognizable melody we have at that instant left the art of poetry for the art of music". (3) Response to situation is the primal gift of the song writer. Then comes the ability to destroy all the verbal music of the poetry and to substitute the music of music. "Felicities of word painting .... must be contained in the music of music". (4)

Thus, in addition to *supplementation*, we have a *displacement* of poetry by music. This can be fatal to the text of a song, in so far as it leads to the neglect of its poetic exigencies and a concentration on the demands of music. Yet a study of the hymns of the Roman, Byzantine and other traditional liturgies will show us that great poetry can be wedded to great music in song. How then does the Mando solve for itself the problem of being at the same time authentic poetry and song?

### III. NATURALNESS AND SUGGESTIVENESS

By a clear division of the function of poetry from that of music. The text itself has two senses, the obvious and the suggested. The obvious conveys the elemental and raw residue of the content. Like many liturgical compositions, the Mando is simple and straightforward in its description of emotions. It employs the language one tends to use in the normal situation of an emotion, with little or no artificial reshaping. Imagery is reduced to a minimum. In this there is a constant danger of the song being attacked by a cancerous pedestrianism and unimaginativeness — to which the Mando indeed often succumbs.

Rhythm and certain conventional connotations of words and phrases give the Mando a suggested sense through which one divines the modalities of the content's colour and subtlety. (5) The function of the music is to make these explicit. Effectively used, these devices can give rise to a limpid poetry of a heightened and luminous emotion, where the simplicity of the text avoids taxing the attention of the singer fixed on the music. On its side, the music — which is generally very simple in structure — is as a rule faithful to the rhythmic drift of the text. The suggestiveness of the words is given another dimension by the elementarily contrapuntal character of the Mando, evoking shades of meaning not conveyable through the express sense of the text, or even in its suggested one.

#### IV. THEMES AND EMOTIONS

The basic themes of the text are four :

1 *Utrike*, or the *yearning* of love for union, as yet unfulfilled, but of possible fulfilment.

2 *Ekvott*, the union itself.

3 *Villap*, or a lament expressing a state of *desolation* brought about by a despair of union, or by any other kind of personal tragedy.

4 *Fobro*, or a narration of news or *events*, comprising domestic, local and historical happenings.

The basic emotion of the music is, however, melancholy. It brings out all the sense of tragedy latent in the four themes, even when the text expresses other feelings. In the terms of classical Indian poetics, the basic *rasa* ( aesthetic emotion ) of the Mando is that of pathos (*karuna*). (7) Sanskrit writers on aesthetics, who were fond of the precise language of Indic theology, would say that the unique ground of *rasa* was pathos, of which the other emotions were modifications resulting from limiters; so that while in fact it appears manifold, it is really only one, just as one white thread appears many-coloured when strung through a variety of jewels, or also as the innumerable moons seen reflected in waves are really one moon. (8) In perhaps no other poetic tradition on the Indian subcontinent is the emotion of tragedy and pathos — so much a part of Indian metaphysics and speculation — as fundamental as in the Mando; certainly not in classical Sanskrit poetry, except perhaps in Bhavabhuti. There, as a rule, love between the sexes is the most prominent in the foreground, while through its transparent texture emanates the glow of the emotion of a world — abandoning tranquillity (*shanta*).

#### V. IMAGERY

In contrast to this spectral melancholy, the imagery has a star-like intensity. The text sparkles with images of light and luminous colour, such as heavenly bodies, jewels, flowers and angelic presences. The total effect of

the emotion and imagery together is that of a dark sea scintillating with submerged suns, stars, gold and diamonds, irridiscent with a rain of flowers and illuminated by hovering seraphim.

## VI. SOCIAL FUNCTION

The Mando has only one social function, that of being sung at weddings. All the four kinds of *mandos* are right for such occasions, in the following order of importance.

(a) The *Ekvott mando* : which is the wedding *mando par excellence*. The bride, in singing it, says how happy she is that the union has been achieved, lingers on the hopes for the future, weeps at being parted from her family, tells the story of her own marriage and discourses on its sacramental nature.

(b) The *Utrike mando*. Though a mando of unfulfilled but fulfillable yearning, it shows by implication that it has attained its desire through the very fact of being sung on the wedding day.

(c) The *Fobro mando*. While it has nothing to do with the wedding, it answers to a basic requirement of the wedding song — the fact that the bride is expected to sing at her wedding reception.

(d) The *Villap mando* also fulfils this requirement. As there is always a fundamental melancholy in all the *mandos*, whatever the theme, a song which textually expresses it may be permitted on a wedding day, wholly unrelated though the mood and content may seem to be to the occasion. We know of only one instance when such a *mando* was sung at a reception. (9)

## VII. METRE (10)

Konkani poetry (11) is accentual, not quantitative. The basic metre of the mando consists of three feet. In each of the first two, a couple of unaccented syllables is followed by an accented one; in the last foot, an unaccented syllable precedes an accented one, as in the following *mando* by Luis de Menezes.

x x | x x | x x /  
*Sonsar charich re disantso*



In quantitative terms, two anapests followed by a trochee.

