

Ganapati

The performance is an interpretation of the birth stories related to the myths of Ganapati { the elephant headed god from the Puranic cycle} and Martanda from the Vedic cycle. It is structured in a recurring cycle of creation, celebration, destruction and return, which parallel's the motif of the birth stories. The return is suggested by a re-telling of the myth repeatedly and from different points of view. The aim is to allow its main concern, that of creations and creativity, to be interpreted at a variety of different levels.

Act 1 :

Creation:

As rituals commemorate myths the performance opens with the ritual creation of an image of Ganapati for the annual festival, by a group of artisans.

Script:

In the dark, four small round surfaces glow with light, seeming to float mid air. They run diagonally across the stage, from upstage centre to backstage left. Above one surface a hand appears and rises slowly in the shaft of light illuminating it. It then falls to hit the surface and creates a sound. The ring of a beat. Both hands then appear above this surface. Other hands appear above the other three surfaces. They slap the surfaces creating a rhythm which gradually increases in tempo. These opening beats replicate the sounds and rhythms of fashioning something materially. Likewise the visual image with its focus on the hands working over the surfaces, communicates a steady physical labor of work.

The rhythm played is the 3 beat Koodiyattam Ta Ki Ta in increasing tempos.

The Score:

All four percussionists play together on their Mizhavus. They progress from the 1st tempo into the 4th tempo.

1	x	2	x	3	x	1	x	2	x	3	x	
Ta		ki		ta		Di		ki		ta		-1 st speed
Ta	k	- 2 nd speed										
Tak	- 3 rd speed											
Taka	- 4 th speed											

Script:

The rhythm stops abruptly. The hands are withdrawn momentarily and four disembodied and distorted faces appear and float above each instrument. They image what each of the percussionists has been shaping under their hands. A voice from one of the faces says: *Ye to adha hi bana hai!* { *Hindi for: 'This is only half done!'* }

The faces disappear simultaneously and all four pairs of hands start playing the three beat rhythm again. The tempo is moderate at the second speed and then it speeds up from the 2nd to 3rd to 4th in a staggered manner. The hands on the 1st and 3rd surface play together throughout. While those above the 2nd and 4th start together and then have their own journeys, giving an uneven and textured sound of labor and individualistic progress in work.

The Score:

1	x	2	x	3	x	1	x	2	x	3	x	
Ta	k	- 2 nd speed- all four percussionists [2 cycles]										
Tak	- 3 rd speed- 1 st & 3 rd percussionists [2 cycles]											
Ta	k	- 2 nd speed- 2 nd & 4 th percussionists [2 cycles]										
Taka	- 4 th speed- 1 st & 3 rd percussionists [8cycles]											
Tak	- 3 rd speed- 2nd percussionist [2 cycles]											
Ta	k	- 2 nd speed- 4th percussionist [2 cycles]										
Taka	- 4 th speed- 2 nd percussionist [4 cycles]											
Tak	- 3 rd speed- 4 th percussionist [2cycles]											
Taka	- 4 th speed- -4 th percussionist [2 cycles]											

All play together at this tempo for four rounds.

Script:

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During the sequence mentioned above, a light slowly illuminates more than the surfaces. It reveals four percussionists each playing on an instrument which resembles the belly and torso of Ganapati. It is the mizhavu, the main instrument in Koodiyattam performance. A string hangs down its centre. Originally meant to tie the leather surface to the body, it signifies here the trunk of Ganapati.

The percussionists on stage are actually artisans and they are creating images of Ganapati for the annual festival. The act of crafting these images is portrayed visually and aurally through the rhythms that they play.

The focus on their work is total.

As they reach a crescendo, the rhythm changes seamlessly from the 3 beat to the 3 ½ beat. But the tempo shifts gear and slows down dramatically, creating a shift from the exterior to the interior landscape. The light goes off on the first percussionist, who has slumped in his seat and looks like a shapeless mass. The other three remain illuminated. We see them slowly raise their heads from their work and look as though they were searching for something in their minds. The 3 ½ beat at that slow tempo mirror's the slowing down of active thought and the search for something so far unthought and unheard.

