

1st Progress Report Of Harikrishnan.K

Topic: **RESEARCH, DESCRIPTION AND DOCUMENTATION OF THE TRADITIONAL
RAGAS AND THALAS USED IN KUTIYATTAM.**

Granted Year – 2015 -16

The project is spread in five different phases such as

- Research and library work
- Consultation with scholars
- Brief documentation with masters,
- Observation of various performances
- Creating a written manual

with the stipulated time and the partially paid amount, out of the above mentioned stages of work, the first three stages have been done. Out of that due to insufficient funds the documentation of the masters has not been completed.

Narration of works done:

Phase 1

Kutiyattam is the most traditional theatrical art form of India. Those who need to be interviewed are largely traditional in nature, who would require an elabrious amount of time spent to get maximum information. To start the research and library work, I have made a detailed visit to the Manuscript library of Government Sanskrit College, Thripunithura, Cochin and also to the library of Kerala Kalamandalam Deemed to be University, Thrissur.

Information received from the manuscript library include the scripting of the narrative technique used by the female actresses (Nangiars) on stage who also does the *swarikkal* or chanting of verses. From this I could get a detailed idea about the twenty four ragas in Kutiyattam out of which twenty one only are used now on stage. I have made the documentation much effective by getting scholarly advice from Guru Kalamandalam Girija, the senior most teacher and performer of the art and also from Salini V G who is a research scholar and performer. The details of the information collected will be provided in the documentation summary along with this report.

Phase 2

As the second step which is based on the *thalas* or the rhythm aspect of Kutiyattam, I had a visit to the premium art school of Kerala, Kerala Kalamandalam, where Kutiyattam has been taught as a public course since 1971. An institution where Kutiyattam is being taught for 50 years and has produced stalwarts like Padmasree Kalamandalam Sivan Namboothiri, Guru Kalamandalam Rama Chakyar, Guru Kalamandalam Girija Devi and the maestro of Mizhavu Guru Kalamandalam Eashwaranunni, my research included the observation of the existing acting and teaching spaces of Kutiyattam in the institution. I had a panel discussion on my research topic with the teachers of the institution who included Kalamandalam Achuthanandan, Kalamandalam Dharajan who showed me their teaching modes. I was accompanied by Kalamandalam Ravikumar, an alumnus of Kerala Kalamandalam and also a leading Mizhavu artist who serves as a teacher of Painkulam Rama Chakyar Smarka Kutiyattam Kalapeedom, a traditional school of Kutiyattam. I made a detailed visit to the art library of Kalamandalam where I could get text depicting the Thalass or Rhythmic expressions of the art form. I have made a list of

rhythms which is followed and have made a documentation of Kalamandalam Ravikumar in his traditional training mode using the “Abhyasa Kutti” or Training Mizhavu Instrument playing the rhythms. As my project is a detailed documentation of the all available resources from the modern and traditional training aspects of the Music & Rhythmic expressions of the art, I have planned to do a documentation of almost the six different classes of Kalamandalam where students learn different stages of the art which includes a larger aspect of my research subject. As the partially paid financial assistance is low, this can be done only if my sanctioned amount is fully paid. I am attaching the details of the research in the documentation summary along with this report.

Documentation Summary

Phase 1:

As a part of the documentation project, I visited Guru Kalamandalam Girija who could provide me information about the 21 prevalent Ragas in Kutiyattam and the contexts in which they are used in the dramatic expression of Kutiyattam. Apart from *shlokas* used for acting, she could also provide information about the *akkithas* (invocatory shlokas) and *nirvahana shlokas*.



Phase 2:

Visit was made to Painkulam Rama Chakyar Kalapeedom, functioning under the aegis of Sangeet Natak Akademi, where discussion and documentation was made with the young master of Mizhavu Kalamandalam Ravikumar.

I was assisted in both the phases by Salini V G, a scholar and performer of Kutiyattam, as well as an Assistant professor with University of Calicut.



Project Expenditure

Sl No	Activity	Amount
I	Library and Field work	
1.	Library fee	600
2.	Travel Expense (Cochin, Thrissur, Painkulam)(5400+750+200)	6350

3.	Contingency	2100
II	Scholar fee and documentation expense	
1.	Guru Kalamandalam Girija	25000
2.	Kalamandalam Ravikumar	15000
3.	Salini V G	5000
Total		<u>54050</u>
Total Spent		54050
Amount Received		50000
Excess amount taken from me		4050

To conclude, with the provided financial support, as part of the scheme, I have done research which would require the complete distribution of the completion of the project grant allotted to me.

