

**“Latin Catholic and Sacred Musical Tradition:
A Paradigm Shift.
With Special Reference to Ernakulam”.**



By

MARY SMITHA C.R.

Reg.No:AM19SOC010

DEPARTMENT OF SOCIOLOGY AND CENTRE FOR RESEARCH

ST. TERESA'S COLLEGE (AUTONOMOUS), ERNAKULAM

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Thesis submitted to **St. Teresa’s College (Autonomous), Ernakulam** in fulfilment of the
requirements for the award of the degree of Master of Arts in Sociology

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MARCH - 2021



CERTIFICATE

I certify that the thesis entitled “**Latin Catholic and Sacred Musical Tradition: A Paradigm Shift. With Special Reference to Ernakulam**” is a record of bonafide research work carried out by **MARY SMITHA C.R.** under my guidance and supervision. The thesis is worth submitting in fulfilment of the requirements for the award of the degree of **Master of Arts in Sociology.**



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09.03.2021

DECLARATION

I, **MARY SMITHA C.R.** hereby declare that the thesis entitled “**Latin Catholic and Sacred Musical Tradition: A Paradigm Shift. With Special Reference to Ernakulam**” is a bonafide record of independent research work carried out by me under the supervision and guidance of **Dr.Leela P.U.** I further declare that this thesis has not been previously submitted for the award of any degree, diploma, associateship or other similar title.

Place: Ernakulam

Date: 09-03-2021



Mary Smitha C.R.

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Place: Ernakulam

Date: 09-03-2021

Mary Smitha C.R.

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INTRODUCTION

CHAPTER-1

INTRODUCTION

Emile Durkheim, the well-known classical French Sociologist, in his last major work “The elementary forms of religious life” (1912) proposed that “...religion is a unified system of beliefs and practices relative to sacred and forbidden –beliefs and practices which unite into one single moral community called a church all those who adhere to them.”¹

Without religion human beings remain no longer human beings, the identity of theirs are subjected to futility. Religion is an integral part of human beings; it connects oneself with the Supernatural. The world’s major religions may be classified into Christianity, Islam, Hinduism, Sikhism, Judaism, etc.

Inception of the Catholic Church

Christianity came into existence through the very life and teachings of Jesus Christ, who lived in the 1st century CE in the province of Judea of the Roman Empire. His mission, while on the earth was to preach good news to the poor... to proclaim liberty to the captives ... recovering sight to the blind... to set at liberty those who are oppressed². It is believed that Jesus bestowed a special charisma on Peter the Apostle, which continues still in and through his successors.

The Church consists of Latin Catholic Church and twenty three distinct rites or traditions with Pope as its supreme head, who hails from Latin Catholic Church. Each of those rites is unique in nature and has its own set of customs and ways of worship. The main liturgical rite of the western Church is in Roman/Latin rite and Latin was always been the official language of the Roman Catholic Church.

As time passed by the severity of religious persecutions undergone by the early Church was lessened by the legalization of Christianity by Emperor Constantine I, in the year 313 C.E. However, during that time, schisms have disrupted the unity of Christianity. The key divisions occurred in 318 C.E. with Arianism. However, in 380 C.E, under Emperor Theodosius I, Christianity became the state religion of the Empire by the decree of the

¹ Durkheim, E. (1995). *Religion Defined*. K. E. Fields (Trans.), in *the elementary forms of religious life* (p. XXXIV). New York, NY: The Free press. Translation of :*Les formes élémentaires de la vie religieuse*

² Lk4:18

emperor. Pope John XXIII and Pope Paul VI initiated major reforms within the areas of public worship, government, and ecumenism in an exceedingly most famous council called the “Second Vatican Council” (1962-65).

The long-reigning, far-sighted visionary, Pope John Paul II made the Church more international and continued his predecessor’s ecumenical trends through his missionary zeal and untiring spirit. Currently, Pope Francis is the 266th Pope of the Catholic Church, the title he holds as Bishop of Rome, and sovereign of Vatican City, who was elected in the papal conclave, 2013. Thus, the Latin Catholic Church still continues the mission of Jesus, handed down by the Apostles. The Roman /Latin rite is the most widespread liturgical rite not only in the Latin Church but in Christianity as a whole.

‘Unfurling of Two Traditions’ - St. Thomas Tradition and Thomas of Cana Tradition

The Christian heritage of South Asia stretches back to the time of the Apostles. In tracing the origin of Christianity in India, we aren't fortunate enough to possess adequate records, contemporary or perhaps nearly going to the apostles who brought faith to the country. According to a long-established tradition the faith was brought to India by the Apostle Thomas, believed to have reached the Malabar Coast in 52 AD: he landed at the ancient port of Muziris, near Kodungallur in present-day Kerala, and after planting and nurturing seven Churches, sailed around to the east coast to die a martyr’s death at Mylapore,³Chennai (Madras).

In 345 AD Thomas of Cana, a highly distinguished trade merchant together with 72 families arrived in Kodungallur, who was a frontrunner of a well-organised group of Christian families, accompanied by clergy. They fled as refugees from Persia, where thousands of their co-religionists were suffering martyrdom in an exceedingly ferocious persecution. The newcomers quickly made contact with the local people. However, the Communion was broken between the Church of the East and also the See of Rome. The Malabar churches adopted Syriac as their official liturgical language and were placed under the jurisdiction of a bishop on the Persian Gulf.

³ *Mylapore (Mayilāppūr) is a neighbourhood in the central part of the city of Chennai, India. It is one of the oldest residential parts of the city. It is also called Thirumayilai. The locality is claimed to be the birthplace of the celebrated Tamil philosopher Valluvar. Mylapore is known for its tree-lined avenues, Kapaleeshwarar Temple, Katcheri seasons and Ramakrishna Math among many others. San Thome Basilica which houses the tomb of Thomas the Apostle is in Mylapore.*

It is important to notice that the one-third of the Christians in Kerala, trace their origin back to the missionary Fr. John of Monte Corvino, a very intrepid Franciscan, who came to Malabar in 1291, spent a year in India while on his way to China.⁴

‘Christians and Spices’ - Portuguese mission and St.Francis Xavier’s Arrival in Goa India

In 1497-98 the Portuguese expedition, led by Vasco da Gama, sailed around Africa into the Indian Ocean to land on the Malabar Coast, announcing that they have come in search of “Christians and spices”. The Portuguese were welcomed by the Hindu Rajah of Kochi, an important trading center for black pepper and various other spices. They built a fort and a Church in Kochi and drove out the local Muslim traders, which delighted the St Thomas Christians who regarded the Portuguese as a formidable fighting force and a dominant superpower. Although some local rulers saw the Portuguese as a threat, others ushered them as attractive potential allies and trading partners. The increasing movement of Christians towards virgin land in the hinterland for extension of spice-cultivation in the upland part of Kerala was followed by increasing accumulation of wealth from spice-production and trade, which helped the Christians develop a system of economy and society in central Kerala running almost parallel to Brahmin-centric social order existing elsewhere. Concomitantly the St. Thomas Christians sustained their faith through a type of social formation revolving around spice-producing upland regions, which helped them to keep a reasonably respectful distance to the type of social formation happening around Brahmins and Brahminical institutions in the wet-land cultivational zones.

It was probably the forces emitted by the wealth from their spice-production and maritime trade that helped the St. Thomas Christians to carve out a distinctive space for themselves that prevented them from being swallowed by the Brahminical socio-religious processes, which ultimately enabled them to sustain their faith over centuries.⁵

The first Jesuit missionary, St Francis Xavier, A SPANIARD, arrived in Goa in 1542, and was engaged in evangelization, and became instrumental in the establishment of Christianity in India. He is particularly remembered for consolidating the nascent Christianity

⁴ *Archdiocese of Verapoly-Archdiocesan Diary-2021*

⁵ *A Commonwealth of Christians in the Indian Ocean: A Study on the Christians of St. Thomas Tradition in South-West India*⁵ - Dr.Pius Malekandathil

of the Parava fishermen who operated the pearl fisheries between Kanyakumari, at the southernmost tip of India, up to Tuticorin. The whole cohort of Paravas was readily agreed to be baptized provided they sought Portuguese protection from Muslim raiders. He walked among the people especially the poor and the needy, penetrating the light of faith to all who hardly knew anything about the life of holiness. Through the ministry of the Sacrament of Baptism, he brought many to Christian belief and worship. After Fr. Xavier's death in the Far East, in 1552, the body of St. Francis Xavier is enshrined in the Basilica of Born Jesus in Goa. He is called as the "Apostle of the Indies" and "Apostle of Japan", and regarded to be one of the greatest missionaries since Paul the Apostle.

'Spreading faith'-Latin Catholic Church in Kerala

Lies on a narrow coastal strip within the south-west of India, Kerala are viewed as exceptional and unique. Bound by the Arabian Sea on the west and the Western Ghats on the east it stretches across 360 miles long and covers 38,863sq.km, comprising 1.18% of the overall surface area of India. Adorned with the natural beauty and scenic character which has the backwaters and therefore the beautiful beaches have made phenomenal contributions in making Kerala 'The God's own country'. It's an area where one can witness the co-existence of assorted faith communities like Hindu, Muslim, Christian, Buddhists, and Jains, etc. The inter-twining of the Church bells, Hindu mantras, and the Muslim call to prayer make this land unique in itself, especially for its religious identity.

The Synod of Diamper or Udayamperoor Synod

The year 1599 marks the advent of a new beginning in the history of the Christians in India. The historically most significant synod known as 'the Synod of Diamper-1599' was convoked in Udayamperoor, a village in North Kerala, and presided over by Alexis de Menezes, the then Archbishop of Goa, on the third Sunday after Pentecost, 20 June 1599. , archbishop Menezes was assisted by his theologians headed by Belchoirbraz and four Jesuits of Vaippicotta, namely Francis Roz, Stephen de Britto, Antony Toscana, and John Campori. There were 53 priests and 660 representatives of the people making in all 813. Before the formal opening of the synod the archbishop, selected eight priests of the highest standing, together with the archdeacon, and read to them the decrees he had framed. Besides, four laymen of age and influence were formed into a committee. The archbishop relied on the peaceful and orderly celebration of the synod on the good offices of these priests and laymen.

The synod was in continuous session for eight days and passed many decrees that had tremendously influenced the future course of the history of this ancient community. It was intended to 'reform' and re-organize' the St. Thomas Christians to the obedience of Rome. St. Thomas Christians are a community who claims their origin in the tradition of the arrival of St Thomas the apostle in India, though with no historical proofs.

It made far-reaching effects on the social and cultural life of the Christians of Kerala. The windows of the Malabar Church⁶ to the Western well-knit dogmatic Roman Catholic Church with all its sacramental complexities were kept open by this Synod. It entirely changed the very face of the Malabar Church and the western religious practices were enforced in place of the simple nationally cultural oriented religion in Kerala, prevalent in the 16th century A.D. It, in fact, bifurcated religion and culture into watertight compartments and paved the way for the deterioration of the age-old religious harmony existed among the Christians, Hindus, and Muslims of Kerala.

It is important to notice the very social and cultural life pattern of the Christian community during that time. The obnoxious caste system that existed in Kerala in the middle Ages greatly contributed to the stunted growth of Christianity in Kerala. It became rigid with the Aryanization of Kerala. With progressive Aryanization, the caste system got gradually established in the classical form. The Aryan settlers introduced the fourfold division of the caste system in Kerala. The ruling families were, however, recognized as Kshatriya. The vast majority of people were stigmatized as Sudras, while a few in numbers were recognized as Vaisyas. The Nambuthiris being the priestly order wielded great influence over the others. They remained at the apex of the edifice of caste in Kerala. In addition to these four castes, there were several minor divisions among them, which neither intermarried nor inter dined. It is believed that a great number of St. Thomas Christians must have descended from the Hindus community. There are many St. Thomas Christian families, who claim that their ancestors were Nambuthiris, Nair's, or others pretty high in the hierarchy of castes. They enjoyed many privileges along with the upper castes of the society. To maintain these privileges they never allowed the lower castes to their fold. Hence conversion in the pre-Portuguese period was not encouraged.

This being the situation of Kerala society, Archbishop Menezes hailed as a great social reformer fought vehemently against the evil practices such as caste system and

⁶ *Malabar was erstwhile name for today's Kerala*

polygamy which existed among the Christians of Kerala. The effects of the Synod upon the life of the St. Thomas Christians were far-reaching. Some scholars are of the view that the decrees of the Synod of Diamper paved the way for the beginning of a renaissance movement in Kerala. The Synod took stern action against polygamy that was very common among St. Thomas Christians during that period. Westernization of the Malabar Church had its impact on the future history of the Church. The very structure of the ecclesiastical system, as well as its faith, discipline, rites, and the rituals of the Malabar Church, underwent drastic changes. Westernization of Eastern Christianity was the immediate result of the Synod.

For instance, the doctrine of transubstantiation was unknown to the Malabar Church. The Synod of Diamper enforced this doctrine in Malabar. Similarly, fixing the number of sacraments into seven was also new to the St. Thomas Christians. During the pre- Portuguese period Baptism, Holy Eucharist, and Holy Orders were the Sacraments. The Synod, on the other hand, defined the doctrines of the Sacraments and fixed its number to seven. The decrees of the Synod dealt with the faith of the Church, namely, Blessed Trinity, Incarnation, Original Sin, Purgatory, Intercession of the Saints, veneration of the relics and images of the saints, St. Mary the Mother of God, books of the Bible, Church and its organization, etc. All these fundamental elements of the Roman Catholic Church were introduced in the Malabar Church.

It was declared that the Pope of Rome was the supreme head of the Church and that the Patriarch of Babylon was heretic and schismatic. The Synod condemned the Patriarch of Babylon and removed the names of the Persian Nestorian saints from the list of the saints. The celibacy of the priests was prescribed and priests were not allowed to engage in worldly business affairs. The division of the Church into parishes and the appointment of vicars to each parish were other significant decisions of the Synod. The main objects of the reforms were to set right the liturgy in conformity with Roman doctrines to enforce discipline among the local clergy and bring about a change of attitude among the Christians of Malabar to look to the See of Rome as the center and source of Christian authority.

Before the Synod, the Christian priests took active participation in military affairs. They were excellent soldiers and along with others they fought for the country. But the Synod forbade the priests from warfare activities. Thus the relation between the Church and the State became bifurcated. The Coonan Cross Oath of 1653, which was an outcome of the Synod of Diamper and its decrees, was a revolt of the St. Thomas Christians against the

imposition of the Latin system in this community. It was a reaction against the Jesuits' endeavour to bring the entire community under the jurisdiction of Portugal and its Ecclesiastical Structure.

'From the Chronicles of Malabar' -The Coonan Cross Oath (Coonan Kurishu Satyam)

The annals of the 17th century – Kerala Christian community , witness yet another important event famously known as Coonan Cross Oath which took place on 3 January 1653 in Mattancherry⁷ was a public resistance by members of the St. Thomas Christians community of the Malabar Coast in India. It is believed that they pledged not to submit themselves to the Jesuits and Latin Catholic hierarchy, nor accept Portuguese dominance in ecclesiastical and secular life.

As a result of this St. Thomas Christians tied a long rope on a 'standing cross' and took an oath by which they promised that "as long as this trial exists, we will not submit to the priests of Samballoor⁸". Saint Thomas Christians were originally in communion with the East, who practiced East Syriac Rite liturgy. Alexander VII, the then Pope established a new East Syriac Rite hierarchy in communion with Rome for the Saint Thomas Christians. Those remained loyal to the Pope of Rome and the Missionaries were known as 'pazhayakoottukar or "Old Party", who are the modern-day Syro- Malabar Catholic Church and those who adhered to the Archdeacon stood outside the Roman circle, were known as PuthenkoottuKar' or "New Party"-the Malankara Church or the Syriac Orthodox Church in Malankara known as Jacobite Syrian Christian Church.

After the Coonan Cross Oath, between 1661 and 1662, out of the 116 churches, the Old Party reclaimed eighty-four churches, leaving Archdeacon Mar Thoma I only thirty-two churches. The eighty-four churches and their congregations were the body from which the Syro -Malabar Catholic Church have descended. The other thirty-two churches and their congregations were the body from which the Syriac Orthodox (Jacobite & Orthodox), Thozhiyur (1772), Mar Thoma (Reformed Syrians) (1874), Syro Malankra Catholic Church have originated.⁹ In 1665, Mar Gregorios Abdul Jaleel, a Bishop send by the Syriac Orthodox Patriarch of Antioch arrived in India and the dissident group under the leadership of the

⁷ A locality in the city of Kochi, India. It is about 9 km south-west from the city center.

⁸ Located in the district of Trissur.

⁹ Catholic Encyclopaedia- "St. Thomas Christians" The Carmelite Period, Dr. Thekkedath, History of Christianity in India"

Archdeacon welcomed him. ¹⁰This visit resulted in the Mar Thoma party claiming spiritual authority of the Antiochean Patriarchate and gradually introduced the West Syrian liturgy, customs and script to the Malabar Coast.