The tempo slows further and their concentration moves more and more inward as they look for inspiration for their creative work. A point is reached when with the slowing tempo their hands become still and the moment is suspended on a breath, as they go into an inward world of their own imagination.

The Score:

1 x 2 x 3 x ½ 1 x 2 x 3 -½
Ta ka ta ka ta ki ta Tho m tho m tho m - 2nd,
3rd & 4th percussionists [5 cycles]

Script:

As the three come to the end of their playing, light falls on the first percussionist. He looks like a shapeless mass behind his instrument. When the 3 ½ beat stops, he assumes defined shape with a quick circular flick of his head and torso: Ganapati.

Silently he marks the 3 ½ beat on his body, by moving one shoulder then the other to it. He jumps backward from his seat and continues to do this for another eight rounds.

The Score:

1 x 2 x 3 x ½ 1 x 2 x 3 -½
Ta ta-
1st percussionist

The others are holding their breath as they see this in their minds eye. One of them, the 3rd percussionist in her excitement beats out a fast role in preparation for getting back into work mode, so as to give shape to her vision. And then she slips into the 3 ½ beat, which the others join her in.

The Score:

1 x 2 x 3 x 4 x 5 x 6 x 7 x 8
 Taka ta ta ta –
 1 2 3 4 1 2 3 4
 Ta ka ta ka ta ka ta ka
 Tata tata tata tata tata tata tata tata- 3rd percussionist

All join the 3 ½ beat.

Script:

In the meantime the first percussionist as their muse/ teacher/ Ganapati is dancing in the space behind their backs. He picks up a baby version of the main instrument, called a *kutti* and dances towards percussionist three and plays into her ear. Immediately she looks up, inspired and starts an improvisation on the 3 ½ beat rhythm. The others continue to play the original 3 ½ beat. The muse dances behind her, a shadowy figure and when she falters, he plays into her ear again. The third percussionist gets energized and continues with the intricacies of the improvisation. The muse dances around her and leaps into a sitting position in front of her, layering her improvisation with one of his own. The other two continue to hold the original 3 ½ beat which binds the totality of this textured rhythm.

The Score:

Improvisation between 3rd percussionist and Gamapati/ 1st percussionist]

1 x 2 x 3 x ½ 1 x 2 x 3 -½
 Ta ka ta ka ta ki ta Tho m tho m tho m
 Kit kita- 1st
 A- thak a- thak a- thak taktaktak A- thak a- thak a-thak – 3
 tatatatatatatatata

A- thak a- thak a- thak taktaktak A- thak a- thak a-thak taktaktak
Ta ta kita Ta ta kita
A- thak a- thak a- thak taktaktak A- thak a- thak a-thak taktaktak
tatatatatatatatata tatatatatatatatata tatatatatatatatata tatatatatatatatata tatatatatatatatata tatatatatatatatata
A- thak a- thak a- thak taktaktak A- thak a- thak a-thak taktaktak
tatatatatatatatata tatatatatatatatata tatatatatatatatata tatatatatatatatata tatatatatatatatata tatatatatatatatata

Script:

Light fades on percussionist three as she completes her improvisation and lights up percussionist two. The muse now leaps to stand next to him and inspires/prompts him to explore a new improvisation. Then the two play a duet for a while, taking the energy to a new high, before the second percussionist plays a solo improvisation of his own. At the end of this improvisation the second percussionist shouts in Malayalam –‘Kitee!’ { Got it}

The Score:

Improvisation between the 3rd and 2nd Percussionists

1	x	2	x	3	x	½	1	x	2	x	3	-½
Ta	ka	ta	ka	ta	ki	ta	Tho	m	tho	m	tho	m
thakrithom	thakrithom	thakrithom	ta	thakrithom	thakrithom	thakrithom	thakrithom	ta –1				
din	takita	tatata	dindin	takita	tatata	takrtom	takita	takita	takrtom	takrtom	kakita- 2	