1st Progress Report Of Harikrishnan.K

Topic: **RESEARCH, DESCRIPTION AND DOCUMENTATION OF THE TRADITIONAL
RAGAS AND THALAS USED IN KUTIYATTAM.**

Granted Year – 2015 -16

The project is spread in five different phases such as

- Research and library work
- Consultation with scholars
- Brief documentation with masters,
- Observation of various performances
- Creating a written manual

with the stipulated time and the partially paid amount, out of the above mentioned stages of work, the first three stages have been done. Out of that due to insufficient funds the documentation of the masters has not been completed.

Narration of works done:

Phase 1

Kutiyattam is the most traditional theatrical art form of India. Those who need to be interviewed are largely traditional in nature, who would require an elabrious amount of time spent to get maximum information. To start the research and library work, I have made a detailed visit to the Manuscript library of Government Sanskrit College, Thripunithura, Cochin and also to the library of Kerala Kalamandalam Deemed to be University, Thrissur.

Information received from the manuscript library include the scripting of the narrative technique used by the female actresses (Nangiars) on stage who also does the *swarikkal* or chanting of verses. From this I could get a detailed idea about the twenty four ragas in Kutiyattam out of which twenty one only are used now on stage. I have made the documentation much effective by getting scholarly advice from Guru Kalamandalam Girija, the senior most teacher and performer of the art and also from Salini V G who is a research scholar and performer. The details of the information collected will be provided in the documentation summary along with this report.

Phase 2

As the second step which is based on the *thalas* or the rhythm aspect of Kutiyattam, I had a visit to the premium art school of Kerala, Kerala Kalamandalam, where Kutiyattam has been taught as a public course since 1971. An institution where Kutiyattam is being taught for 50 years and has produced stalwarts like Padmasree Kalamandalam Sivan Namboothiri, Guru Kalamandalam Rama Chakyar, Guru Kalamandalam Girija Devi and the maestro of Mizhavu Guru Kalamandalam Eashwaranunni, my research included the observation of the existing acting and teaching spaces of Kutiyattam in the institution. I had a panel discussion on my research topic with the teachers of the institution who included Kalamandalam Achuthanandan, Kalamandalam Dharajan who showed me their teaching modes. I was accompanied by Kalamandalam Ravikumar, an alumnus of Kerala Kalamandalam and also a leading Mizhavu artist who serves as a teacher of Painkulam Rama Chakyar Smarka Kutiyattam Kalapeedom, a traditional school of Kutiyattam. I made a detailed visit to the art library of Kalamandalam where I could get text depicting the Thalass or Rhythmic expressions of the art form. I have made a list of

rhythms which is followed and have made a documentation of Kalamandalam Ravikumar in his traditional training mode using the “Abhyasa Kutti” or Training Mizhavu Instrument playing the rhythms. As my project is a detailed documentation of the all available resources from the modern and traditional training aspects of the Music & Rhythmic expressions of the art, I have planned to do a documentation of almost the six different classes of Kalamandalam where students learn different stages of the art which includes a larger aspect of my research subject. As the partially paid financial assistance is low, this can be done only if my sanctioned amount is fully paid. I am attaching the details of the research in the documentation summary along with this report.

Documentation Summary

Phase 1:

As a part of the documentation project, I visited Guru Kalamandalam Girija who could provide me information about the 21 prevalent Ragas in Kutiyattam and the contexts in which they are used in the dramatic expression of Kutiyattam. Apart from *shlokas* used for acting, she could also provide information about the *akkithas* (invocatory shlokas) and *nirvahana shlokas*.



Phase 2:

Visit was made to Painkulam Rama Chakyar Kalapeedom, functioning under the aegis of Sangeet Natak Akademi, where discussion and documentation was made with the young master of Mizhavu Kalamandalam Ravikumar.

I was assisted in both the phases by Salini V G, a scholar and performer of Kutiyattam, as well as an Assistant professor with University of Calicut.



Project Expenditure

Sl No	Activity	Amount
I	Library and Field work	
1.	Library fee	600
2.	Travel Expense (Cochin, Thrissur, Painkulam)(5400+750+200)	6350

3.	Contingency	2100
II	Scholar fee and documentation expense	
1.	Guru Kalamandalam Girija	25000
2.	Kalamandalam Ravikumar	15000
3.	Salini V G	5000
Total		<u>54050</u>
Total Spent		54050
Amount Received		50000
Excess amount taken from me		4050

To conclude, with the provided financial support, as part of the scheme, I have done research which would require the complete distribution of the completion of the project grant allotted to me.