Though most of the Thomas Christians gradually relented in their strong opposition to the Western control, the arrival of Mar Gregorios in 1665 marked the beginning of a formal schism among the Thomas Christians. Those who accepted the West Syrian theological and liturgical tradition of Mar Gregorios became known as Jacobites. Those who continued with East Syrian theological and liturgical tradition and stayed faithful to the Synod of Diamper are known as the Syro-Malabar Catholic Church in communion with the Catholic Church. They got their own Syro-Malabar Hierarchy on 21 December 1923 with the Metropolitan Mar Augustine Kandathil as the Head of their Church.

The Christian Church of India is a mother church founded during the time of the Apostles of Christ. Latin Christianity is as old as the church of the Christ itself. The faith was spread across the land with the advent of Portuguese. The Portuguese not only tried to propagate the kingdom of God but also the kingdom of Portugal. They utilized not only the device of God but also the designs of Portuguese crown also. The most important of Portuguese intervention in the religious field is Roman Catholicism. With the advent of the Portuguese, the Malabar Church was brought into the limelight of history and to the notice of the Christian nations of the west.

¹⁰ *Claudius Buchanan 1811 ., Menachery G; 1973, 1982, 1998; Podipara, Placid J. 1970; Leslie Brown, 1956; Tisserant, E. 1957; Michael Geddes, 1694; Dr. Thekkedath, History of Christianity in India"*

Present Scenario- An Overview -Catholic Dioceses in India

SL. NO:	DENOMINATION DETAILS	TOTAL
I	<i>The Catholic Dioceses</i>	174
1.	Latin Dioceses	132
2.	Syro- Malabar Dioceses	31
3.	Syro- Malankara Dioceses	11
II	<i>The Catholic Archdioceses</i>	29
1.	Latin	23
2.	Syro- Malabar	05
3.	Syro- Malankara Dioceses	02 ¹¹

¹¹ Roman Sabhayenna Latheen Sabha-Dr.Antoney Pattaparambil (p.62)

Latin Catholic Dioceses in Kerala and Year of Foundation

SL NO:	NAME OF THE DIOCESE	YEAR
1.	Quilon	1329
2.	Cochin	1557
3.	Verapoly	1659-1886
4.	Calicut	1923
5.	Vijayapuram	1930
6.	Thiruvananthapuram	1937
7.	Alappay	1952
8.	Punaloor	1986
9.	Kottapuram	1987
10.	Neyyatinkara	1996
11.	Kannur	1998
12.	Suthanpet	2013 ¹²

Sociology of Music- An Overview

Music is central to cultural life and therefore also often perceived as central to social life. The study of music in society has been of interest to classical social thinkers, including Weber, Simmel, and Adorno, since the establishment of sociology. The study of music has also concerned scholars in adjacent disciplines, particularly musicology, cultural studies, and economics. Sociologists of music have accordingly been concerned with the importance of musical taste for signifying status and distinguishing cultural hierarchies. There is growing interest in music as a social technology and insights from science and technology studies. As in cultural sociology more broadly, attention is turning to “the music itself,” music as mediating social interaction, and artists and works embedded in wider socio-musical systems using computational tools, particularly network analysis. Sociology of music tradition can be traced back to the birth of the discipline, although single works providing a comprehensive overview of this tradition are relatively few. The field exists because methodological sociology offers a distinct perspective on how music is created, received, and used in everyday life. There was rapid increase in academic interest from the late 1970s and the

¹² *Roman Sabhayenna Latheen Sabha-Dr.Antoney Pattaparambil (p.64)*

publication of Becker's *Art Worlds* in 1982. Bringing occupational and organizational sociology into the sociology of popular music, Richard A. Peterson demonstrated the internal logic of cultural production in terms of risk and reward.¹³

The Sociology of music is regarded as the study of how both people and music impact one another. It includes a range of ideas about how changing societal values and circumstances can reflect in the popular music of a given culture or sub-culture. These sociology studies often examine how and why certain cultural groups identify strongly with a specific genre of music. Studying the field of sociology often involves tracing the causes of common human behaviour, and the sociology of music is one such specialty area. Scholars who focus on this area attempt to find definite answers about why people have positive reactions to music and why they continue to listen to their favourite types of it.

Studying the sociology of music usually involves studying the established institutions that use music for specific purposes. Religious organizations often use music as part of their worship practices. National governments sometimes use music to stir feelings of patriotism in citizens. Scholars who investigate these varied uses of music frequently try to pinpoint a common thread in music that allows it to capture listeners' interest for these different purposes. The sociology of music has enjoyed a notable boom during the final decade of the twentieth century and the early years of the twenty-first century. This is partly evident in the rising number of publications that address music in some capacity, be it the creation, dissemination, or reception of various musical genres. The production of music ultimately depends on individuals who enact conventions and populate various collections. One common theme thus concerns the socialization of musicians.¹⁴

Traditional Indian Music

The Indian music has a long history and is closely linked to Indian spirituality. Classical Indian music concerts have traditionally been built around a single vocalist or instrumentalist. Classical Indian music itself is based on single melody lines, often with great attention given to single notes. By contrast Western music is harmonically based. Indian music performances often last for hours and build slowly, with stages of exploration and improvisation, and ascending and descending, before reaching a climax and then winding down. Often time one

¹³ *Sociology of Music-Siobhan MacAndrew*

¹⁴ *THE SOCIOLOGY OF MUSIC Timothy J. Dowd*

instrumentalist will come and play and the other performers will come in at a different time and join when they are ready. Holding it all together is a steady droning noise. A performance is a relaxing and meditative experience, often with very personal, one-on-one interactions between musicians and listeners.

Classical Indian music evolved from the Vedas, the sacred Hindu chants of ancient India. The ancient Indians believed in the divine origin of music. The purest form of sound was considered equal to cosmic energy. As a result music and religion were always closely intertwined. Classical Indian music probably evolved from the religious poems and chants of the Vedic period. One of the four main Vedic texts, called the Samaveda, written possibly before 1000 B.C., is the source of many musical forms. Music was later codified by Bharata Muni¹⁵.

The Karntak style of southern India is closest to music of the vedas. Speculating on the first Indian music, musicologist S.D. Pillai "People used clay pots that stored water as musical instruments. Drums were used to send messages during war. String instruments came later with devotional music played in temples."

As Indian music developed over time, it absorbed musical style forms around south and central Asia, particularly from various locations around India, Persia, and the Mughal homeland in present-day Uzbekistan and Afghanistan. The Hindustani music of northern India is the result the fusion of the Hindu music of the Veda and Muslim influences from the west. Amir Khusrau (1253-1325) is regarded the father of Hindustani music. He melded Persian, Hindu, Sanskrit and Islamic influences and is regarded as the founder of qawwalki and khayal and the inventor of the sitar.

During the Mughal era and the feudal era, Indian classical music thrived in the courts of kings, maharajahs, princes and wealthy noblemen, who often tried to outdo each other in the patronage of the arts. Many people regarded music as an entertainment form reserved for the wealthy. In Mughal times a performances sometime lasted all day and all night. It was designed to be performed for a relatively small group of people in a relatively small luxurious chamber room not among a large audience in a concert hall¹⁶. The most famous singer was Tansen, a Rajput princess married to the Mughal Emperor Akbar. It was said that her voice

¹⁵ Source: *Rough Guide of World Music*

¹⁶ Source: *Rough Guide of World Music*

was so beautiful and powerful it could ignite oil lamps. The Mughals never conquered the south and Hindu Veda music remained alive there in temples and villages and has endured as Karnatak music. While Hindustani music was court music for elites, Karnatak flourished as music close to the people. Much of it was never written down until recently. Instead it was passed on using a system the defined rhythmic units using mathematics.

Europeans were enchanted by some of the music they heard from India. According to legend one Indian musician ripped open his instruments at Queen Victoria's coronation to prove that the "seemingly superhuman sounds he produced didn't come from a concealed mechanical device." The greatest impact of European music on India was the introduction of brass bands by the British. Brass band music is very much alive today. Most towns have several competing bands; Brass bands are fixtures of wedding processions. With the decline of Indian nobility patronage of classical Indian music has been taken over by wealthy members of the Indian community in India and abroad and by the paying public.

There are two main schools of Indian classical music: the Hindustani style of the North and the Karnatak (also spelled Carnatic and Karanatic) of the South. The Hindustani style features a number of Turko-Persian musical elements not found in the more varied and, in some ways, complex Karnatak style. Well-known Hindustani styles include Dhrupad, Dhamar, Khayal, Tappa and Thumri¹⁷.

Traditionally musical traditions have been passed on orally and musical skills have often been taught from father to son or teacher to pupil. Students pay respect to their instructors by kissing their feet. The relationship between teachers (known as pandits and gurus among Hindus and ustaad among Muslims) and their pupils is very important in Indian music. Teachers and pupils are often related, and the spiritual element of the instrument is often as important as technical virtuosity. In northern India, the spiritual relationship is symbolized by a ceremony in which a teacher ties a string around the wrist of a pupil.¹⁸

¹⁷ Source: *Rough Guide of World Music*

¹⁸ http://factsanddetails.com/india/Arts_Culture_Media_Sports/sub7_5c/entry-4249.html *Later History in the Middle Ages*

Music Tradition in Kerala

Kerala culture had developed through the ages as an integral part of the Indian culture. The salient feature of Kerala culture is that "it is universal and versatile". Several races of people have made their contribution to the development of this composite culture. The history of its growth is one of racial union, social absorption and cultural combination. This is proved in all fields of cultural expression such as art, religion, philosophy, language and literature and also in the development of social and cultural institutions. The first major event in the Social and cultural history of Kerala is the Sangam Age which included the first five centuries of the Christian era. Kerala at that time was part of Tamilakam and therefore its people shared with the people of Tamil area, a cultural heritage which was common to the whole region. The Sangam Age was a period of organised society and an established Government.

The basic elements necessary for the blooming of a component culture were prevalent in Kerala society during this period. During this period, the fine arts like Music and dance were improved and cherished on a large scale by all sections of the people. Fine arts such as Music, dance and literature grew and flourished on a large scale. References to Ancient musical instruments, such as Yazh, Mizhavu, Kuzhal, Peruvankiyam, Thudippara etc. were found in Sangam Kritis. These instruments were the musical instruments of the 'Panar' and 'Patini' (women folk of panar). In Pathittruppathu (Vol. 6) we get reference, to the instrument Yazh which was a stringed instrument in which the strings are tied to a bow. Through this Yazh which was considered to be the older form of Veena, varieties of ragas could be played. A panar woman, one who could sing varieties of ragas in praise of Chera Kings were considered to be the symbol of good fortune.¹⁹

According to Hindu mystics God is inexpressible. We cannot find out adequate words to express in a humanly possible way the rich God-experience. The only means left for this is nada or sound. Thus arise the expression Nada Brahman. Music became the means of translating the untranslatable God-experience into human words. Music then started strengthening the allegory of the nuptials which expresses the supreme form of human love and total and mutual donations of two persons. It bespeaks ineffable tenderness and the fusion of two lovers. Applied to religious experience, transcending completely the order of sex, these terms express analogically the love of God for man; a love that is more tender than

¹⁹ Kerala as a seat of Music- Prasanna Kumari S pp. 21-23

a mother's affection, more generous than that of a faithful husband, more delicate than any ever dreamed of by human lovers.

In Upanishads we find that the bliss of Brahman is compared with the loving embrace of a beloved woman²⁰. The chief features of the passionate devotion for God are described through the medium of the episodes of Lord Krishna's life in Brindaban. Lord Krishna is often depicted holding a flute and enchanting 16008 cowherd girls. The episodes of Brindaban are spiritualized and interpreted as the eternal, timeless and space less play of God with his own associates (bhaktas). The idea behind it is as follows. According to Hindu mystics God-experience is inexpressible. The only way left to express it is nada which means sound or music. Thus arose the expression Nada-Brahma. Music became a vehicle of putting into humanly possible words the untranslatable God-experience.

The pioneers of Indian classical music, such as Tyagaraja (1759-1847), Muttuswamy Dikshita (1776-1835), Syama Sastri (1762-1827) and Swathi Thirunal Maharaja (1813-1846), composed their classical melodies to give expression to God-experience. Lord Krishna came to be regarded as God incarnate to redeem man from the bondage of sin, and as a sign of God's love for mankind. Since music is capable of describing God's love for us, Lord Krishna is presented with a flute, a symbol of the art of music. God shows his loving concern for man in an infinite variety of ways, and each way is personified as a woman. Lord Krishna is encircled by 16008 women, because according to mythology a flute can produce 16008 ragas and each raga is allegorically pictured as a woman. A raga is a melodious combination of musical notes which succeed one another. Its effect depends upon the nature of the notes combined. It is like a mixture the quality of which depends upon the nature of its ingredients.

²¹Examples: raga mohanam, anandabhairavi, kaliyani, desh, sankarabharanam, hindolam, etc.

²⁰ *Brihadaranyaka V, 3.21.2*

²¹ *Justin Panakal OCD, Intimacy with God, Praying with St. Teresa of Avila, 5th edition (Singapore, Magnificat Media Pte LTD, 2014) pp. 126-128.*

Justin Panakal OCD., Saint Teresa of Avila Forever Our Contemporary (Kalamassery, Jyotir Dharma Publications, 2016) pp.74-75.

Justin Panakal OCD., Blossoms of Carmel (Alwaye, Pontifical Institute Publications, 1995) pp.235-239.

S.N.Dasgupta (Chicago- London, The Open Court Publishing Co. 1927) pp. 142-143.

Music and the Christian Sacred Text

Christian Music is music that has been written to express either personal or a communal belief regarding Christian life and faith Christian period. Common themes of Christian music include praise, worship, penitence, and lament and its forms vary widely across the world. Like other forms of music the creation, performance, significance, and even the definition of Christian music varies according to culture and social context. Christian music is composed and performed for many purposes, ranging from aesthetic pleasure, religious or ceremonial purposes. Among the most prevalent uses of Christian music are in church worship or other gatherings. Most Christian music involves singing, whether by the whole congregation (assembly), or by a specialized subgroup—such as a soloist, duet, trio, quartet, madrigal, choir. It is frequently accompanied by instruments. In the West, the majority of Christian denominations use instruments such as an organ, piano and occasionally by a band or orchestra, to accompany the singing. But some churches have historically not used instruments, citing their absence from the New Testament. ²²

Very little is known about primitive Christian music, notes Whitcomb, because like most of the ancient, it was unwritten. As a result, as songs passed from generation to generation, they grew very different from the original. However, she notes that "much of this early music derived its beauty from the Greeks and its holiness from the Hebrews²³. According to Ulrich, Hebrew music "was of direct and immediate influence on the musical practices of the early Christian church."²⁴He cites Werner in noting that "the connections between Hebrew and Christian Chant have been scientifically investigated and proved."²⁵

The New Testament was not written until centuries later than the old and the music had attained much higher development, according to music historian Ida Whitcomb. As it related to Christ, it is called Christian music. However, there are but few allusions to it in three of the Gospels: in the Gospel of Luke, there are the "Angels' Song," Mary's "Magnificat," and Zacharias's "Song." In Acts, Paul and Silas sing behind prison-bars: the prison is shaken, the doors fly open, and they are free. In the Epistles, there are but few

²² George Thomas Kurian, Mark A. Lamport, *Encyclopaedia of Christianity in the United States, Volume 5*, Rowman & Littlefield, USA, 2016, p. 629

²³ Whitcomb, Ida Prentice. *Young People's Story of Music*, Dodd, Mead & Co. (1928)

²⁴ Ulrich, Homer, *A History of Music and Musical Style*, Harcourt, Brace & World, Inc. (1963)

²⁵ Werner, Eric. *The Sacred Bridge*, Columbia Univ. Press (1984)

references to music, but in Ephesians there is a "beautiful one," in which Paul exhorts the churches to sing "Psalms" and "spiritual songs."²⁶

Hindley adds that antiphonal chants between cantor or priest and the congregation originated in Hebrew worship methods. At its peak around the beginning of the Christian era, the elaborate music of the Temple was performed by a large choir of highly trained men singers, with boys sometimes added, and during this period many instruments also were used by the Temple orchestra.²⁷

Whitcomb adds that many of our noblest Church hymns have been suggested by the Psalms, which was "the first hymn-book of the Hebrew nation and remains today not only the hymn-book of the Hebrew Temple, but also of the Christian Church".²⁸

Musical Instruments

The early Church did not use musical instruments in its worship. It was not until the eighth century that musical instruments were first introduced into the worship of the Western Church. However, from the eighth century onwards, some musical instruments do seem to have been used from time to time in some Western churches. As well as the organ, we find the harp, violin and cittern depicted in ancient manuscripts. At first, the instrument was probably used simply to give the tone to the priest or choir. At any rate, it was not until the fourteenth and fifteenth centuries that instrumental music became a widespread and regular feature of Western worship.