Takataka takatakatakata katakataka Takataka takatakatakata katakataka[2 cycles by both percussionists]

Takataka takatakatakata katakataka[4cycles both the percussionists]

Takataka[4cycles both the percussionists]

Takataka takatakatakata katakataka Takataka takatakatakata katakataka[2cycles both the percussionists]

Script:

The original 3 ½ beat held by the others in the company has increased in tempo by now. And the muse leaps across the stage to join the fourth percussionist. A frenzied improvisation by this percussionist follows. As in the case of the others it is layered by the muse's own inputs.

The Score:

Improvisation between the 3rd and 2nd Percussionist

1	x	2	x	3	x	½	1	x	2	x	3	-½
Ta	ka	ta	ka	ta	ki	ta	Tho	m	tho	m	tho	m
thakrthakr		thakrthakr		thakrthakr		taka	thakrthakr		thakrthakr		thakrthakr	taka - 1
Takataka		Takataka		Takataka		taka	Takataka	Takataka		Takataka		taka - 4

Script:

Each one of the percussionists has played an improvisation on the prevailing rhythm indicating a variation in vision and inspiration.

At the end of the last improvisation the rhythm is in high tempo when the muse leaps across the stage to the other side. As he lands all become still.

Slowly the third percussionist, a young woman gets up to face the muse in the space behind the instruments. She starts clapping a tabla bole with her hands and then with her feet. The muse moves slowly towards her, observing her carefully. Then he responds to her by tapping his feet and clapping his hands to another tabla bole.

The other two percussionists behind whose back this is all taking place have a stylized dialogue using the words: *ardha*, { half} *ardha kunj*, { half elephant} *ardhanarishwara*, { half man and woman} *ardha kunj narishwara* { half: elephant, man ,woman, god}.

So along with the other varied visions of Ganapati, another is added.

As their dialogue concludes the two percussionists, 2 and 4 start playing the 3 ½ beat rhythm gently on their instruments. The muse and the woman then layer their respective tabla boles with improvisations. Together they tap these out with their feet and hands, interspacing the beats with leaps and other movement figures. These improvisations are based on the 9 beat and 12 beat of the tabla.

The Score:

Improvisation between 1st and 3rd Percussionists on the tabla boles with hands and feet

1 2 3 4 5 6 7 8 9 10 11 12

Dha dha dhin dha ka tak dhin dha the-te ko-te ga-te ka-ne- 3rd percussionist

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Dhi-terekite dhin- na tun-na ka- tha dhi-dhi-na dhi-dhi-na- 1st percussionist

Takrtom

Takrtom

Takrtom takrtom takrtom ta [both percussionists together 4 cycles]

Script:

The muse ends the sequence with a circular leap which transforms him back into Ganapati. The woman joins the others and they all play the 3 ½ beat rhythm at an increasing tempo. As they do this the muse dances towards a ghatam, picks it up and holds it to his belly: a pot bellied Ganapati. The others turn to look at him. He then dances forward and towards the other percussionists in a typical Ganapati dance. He halts before them abruptly. They all stop playing.

Ganapati holds them in thrall for a moment and then sits down near them. As he does so they beat out a roll on their instruments.

The Score:

1 2 3 4 5 6 7 8

Tata tata tata tata tata tata tata tata- 2nd, 3rd, 4th percussionists.

Script:

Ganapati echoes the roll on his ghatam and then starts playing the joyful 2 beat rhythm of Koodiyattam.

As he plays, the others look up as though with dawning realization. They seem to see another aspect of Ganapati. They respond to this with happy affirmation. Marking it with a beat on their instruments so that it falls harmoniously within each unit of the two beat played by the muse on his ghatam. They call out ‘that’s it !’ in different languages, as they play.