This basic metre can either be abbreviated or lengthened, or both together; abbreviated, by omission of (unaccented) syllables, as in the following *mando* by Sebastião Costa-Fernandes,

x (x) | x (x) | x |  
Zai - to tem - pu zalo

where the whole line is a sequence of trochees.

Lengthening is possible only if a caesura is brought in; this seems always to occur after the first two unaccented syllables, or before first accented one. A good example is Torquato de Figueiredo's *Adeus*, which in basic metre would be as follows:

x x / x x | x |  
*Adeus kortso vellu pauta*  
x x | x x | x |  
*Ai muj'm kallizo fapsota*

But Torquato's original avoids elision in *mujem* in the second line; and when the unelided word is employed a pause is introduced after it, and the lines preceding it become equally stressed.

/ | / | x x / x |  
*Ai mujem kallizo fapsota*

Here there are only three syllables before the caesura. We know an example where there are as many as six:

| / / | / / | x x / x |  
*Dony tiny vorsam dekun raulom sangatanum*

which is the first line of a *mando* by Inácio Fernandes and Mariano Costa.

Both abbreviation and lengthening can be combined, as in the chorus of the *mando* by Gizelino Rebelo, *Kakultry tsoyai tunim muji*:

x x / x x / x |  
*Sukach' saulli nam re maka*  
/ | / / / (x) x / x |  
*Soglea muja zo-l-mancha tempa*

The brackets show the syllable, which though omitted, leaves its vestige in the slight vocalization of the consonant *l* of *zolmancha*. A very irregular

form is Torquato's *Soglem mujem*, of which the first two lines of the first stanza can be analysed as follows :

| |    | |    / (x) x / x |  
*Soglem mujem vi-do chintunum*

(x) (x) | x x / x |  
*Dukan bountam y aum-um*

The next two lines have the same rhythm.

Saxtti appears to follow a different accentuation in common speech and in poetry. This has many reasons. One is that in the unelided words of the spoken language the stress is evenly distributed on each syllable, with a tendency to a slight emphasis on one, generally the first. The emphasis can shift to the last syllable in other cases, as in interrogatory statements (*mújem*, "mine", with accent on first syllable; *mujém?*, "is this mine?", with accent on second syllable). Another is the different way elision behaves in conversational language and in the Mando. In the former all the words in a sentence are elided but the last one, except in cases of special emphasis. In the Mando, the elisions are introduced and suppressed according to metrical and emotional exigencies.

This mobility of accent is exploited to its fullest by the poets, and the special emphasis is either suppressed or transferred to another syllable. This change does not make the poetical sentences sound any more artificial than if they had had completely unelided words. The reason why the basic metre is made up of the sequence defined above, and not any other, is that such a scheme is more in tune with music, and is the only one that can explain the varieties of metric treatment consistently.

## VIII. COMPOSERS

As we said, the Mando is conventional. The personal element in the composers is difficult to specify. Followers of a poetry of convention, they use the same verbal formulas and images. And yet one senses a diversity, not only between the composers themselves, but even between groups of composers — which we with some trepidation make bold to call "schools".

At our present state of knowledge and research, the difference is less easily

defined than felt. The difficulty is more in the musical aspect than in the textual, though even here we have to reply on metaphorical language rather than on one of technical precision. Looking through the corpus of *mandos* one can definitely perceive a trend which glides horizontally between the two extremes of light (images) and dark (music) of Konkani song tradition and poetry, and this is best typified in the composers of Kurhitori. (12) There is another which moves vertically — towards the light from its base in gloom. The most satisfactory expression of this trend is found among the composers of Lotlli. (13) Goan melodies are as a rule *arc-like* — a balance of ascending and descending lines — but the stress in Kurhitori is on the balance, while Lotlli emphasizes the ascent.

Both Kurhitori and Lotlli are villages nestling in an undulating hilly landscape, the former more horizontally open, and evenly contrasted with wide fields and shady woods. The latter is more dark and dense. This even terrain, called *Dogorgaum* (hilly region) is flattened into a plain before it meets the Arabian Sea, a long sandy stretch of ground (*Renvontt*) which a blanket of coconut groves enshrouds in shadow. The music of this area is more tranquil, submerged in a sort of penumbra, at its best in the work of the composers of Bannali. (14)

All these "schools" have the stately, leisured and aristocratic movement of Saxtti music. The *mandos* of Barhdes (15), on the other hand, are quick, capricious and jumpy in tempo, while those of the intervening Tisvarhi form a real poetical, musical and psychological "savannah" between the styles of both groups and the exuberance of Saxtti production and the scantiness of the Barhdexi.