String Instruments

Lockyer notes that according to the Scriptures, Jubal was the father of harpists and organists²⁹ He points out that the harp was among the chief instruments and the favourite of David and its use is found more than fifty times in the Bible. It was used at both joyful and mournful ceremonies, and its use was "raised to its highest perfection under David"³⁰. Lockyer adds that "It was the sweet music of the harp that often dispossessed Saul of his

²⁶ Whitcomb, Ida Prentice. *Young People's Story of Music*, Dodd, Mead & Co. (1928)

²⁷ Hindley, Geoffrey. *Larousse Encyclopaedia of Music*, Chartwell (1971), Ch. "Jewish Music"

²⁸ Whitcomb, Ida Prentice. *Young People's Story of Music*, Dodd, Mead & Co. (1928)

²⁹ (Gen. 4:20–21).

³⁰ 1 Sam. 16:23).

melancholy³¹ When the Jews were captive in Babylon they hung their harps up and refused to use them while in exile, earlier being part of the instruments used in the Temple³²

Another stringed instrument of the harp class, and one also used by the ancient Greeks, was the lyre. A similar instrument was the lute, which had a large pear-shaped body, long neck, and fretted fingerboard with head screws for tuning.

In addition to those, there was the psaltery another stringed instrument which is referred to almost thirty times in Scripture. According to Josephus, it had twelve strings and was played with a quill, not with the hand.³³

Wind Instruments

Among the wind instruments used in the biblical period were the cornet, flute, horn, organ, pipe and trumpet.³⁴ Whitcomb writes that the pair of silver trumpets were fashioned according to Mosaic law and were probably among the trophies which the Emperor Titus brought to Rome when he conquered Jerusalem³⁵. The flute was commonly used for festal and mourning occasions, according to Whitcomb. "Even the poorest Hebrew was obliged to employ two flute-players to perform at his wife's funeral."³⁶

The shofar (the horn of a ram) is still used for special liturgical purposes such as the Jewish New Year services in Jewish communities. As such, it is not considered a musical instrument but an instrument of theological symbolism which has been intentionally kept to its primitive character. In ancient times it was used for warning of danger, to announce the new moon or beginning of Sabbath, or to announce the death of a notable. "In its strictly ritual usage it carried the cries of the multitude to God," writes Werner.³⁷

Percussion instruments

Among the percussion instruments were bells, cymbals, sistrum, tabret, hand drums and tambourines. Percussion instruments are those producing tones by being struck in various ways and have been used by bands and orchestras throughout history. The tabret, or timbrel,

³¹ (1 Sam. 16:14–23; 18:10–11).

³² (1 Kgs. 10:12).

³³ Lockyer, Herbert Jr. *All the Music of the Bible*, Hendrickson Publ. (2004)

³⁴ Lockyer, Herbert Jr. *All the Music of the Bible*, Hendrickson Publ. (2004)

³⁵ Whitcomb, Ida Prentice. *Young People's Story of Music*, Dodd, Mead & Co. (1928)

³⁶ Whitcomb, Ida Prentice. *Young People's Story of Music*, Dodd, Mead & Co. (1928)

³⁷ Braun, Joachim. *Music in Ancient Israel/Palestine*, W. B. Eerdmans Publ. (2002)

was a small hand-drum used for festive occasions. According to the Bible, when the children of Israel came out of Egypt and crossed the Red Sea, Miriam took a timbrel in her hands; and all the women went out after her with timbrels and with dance."³⁸

Purposes of Music

The Bible mentions many uses of music including songs of praise, songs of victory, songs of mourning, and above all the Psalms. During later times there was also a purely vocal music which prevailed for a period³⁹. According to Ulrich, music played an important part in both the secular and the religious life of the Hebrews. Kings and other leaders of the people were customarily acclaimed in songs and fanfares, and very elaborate musical services in the Temple, described in the Bible, were important parts of worship. There are, for instance, descriptions in the Bible of an orchestra consisting of nine lutes, two harps, and a cymbal.⁴⁰ In other parts there are accounts of all-women choirs combined with singing and dancing to the men's percussion accompaniment. Werner adds that the choir's repertoire consisted of psalms, canticles, and other poetic passages from Scripture, although it may have contained some non-canonical texts. The choice of psalms is said to have been determined by God's activities on the first seven days of creation, and the verses which allude to them.⁴¹

Types of Music

- **Cantillation.** Used when parts of the Bible were read during the service and parts of the text were sung or chanted.
- **Antiphony** (also referred to as responsorial singing). Since Hebrew poetry is based on parallelism (the expression of one thought in two different ways), several types of performances were possible: either by two separate alternating choruses, or by a soloist alternating with the chorus. At its peak around the beginning of the Christian era, antiphonal music was performed by a large choir of highly trained men singers, with boys sometimes added. According to Hindley, "Antiphony is among the debts owed by Christian music to its Jewish predecessor."⁴²

³⁸ Lockyer, Herbert Jr. *All the Music of the Bible*, Hendrickson Publ. (2004)

³⁹ Ulrich, Homer, *A History of Music and Musical Style*, Harcourt, Brace & World, Inc. (1963)

⁴⁰ Ulrich, Homer, *A History of Music and Musical Style*, Harcourt, Brace & World, Inc. (1963)

⁴¹ Werner, Eric. *The Sacred Bridge*, Columbia Univ. Press (1984)

⁴² Hindley, Geoffrey. *Larousse Encyclopaedia of Music*, Chartwell (1971), Ch. "Jewish Music"

- **Hymn songs.** Within the service they were performed by either a soloist, called the cantor, or by groups. Some of the hymns were freely organized with groups of melodic motives with their variants connected to create a continuous melodic chant.
- **Orchestration.** Werner writes that "the sound of the Temple's orchestra consisted of never less than twelve instruments and rarely exceeded thirty-six." The trumpets were never mixed with the rest of the orchestra—being used for signals exclusively. One pair of cymbals were used in Temple rituals also as a signal instrument, "not unlike the gong in the modern theatre."⁴³

Sacred Musical Traditions of Latin Catholic Community

Human life is engulfed with myriads of art forms such as music, dance, etc. Among the many art forms, music is considered to be one of the powerful tools through which one experiences serenity and peace of mind. The influence of music is strongly felt in the social and cultural life of the people of all times. Music has always been a bridge to communicate with Spiritual Supreme regardless of the religion one belongs to. Sacred music used during the ritualistic celebrations, especially prayer and worship, transcends one to the supernatural. Although the world continues to evolve religious institutions, the predominant spiritual practices continue to be preserved through music and have maintained a certain special genre that is original to a particular religion .Every religion has its own musical traditions that make the spiritual practices unique and holistic.

Gregorian Chant – The Ancient Church Music

Christianity especially Latin Catholic Church have been the starting point of several musical genres. From plain chants monophony Gregorian chants to madrigals ,capellas, duets, trios ,quarters to choir, the church has incorporated worship into different forms of music styles Christian music include praise ,worship, penitence and lament and its various forms that varies widely across the world adding more colour to music .

Plainchant or monophonic unaccompanied sacred song called ‘Gregorian chant’ sung in Latin, gained popularity in the Roman Catholic Church during the 9th and the 10th centuries. Through-out the centuries the chant became an integral part of the liturgical celebrations. Monophonic in nature, Gregorian chant is meant to decorate the liturgical

⁴³ Werner, Eric. *The Sacred Bridge*, Columbia Univ. Press (1984)

celebrations more solemn and rich with meditative harmony. Although, it became the music of the church the popularity got receded after the Second Vatican Council⁴⁴, (1962-1965) when the traditional Latin Mass was changed to the vernacular language of each country, it promoted musical forms similar to the popular culture, such as praise and worship and folk genres.

Western music had its rise through the spread of Christianity in India through foreign missionaries. Until the late 1960s, Christian was solely accompanied by pipe organs and purely monophonic in nature. Over the years the music was evolving and growing .Pipe organs have been replaced by electric guitars, keyboards and drums. Traditional hymnals have been set aside by hard hitting lyrics, sung in vernacular languages. All in all, Christian music has gone farther than the church and can be found on radio, TV, in concert halls and at huge rallies and festivals. It has expanded to include a vast array of styles. Rock, metal, rap, country, gospel, urban gospel, easy listening, and pop are all covered so regardless of taste in music style.

Te Deum :An Ancient Traditional Latin Music

The "Te Deum" (We Praise you Lord) is a Latin Christian hymn traditionally ascribed to AD 387. An ancient liturgical Christian hymn of praise to God. It is central to the Ambrosian hymnal, which spread throughout the Latin Church during the 6th to 8th centuries. It is sometimes known as the "Ambrosian Hymn", although authorship by Saint Ambrose is unlikely. The term "Te Deum" can also refer to a short religious service (of blessing or thanks) based upon the hymn. A Te Deum service is a short religious service, based upon the singing of the hymn, held to give thanks. Traditionally sung especially on occasions of public rejoicing. It is sung throughout the Latin Catholic Churches. The hymn holds a prestigious position in the liturgical services. Following is the Latin text and an English translation of the Te Deum. In a service of thanksgiving in which this hymn forms a prominent part.

⁴⁴ 21st ecumenical council of the Catholic Church

Latin and English text of Te Deum

Latin text	Translation from the book of Common Prayer
Te Deum laudámus: te Dominum confitémur.	We praise thee, O God: we acknowledge thee to be the Lord.
Te ætérnum Patrem omnis terra venerátur.	All the earth doth worship thee: the Father everlasting.
Tibi omnes Angeli; tibi cæli et univérsæ potestátes.	To thee all Angels cry aloud: the Heavens and all the Powers therein.
Tibi Chérubim et Séraphim incessábili voce proclámant:	To thee Cherubim and Seraphim: continually do cry,
Sanctus, Sanctus, Sanctus, Dóminus Deus Sábaoth.	Holy, Holy, Holy : Lord God of Sabaoth;
Pleni sunt cæli et terra majestátis glóriæ tuæ.	Heaven and earth are full of the Majesty : of thy glory.
Te gloriósus Apostolórum chorus;	The glorious company of the Apostles: praise thee.
Te Prophetárum laudábilis númerus;	The goodly fellowship of the Prophets: praise thee.
Te Mártyrum candidátus laudat exércitus.	The noble army of Martyrs: praise thee.
Te per orbem terrárum sancta confitétur Ecclésia:	The holy Church throughout all the world: doth acknowledge thee;
Patrem imménsæ majestátis;	The Father : of an infinite Majesty;
Venerándum tuum verum et únicum Fílium;	Thine honourable, true : and only Son;
Sanctum quoque Paráclitum Spíritum.	Also the Holy Ghost : the Comforter.
Tu Rex glóriæ, Christe.	Thou art the King of Glory: O Christ.
Tu Patris sempitérnus es Fílius.	Thou art the everlasting Son: of the Father.
Tu ad liberándum susceptúrus hóminem, non horruísti Vírginis úterum.	When thou tookest upon thee to deliver man: thou didst not abhor the Virgin's womb.
Tu, devícto mortis acúleo, aperuísti credéntibus regna cælórum.	When thou hadst overcome the sharpness of death:
Tu ad dexteram Dei sedes, in glória Patris.	thou didst open the Kingdom of Heaven to all believers.
Judex créderis esse ventúrus.	
Te ergo quí sumus, tuis fámulis súbveni,	

<p>quos pretiósó sángine redemísti. Æténa fac cum sanctis tuis in glória numerári.</p> <p>[added later, mainly from Psalm verses:] Salvum fac pópulum tuum, Dómine, et bénedic hæreditáti tuæ.</p> <p>Et rege eos, et extólle illos usque in ætérnum.</p> <p>Per síngulos dies benedícimus te.</p> <p>Et laudámus nomen tuum in s culum, et in s culum s culi.</p> <p>Dignáre, Dómine, die isto sine peccáto nos custodíre.</p> <p>Miserére nostri, Dómine, miserére nostri. Fiat misericórdia tua, Dómine, super nos, quemádmódum sperávimus in te.</p> <p>In te, Dómine, sperávi: non confúndar in ætérnum.</p>	<p>Thou sittest at the right hand of God: in the glory of the Father.</p> <p>We believe that thou shalt come: to be our Judge.</p> <p>We therefore pray thee, help thy servants: whom thou hast redeemed with thy precious blood.</p> <p>Make them to be numbered with thy Saints: in glory everlasting.</p> <p>[added later, mainly from Psalm verses:] O Lord, save thy people: and bless thine heritage.</p> <p>Govern them: and lift them up for ever.</p> <p>Day by day: we magnify thee; And we worship thy Name : ever world without end.</p> <p>Vouchsafe, O Lord: to keep us this day without sin.</p> <p>O Lord, have mercy upon us: have mercy upon us.</p> <p>O Lord, let thy mercy lighten upon us: as our trust is in thee.</p> <p>O Lord, in thee have I trusted: let me never be confounded.⁴⁵</p>
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⁴⁵ Brown, Rosalind (19 July 2009). "On singing 'Te Deum'". *www.durhamcathedral.co.uk*. Retrieved 1 March 2019.

Other Music Traditions' Like; Puthenpana , Ammanapattu, Devasthili , Musical Elements in Chavittunadalkam, etc.,

Latin Catholic Community has in its hold very rich musical traditions .Throughout history and across cultures; music has been an important aspect of liturgy and many other forms of Christian prayer. It is difficult to say how many Catholics sing or perform, but it is fair to say that it is generally important that music be performed, and that for the vast majority of Catholics, music is both an avenue for, and prompt to, religious emotion. The range of music in the Catholic world is extremely wide. While Catholicism has produced a great number of classics and has borrowed from other classical forms, much — probably most — of the religious music most Catholics experience regularly is far from classic, both from a compositional and a performative perspective.

Globally, a Catholic worshipper is at least as likely to pray to music played on a synthesizer, guitar or drums, as to hear the organ music, chant or western polyphony commonly associated with Western Catholic music. Inside and outside religious contexts, music is a touchstone of cultural identity. Cultures have a strong sense of what constitutes "their" music. Musical adaptation is often one of the easiest means of Catholic inculturation, a way to make Christianity "at home" in new contexts. In Catholic sacred music, the range of feeling expressed includes joy, rapture, loss, fear, longing, hope, humility, serenity, connection to God, connection to others, gravity and solemnity⁴⁶. Some of the music traditions are as follows:

Puthenpaana

Kerala is the Cradle of Christianity in south Asia. The unique historical trajectories, diverse forms of denominations, east and west traditions, have found a space in this unique geopolitical setting. Subsequently, a wide variety of Christian religious practices, rituals and liturgies are present here. All of these have contributed to the creation of a melodiously diverse repertoire of Christian musical practices that contain a harmonious inter-mingling between faith and culture. By its very nature the Latin Catholic church is unique with regard to its religious musical practices .One such traditional musical practices is called 'Puthenpaana' (new –song) also known as 'Kudashapana ' composed by, John Ernest Hanxleden (1681-1732) popularly known as Arnos Pathiri, who was a German Jesuit

⁴⁶ <https://www.catholicsandcultures.org/practices-values/music>

missionary. The poem is believed to have been composed between 1721 and 1732 and it consists of 14 Padams .The ‘Pana’ narrates the Biblical events that deals with the life of Jesus Christ, which begins with the grief of Virgin Mary and concludes with the crucifixion and death of Jesus. Kerala Christians, especially, the Latin Catholics, recite this song during Holy Week, Lent, Maundy Thursday, Good Friday and Holy Saturday. Puthenpaana is regarded as one of the first Malayalam poems written on Christian themes in simple Malayalam.

Arnos Pathiri’s most famous compositions called ‘Chathuranthyam’ includes collection of thought provoking powerful themes like ;the chapter of death, chapter of judgment, chapter of liberation, chapter of hell has some sub-parts which makes up the whole of Puthenpaana that are ‘ummayude vyakula prabandham’, ‘ummaparvam’.The Malayalam word for chapter that is parvam is been taken from Mahabharata and Ezhuthachan. The sorrowful verses which Ezhuthachan attested to Gandhari who is wailing for her sons and relatives dead in the Mahabharata war and the sorrowful verses by Arnos Pathiri attested to Mary wailing for her crucified son has a lot of similarities. Some verses have a very similar rendition.

In Puthenpaana, Jesus recounts his sufferings that are beyond any human perception which are crowning with thorns, scourging at the pillar, spitting on face, nailing on the cross, crucifixion and death to his mother in detail in the 9th section of Puthenpaana and Mary’s reaction to his words and salutation to her divinity can be found. Here are few lines which pay some attention to Arnos Pathiri’s Mariyabhakti that focuses on Mary’s deep feelings.

Pokaputhra! Virodhamennakilum

Loka rakshayathinalundamlllo

Ennilumennekkalenikkishtamam

*Ninnilum pithrukalpana sammatham*⁴⁷

⁴⁷ 9 am padam shlokam 116-117

Ammanapattukal

The ammanapattukal or Ammani song which has a Tamil origin was popular in Southern Kerala among the Latin Christians. Thevamatha ammanai and avar ammanai are the two books written on ammana pattukal among which Thevamatha Ammanai is considered to be the most popular one. Unfortunately, none of these books have their author's name printed on them. But according to the coastal ammanai songs which were orally sung, were attributed to Vedanayakam Annavi who was a very talented artist from Kulathoor near Thiruchirapally.