The muse then stops playing and the other percussionists take on the two beat rhythm on their instruments on a slightly quicker tempo. The muse reinforces their rhythm with an off beat on another instrument, the chenda, and then goes on to play a variation of the two beat on this other instrument. The other percussionists support this enthusiastically. And they double their affirming beats as the muse’s improvisation speeds up.

The Score:

1 x 2 1 x 2

Ta dum tata Ta dum tata - Ganapati percussionist [6 cycles]

2nd, 3rd, 4th percussionists join with a single beat on Mizhavu

Ta ta Ta ta - 2nd, 3rd, 4th percussionists [8 cycles]
takrtaka takata takrtaka takata – Ganapati percussionist on the Ghattam [4 cycles]
takataka takrta takataka takrta - Ganapati percussionist on the Ghattam [3 cycles]
tatatatatatata tatatatatatata- Ganapati percussionist musician on the Ghattam [1 cycles]
Taka taka ta Tak taka taka ta 2nd, 3rd, 4th percussionist [8 cycles]

Ganapati percussionist moves to Chenda

a taka a taka a taka a taka - Ganapati percussionist [7 cycles]
tatatatatatata tatatatatatata Ganapati percussionist [1 cycles]

Script:

The muse then stops and allows the others to play the 2 beat on their own so that they can further explore and internalize this detail for the creation of Ganapati. And as they internalize their visions, they slow down and go within themselves and finally peter to a stand still, their eyes focused only on their hands on the surface of their instruments.

They are ready to give form to their inspiration

The Score:

1	x	2	x	3	x	4	x	5	x	6
Tak	tak	takatakata	takatakata	takatakata	taktak	tata				
Tak	tak	takatakata	takatakata	taktak	tata-					
Tak	tak	takatakata	taktak	tata -						
tak	tak	takatakata	taktak	tata -						
tak	tak	tata-								
tak	tak	tata								
tak	tak	tata								

Script:

The muse has been inspecting their work all this time. When he thinks they are ready, he sits down at his seat and all of them get ready to give form to their creative inspiration. They swing their arms up from one side to the other in a synchronized movement and in the process beat their

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instruments with a single beat each time. Next they use each arm singly to swing down to hit the surface of their instruments as though they were beating clay.

The image communicates the labor required in the process of crafting a work of creative inspiration.

The Score:

All together

1 2 3 4 5 6 7 8 9 10 11 12

Ta ta

Ta ta ta ta ta ta

Ta ta ta ta

Ta ta

Ta ta

Script:

As the tempo increases the percussionists move in to the fourth speed of the 3 beat Koodiyattam rhythm, their hands now close to their instruments.

The score:

1 2 3 - 1 2 3

Takataka takataka takataka Takataka takataka takataka- 4th speed(6 rounds)

Script:

The image both aurally and visually is of artisans at labor on their material, totally absorbed in it and getting the hang of it.

So as to provide detail of the process, one percussionist is brought sharply into focus. After six rounds of this 3 beat rhythm the second percussionist suddenly goes into a cartwheel, jumps high and lands in front of a baby instrument a little way off from the others.

There is a dramatic shift in rhythm. As he lands the others shift seamlessly into a four beat Koodiyattam rhythm at the slowest tempo. This balanced rhythm at the slowest tempo communicates a mood of relaxed enjoyment in work, as the artisans give expression to their inspiration. Light too shifts dramatically at this point. It falls largely on the 2nd percussionist and his baby instrument. The other percussionists are in the background, only their hands and the surfaces of their instruments are illuminated.

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water pouring sound on Mizhavou and Kutty by all four musician.

Script:

The percussionists then slow down to indicate that they have come to the end of their work. The second percussionist mimes the sprinkling of water on the image he has been creating. The others create water sounds from their instruments. Then as the second percussionist takes his work and puts it in the sun to dry, the 1st percussionist starts playing the 4 beat rhythm in its regular tempo. He is joined by percussionists 3 and 4 one after the other. Each is lit up when s/he joins in. All of them texture this rhythm by playing on different parts of the surface of the mizhavu. The second percussionist in the meanwhile has been looking proudly at his work. He fiddles with it a bit, arranging the image, allowing the trunk/ string of the instrument, to be displayed prominently, pulling at the side skin of the instrument to draw attention to the elephant ears of the image. Then he joins the rest in his usual place and is lit up.

