

Theatrical Performativity of Ritualistic Music: An Embellishment of Rhythmic Ensemble Kellikottu

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I. INTRODUCTION

Can we imagine that there will be people who are not interested in percussion tones. Rhythm is a law of the universe. If we examine the movements of our universe, we know that they all have a rhythmic movement. We can understand that musical instruments and arts are originated in the ancient period. If we look for the origin of these, we come to the time of primitive man. The creatures and birds always express their joy and happiness in dance. The peacock is always conscious of his beauty. Rhythm is the central point of every item, poetry, music, or dance and the human gets it by nature. A special raga is played for charming the snakes. Art is a performance that is closely related to sow a foundation of a culture.

PERFORMANCE IN RITUAL

Anything can be a performance, the way you use it the way you treat it. Believing yourself as an actor, performer, or laborer anything else makes you the same during the work. Religious belief is a reality in our society. The ritual performance of a community, the festivals, and celebrations happening in the spiritual space are all cultural beliefs and are certain reasons for the development of society. The ritual music performance had played a crucial role in the communities' culture and their day to day life. Tones and sounds were played and used for temple festival rituals; its purpose is to please their deity. This development comes to performance music and dramatic movements. From an anthropological viewpoint, music men are considered as ritual musicians. Rituals and society develop through group effort and we are all players in it.

The most basic definition of performance is someone presenting something for someone else. It is unclear just how and when performance originated. People accept ritual performance not only as a form of entertainment but a truthful reflection of human behavior. Ritual music is best when it hits the audience and takes away the attention of onlookers from the performance. Most performances require the creative efforts and cooperation of many people, directors, actors, designers, etc. A ritual performance involves a composer, instrumentalist, singers, choreographer, and dancers. The basic need for performance is the audience. All forms of performances need an audience. The communication with the audience makes the actor into its character. A theatre performance is a communicative expression that is incomplete until an audience receives or experiences it, for all arts public is an important element.

Religious belief is tangible in our society. The ritual performance of a community; which can be celebrations, festival happenings in a spiritual space, cultural beliefs, all these factors have played a substantial role in the progress of a society. Art is not a matter of pleasure. It is a part of a culture and culture is a fragment of every communication act. The chief function of ritual performance music was to accompany the character's movement from one place to another. The core of the procession is to make the people of society join together. This makes the unity of a community and society. Robert Marion by Adam De la Halle (C. 1237 – C.1278) was written around 1283, is a light heart Aristocratic entertainment in which a dramatized ballad gets embellished by songs and dances featuring a group of Shepherds as well as the central characters. The 16th tunes in this drama are in metrical notation.

Rhythm is the most elementary process in Kerala art. Rhythm is a beat that is systematically divided and repeated as a phrase. The basic life of music depends upon rhythm which is known as taala. Worshipers of Shiva and Durga say that Tala originated from the dance of Lord Shiva and his spouse in the victory celebration of the Gods after the demon Tripura had been slain. According to the Vaishnavas Lord Krishna, Radha and friends created innumerable talas as they danced in Rasa Leela. Rhythm is the time that comes for the execution of an action. Similarly, rhythm in the technical sense is a structure of time. T.S Eliot conceived the flow of eternity as:

Time present and time past
Are both contained in Time Future
And Time Future contained in Time Past.

Timing Pattern covers every measure and dynamics includes beats, accents, grouping notes, phrases, staccato, fortissimo, forte, pianissimo, etc. When all these elements are talentedly presented by the artist, we say that the performer possesses a sense of rhythm. Rhythm is sometimes a tool to explore the cultural activity of a community or a society.

KELIOR KELIKOTTU

Keli or kelikottu is a musical genre featuring a set of percussion instruments. This is performed just before the sunset on the day of kathakali performance. Various kinds of tones and echoes were played for ritual fiesta purposes. The idea is to gratify their deity.

Madalla keli



Arangukeli performance is a small rhythmic item, more like an auspicious ritual. What makes it special here is that only Maddalam and Cymbals are participants here. When a Maddalla keli performs with five Maddalam it is called Panchamadalla Keli, similarly when there is ten pieces of Maddalam is performing it is called Dhashamaddalam keli.

Dhashamaddalam keli.



Time pattern of Keli kottu

Chempa or Adhi thalam is an eight beat rhythmic progression. Panchaarikooru is another segment with six beat. Fourteen beat is Adantha and ten beat is Chempa.

Kellikottu a percussion ensemble performing before the kathakali performances. It is a brief description of drumming involving madallam, chenda, chengilla, and illathallam. Maddalam is a vital and indispensable part of the Keli. Maddala Keli is a Kerala temple percussion instrument concert that consists of one or more drums. This is an announcement, notifying that there is a katakali show later this evening at the venue. We can view this as communication if we want. Because by listening to the rhythmic concert, the people will understand that there is a performance staging today. Among the percussion instruments, chenda is very popular and widely used in Kerala. The harsh sound will quickly grab the audience's attention. With such qualities, these instruments are used for public campaign programmes.

Chentakeli



ChendaKeli is performed by Chenda and Maddalam which is accompanied by elathalam and valantala. There are two types of chentakeli.

1. It is a part of the temple used for ritual activities.
2. It is to inform the people that there is a Kathakali performance today, prior notice to the people.

II. CONCLUSION

Maddalam and Chenta are two indispensable instruments in Kerala art culture. In almost all temples, at least one artist is employed. Under his leadership, the daily ceremony activities at the temple are conducted in a musical manner. Devotees can join in the prayers accompanied by music. Music can help us to drop into a ritual mindset very quickly, or into a particular focus for a given step of the ritual, especially if we use the same music over and over. In some point, every listener in his or her life used to listen or dance to the music performances. An interactive relationship between performers and spectators takes place. A dramatic movement originates when the rhythm hits the listeners and energises the performer.



Music is one of the most essential ingredients of all religious ceremonies. In addition to it, music is being used extensively in witchcraft purpose. It is something that we cannot ignore that music is emotion, fear and see things in different ways. Music has a profound effect on religious matters, way to offer a prayer or offering to a deity, music is a medium of communication.

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