Puthenpana and Ammana songs are still popular amongst common people just because of the devotional aspect and its sorrowful raga. In Puthenpaana, the life of Jesus both from new and Old Testament had been presented, but in ammana, the focus is given to Virgin Mary.

In the fifth part of Ammana, the importance is given to a heart touching silent farewell discourse between Jesus and Mary. Jesus's final words to his sorrowful mother just before the Crucifixion and death on the cross is unforgettable. The Roman Catholics recite these lines with much devotion and deep sorrow.

Enne valarthavale eenamatta pettavale

Kannayazhiyamal karppodirunthavale⁻⁴⁸

Devasthuvili

Yet another musical tradition which can be attributed to Latin Catholic Church is 'Devasthavili'. It is traditionally performed as a prayer ritual during Lenten Season. During the fasting period, especially during nights all believers in small groups, with bells, wooden crucifix and Holy Bible, roam around the village and fix the crucifix in every other area, kneel before it, chants the salutations. Although, Devasthavili has a link with the Passion of Christ, it has no set songs or prayers. The songs sung in praise of Christ and Virgin Mary, are written in a blend of Tamil and Malayalam. Initially it was sung in Latin and subsequently, it was written in Tamil and Malayalam. Tradition says that it was, St. Francis Xavier was the one who popularised it in 1550. It was the Portuguese word Devasam that later evolved into

⁴⁸ ammanam – section 5, verse 7, 8

Devastha. This traditional rite is still popular at Gothuruthu, Mundamveli, Kadalvathuruthu, and Andhakaran Azhi, all, places coming under Kochi and Varappuzha dioceses. In Devastha Vili Performers took to the streets rendering songs devoted to Jesus Christ and the Virgin Mary, written in both Tamil and Malayalam. It is believed that the songs help fight evil and protect the faithful.

Chavittunadakam

Chavittunadakam is a highly colourful Latin Catholic classical art form originated in Ernakulum district – Kerala .The performance is known to be developed during 16th century when Portuguese missionaries combined the elements of Portuguese opera with native Indian traditional music and dance .The costumes and operatic structure is European in style, while the steps derive from a traditional Sanskrit dance called Koodiyattam. Chanda drums, elathalam, cymbals and bulbul tarangs (banjo-style instruments) are used while the performers sing in Malayalam. Initially the plays told epic stories of kings and emperors such as Charlemagne, King of the Franks. Over the course of time, Biblical tales became central as the Portuguese used Chavittu Nadakam to promote Christianity among Indians. Currently the theatrical performance flourishes in Gothuruth, a village an hour outside Kochi. This popular Latin Christian art form is a means to understand the heroic episodes of Bible.

Chavittunadakam is performed in open space. The whole play is performed through musicals. Dance and instrumental music are combined in this art form. The bell and drum are two instruments used as background score. The actors themselves sing and act. The stories are mostly the heroic episodes of Bible or great Christian warriors.They sing their lines loudly and with exaggerated gestures and they stamp their feet with great force on the wooden stage. The reason behind this assumption is that Chavittu Nadakam has a significant European character in its costumes and outfits. But there are historical evidences that Kerala had connections with the western world well before the arrival of Portuguese.

This form of play is prevalent among the Latin Christian community in the districts of Alappuzha, Ernakulam and Trissur of Kerala⁴⁹. The predominant feature of this art is the artists stamping / pounding (Chavittu) the dance floor producing resonant sounds to accentuate the dramatic situations. The actors sing their lines loudly and with exaggerated gestures stamp with great force on the wooden stage. Hence literally Chavittu Nadakam

⁴⁹ <https://www.justkerala.in/culture/kerala-dance-forms/chavittunadakam>

means 'Stamping Drama'. Great stress is laid on the step, which goes in harmony with the songs. In these art forms there is a great importance for dance and art. Foot stamping dance, fighting and fencing are the essential part of Chavittunadakam. Royal dresses and ornamental costumes are necessary.

Musical Bands

The word "band" comes from the middle French word 'bande' meaning "troop." Bands are said to have originated in Germany around the 15th century, using mainly bassoons and oboes. By the end of the 18th century, Janissary (Turkish) music became popular featuring instruments such as triangles, flutes, cymbals and large drums. Also, during this time the number of musicians who played in a band grew. The significant difference between a band and an orchestra is that musicians who play in a band play brass, and percussion instruments. The orchestra, on the other hand, includes bowed stringed instruments.

The word "band" is also used to describe a group of people who perform together with such as dance bands. It can also be used to describe a specific instrument played by a group such as brass bands. In 1838, a band composing of 200 drummers and 1,000 wind instrument musicians performed for the Russian emperor in Berlin.⁵⁰

Band adds pomp and glory in the Latin Catholic's praise and worship .It increases the participation more active and vibrant, especially among youth. It plays a key role in promoting social relationship and makes socialization possible. The spirit of co-operation and co-ordination are some of the outstanding and remarkable values results from this art form.

Significance of the Study

Religion is a universal social phenomenon. The studies have proven that there is no society known which has not practised religion in some form or other. Sociologists and anthropologists have accordingly recognised the importance of religion as a universal feature of human society: Max Muller accepted that a belief in divinity was universal among humankind; Edward Tylor implied that magic, science and religion are present in all human societies. The religion is one of the social institutions and music plays an important role in religious worship and practices .The relevance of the study arises from understanding and

⁵⁰ <https://www.liveabout.com/what-are-bands-2456425>

analysing the Sacred Musical tradition of the Latin Catholic Church and its varied changes. The study gives an idea about the Catholic Church in brief and the Musical practices and its significance .It also deals with the paradigm shift of Sacred music from monophonic to polyphonic style and the numerous changes that have taken place in the use of instruments, lyrics and in peoples participation etc. The researcher also analyses the impact of sacred music on the profane or mundane activities of the people.

**REVIEW
OF
LITERATURE**

CHAPTER 2

REVIEW OF LITERATURE

A literature review is both the process and the product. It is a descriptive, analytic summary of the existing material relating to a particular topic or area of study. The literature review process involves a systematic examination of prior scholarly works. It helps us understand a research topic its significance and importance and develop our own ideas. The literature review demonstrates knowledge and show how the current work is situated within, builds on, or departs from earlier publications. Sources covered in the review may include scholarly journal articles, books, government reports, Web sites, etc.

According to **Ivo Supicic** (1989) the sociology of music is a social phenomenon, or as the study of specific social facts. It brings out the social functions and values of music as well as its purely artistic and human values, the more clearly can one demonstrate that music despite its deep social roots has always been and continues to bring social solidarity and oneness. The history of music has also raised the important question of the relationship of the public to music

Dimpy (2013) states that music is a medium of expressing the feeling of human pleasures. In Instrumental Music, there are Swara and Laya as primary elements. Musical instruments have an important place in Indian Music. The art of playing musical instruments in India have been traditionally carried on from generation to generation, from primitive stage to this modern age. As Music is a performing art, which is being creative, itself, and cannot be static, hence the gradual developments and experiments have always given new ideas to the modern generation.

According to Dimpy in this modern age of science, things are in continual flux and changing by following the process of experimentation. Although, our traditional instrumental music is based on the highest traditional forms of music yet this oldest form of music, which was conceptualized thousand Years ago, have undergone changes in various stages due to Experimentation. The main objective of this study is to highlight experimentation in Indian Instrumental Music. Music is cultivated as an Art to attain perfection. From the ancient times

to modern age, great instrumentalists made and adopted critical observations in Instrumental Music through experimentation.

As for **Sahana, S. V.** (2016) Modernization is a common term heard in the present day, which has been influencing almost all fields. Music industry has also been highly influenced by the growth of technology. Technology has influenced almost all branches of music such as teaching, learning, stage performance, concert pattern, preservation, propagation and many others. Karnatak music is a form of music which has always been referred to as a system deeply rooted in traditionalism. At the beginning the traditional minds were very reluctant in exposing themselves to technology. But slowly technology succeeded in influencing them and achieved a strong base in the field of music.

According to **Kumar, Santosh** (2016) the bamboo flute had lost its status as a prominent instrument in North Indian classical music several hundred years before. There were many Political, social, technological, economical and musical reasons that brought the situation for bamboo flute. It was not aristocratic in nature but aesthetically soothing and pleasant to the ears. Thus when introduced in the contemporary elite music had grasped its position as the divine instrument. Many types of new innovative ideas are being experimented in the performance technique and presentation of North Indian bamboo flute in current scenario. That includes duet performance with other instruments and vocals, fusion with other genre like South Indian classical music, western music, jazz, Bollywood music and even folk genres.

According to **Mitra, Udit** (2014) just like every cultural item band music is a product of particular social, cultural and political milieu. Performing band is a result of collective work It is not an independent performance .The sense of co-operation, unity and co-ordination lead to a successful band performance .During practice fruitful social relationship and socialization is a pre-requisite. People from different walks of life come together with a spirit of oneness and solidarity in order to bring out colourful result.

Christopher Cuzzupe (2017) focuses on how the use of liturgical music has changed from the time when Gregorian chant reigned supreme to the current time when contemporary music has come to dominate the Catholic liturgy. Initially when the music sung in Latin vernacular, the faithful were mere listeners. Vatican II invited the whole assembly to participate more than by merely listening. Thus the Council has acknowledged the need for the liturgy to be in the language of the people. As a result of this Music has entered into the

contemporary realm of worship in the vernacular, which helped people's participation more meaningful and lively.

Savage, M. (2006) this article examines musical taste, as revealed by the *Cultural Capital and Social Exclusion* survey. It shows that musical taste is highly divided and contentious, with large numbers of people intensely disliking certain genres of music. It shows the existence of two distinctive musical taste communities, one linking taste for rock, electronic, urban, world and heavy metal music, and the other linking classical music and jazz.

Tastes for specific musical works do not easily map onto musical genres, and are less closely correlated with each other. Using logistic regression, it is shown that age and ethnicity in particular, and gender, educational qualifications and occupational class, strongly condition taste for both musical genres and works.

Longhurst, B. (2007) the work examines the ways in which popular music is produced, structured as text, and understood and used by audiences. It includes overviews and critiques of general theories, outlines of the most important empirical studies, and data on the contemporary production and consumption of popular music. Drawing on the theories of Adorno and Weber, Longhurst examines the contemporary organization of the music industry, the social production of music, and the effects of technological change on production.

He adds by saying that the literature on subculture and music is looked at in the context of an examination of the audience for pop music. Developing work on fans is considered, as are contemporary approaches which problematize relationships of production and consumption. Clearly written and well-illustrated, *Popular Music and Society* will be an excellent textbook for students in the sociology of culture, cultural studies, and media and communication studies.

Lena, J. (2006) Music and its genres are no exception, organizing people and songs within a system of symbolic classification. Numerous studies chronicle the history of specific genres of music, but none document recurrent processes of development and change across music. In this article, the study analyse 60 music in the United States, delineating between 12 social, organizational, and symbolic attributes. It finds four distinct genre types-Avant-garde, Scene-based, Industry-based, and Traditionalist. We also find that these genre types combine

to form three distinct trajectories. Two-thirds originate in an Avant-garde genre, and the rest originate as a scene or, to our surprise, in an Industry-based genre. The study concludes by discussing a number of questions raised by findings, including the implications for understanding symbolic classification in fields other than music.

Born, G. (2005) this article develops a theoretical analysis of music and mediation, building on the work of Theodor Adorno, Tia DeNora and Antoine Hennion. It begins by suggesting that Lydia Goehr's account of the work concept requires such a perspective. Drawing on Alfred Gell's anthropology of art, the article outlines an approach to mediation that incorporates understandings of music's social, technological and temporal dimensions.

It suggests that music's mediations have taken a number of historical forms, which cohere into assemblages, and that we should be alert to shifts in the dominant forms of musical assemblage. In the latter part of the article, these tools are used to conceptualize changing forms of musical creativity that emerged over the twentieth century. A comparison is made between the work concept and jazz and improvised electronic music's. Three contemporary digital music experiments are discussed in detail, demonstrating the concepts of the provisional work and of social, distributed and relayed creativity. Throughout, key motifs are mediation, creativity, and the negotiation of difference.

Scruton, R. (2009) this work is divided into two parts, each a collection of Scruton's previously published essays. The first part recapitulates and develops Scruton's philosophy of music, as set out in his *Aesthetics of Music* (1997). The second part is devoted to critical studies of individual composers and compositions, plus an essay on Adorno on music. Scruton is a major figure in philosophy of music and it is useful to have collected in one convenient source his recent thoughts on the subject.

His music criticism is insightful and provides useful illustrations of his philosophical views. Throughout the book, Scruton displays encyclopaedic knowledge of music. Besides standard repertoire, the Algerian composer Az-Zéloub, Bulgarian Christmas carols, Metallica, Broadway show tunes, contemporary minimalist composers and early music come under consideration. No one can read this book without being impressed by Scruton's deep appreciation and understanding of music.

According to **Christopher Cuzzupe** the central questions that are being address is why Christians sing at worship and why Christians worship with music. The clarification to the questions is made by analysing three main periods of history within the Church. The first period will encompass the beginnings of church music and will look at chant as the dominant form of church music. The second period within the history of the church will relate to the various reformations that took place. One will be able to clearly see the similarities and differences between the different Christian groups, gaining an overall understanding of the struggles that music faced within this historical period. The final period will be an analysis from the 1960's to present, allowing one to see the advancements made since the second Vatican Council.

John Ochanthuruth (2014) gives the historical narration about all major events that took place in relation to the advent of imperial powers and missionary apostolates in India. It throws clear light to understand the origin and spread of Christianity in Kerala, which includes, arrival of St. Thomas to Kerala, Quilon Christians, Synod of Diamper, Coonan cross Oath, Latin community and reformation in Kerala .

An interview conducted (**James Augustine** and **Jerry Amaldev**) on Catholic Church's Sacred Music. Church Music – by Jerry Amaldev a well-known music director and composer speaks about the importance of using the traditional Church Chant called Gregorian Music in Church's Liturgical celebration .He opines that shifting way from this traditional chant decreases the real essence of Sacred Music .He adds by saying that the Gregorian Music was prevalent in the European church from AD 600 onwards which was introduced by Pope Gregory and used largely by Benedictine monks who encouraged the spread of this chant .

As for Jerry Amaldev the change that we witness today in musical traditions brings change in the very idea of the concept of Choir .The numerical strength of the Choir members have drastically decreased into handful and even to solo singing .The type of song that is sung is complex in nature that the believers are not able to sing along .The main goal of the Paradigm shift from Gregorian to Vernacular was to make the participation of the people more active and meaningful but what we see now is just the opposite were in the faithful are not able to join the choir due to the complexity in popular songs .The writer suggests that the Liturgical music federation should take ample initiation to make the Sacred music more meaningful and participatory

He stresses by saying that It is important that choir members themselves should learn and have sufficient knowledge about the Sacred music .Choir practice before the actual celebration is very important and sufficient attention should be given when selecting the songs .The instrument what is more applicable for the Church is organ definitely not the Electronic key board. Organ music makes the whole atmosphere heavenly and prayerful .Loud singing with modern instruments shall not be encouraged at any cost .He further says that every diocese should take ample care to renew and reform the sacred music ministry. The choir should have minimum of 10 member's active participation.

Antony Puthur, F. shares about the varied pious practices among the Latin community called Puthenpaana the Christian spiritual poems written by German Jesuit missionary Priest Johann Ernst Hanxleden famously and lovingly known as Arnos Pathiri. 'Ummayude Dhukham', 'Deiva Mathavinte Vyakula Prabandham' and 'Puthenpaana are remarkable compositions of Arnos Padiri who not only was fluent in various foreign languages but also in Indian languages as well 'Ummayude Dhukham' composed by Arnos Padiri in 1716 is considered to be the first ever Lamentation poems in Malayalam language .The body of Jesus laid in the lap of Mary and a Mothers Lamentation is the theme of the poem. Chanting the lines meaningfully help one get in touch with the Divine and consolation for one's own sorrow.

Deiva Mathavinte Vyakula Prabandham the poem deals with life of Jesus Christ, most importantly His suffering, Crucifixion and death and the agony of Mary and her sorrowful heart. Puthenpaana was composed in 1722, is one of the first Malayalam poems written on Christian themes in simple Malayalam .Even today Kerala Christians recite this song on Holy week, Lent, Maundy Thursday, Good Friday and Holy Saturday.

At the same time the article on 'First Christians and Devamathammana', by **Antony Puthur F.**(2018) very clearly speaks on how the first Christians actively got involved in reciting this devotional poem. The ammanapattukal or Ammani song which has a Tamil origin was popular in Southern Kerala among the Latin Christians. In the fifth part of Ammana, the importance is given to a heart touching silent farewell discourse between Jesus and Mary. Jesus's final words to his sorrowful mother just before the Crucifixion and death on the cross is unforgettable .The Roman Catholics recite these lines with much devotion and deep sorrow.