The time has now come to complete the image by putting its head in place. While playing the 4 beat rhythm the four percussionists close their eyes. With rhythmic movements of their heads they create a stylized image of a head being fitted onto a body. Finally to an unsounded rhythm they make a circular flourish with their heads and torsos and open their eyes.

The Ganapati image is ready for the annual festival.

The Score:

1	x	2	x	3	x	4	x	
Taka	taka	taka	taka	taka	taka	taka	taka	- 1 st percussionist
Taka	taka	taka	taka	taka	taka	taka	taka	- 1 st , 3 rd & 4 th percussionists [5 cycles]
Taka	taka	taka	taka	taka	taka	taka	taka	- 1 st , 2 nd , 3 rd & 4 th percussionists [1 cycle]
Ta	taka	taka	ta	tadi	ta	kida	-	- 1 st , 2 nd , 3 rd & 4 th percussionists
Taka	taka	taka	taka	taka	taka	taka	taka	- 1 st , 2 nd , 3 rd & 4 th percussionists [1 cycle]
Ta	taka	taka	ta	tadi	ta	kida	-	1 st , 2 nd , 3 rd & 4 th percussionists [1 cycle]
Taka	taka	Taka	taka	Taka	taka	Taka	taka	- 1 st , 2 nd , 3 rd & 4 th percussionists [1 cycle/ head]
Taka	taka	taka	taka	taka	taka	taka	taka	- 1 st , 3 rd & 4 th percus [2 cycles/ rotation head]
--	--	--	--	--	--	--	--	ditrem - 1 st , 3 rd & 4 th percus [1 cycle/ neck stretching]

Script:

Celebration:

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There is a pause as long as the intake of a breath as the music and the figures freeze. But the open eyes of the four are full of excitement. Then the light floods the stage and the celebration for the festival starts with a bang.

The first percussionist starts off by playing the 2 beat rhythm in fast tempo on the Chenda. He is joined by the third percussionist and then the fourth percussionists on their mizhavus. Each one of them plays an improvisation of the 2 beat through the celebration which follows.

In the meantime the second percussionist has started dancing. He moves towards the baby image of Ganapati he has created and dances around it saluting it. He then moves back to his instrument and with his back to the audience, swaying like an elephant, he starts playing it.

As he does so the first percussionist plays a roll on the Chenda and then gets up to dance to the baby Ganapati. He picks it up dances to the opposite side of the stage and places it in a strip of light, indicating a threshold. The third percussionist in the meantime has picked up a Tappu. She plays a 2 beat from the Tappatam tradition on it and dances towards the image. As she does this the first percussionist mischievously occupies her vacant seat. She carries on towards the image regardless. On reaching the image she dance-salutes it and occupies the first percussionist's seat. In the meantime the fourth percussionist playing a small djembe has danced up to the third percussionist, who is now playing a big djembe. They play a duet. At the end of it the fourth percussionist pays passionate homage to the image and dances back to his place. The second percussionist dances to the far left corner to call unseen others to join them in the festivities. He then dances back to the image leading an imaginary crowd represented by a corridor of light to salute the image.. After the salutation he dances back to his place. As he does this the 2 beat reaches a peak in tempo. Into this the third percussionist plays a long roll on the Chenda as though giving a call. The others fall silent. A somber mood replaces the so far joyous one.