The character of the other "schools" — which fall between the above extreme types — like Chintson-nnem (16), Divarhi (17), Kolvem (18), Makzon (19), Morhgoum (20), Rai (21), Tsandor and Vernem (22), is even less easy to define. So is the individuality of the composers, of whom, as we have remarked before, the outstanding ones are Arnaldo de Menezes (1863-1917), Gizelino Rebelo (1875-1931) and Torquato de Figueiredo (1876-1948).

Gizelino Rebelo, born in Vernem but who lived mainly in Kurhitori, has more than the others the quality of light; Torquato of Lotll excels in that of melancholy darkness and Arnaldo of Kurhitori is endowed with an almost

equal share of both. Yet some of the most profound of the "desolation" (*villap*) *mandos* are by Gizelino, one of which scintillates with *porzoll* (brilliance), of diamonds blazing in hands and of misery ironically envisaged as a dawning glow. (23) He infuses an element of joy into the wedding *mandos* where it resists, star-like, any darkening by the heavy atmosphere of traditional music — an atmosphere which dims the splendour of joy in the work of the other composers. In these *mandos* of Gizelino, the quality of *porzoll* is yet stronger, for the union of the lovers is hallowed in the light of the saints; the stars form a crown around the beatific sun (24), and the house of the bridegroom is on fire with lamps and jasmines. (25)

Similar light images grace the opening of some of Gizelino's best "yearning" (*utrike*) *mandos* but they fail him in the moments of his deepest sorrow. Overwhelmed by it, his text then becomes denuded of imagery (26); and only a frankness of emotion, in which Gizelino's excels in the whole of Goan Song, remains as a dark glow. In this "events" (*fobro*) *mandos*, this frankness is tinted with the hues of an intense bitterness. (27) Humour is never allowed to sully a *mando's* texture, but is ejected into the turbid stream of the Dulpod. (28)

In Torquato melancholy is at its deepest. Yet more than any other composer he has the soaring quality of the Lotlli school. His music ascends above the luminous atmosphere into a completely blackened sky, where the stars stand out with a fierce sharpness. Torquato uses a minimum of imagery, and the sun arises and blinds us quite swiftly and suddenly. (29) In his masterpiece, *Soglem mujem vido chintunum*, perhaps the peak point of Goan Song, the imagery of light is blotted out. The only metaphor, borrowed from the *Salve Regina*, is that of the world as a valley of tears (a "pool of misery"). (30) The song evokes an atmosphere of the blackout before the Day of Judgement, and while the tune sinks into greater and greater agony, the contrapuntal melody comes in on a note of suspense, as if the trumpets of doom were about to sound; then like a clarion call it vaults upwards into the realms of the resurrection. (31)

While Gizelino and Torquato can be compared to two peaks, one drenched in atmospheric light and the other raised above it, Arnaldo is more like an tableland covering the horizon. Unlike Gizelino and Torquato, his works have an uniform level of excellence. He has also a great deal more of the

extrovert than the other two. His *utrike mandos* have an unmistakable tinge of romantic brooding, and are enveloped in a haze of wistfulness. Pangs of love deepen in his breast in the solitude of the monotonously falling rain. (32) Sprinkling fresh drooping flowers. (33) The thunder of the waves on the shore jars on his sensitive heart. (34)

Light, in particular, of stars is not absent. The beloved is an angel from heaven, whose very presence makes the glow of stars fill the air. (35) She is also the image of fidelity, following her lover as the starlight follows the stars. (36) The face of the girl the poet loves, flashing through closing doors, is beautiful like the sun, and revealed in the clear expanse of moonlight. (37) But all this romantic imagery disappears in the *ekvott* or wedding *mandos*, which become compendia of matrimonial maxims. (38) In these Arnaldo cedes the palm to Gizelino, as does indeed every other Goan composer.

It is in the *villap* or "desolation" *mandos* that Arnaldo is at his best. Torquato's inspiration appears to have been exhausted by one supreme example. But the grandeur of Arnaldo's tragic feeling is sustained, and his *Adolfian Trilogy* (*Adolfihatso Tribagi Villap*) almost takes our minds away from Torquato's masterpiece. In Arnaldo's "desolation" *mandos*, the intensity of suffering becomes biblical, as does their language. The *Adolfian Trilogy* is based on the symbolism of the Crucifixion, from the first *mando* which repeatedly mentions wounds, cries, and hanging from the cross, to the last one which ends with the image of the sun overcast with clouds (as at the third hour of the Crucifixion).

Where Arnaldo excels all the others completely is in the *fobro mandos*. No Goan poet-musician had Arnaldo's eye for the incongruous and comical. His caustic wit flays the unwedded spinsters of his village who spend their time gossiping and importuning the priests in and out of the church; (39) and also married women, who before their marriage had (in his opinion) led him on. (40) In this he shows the meanness, but his irony is no less biting and picturesque. Village (41) and town (42) politics are equally not spared. Arnaldo also composed extempore pieces at dance sessions and during other marriage functions. (43) To form a picture of these gatherings, which gave our Mando singers their best opportunity for expressing themselves, we must turn to the Mando dance.

( To be continued )