Enne valarthavale eenamatta pettavale

Kannayazhiyamal karppodirunthavale

It is important to notice that the influence of sacred music in the day today life of the people for they recite the poem meaningfully during the Holy Season.

Justine (2020) speaks about Music in Indian tradition. He states that music has always been a concomitant phenomenon of the cultural development of man .It is rightly taken as a characteristic mark by which we discern the sociability and humanness of a rational being. According to Hindu mystics God is inexpressible .We are unable to find out adequate words to express in a humanly possible way the rich God-experience .The only means left for it is Nada or Sound .Thus arise the expression Nada Brahma.

According to him music become the means of translating the untranslatable God experience into human words .When speaking about the Christian music ,in the forties the liturgy of the Latin Rite used only Gregorian chant and in the urban areas like Cochin ,Ernakulam Alappee,Trivandrum ,polyphony also ,and the Syrian liturgy had only syriach traditional music .In the fifties Malayalam was introduced and the Syro Malabar liturgy used Syrian tunes with Malayalam lyrics.

The Latin liturgy while keeping the Gregorian chant and polyphony with Latin lyrics in the strict liturgical prayers, adopted Hindi film tunes with Malayalam lyrics for communion distribution time for Holy hour and Novena. Devotional songs promote solidarity and enrich liturgical rites with heightened solemnity.

As by the Letter Voluntati obsequens to bishops, accompanying the booklet **Jubilate Deo**,(14 April 1974) the languages and songs convey the religious spirit of each particular people, along with the identical teachings of faith; the different types of music correspond to the culture and traditions of each people. The unity of faith, on the other hand, stands out in a marked manner through the use of Latin and Gregorian chant. It has also been acknowledged by Vatican Council II as ‘the chant distinctive of the Roman liturgy.

One of the principal aims of the reform of the liturgy is the promotion of congregational singing, in order to give fuller expression to the festive, communal, and

familial character of the liturgy. The main reason why the singing was adopted to vernacular language to [promote the active participation of the congregation

Constitution on the Sacred Liturgy *Sacrosanctum Concilium* Solemnly Promulgated by **Pope Paul VI** (1963) chapter 4 explains about the musical tradition of the universal Church. Liturgical worship is given a more noble form when the divine offices are celebrated solemnly in song, with the assistance of sacred ministers and the active participation of the people. The treasure of sacred music is to be preserved and fostered with great care. Whenever the sacred action is to be celebrated with song, the whole body of the faithful may be able to contribute that active participation which is rightly theirs. The traditional musical instrument which adds a wonderful splendour to the Church's ceremonies and powerfully lifts up man's mind to God and to higher things. The Chapter about the Sacred Music reveals that in the Church Music is meant for the active participation of the entire assembly of the faithful.

Regina Valiyaveettil (2004) gives an understanding about the Origin and development of Syro-Malabar Church in Kerala. It is believed that the Apostle St. Thomas, the founder of Indian church according to tradition boldly preached the 'Good News' about Christ to the people of Kerala, and the response was astonishing. During the course of time Christianity was accepted in Kerala as an indigenous faith and it obtained respectful position among the people. In the early centuries the Syrians and from the 16th Century onwards the Latin's (The Portuguese) provided leadership to the Kerala (Malabar) Christian Church and this paved the way for the formation of Christians of Kerala into two communities, Syrians and Latin's. The Syrian Catholics of Malabar began to be known as Syro-Malabar Catholics. The word 'Syro' referred to in their liturgical language 'Syriac'.

It is well explained that Malabar was a region located on the south west coast of India, corresponding in great part to the modern state of Kerala. Religion is essentially a social phenomenon, which can only be evaluated accurately in relation to the social facts in the structure, organization and sanctions in the society in which it emerge. The Syro-Malabar church in Kerala has completed a century on the 20th May of 1987. This church claims the senior most rank among the Christian churches of Kerala.

Vigimole P.S (2016) is very precise when presenting about the Latin Catholic Mission and Social Change in Kerala .According to tradition St. Thomas an apostle of Jesus Christ came to India and engaged in evangelization. When he first arrived at the North-

Western part of India by the overland route there was a king by name Gondopharnes .As of numismatic and inscriptional sources it is believed that Gondopharnes reined in the first half of the first century around 52 A.D. After St. Thomas, many missionaries came at different periods, the object being dissemination of the Gospel.

According to the author ,Pantaneus was one of the earliest missionary who came to India by A.D.190. ‘Thomas of Cana’ was a very notable figure who came to Kerala in A.D.345 for missionary work. He tried to give strength and vitality to the church founded by St. Thomas. They have adopted the Indian style of living and identified themselves with the rest of the Indian community in manner of language, culture and other life style. They are known as “Knanaya Christians. Cosmos Indicopleustes, an Alexandrian traveller, visited India between AD525 and 550. He has written about the conditions of the Christian church in Kerala.

According **Kunte, Keshavchaitanya Jagannath** (2014) the relationship between music and religion are very close .They are like two sides of the same coin. It explains the three areas concerned with musicology, religion and regional culture based on a survey conducted on the music practiced at the places of prayer belonging to the eight major religions prevalent in Pune, namely Hinduism, Jainism, Buddhism, Sikhism, Islam, Judaism, Zoroastrianism, and Christianity.

The conclusion made by the author regarding the study: 1. although the primary notion of religious music being sacred and unchangeable holds true for few categories of Religious Music. It can be seen that the others (involving music in the religious festivals) are to be susceptible to change. 2. The traditional format of devotional music systems which incline towards Art music get diluted according to situations specific to regions. 3. Unlike communities from Maharashtra, regional communities such the Gujrathi, Panjabi, Sindhi, Bengali, Kannada, Kerala, and Tamil have maintained their own regional musical identity reflected in the prayer music. 4. In the modern era of media the earlier role of prayer places as the seat of music patronage has declined, culminating into the depletion of music at the places of prayer. 5. Newly emerged cults are promoting strong musical discourse so as to garner followership, highlighting the importance of music as a vehicle of religious propagation.

Mathewkutty, K T(2003) the work on “The Synod of Diamper and its after effect on the socio cultural life of the St. Tomas Christians of India during the 17th century is a work in which the researcher brought out many aspects relating to this significant incident .It stressed

on the importance of the year 1599 in the history of the Christians of India. The Synod deeply influenced Kerala Christian community to the extent that it marked the beginning of a new era and which was convoked by the Archbishop of Goa, namely Dom Menezes.

According to the author it was intended to 'reform' and 'reduce' the St. Thomas Christians to the obedience of Rome. Archbishop Menezes, a great social reformer who fought vehemently against the evil practices such as caste system and polygamy which existed among the Christians of Kerala. Some scholars are of the view that the decrees of the Synod of Diamper paved the way for the beginning of a renaissance movement in Kerala.

Vincent George (2011) gives a precise understanding about Chavittu Nadakam a colourful and vigorous theatre form, a lively musical drama noted for its attractive make-up of characters, elaborate costumes, detailed gesture, and well-defined body movements. It is believed that the art form flourished at Kodungallur in Kerala around 1600-1700 AD, with the spread of Christianity. This art form was patronized among the Latin Catholic Community. Although it was introduced by Portuguese, Chinna Thampi Pilla and Vedanayakam Pilla are considered to be the propagators of this art form. It was believed that this was one of the Christian Art forms through which the Portuguese made the local Christians turn away from the pagan custom in which the people were engaged in.

According to Vincent George the influence of the western visual art opera can be discerned in Chavittu Nadakam. Indian art forms like Kathakali and Kalaripayattu have also influenced Chavittu Nadakam. The musical drama comprises of characters from the Holy Bible help the ordinary people understand the Biblical characters and the holy life they followed. It was also a recreational activity for the people of the coastal area.

According to **Second Vatican Ecumenical Council, Musicam Sacram** (1967) liturgical worship is given a more noble form when it is celebrated in song, with the ministers of each degree fulfilling their ministry and the people participating in it. In selecting the kind of sacred music to be used, whether it is for the choir or for the people, the capacities of those who are to sing the music must be taken into account. One cannot find anything more religious and more joyful in sacred celebrations than a whole congregation expressing its faith and devotion in song.

The use of the vernacular may frequently be of great advantage to the people. It is for the competent territorial ecclesiastical authority to decide whether, and to what extent, the

vernacular language is to be used. Musical instruments can be very useful in sacred celebrations, whether they accompany the singing or whether they are played as solo instruments.

In stating about the instruments used while singing the pipe organ is to be held in high esteem in the Latin Church, since it is its traditional instrument, the sound of which can add a wonderful splendour to the Church's ceremonies and powerfully lift up individual's minds to God and higher things.

The use of other instruments may also be admitted in divine worship, given the decision and consent of the competent territorial authority, provided that the instruments are suitable for sacred use, or can be adapted to it, that they are in keeping with the dignity of the temple, and truly contribute to the edification of the faithful.

Jyotsna, Ichalkaranjkar (1987) stated the religion and the music are highly correlated with each other. The radio, the television, the super computerized system and network of services together with easy travel have made available to us the whole vast realm of cultivated music. They can give us better perspectives, widen our musical horizon and revolutionize our musical thinking and creation. Thus we find ourselves in an era of immense opportunities and immense challenges.

As for Jyotsna in this age of advancing science and technology when everything old and ancient stands challenged. In brief, efforts are being made to rediscover music its real essence and identity God, the Indwelling Atman, sang and music filled the universe. Music of our Rishis is eternal and elevating, perfect and purely vocal, beauteous and bountiful, divine and delivering. Divine is thus the origin and divine is the destination of our classical music.

It demands of its devotee's sincere and devotional adherence to a discipline under the Spiritual Guidance and saintly grace of a master-musician to whom music has come or comes as Song of God. Long before Jesus Christ filled the world of man with His biblical music, Lord Krishna had himself descended in the divine form of music and filled our land with Samagana.

According to **Alex, Mathew** (2007) the St. Thomas Christians of Kerala united themselves against the domination of the Portuguese. They came together on 3rd January 1653, at the church in Mattancherry, and after lighting candles in the church, holding the cross and the sacred scripture in their hands, swore that they would never obey the Jesuits and

then proclaimed the Archdeacon as their head and administrator. This is known as the Coonan Cross Oath in the history of the Church.

The author explains that the St. Thomas Christians of Kerala had suffered divisions in the course of time and it exists today as various Church communities. Each group claims itself to be the direct continuation of the original church established by St. Thomas in Kerala, which split into two, namely, the Catholic and non-Catholic churches. The Catholic churches are the Syro-Malabar Church, the Syro-Malankara Church and the Latin Church.

As for the non-Catholic churches the Chaldean Church of the East, The Orthodox Churches of Kerala, The Thozhiyur Church, The Mar Thoma Church, The St. Thomas Evangelical Church, the C.S.I. Church, the Pentecostal groups, the Seventh-Day Adventists, and the Yahweh Witnesses.

Also taking our attention to changes happened during the 19th and 20th centuries. This was definitely the successful beginning of a movement towards reunion. This century was a century of Ecumenism, in which many kinds of attempts for reunion were taking place. In a real sense, reunion was a return of individuals to an ancient church which they believed to be the mother church.

George Koilparampil (1979) develops the understanding about the Caste in the catholic community in Kerala looking at the caste elements in the Inter Rite Relationships of Syrians and Latin's. In spite of the dogma of Christianity and the efforts of the missionaries, the rank of a Christian in the local community continues to depend on the caste from which he was converted. This persists among the Christians themselves even to the third and fourth generation.

As per the study the Catholics of Kerala, the most numerous among the Christians, are not very much different from the Hindus with regard to caste observances. We find many of the caste elements already identified in the Hindu caste system, existing in the Catholic community, especially in the relations between Syrians and Latin's. They are 'two endogamous groups. They claim distinct origin and traditions. In the socio-economic, educational and religious fields, their relations are characterised by competition and even conflict occasionally. There is a general assumption in this community that the Syrians have a superior social status than the Latin's. In the religious field, though both of them are under the Roman Pope, they have separate administrative sub-systems.

Anto Florence P. (2011) through this study give us a clear idea about the seventeenth to nineteenth century in which period most of the denominational diversities and sectarian formations in the Kerala church have emerged. The researcher states that it is a matter of great personal curiosity to know the background of the formation of various Christian sects and to bring to light the truth about the controversies prevailed among Christians in Kerala. The purpose of the work is to examine this particular aspect of Christianity in Kerala that is the background of the formation of diverse Christian sects and Christological debates. It deals with the colonial interventions in the history of Christianity in Kerala.

According to **Lalitha Thomas M.A.** (2016) there is no society known which has not practised religion in some form or other. Sociologists and anthropologists have accordingly recognised the importance of religion as a universal feature of human society. Sociologists have discussed about the reciprocal relationship between society and religion. As Berger (1969:51) has observed, the sociology of religion has shown in numerous instances the intimate relationship between religion and social solidarity. Since, according to him, every human society engages in 'world building,' he proposes that religion creates and maintains a social world that allows people to survive in their environment.

Lalitha Thomas affirms that from the functionalist point of view, religion is seen as establishing and reaffirming social solidarity. Thus, for example, Durkheim (1995) analysed how religion creates a sacred reality that helps to organise and find meaning even in the mundane experience of everyday life. According to Max Weber (1971) and Yinger (1971) religion itself goes through a process of adaptation and modification depending on the existing needs of the society or to the changing situation of the society. The relationship between society and religion is mediated by culture and it is culture that provides the foundation for religion.

According to **Antony Joseph** (1986) religion and the music influences the day to day life of a person. A closer analysis will reveal that religion has an ideological and a social dimension. Recognising and emphasising the social character of religion, Emile Durkheim saw the source of the "sacred" to be the group itself, the society. The worship of God was seen by Durkheim as the disguised worship of the society, the great entity upon which the individual depended.

The author states that Max Weber, by his study of the major religions of the world, has upheld the positive contribution of religion to the society. All the major cultures of the world, Weber argued, are shaped by religious ideas and the interest of salvation which have, in turn, much power in directing social activities of man. In this study the researcher makes an enquiry into the relationship between religion and society.

METHODOLOGY

CHAPTER 3

METHODOLOGY

Research Methodology is the way in which research problems are solved systematically. It is about how a researcher systematically designs a study to ensure valid and reliable results that address the research aims and objectives. In it we study the various steps that are generally adopted by researcher in studying his research problem along with the logic behind them.

Statement of the Problem

Music is a key element in religious rituals, rite of passage ceremonies, social and cultural activities. It is composed and performed for many purposes, ranging from aesthetic pleasure, religious or ceremonial purposes, or as an entertainment. It is an invaluable means of communications for human life. Religious music (sacred music) is music performed or composed for religious use or through religious influence. This study focuses on Latin Catholic Community and their Sacred Musical Traditions also the change occurred in their musical tradition and practices.

General Objective

To trace the musical history of Latin community in Ernakulum

Specific Objectives

- To identify the transition of Sacred Music in Latin Community.
- To understand the idea of ‘Sacred Music ‘and its significance in different social occasions.
- To analyse the impact of sacred music on the profane or mundane activities.
- To find out the various types of Music used in different cultural and religious ceremonies.

Theoretical definition

Music: Music is an art form, and cultural activity, whose medium is sound.

Sacred Music: Sacred music is, simply put, music written for Church. It is believed that the more uniformly music was performed, the more unified the voice of the Church would be.

Latin Catholic: Latin Catholic is also called as the Roman Catholic Church, is the largest Christian Church. It is the world's oldest and largest continuously functioning international institution. The church is headed by the bishop of Rome, known as the pope.

Latin Catholics of Ernakulum: Latin Catholics (LC) in Kerala number about 20 lakhs with 2 Archdiocese (Verapoly ,and Trivandrum)and 9 Diocese .They have a significant presence in Ernakulam, Trivandrum, Kollam, Alleppey and Trissur districts. The Latin Catholics in Ernakulum region belongs to Verapoly diocese.

Paradigm: It is a representative form or pattern.

Paradigm Shift: An important change that happens when the usual way of thinking about or doing something is replaced by a new and different way.

Operational Definition

Latin Catholic Community: In this study Latin Catholic is referred as the Latin Catholic community of Ernakulum.

Musical Tradition: It means that the musical traditions of Latin catholic community.

Paradigm Shift: Paradigm shift includes the various changes occurred in the pattern of musical tradition within the Latin Catholic Community- From Gregorian music to Vernacular Language Music.

Variable

Independent Variables:

- Religion
- Westernization
- Gregorian chant
- Sacred music
- Vernacular Language

Dependent variable: Latin Catholic Community and their Sacred Musical Tradition.

Content Analysis:

In this study the researcher identify and analyze the various music traditions like sacred music used for liturgy –the transition from Gregorian music to vernacular language music, the change in the use of instruments, lyrics, participation and also the other traditions and its significance in relation to different social occasions ; like Devasthu Vili ,musical elements in Chavittunadakam, Puthenpaana, Ammanapattukal etc. The researcher makes use of the available written materials such as Books, Magazine, Records and also direct information from the music directors and informants who are directly or indirectly involved in Sacred Music ministry.