The Score:

1	x	2	x	1	x	2	
taka	taka	taka ta		Tak	taka	taka ta	
Ta	dum	ta		Ta	dum	ta	
Ta	dum	ta		Takr	tata	tatata-	1 st percussionist on Chenda later shifts to Djembe
Ta	taka	takataka		Ta	taka	takataka	
di	taka	dikata		di	taka	dikata-	2 nd percussionist on Mizhavou
Ta	taka	takataka		Ta	taka	takataka	
Takr	tata	Takr	tata	Ta	taka	takataka-	3 rd percussionist on Mizhavu later shifts to Tappu
Dingtak	din	dingtak		Dingtak	din	dingtak-	4 th percussionist Djembe

Script

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Destruction:

The 3rd percussionist sounds a transition beat on the Chenda. This beat in Koodiyattam signifies the passage from one sequence to another or its conclusion. The entire sequence which follows is based on this beat as it draws attention to the passing away of Ganapati from this world to another.

The percussionists look up in the silence and slant their bodies such that they are all looking at the image of Ganapati/the kutti. They look at it sadly and follow the departing image with their eyes. They indicate the passage of its' departure by playing the transition beat repeatedly. Each time they play it, the interval between each repetition is reduced as is the volume. The sound seems to recede gradually. The light on the Ganapati image standing in the threshold fades and goes out.

The Score:

3rd percussionist plays a roll on the Chenda and then the transition beat.

Ta taka taka ta ta di ta kidati threm- 3rd on Chenda

Then all together play the transition beat. The interval between the sequence reduces as it is repeated and gets fainter:

Ta taka taka ta ta di ta kidati threm 123456

Ta taka taka ta ta di ta kidati threm 12345

Ta taka taka ta ta di ta kidati threm 1234

Ta taka taka ta ta di ta kidati threm123

Ta taka taka ta ta di ta kidati threm12

Ta taka taka ta ta di ta kidati threm1

Script:

Return:

The percussionists sigh as the icon is taken away. Then they straighten up and start playing the four beat rhythm in a moderate tempo. Balance is restored. Ganapati will return the next year.

The performance now goes into story telling mode, narrating the myth, which the festival celebrates. It signals the 'return' of Ganapati after his 'destruction'.

After a few rounds of the 4 beat rhythm, the first percussionist now sitting in the third place, dances forward chanting a *vaitari*. He uses the *Ottan Thullal* form for his story telling. His words have an underlying rhythm to them. The others in the company support his *vaitari* quietly on their instruments.

{ Creation} Percussionist One: “The woman made the boy { *he points the to the kutti on his right, the threshold light comes on to it*} from the dirt of her body and a few drops of water.

{ sound of water sounded on the mizhavus}

{ He breaks from the narrative and dances away chanting a waitari.. He returns, claps and says}

{Celebration}Percussionist One: ‘You are my own!’ She said. ‘And you have no one else to call you own.’

{ He returns to waitari mode and while doing so mimes the argument between Siva and Ganapati. This time the chenda supports him and at the high point of the disagreement between the two the tymphony enters as does the mizahvu. At the gesture of rejection by Siva all stop abruptly.}

Percussionist One : The man felt his power broken.

{He mimes the fight between Siva and Ganapati and dances across to the kutti on his right. The other percussionists support his performance on the chenda, mizhavu and tymphony. As the music reaches a crescendo the first percussionist sits before the kutti and with one flourishes of his hand ‘cuts off its head’. The kutti roles across the stage. There is silence. Then the first percussionist through a movement of his body mourns the moment. }

Percussionist One :{ Destruction}He cut off the boy’s head---

{Return}: { The Chenda plays two rounds as the first percussionist remains motionless on the floor. Then on its stress beat he rises triumphantly. He is an elephant and the music on the chenda, elathalam and tymphony creates the aural image of an elephant walking. The percussionist walks across the stage like an elephant to this music. He turns swaying like an elephant in silence.}

Percussionist One : -----And then embraced the young man like a father.

A beat on the elethalam

The Score:

1 x 2 x 3 x 4 x

Taka taka taka taka taka taka taka taka – 1st percussionist [1 cycle]

Taka taka taka taka taka taka taka taka – 1st, 2nd 3rd & 4th percussionists [2 cycle]

Text

Vocal rhythm

1 2 3 4 5 6 7 8
taje nutadimi tahata jam tari tamtat anatam tajonutam tadimi- 1st percus.

Text

Water sound on the Mizhavou- 4th percussionist

Vocal rhythm-

1 2 3 4 5
tarikidimkutaka deemkutakitataka deem deem kukuta deem kukuta kukuta - 1st percus.

Text

Vocal rhythm-

1 2 3 4
di tam tadhi tam takadimi takajonu taka tadim kinatom- 1st percussionist [2 cycles]

dim dim dim– 2nd&4th percussionist on mizhavu and tymphony

takataka - 3rd percussionist on chenda [2 cycles]

1 2 3 4

Takataka takataka takataka takataka takataka takataka takataka takataka - 2nd,3rd& 4th percussionists.

Text

1 2 3 4

Takataka takataka takataka takataka takataka takataka takataka takataka - 2nd,3rd& 4th percussionists.

Text

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1	2	3	4	
Tatata	ta tatata	ta tatata	tatata tatata tata	
Dimtata	tatata ta	tatata	tatata tatata tata	- 3 rd percussionist-2 nd speed
Takataka	takatata	takataka	takataka	- 3 rd percussionist- 3 rd speed
Takatakatakataka	Takatakatakataka	Takatakatakataka	Takatakatakataka	- 3 rd percussionist- 4 th speed
Ta	ka	ta	ka	-3 rd percussionist- slows down from the 1 st speed

Text

Single beat on Elathalam- 2nd percussionist

Script:

Return:

A group of traditional musicians are startled when one amongst them breaks away from the accepted form and opens himself up to new outpourings of his spirit. They are angry to begin with but soon accommodate these new outpourings within their tradition.

The percussionists return to playing a moderate 4 beat rhythm. The second percussionist however does not join them. He persuades a reluctant third percussionist to change places with him, so that he has access to the wide variety of instruments lying near her. The second percussionist wants to join the others but with something different and new. However the rhythms of the majority are too overwhelming. So like a child he interrupts their playing by not allowing them to touch the surfaces of their instruments and beating out nonsense on their instruments to drown them. They stop and look at him. He has danced his way to the fourth percussionist, who gets charged by this madness and starts beating out the jazz shuffle with his brushes on a cymbal. The second percussionist enters the swing of the shuffle with a rhythm of his own. As he plays a long sequence the other two percussionists observe and discuss this improvisation and calculate the beats on their fingers. Suddenly at a crescendo the second percussionist stops and the two traditional musicians 1 and 3, enter with the 4 beat at a fast tempo. The second percussionist dances crazily across the stage to his earlier position, keeping to this rhythm. The fourth percussionist continues the shuffle with his brushes. When the second percussionist reaches his position he plays out sequences of his new rhythm both to the shuffle and the traditional 4 beat. The music rises to a crescendo and the scene ends. The light fades.

The Ganapati birth stories are in a sense the reverse of the Oedipus story. Here it is the father who kills the son, but soon reanimates him. This has some bearing on the nature of the cultural processes in South Asia, where the new, the revolutionary and the subversive is always accommodated to prevent it from overthrowing the tradition. This gives the tradition its' pluralistic/ hybrid face. Ganapati images this hybridity.

The Score:

1 x 2 x 3 x 4 x
Taka taka taka taka taka taka taka taka – 3rd percussionist
Taka taka taka taka taka taka taka taka – 1st 3rd and 4th percussionists [12 cycles]

Improvisation by 2nd percussionist musician on the 4th percussionist's shuffle

1 ½ **1** ½ **1** ½ **1** ½
Ta tata Ta tata Ta tata Ta tata - 4th percussionist (The Shuffle)