Tool For Data Collection:

Experience survey with the help of unstructured interview and narratives from informants.

Sample

The study was conducted by interviewing 15 informants who have prior experiences with Church related activities especially in the field of music ministries.

Limitations of the Study

Due to Covid Pandemic the researcher was unable to meet personally many of the resource persons who have first-hand experience and prior knowledge about the Church Musical Practices.

**DATA ANALYSIS
AND
INTERPRETATION**

CHAPTER-4

DATA ANALYSIS AND INTERPRETATION

Data analysis and interpretation is the process of assigning meaning to the collected information and determining the conclusions, significance, and implications of the findings. The steps involved in data analysis are a function of the type of information collected; however, returning to the purpose of the assessment and the assessment questions will provide a structure for the organization of the data and a focus for the analysis.⁵¹ It is the process of reviewing data through some predefined processes which will help assign some meaning to the data and arrive at a relevant conclusion. It involves taking the result of data analysis, making inferences on the relations studied, and using them to conclude. Thus data analysis includes ordering, categorizing, manipulating, and summarizing data to obtain answers to research questions. It is usually the first step taken towards data interpretation. It is evident that the interpretation of data is very important, and as such needs to be done properly. Therefore, researchers have identified some data interpretation methods to aid this process.⁵²

The study on ‘Latin Catholic and Sacred Musical tradition: A Paradigm Shift, with a special reference to Ernakulum’ the general objective was to trace the musical history of Latin community in Ernakulum. The specific objectives as to identify the transition of Sacred Music in Latin Community, to understand the idea of Sacred Music and its significance in different social occasions, to analyse the impact of sacred music on the profane or mundane activities and to find out the various types of music used in different cultural and religious ceremonies.

In this study a total of 15 respondents were interviewed with the help of interview guide since the study is solely based on the music traditions of the Latin Catholic Community, the respondents were solely from the same community who have direct or indirect connection with the music ministry. Among the 15 respondents who were interviewed include 4 Church Choir members, 2 Church Sacristans, 3 Church Historians, 6 Church Goers ranges from young, middle and old aged. The field visit enabled the researcher

⁵¹ <https://institutionalresearch.syr.edu/assessment/asespp/analyzing-and-interpreting-data/>

⁵² <https://www.formpl.us/blog/data-interpretation>

to understand the important role played by music in their liturgical celebrations, social occasions, and also in their day today activities. The study also includes the changes that have taken place in the field of music over the course of time .Since it is purely a sociological study it enables the researcher to understand the sociological relevance of sacred music in connecting sacred music with the mundane activities of individual thus tracing the influence made in social relationships.

Different Claims about the Spread of Christian Faith

A respondent being a Church Historian ⁵³opines that knowing the history of the community in brief helps to better understand the tradition and practices which are part of it, including the Music. When talking on the Origin and Growth of Christianity, history unveils the fact that there is no one opinion about the spread of Christian faith in India in general and in Kerala particular. Church in Kerala can be considered to be one of the ancient Christian Churches across the world. As one of the respondents states that ‘it has the similar antiquity like the churches in Rome, Jerusalem and the Antioch’.

However, the Scholars were of the opinion that there are many claims about the spread of Christianity which are noteworthy, thought provoking and considered to be sacred tradition and belief. Among which the most widely accepted tradition is that the mission of St. Thomas in Kerala, (52 AD). Yet another claim is that a trader called ‘Tomas of Kana’, along with 400 persons (around 72 families) got migrated from Syria –‘Edessa’ to Kerala in 345A.D’ encouraged many to accept Christianity. As tradition holds many claims, it reveals that ever after the arrival of Portuguese missionaries the people of the locality witnessed sweeping changes in the society in general and among the Christians in particular .They imposed western traditional practices and the Latin mode of Liturgy within Christian community. The planning and the execution of the same is strongly seen during the convocation of the historical event called ‘**The Synod of Diamper**’⁵⁴.

⁵³ *Igancious Gonsalves –Ernakulam –Interviewed on 14th February 2021*

⁵⁴ This Synod, which was convoked by the Archbishop of Goa, namely Dom Menezes, in the year 1599 (June 20-26th). Priests and laymen representing various churches of Kerala attended it .The Synod passed many decrees that deeply influenced the entire Christian community of Kerala. It was intended to ‘reform’ and ‘reduce’ the St. Thomas Christians to the obedience of Rome. The synod prohibited many social customs of ‘Christians’ which they had in common with non-Christians communities in Kerala thus many of the superstitious customs were abolished.

The year 1599 marks the beginning of a new era in the history of the Christians of India. As a respondent ⁵⁵rightly says that the Synod of Diamper brought drastic changes in social and religious life of the local people specially among the Christians .Its decrees deeply influenced Kerala Christian community to the extent that it marked the beginning of a new era which brought about many religious and social changes that would be strictly enforced under the authority of the Synod of Diamper. It was a Synod in which the Christians received some kind of identity where they had to shed all kind of pagan ritualistic and other performances. As one of the elderly Church sacristans⁵⁶ recalls from his memory ‘it was a much talked about historical event where in the pagan idol worship and practices were over thrown by western power’. This event can be considered as one of the major events in making the Latinization possible. The western missionaries were infuriated to witness the religious and the social followed by the so called ‘Christians’.

Sacred Music and Latin Catholic Community

Music has a prominent role in Christian religious worship and practices .The prayer and music are regarded as the two sides of the same coin. It connects the people one with another. This also creates the participation active and meaningful. Singing together as a community enables them to grow in solidarity with one another .The Sacred music which is used during the liturgical celebrations in the Latin Catholic Church is unique and gone through the stages of transition. According to one of the respondents, in the Latin Catholic Church the kind of music used initially was ‘Gregorian Chant’ which was patronized by the then Pope Gregory the Great ,which was in use up till 1950’s.Since Latin was the official Language of the Roman Catholic Church the Latin Chant was in use . The parts of the mass commonly chanted were Kyrie eleison/ Lord have mercy, Sactus/Holy, Holy, Holy and Agnus Dei/Lamb of God.

Kyrie eleison/ Lord have mercy

Kyrie eleison,

Kyrie eleison.

Christe eleison,

⁵⁵ Igancious Gonsalves –A Historian form Ernakulum (interview on 14th February 2021)

⁵⁶ Antony –Panangad – Interviewed on 28th January 2021

Christe eleison.

Kyrie eleison.

Kyrie eleison.

Sactus/Holy, Holy, Holy

Sanctus, Sanctus, Sanctus

Dominus Deus Sabaoth.

Pleni sunt cæli et terra gloria tua.

Hosanna in excelsis.

Benedictus qui venit in nomine Domini.

Hosanna in excelsis.

Agnus dei/Lamb of God.

Agnus Dei

Qui tollis peccata mundi

Miserere nobis

Agnus Dei

Qui tollis peccata mundi

Miserere nobis

Agnus Dei

Qui tollis peccata mundi

*Dona nobis pacem*⁵⁷

⁵⁷ Roman Catholic Missal

This part of the mass was sung in Latin by choir and the community .As one of the respondent says that since it was sung in Latin, the people who did not know the language were not able to follow what is being sung. As for the language the people who did not know could not follow the meaning of the text and what was sung and the total number of people who participated in the liturgy was not that great.

Sacred Music in 1960's and after the Second Vatican Synod

A respondent being a music director states that towards first part of 60's in Kerala, the Malayalam language songs were used only during the reception of Holy Communion⁵⁸, Adoration and Novenas⁵⁹ in Indian melody very reluctantly since the Liturgy was in Latin⁶⁰ Since there were no music directors solely for the Church Music so the initial songs were mostly the imitation of Movie songs especially in Hindi'. For example a famous song in Hindi 'Savan ke Badalo' (E...MA... Enna. Mattu) ,which means the song should be sung like the tune of the mentioned song. As a result the Malayalam songs which were sung during the first quarter of the 60's had the tune that of Hindi film songs. As a respondent opines this can be considered as the initial and small step to big transition. The songs were accompanied by the instruments that are allowed such as Pedal Organ or Indian instruments like Harmonium.

The history unfurls yet another innovative page in Latin Catholic Church. In 1960's during the most famous Second Vatican Synod⁶¹ the Latin Catholic Community witnessed radical and dynamic change in Liturgy especially within the Liturgical Music. The official announcement was made by the then Pope Paul VI th to introduce the liturgy in each ethnic language which included composition and singing in vernacular languages. One of the respondents aptly calls the Synod is a Council of transition not only in the field of **Liturgy** but also in **social relationships** where in the participation of the faithful in sacred ceremonies became more effective and participatory also made an impact in the community life.

⁵⁸ At the time of the reception of the bread and wine during mass

⁵⁹ Special hour of prayer apart from Mass

⁶⁰ The official language of the Roman Catholic Church

⁶¹ Second Ecumenical Council of the Vatican ,commonly known as the Second Vatican Council, or Vatican II, addressed relations between the Catholic Church and the modern world

A respondent explains ⁶²that the most famous composers during this transition period were the renowned Musicians Job *and George* ⁶³used Karanatic and the Hindustani *ragas*, under the powerful leadership of Fr.Michael Panakal and Fr.Joseph Manankkal who was an excellent lyricist. In 1962 the Verapoly Liturgical Commission at Ernakulum Published Kerala's first ever Malayalam Hymnal which included 12 hymns along with music notation - 'Swarga Sandesham'. During this significant period most of the songs were written by a famous lyricist Mr.Varguese Maliekkal who belongs to Changanassery arch diocese and the Music direction by the most talented music directors –Job and George. Among the 12 songs 8 were done by Job and George and 4 were done by Jerry Amal Dev who was also one of the pioneers to adapt music for the liturgies in Hindi, English and Malayalam in the post-Vatican II Catholic church of India. To mention a few from the list,"Nin Namam Njngal Pukazthunnu Deivame", "Sawrgeeya Rajaneesho", "Eshokekuvan onnumillallo". These songs were the 'First Classical Sacred songs ' in Malayalam language written in Carnatic music with simple and meaningful lyrics which could be sung by every faithful. Even after 59 long years the authenticity and the power of these songs were visible when the song is sung by the young and the old alike. One of the respondents was moved with emotions while speaking and he expressed by signing one of the songs "*Njam Uragan Pokum Munpay*".

The songs which were written and composed at that time were used occasionally in the Latin as well as Syrian rite liturgies. In *Syriac liturgy* ⁶⁴the unbelievably talented Fr.Abel CMI ⁶⁵became the lyricist and K.K.Antony as the music composer. The most famous Kurishinte Vazhi Geethangal ⁶⁶ written by Fr.Abel was sung in both the rites during the Lenten season Arch Bishop Cornelius Elanjikal ⁶⁷was also a best known lyricist of popular Christian devotional songs. His contribution towards the church music is remarkable and praise worthy. He has written over 500 songs, in which most of them being on Virgin Mary. Songs written by him are still sung at churches during prayers. **The same respondent** ⁶⁸who

⁶² Fr .Justine Panakal –interviewed on 16th Jan-2021

⁶³ Most renowned music directors during 1960.s

⁶⁴Represents a distinctive branch of Eastern Christianity ,whose formative theological writings and traditional liturgies are expressed in Classical Syriac language

⁶⁵ Was a Catholic Priest belongs to the religious congregation of the Carmelite of Mary Immaculate. He was a journalist and lyricist, best known as the founding father of Kalabhavan, a centre for learning performance arts in Kochi, India.

⁶⁶ Sung during 40 days of fast among Christians in preparation for Easter

⁶⁷ Arch Bishop of Diocese of Verapoly (1987-1996)

⁶⁸ Fr.Justine panakal, Manjummel province of the Discalced Carmelite order. Interview conducted on 5th January 2021.

was emotionally moved when sharing concludes by saying that this period is considered as **‘The Golden Musical Era in the Latin Catholic Church’s in Kerala’**.

Musical Instruments and Christian Music

In the West, the majority of Christian denominations use instruments such as an Organ. Special attention was shown in deciding up on the type of instruments used while singing .By all means the decorum of the Church was maintained by the subtle music instruments. Christian music is music that has been written to express personal or communal belief regarding Christian life and faith. Music is considered to be a medium through which the socialization between the people made possible.

A respondent being a musician says that the instruments that are used to accompany the song have an important place. Initially the pedal Organ was the only instrument liturgically suggested instrument while singing. The song accompanied by this instrument enables to serve the purpose by keeping the ambience pleasant and prayerful .As one of the respondents an everyday church goer says that ‘I go to the church just to experience the peace of mind and I prefer the song accompanied by light instrument ’. From this one can understand that music influences a person’s emotions and day today affairs. The churches in India used ‘Harmonium and Tabala’ the native instruments to preserve the culture and tradition.

The Impact of Globalization and the Technological development have brought drastic changes in society and in every sphere in individual’s life .This effect of such change has manifested everything that connects human life including religion and all that relate to it. The massive technological opening has influenced the Church Music as well .From about 1990’s onwards the Pedal Organs gave way to Electronic Key board, Guitar, Jaz etc. The Church Organ was replaced by the modern musical instruments specially the electronic keyboard .A respondent ⁶⁹who was a Church Sacristan and have witnessed the changes happening as he was serving in the Church for past 35 long year sees this change is not applicable to church singing . But he adds by saying that the inclusion of modern instrument attracts the youth and increase the participation. However, the inclusion of instruments not only provides them a space to showcase the talents but also an opportunity to grow in community values like co-operation, co-ordination, mutual trust and oneness through socialization.

⁶⁹ Mr.Antony a Church Sacristan in Panangad Church –Interviewed on 8th February 2021

During the interview the respondents also expressed their apprehension and disagreements regarding the inclusion of modern instruments in church celebrations.

- As one said ⁷⁰that the Contemporary Church Music has become like a ‘Party Hall Music’ with the advent of loud instruments and complex signing.
- Another opined ⁷¹that the instruments bury the singing, that the lyrics are not heard or understood because of the over usage of instruments.
- Yet another stresses ⁷²that the electronic key board which have replaced the pedal organs have access to many modern instruments such as Jaz, electronic guitar, Violin etc. the over use of too many instruments in solemn occasions do not serve the purpose rather it becomes disturbance.
- One said ⁷³that the music should be singable. Full participation is the aim of liturgical music. Ironically, much of the popular church music is difficult for congregations to sing. Often the music was written for a soloist to perform rather than for congregational singing.
- Another said ⁷⁴that the rhythms are irregular, the words and music are often jarring, and when led by a guitar or a praise band the effect is one of performance rather than participation. Simple Mass settings and well-constructed hymns encourage congregational participation.
- As one responded⁷⁵ that not only should the words communicate Catholic truth, they should also echo the readings and themes of worship for the day. In that way the music reinforces the full participation of the worshippers.
- Yet another ⁷⁶opined that the words should be fully Catholic and complement the liturgy. Music is not chosen just because we like this song or that song. Instead the lyrics express theology.

⁷⁰ An elderly church goer-Mr.Joseph – interviewed on 02nd feb.2021

⁷¹ A church sacristan – Interviewed on Mr.Antony -14th feb-2021

⁷² Church Goer-Ms.Stella interviewed on 16th feb-2021

⁷³ Church Goer –Mr. Martin -12th Jan 2021

⁷⁴ Church Historian –Sir Antony Puthur -28th Jan 2021

⁷⁵ A choir member –Mr.Aloscious -06th feb2021

⁷⁶ Church Historian –Iganxious Gonsalves.10th feb2021

- As the professional music director Sir John Paul opines that Music is found in every known society, past and present, and is considered to be an important element where in the cultural identity is revealed. Since all people of the world, including the most isolated tribal groups, have a form of music, it may be concluded that music is likely to have been present in the ancestral population prior to the dispersal of humans around the world.

Popular Church Music

Since music is not part of shared school-learned culture, it is an area where we can expect primary groups—family environment, peer group, ethnic community—to have a strong influence. Tastes in music have therefore long been a research focus for sociology of cultural practices⁷⁷. Music is one of the powerful medium through which every ethnic community express their own unique culture. Performance of music promotes social solidarity, co-operation, oneness and unity. It also helps the individuals and groups to grow in social values by means of socialization. Every community has its own musical practices that make the group special and unique. The cultural elements of a particular ethnic are clearly manifested through varied forms of musical performances and traditions. The folk art music gives a visible understanding of the nature and characteristics of a particular community. These practises influence the social relationship and also the day today life of an individual. The popular music communicates to the people the character and nature of a particular culture by expressing it through words and actions.

Latin Catholic Community also has other classical and unique musical traditions in its fold like Puthenpaana, Devasthavili, Chavittunadakam, Ammanapattukal, Music Band etc. As one of the respondents aptly said that these art forms keeps its own unique cultural identity and importance. As for Puthenpana it was once recited in Christian homes in Kerala in a manner similar to the recitation of Ramayana by Hindus. It is generally sung during the season of Lent, especially during Holy Week⁷⁸ and also the evenings preceding funerals. One of the respondents says that the twelfth Paadham on the lament of the Virgin Mary at the Crucifixion and death of Jesus is the heart of the poem.

⁷⁷ Weber, 1977; Schuessler, 1980.

⁷⁸ *The last 7 days before Easter*

Amma kanya Mani thante nirmalam dukhangalippol

Nanmayaale manasoottu kettu kondaalum

Dukhamokke paravano vakku pora manusharkku

*Ulkkane chinthichu kolvaan budhiyum pora*⁷⁹

It has been an inalienable part of Christian life in Kerala since the time of its composition. One of the respondents says that Sir Antony Puthur⁸⁰ has taken utmost care and interest to correct the errors with the help of the Original text which is now kept in the manuscript library of Kerala University. The original was manuscript (Taliola Grandham) written by hand around 300 years ago. As one of the respondents⁸¹ reminded that Arnos Padiri Academy, Velur⁸² is the novel institute currently promotes such ancient and distinctive cultural practices. It is to be noted that the centre is established in fond memory of Arnos Padiri (Fr. Joannes Ernestus Hanxleden S.J)⁸³ who has written the chant. Also it is said that there is an on-going effort taken to make the whole poem available online, attempt was also made by the famous music director OVR and team by presenting with a new tune without losing its originality.

Another musical tradition which can be attributed to Latin Catholic Church is 'Devasthavili.' a respondent⁸⁴ who is directly involved in this ritual performance form around 40 years explains that although, Devastha Vili has a link with the Passion of Christ, it has no set songs or prayers. The songs sung in praise of Christ and Virgin Mary, are written in a blend of Tamil and Malayalam. Initially it was sung in Latin and subsequently, it was written in Tamil and Malayalam. Tradition says that it was St. Francis Xavier the one who popularised it in 1550. He also added by saying that it was the Portuguese word Devasam and later evolved into Devastha. This traditional rite is still popular at Gothuruthu, Mundamveli, Kadalvathuruthu, and Andhakaran Azhi, all, places coming under Kochi and Varappuzha dioceses. There are some formalities that have to be followed while chanting says a respondent. It is traditionally performed during the fasting period, especially during nights

⁷⁹ Puthenpana 12th Paadham lyrics and music by Arnos Pathiri

⁸⁰ Historian –Chittoor, Ernakulam

⁸¹ Antony-Historian –Interviewed on 25th feb-2021

⁸² started in the year 1993 at Kozhikode

⁸³ the great German Jesuit missionary and literary figure

⁸⁴ M.S Augustine –Nettoor –Puthenpaana Chanter -13th feb -2021

all believers in small groups, with bells, wooden crucifix and Holy Bible, roams around the village and fixes the crucifix in every other area, kneels before it, chants the salutations.

The respondent continued by saying that there are two types of Devasth –‘Valiya Devasth’ and ‘Cheriy Devasth’. Sanskrit devas is called as Valiya Devasth and Malayalam Devasth is known as Cheriy Devasth.

Valiya Devasth or Sanscrit Devast

Opening lines...

01. Pavana Paripuranna Punnya Pooramne Manushya

Vanthu Deivam kalpicha Karunyabthe

02. Marthya Jathikay Manujakaram Pundu

Vruthiyal Avatharam Cheytha Karthave Jaya

Concluding Lines

42. Bhuloka papaheenam Cheytha Deivika Suno(Bell)

Ee lokavasikale Anugrahaname.

43. Sarva Vallabha.. Deivasuthneesho Nam: Nma:

(Bell...Our father...hail Mary ...Glory be)

Cheriy Devasth or Malayalam Devasth

Opening Line

1. Deiva Kudashayakunna Shudhamana Qurbanakkum

2. Uthbava Doshammeneyo Janikkapettu

3. Kannimariyathinte Dhiviyamaya Jannathinu Sthuthiyum Vazhum Pukazhumakatte.

4. Pattazhayude Nadhanakunna Eesho Karthavinte

(Our father ...)

Concluding lines

47. Thante Karunnyam Njagalkundakaname..

48. Pattazhayude Nadhane karunyam

49. Thante karunyaam Njagalkundakaname..

50. Sakala nanmayude thanburane ⁸⁵(our father ...)

The respondent concludes by saying that the Devastha chant also a wakeup call for people to lead a virtuous life.

Yet another unique practice among the Latin Christian in Ernakulam is 'Chavittunadakam' a unique and colourful art form .It is believed to have been introduced by Portugues.A respondent ⁸⁶who is directly involved in this art explains that it is an art of 16th century and is a blend of Portuguese Opera with Indian cultural traditional Sanskrit dance called Koodiyattam. He says that the musical instruments such as Chanda drums, Elathalam Cymbals and Bulbul tarangs (banjo-style instruments) are used while the performers sing in Malayalam. As one of the respondents says that it was introduced to spread Christian faith and also was considered to be a recreational art form of the fisher folk of the locality. It enables to create a community bonding among people as they have to watch the play in an open area mostly around the church premise .This particular art form still maintains its uniqueness and originality .As a result of the technological advancement, it is said that there are some changes taken place in its presentation. One of them says that the stage show was purely the live singing where the performers used to sing aloud themselves; this practice is replaced by micro phone and the recording system. Initially the female character was played by male actors, as in modern society the female gets opportunity to take part in this traditional art from. From the respondents it is clear that the promoters of this art form try their best to sustain and retain its identity.

⁸⁵ <http://devasth.blogspot.com/2017/03/devasth.html?m=1>

⁸⁶ Alex-Ernakulam , -Chavittunadakam instructor-10th feb-2021

Another unique art form is that the ‘Ammanapattukal or Ammani Song’ which has a Tamil origin and was popular in Southern Kerala among the Latin Christians. A respondent says that Puthenpana and Ammana songs are still popular amongst common people just because of the devotional aspect and its sorrowful raga. In Puthenpaana, the life of Jesus both from new and Old Testament ⁸⁷ had been presented, but in ammana, the focus is given to Virgin Mary. Paana and Ammana songs are still popular amongst common people is because itself devotional aspect and its sorrowful raga. It was clear from the respondents reply that in the fifth part of Ammana, the importance is given to a heart touching silent farewell discourse between Jesus and Mary. Jesus’s final words to his sorrowful mother just before the Crucifixion and death on the cross is unforgettable .The Roman Catholics recite these lines with much devotion and deep sorrow.

Enne valarthavale eenamatta pettavale

Kannayazhiyamal karppodirunthavale-⁸⁸

This salutation to Mary is visible in Devasthavili, paanapattu and ammanapattu. A powerful amalgamation of the musical blend is seen in Music ministry in Jesus youth Movement ⁸⁹ .As one of the respondent ⁹⁰ says that the music is a ‘*crowed puller*’ in which the youth are drawn towards the movement .The respondent also says that it paves a space for the youth to showcase their talents. They come together as a community share the life experiences thus it creates a stage where in the individual is able to get to know one another deeply . The movement also promote lively band to infuse interest and increase the participation .The Rex Band ⁹¹ is the musical outreach of Jesus Youth known by all. The band has performed widely across India and in many parts of the world over the last 20 years. The respondent who is actively involved in this movement says that ‘it provides a space for all to sing, praise and worship with the help of the modern music instruments.

⁸⁷ *Two parts of the Bible – Old and the New Testament.*

⁸⁸ *(ammanam – section 5, verse 7, 8)*

⁸⁹ *Is an International catholic movement, approved by the Holy See.. The Movement evolved as an outcome of the Charismatic Revival that spread across Kerala- India -in the mid-1970.*

⁹⁰ *Diya –A student and member of the band 18th feb 2021*

⁹¹ *Rexband was established in the late 1980s and early 1990s by a group of young musicians who experienced a life-changing encounter with Jesus through the Jesus Youth movement.*

The study reveals that there are changes happening in the field of popular music it were found these popular musical traditions have not undergone major changes .For example in the performance of the musical art form Chavittunadakam the influence of the modern technology have made some impact such as the original performance where in the actors used to sing themselves while performing but now the use of microphone has taken away the live singing . The singer is no more an actor who performs on the stage but remains off stage and supports the actors .One of the other major changes that have occurred in this art form is the female participation .Initially the female character role was always played by the male themselves. The reason being this particular performance requires martial art and physical strength because it is a foot stamping dance, fighting and fencing are the essential part of Chavittunadakam.

Devasth Vili is yet another traditional musical performance of Latin community .It was practised during the season of lent until Good Friday. Contemporary Christians have made some technical changes in the practise of this tradition .The procession used to be walking while going to perform this prayer ritual but now they use vehicles and modern transportation facilities and start the prayer early evenings due to the security reasons and public concern.

Yet another tradition is recitation of Puthenpana also done during the 40 days of fasting. The study reveals that there are no much changes happened in this practise and performance .It was found that the little change that took place in introducing a new tune in place of the old chant.

The study on traditional music practices reveals that there was no substantial growth and development for these cultural practices thus it is seen that all these traditions are at the verge of decline. Majority who belong to the new generation have not witnessed any of these practices and they have become unknown traditions .The main reasons are:

- Less or no interest and support shown for the propagation of these practices by the Church authorities.
- The contemporary musicians are interested in hip hop music to gain public attention and name than traditional music performances.
- Some of them (Puthenpaana, Devasthavili) is performed only once a year or occasionally so less interest is shown to patronize the same.

- Expenditure issues .The costumes are not affordable to an ordinary performer especially the art like Chavittunadakam.
- Practical problems like –lack of time, family, health and finance problems.
- Lack of successors since the new generations are engaged in many other activities.
- Impact of technology and influence of modern musical instruments.
- Influence of modern gadgets that people are so engaged using them and no or less time for these traditional practises.

From the study conducted on the topic “Latin Catholic Communities and the Sacred Music traditions – a paradigm shift –with a special reference to Ernakulum”, the researcher was able to get the idea about the different musical practices during religious ceremonies, social occasions and its influence in each individuals mundane activates .The respondents experiences, opinions and suggestions were powerful tool for analysing and interpreting the problem.

**FINDINGS
AND
CONCLUSION**

CHAPTER 5

FINDINGS AND CONCLUSION

This chapter sums up the research by looking at the major findings in relation to the objectives of the research. As the study on “Latin Catholic and Sacred Musical tradition: A Paradigm Shift. With special reference to Ernakulum” deals with the findings and conclusion; it provides closure for the reader while reminding the reader of the contents and importance of the paper. It accomplishes this by stepping back from the specifics in order to view the bigger picture of the document.

The general objectives of the research have been to trace the musical history of Latin community in Ernakulum. In general music is central to cultural life and therefore also often perceived as central to social life. The study of music in society has been of interest to classical social thinkers, including Weber, Simmel, and Adorno, since the establishment of sociology. In the landmark *Distinction*, Bourdieu argued, “nothing more clearly affirms ones ‘class,’ nothing more infallibly classifies, than tastes in music.”⁹² Music has always been intimately connected with Christian spirituality. The church’ liturgical system viewed music as a significant element which bridges the realm of spirituality to humanity. The dualism between spirituality and humanity is expressed through different aspects of sacred musical traditions. The study reveals that the Latin Catholic Community indeed has very rich musical traditions and practices from its very inception. The music was and is used as a medium to communicate and express ones gratitude and praise. It was not only used as a spiritual aid but plays a key role in administering the social life of an individual. The varied musical traditions and practices promote the culture and characteristics of the particular community.

The study includes four specific objectives in which the first specific objective was to identify the transition of Sacred Music in Latin Community. Latin was considered to be the official language of the liturgical services and the ‘Gregorian music’ music prescribed by the church. During 1960’s at the Council called “Second Vatican Council” the Vernacular language was introduced for the liturgical services to make the participation of the people more active and meaningful. As one of the respondents rightly stated that ‘Second Vatican Council opened up the doors and the windows of the church in order for the fresh air of

⁹² ⁹²*Distinction: A social critique of the judgement of taste* [London: Routledge, 1984], p. 18

change to appear'. It was indeed an opening of all the doors and windows of change especially in matter with the liturgy. One of the major changes it ushered in was the saying of the Mass in vernacular languages which includes the singing in each ethnic language. The change was also part of the wider cultural transformation that was sweeping the world at that time. Looking back from the vantage point time, it would probably be true to say that most people welcomed the change and felt more involved in the celebration of the Mass.

This transition manifests the importance of interpersonal relationships even in a realm of religious ritualistic practices .This reveals that the social institutions are instituted for the good of the people not man for social institutions. The Church foresaw the influence of religious practices in the life of every individual which resulted in this dynamic change .While in the church people can get connected with one another through the traditional practices. The church earnestly desires that the faithful, when present, should not be there as strangers or silent spectators but should, through a proper understanding of the ceremonies and prayers, take part in the sacred music, conscious of what they are doing, with their devotion and collaboration.”⁹³ The Second Vatican Council reformed liturgical practices, embraced new ideas especially with regard to musical practices.

Sacred Music and Its Significance in Different Social Occasions

The findings of the second specific objective is that the idea of Sacred Music and its significance in different social occasions. Latin community has unique traditional music practices which make the community bond and social relationship strong. The church has prescribed varied sacred music's for the social occasions like marriage, funeral services, and the various feasts like Christmas, Easter. The significance of these kinds of sacred music is that it makes a deep impact on the personal and social life of an individual .For example the song which is sung for the marriage “Puthiya Kudunbathin Kathirukal vidarunnu” makes the bride, the groom and the community feel that they are witnessing the beginning of a new family life with the consent of the community present. Also the meaningful lyrics of the funeral services makes one feel for the bereaved family thus a community feeling and understanding and solidarity is largely felt by means of a simple music .Thus sacred music binds the individual one with the other inculcating community values and positive energy.

⁹³ Brian Maye-Mass in the vernacular 50 years old this year Tue, Apr 7, 2015

Thus the sacred music used in different social occasions is seen as a source of joy and harmony. The varied music set for each and every celebration enable the people to cultivate right understanding, community feeling and oneness.

To Analyse the Impact of Sacred Music on the Profane or Mundane Activities

The study finds the way in which the sacred music has made impact and influenced the day today life of the people. As one of the respondents shared his personal experience that the sacred music can fill a person with positive energy and thus transform the person by a simple 'humming'. From the respondents sharing it was clear that when a person experiences mood swings and feeling low, recalling a favourite hymn or reminding oneself with a simple lyric can help the individual .It was also found that it can inspire the other by sharing the experience with other .As one of the respondents states that he used to sing a hymn "Nirmalmayoru hrudayam Nirmichruluka" a simple Christian lyric but repeating theses lines in his mundane activates have bought major change in the personal life and when shared the experience with his friend made a huge impact on him.

Transitional Nature and the Various Types of Music Used in Different Cultural and Religious Ceremonies

This includes the various other musical traditions and the changes taken place in the tradition and practices .The musical practices such as Chavittunadakam, Puthenpaana, Devasthavili, Ammanapattukal, Music band are unique to Latin community.

Chavittu Nadakam a musical, dance drama is believed to be originated during the 16th century AD, and is prevalent among the Latin Christian community in the districts of Alappuzha, Ernakulam and Trissur of Kerala. In this Latin Christian dance drama the most sensual blend of cultural influences is seen. Fighting and fencing are the essential part of Chavittunadakam, royal dresses and ornamental costumes are necessary. The stories of the play are mostly the heroic episodes of Bible or great Christian warriors. This was introduced by the Portuguese in order to propagate faith and a way to bring the Christians back from the Pagan practices. People gather as a family to watch the play usually conducted around the Church premises. Puthenpana ,Ammanapattukal and Devasthavili also are traditional practices prevalent among the Latin community and was conducted occasionally , especially

during the season of Lent – the 40 days of fasting period .Although it was done regularly but as for now the practices are very rare in someplace places theses are never heard of . The major reason being little or no support shown by the authority. Lack of planning and preparation made in handing over of the practice to new generation .The influence of technology has adversely affected the young and the old.

The study finds that there are institutions those promote these practises but very little in number. There are no much change happened in the conduct of these art form. The time already up to make these traditional practices grow and spread across the country. As one of the respondents pointed put ‘If the persons in authority don’t promote the unique practices now in any time these will remain unheard by the new generations’.

The inclusion of the modern musical instruments has made an adverse effect in the conduct of the services. The modern technology replaced the pedal organ with the electronic key boards, jazz, guitar etc.; the adaptation of such noisy instruments as a respondent pointed out takes away the purpose and feel of the sacredness of music. As a result there arise the competitive spirit and lack of understanding among the musicians and choir members which lead rift and unhealthy competition.

Pope Francis about the Contemporary Church Music Practices

However, as a result of this Pope Francis the Spiritual Head of the Latin Community has spoken about the impact of the inclusion of the modern instruments and music in the postmodern society.

Is contemporary Catholic Church music **“mediocre, superficial and banal”**? **Pope Francis** thinks so.

A few months ago the pope addressed a conference in the Vatican convened for the fiftieth anniversary of *Musicam Sacram* – “Instruction on the Music of the Liturgy”— a Vatican document following the Second Vatican Council, which discussed the “ministerial role” of sacred music.

When it comes to “other approved instruments” the document states, “In permitting and using musical instruments, the culture and traditions of individual peoples must be taken into account. However, those instruments which are, by common opinion and use, suitable

for secular music only, are to be altogether prohibited from every liturgical celebration and from popular devotions.”

It is astounding how many the parishes and pastors who have embraced “the Spirit of Vatican II” have done exactly opposite of what the documents of the Second Vatican Council actually prescribe. A pipe organ is recommended, but they’re pricey and a skilled organist is required to play the thing. When evaluating a hymn or piece of music for the choir we should ask whether the words and music are about God or about us. The rhythms are irregular, the words and music are often jarring, and when led by a guitar or a praise band the effect is one of performance rather than participation.⁹⁴

All in all the study finds that the sacred musical tradition and practices soon will have to undergo yet another stage of transition bringing in more of earlier practice. If the necessary steps have not taken to promote and sustain all the other musical practice and traditions these will remain at the periphery and get declined sooner or later.

⁹⁴ Catholic Church music — banal and superficial? Fr.Dwight Longenecker

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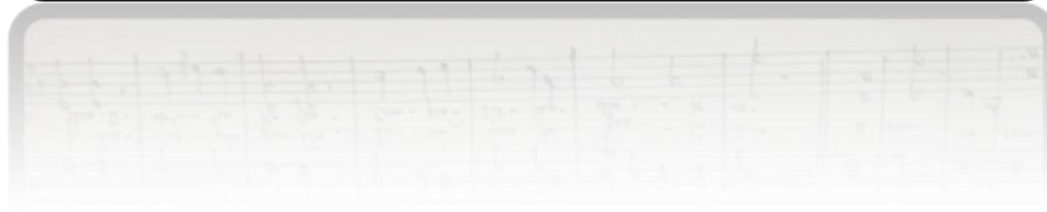
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APPENDIX



PEDAL ORGAN USED IN ST. TERESA'S CHAPEL (125 YEARS OLD)

Handwritten musical score for *Tantum Ergo*. The score is written on three systems of staves, each with a vocal line and a piano accompaniment line. The title "Tantum Ergo" is written in the upper right corner of the first system. The tempo marking "Moderato" is written in the upper right corner of the second system. The score includes two versions of the lyrics, labeled "I." and "II.", written below the vocal lines. The music is written in a key signature of one flat (B-flat) and a common time signature (C). The notation includes various rhythmic values, rests, and dynamic markings.



TATUM ERGO TRADITIONAL LATIN MUSIC

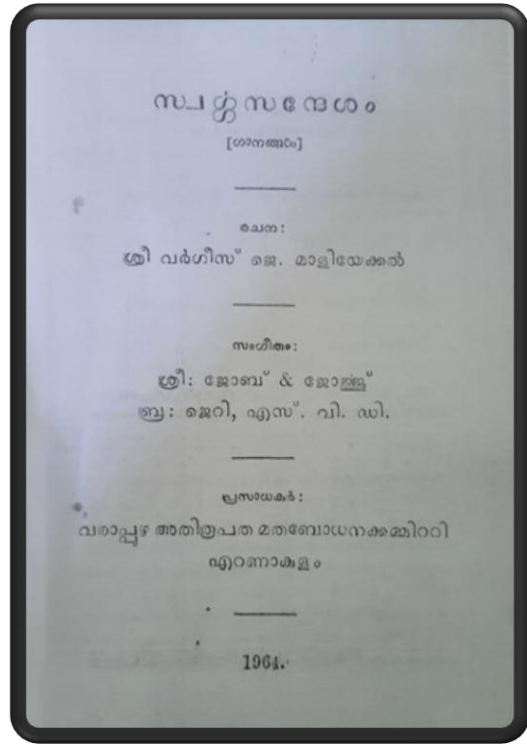
Tantum ergo

1. *Andante* *adagio* *d. se.* *Musical*

2. *Andante* *adagio* *d. se.* *Musical*

Lyrics:
Tan - tum er - go Sa - cra men - tum ve - ra te - rum ce - na - e et vi - uae car - nis et vi - uae et
men - tum no - vo te - stam - en - tum. Pa - tris ge - nus sup - ple men - tum con - son -
um - de - i - ge - ni - tum et a - num
Sa - - - - - Sa - - - - - Sa - - - - - Sa - - - - -
Sa - - - - - Sa - - - - - Sa - - - - - Sa - - - - -
Sa - - - - - Sa - - - - - Sa - - - - - Sa - - - - -

TATUM ERGO TRADITIONAL LATIN MUSIC



THE FIRST MALAYALAM HYMNAL PUBLISHED BY VERAPOLY LITURGICAL COMMISSION, ERNAKULAM -1960

First Impression August 1962.
 Second Impression April 1963.
 Third Impression March 1964.

IMPRIMATUR:

Ernakulam,
 Die Paschalis 1962. }

✠ Joseph Attipetty,
 Archbishop of Verapoly

Printed at the Codialbail Press, Mangalore-3, S. Kanara.

ഗാനങ്ങൾ

	പേജ്
1. നിർന്നാമം	1
2. ശോഭയോടെ	2
3. ഏതൊ നല്ല മൈമി	3
4. ഞാനാണാൻ പോകാമുൻപായ്	5
5. കർമ്മവിൻ മലാഖ	6
6. നല്ല, കാരുണ്യമുള്ള	8
7. ഇന്ദ്രോജയ്ക്കു കവാൾ	9
8. കാരുണ്യപൂർണ്ണനും ഇന്ദ്രോജയ്ക്കും	10
9. സ്വർഗ്ഗീയ രാജാവിനോട്	12
10. നിയോഗിയാക്കിടണേ	13
11. മോക്ഷരാജ്യത്തിൽ	15
12. സ്വർഗ്ഗനാഥനുള്ളേവേ	16

1. നിൻ നാമം

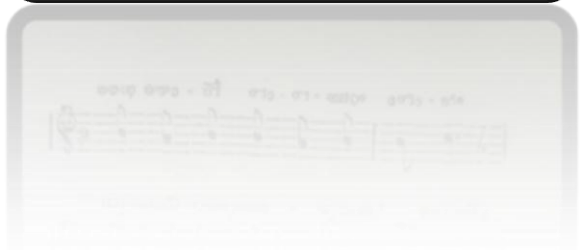
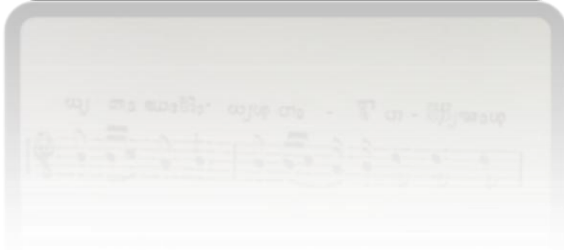
Cantabile Words: Varghese Maliekal
Music: Job & George, EKM.

നിൻ നാമം ബെ - അടം പൂ - ക - ഞ്ഞു - ന്നം
 ദൈ - വ - മേ, നിൻ മ - യിൽ കൈ കൂ - ള്ളി
 ക - യി - ട - ന്നം. ഐ - ള്ളാം നിൻ ചെ മോലിൽ
 കി - ഴാണി മോകത്തിൽ, സ്വർ മോ ക നാമ നം
 നി യാണല്ലോ. നിൻ വാ - ചു വ - ള്ളിക്കാൻ

4. ഞാനറങ്ങാൻ പോകും മുൻപായ്

Moderato Words: Maliekal
Music: Job & George.

1. ഞാനറ - ങ്ങാൻ പോകും മുൻപായ്,
 നി - ന - മേ കന്നിതാനി നന്നായ്,
 ഇ - ന്ന നി കാ ര - ബു - പൂ - വം, ത - ന്ന
 ന ന - കര കൈ കൈ ഞ്ഞു - മാ - യി
 നി ന്നാഗ്ര ഹത്തിന്നേ - തിരായ്, ചെ ള്ളോ
 രേൻ കര - മൂ പാ - ച - അരൂ പോ - ലും



SWARGASANDESHAM
LYRICS : VARGHESE J MALIEKAL
MUSIC: JOB & GEORGE



MODERN ELECTRONIC KEYBOARD

Maps Associated with the Thesis



Source:

Ernakulam district. (2021). <https://www.veethi.com>. <https://www.veethi.com/places/kerala-ernakulam-district-48.htm>

Locations for chavittunadakam ⋮

Locations for chavittunadakam

All changes saved in Drive

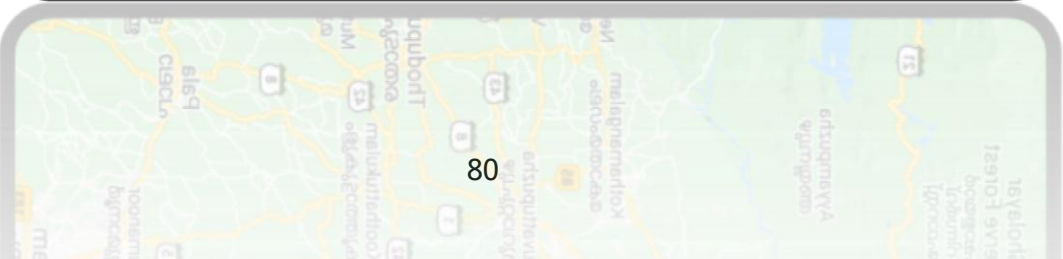
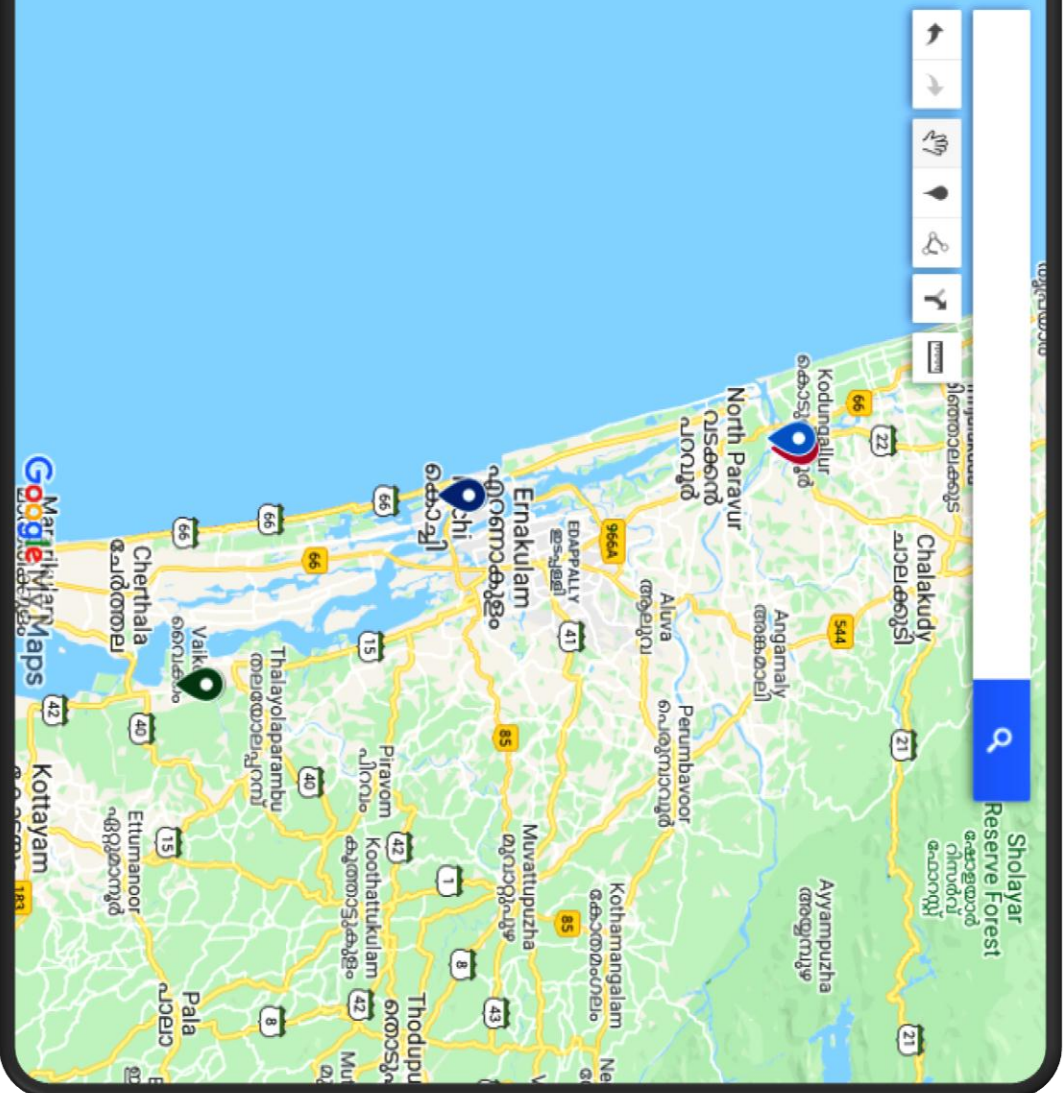
+ Add layer **+** Share **👁** Preview ⋮

Untitled layer

📄 Individual styles

- Gothuruth Muziris Chavitu ...
- Mundanveli
- Andhakaranazhi
- Kadalvathuruthu

📄 Base map



GLOSSARY

GLOSSARY

- 1. Antiphony** Is an alternate or responsive singing by a choir in two divisions
- 2. Apostles** The twelve apostles were men who, were chosen from among the disciples of Jesus Christ for a mission.
- 3. Archbishop** Is a bishop of higher rank or office. Archbishops can be elected or appointed by the pope.
- 4. Cantillation** Is the ritual chanting of prayers and responses.
- 5. Dioceses** Is the ecclesiastical district under the jurisdiction of a bishop.
- 6. Ecclesiastical** Connected with or belonging to the Christian church.
- 7. Ecumenism** It is the concept and principle in which Christians who belong to different Christian denominations work together to develop closer relationships among their churches and promote Christian unity.
- 8. Gregorian chant** Is the central tradition of western plainchant, a form of monophonic, unaccompanied sacred song in Latin of the Roman Catholic Church.
- 9. Hymns** Is a type of song, usually religious, specifically written for the purpose of adoration or prayer.
- 10 Jesuit** A member of the Society of Jesus, a Roman Catholic order of priests founded by St. Ignatius Loyola, St. Francis Xavier, and others in 1534, to do missionary work.
- 11 Latin catholic** It is also called as the Roman Catholic Church, is the largest Christian church. It is the world's oldest and largest continuously functioning international institution. The church is headed by the bishop of Rome, known as the pope.
- 12 Martyrdom** The suffering of death on account of adherence to a cause and especially to one's religious faith
- 13 Monophony** It is the simplest of musical textures, consisting of a melody (or "tune"), typically sung by a single singer or played by a single instrument
- 14 Muziris** It was an ancient harbour and urban centre on the Malabar Coast (modern-day (Indian state of Kerala) that dates from at least the 1st century B.C. Situated around present day Kodungallur.
- 15 Obnoxious** Extremely unpleasant, especially in a way that offends people

- 16 Papal conclave** A papal conclave is a gathering of the college of cardinals convened to elect a bishop of Rome, also known as the pope.
- 17 Parava fishermen** The fishermen "who live in the extreme south are devout Catholics, and have preserved the Portuguese names by which their fathers were baptized into the church.
- 18 Pathiri** Christian priest (base: Portuguese)
- 19 Patriarch** One of the scriptural fathers of the human race or of the Hebrew people
- 20 Percussion instruments** It's a musical instrument musical instrument that is sounded by being struck or scraped by a beater including attached or enclosed beaters or rattles struck, scraped or rubbed by hand or struck against another similar instrument.
- 21 Pope** Known as the supreme pontiff or the roman pontiff chief pastor of the worldwide Catholic Church and sovereign of the Vatican City state.
- 22 Predecessor** A person who has previously occupied a position or office to which another has succeeded
- 23 Psalms** A sacred song or poem used in worship especially: one of the biblical hymns collected in the book of psalms.
- 24 Rites** Is an established, ceremonial, usually religious, act.
- 25 Schisms** It is a division between people, usually belonging to an organization, movement, or religious denominations.
- 26 Second Vatican council** It was the twenty-first ecumenical council of the Catholic Church. It was convened by Saint John xxiii and lasted for four sessions from 1962 through 1965. It produced a series of documents to direct the life of the church in the twentieth century and beyond.
- 27 Synod of Diamper** Held at Udayamperoor in 1599, was a council that created rules and regulations for the ancient Saint Thomas Christians of the Malabar Coast.
- 28 Te Deum** A hymn is in regular use in the Catholic Church, in thanksgiving to god for a special blessing such as the election of a pope, the consecration of a bishop, the canonization of a saint, a religious profession, the publication of a treaty of peace, a royal coronation, etc.

29 The epistles

An epistle was a letter written .epistles in the scriptures is only found in the New Testament, which contains 21 such letters extending from Romans to Jude.

30 Transubstantiation

According to the teaching of the Catholic Church, the change of the whole substance of bread into the substance of the body of Christ and of the whole substance of wine into the substance of the blood of Christ.