Tata dum
Ta ta
Dum ta dum
Takata dikutadikuta
Tata tata dum
Ta ta ta dumtaka takata ta
Ta ta
Takata dikutadikuta
dikutadikuta dikutadikuta ta
tata tata tata tata
Takuk ta takadum takuk ta takadum
Takuku takuku tata Takuku takuku tata-
Takukutakuku Takukutakuku Takukutakuku-
Takukutakuku Takukutakuku Takukutakuku
Takukutakuku Takukutakuku Takukutakuku Takukutakuku

Takukutakuku								
1	½	1	½	1	½	1	½	
Ta	tata	Ta	tata	Ta	tata	Ta	tata	- 4 th percussionist
1	x	2	x	3	x	4	x	
Taka	- 1 st and 3 rd percussionists on fast tempo							
Takataka	takataka	takata ka	takataka	takataka	takata ka	takataka	takataka	- 2 nd percussionist on Chenda [2 cycles]
Takataka	takataka	takata ka	takataka	takataka	takata ka	takataka	takataka	- 2 nd percussionist on Djembe [2 cycles]
Takataka	takataka	takata ka	takataka	takataka	takata ka	takataka	takataka	- 2 nd percussionist on chenda [4 cycles]
takata ka	takataka	takata ka	takataka	takataka	takata ka	takataka	takataka	- 2 nd percussionist on Djembe [4 cycles]
Takataka	takataka	takata ka	takataka	takataka	takata ka	takataka	takataka	- 2 nd percussionist on chenda & Dijimbe [3 cycles]

Crescendo

Fade out.

ACT 2:

Script:

The light on stage has not faded completely and the percussionists are seen in the dim light rearranging their instruments. The first percussionist picks up a mizhavu and places it ritualistically front stage in the centre. He puts a seat behind it and carefully arranges the mizhavu's string to look like the trunk of an elephant. He flaps the leather near the rim of the surface to remind us of the ears of the elephant. Then he takes up a formal position near it as the second percussionist, chanting nonsense but making the nonsense sound like mantras, approaches the prepared seat. He tousles the first percussionist's hair as he passes and perambulates around the mizhavu thrice. As soon as the first percussionist's back is turned he messes up the carefully arranged string/trunk and then sits down at his mizhavu continuing to chant nonsense. Suddenly his chanting is interrupted by the sound of a trumpet. All activity stops. The company, look in the direction of the sound and find a gleaming trunk-like shape emerging from the wings. It is followed by a man from another part of the world. The trunk-like shape is a saxophone. To the astonishment of the company the saxophonist, playing his music, walks confidently towards the seated second percussionist.

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The second percussionist and the others listen to the playing for a while. When it stops, the second percussionist invites the saxophonist to play a duet with him. He draws the attention of the saxophonist to the unique shape of the two instruments. When the duet is over the saxophonist sits besides the second percussionist who starts telling a story. It is in a rhythm, which the saxophone melody has anticipated. It is also reminiscent of the rhythm in the Koothu story-telling tradition of Kerala.

The Second Percussionist: Talking about mother's who created their sons single handedly; there is one. Her name is Aditi. She created eight sons. Seven of them were made with the help of the gods; and as they were quite normal they went out with her to work in the world. The eighth son was created by her single handedly.

Aditi delivered a lump of matter, and then gave this lump the shape of an egg *{ he beats the mizhavu}* and called it Martanda—which means dead in the egg.

The leftovers of this lump of matter became an elephant. *{ He picks up his stool swings it over his head and disappears behind the mizhavu only to emerge from behind it miming an elephant. The saxophonist rises up to play a trumpeting sound on his instrument.}*

After all leftovers are always very auspicious.

So Aditi arranged the elephant around the egg *{ he disappears again behind the mizhavu and this time rises slowly and majestically from behind it as an elephant. The saxophonist perambulates around him clockwise playing his saxophone, expanding the elephant figure in space through sound.}* so as to give it a connection with the outside world.

After having done this do you know what Aditi did with Martanda? She threw him down into the bottom of the earth and left him there. *{ he mimes a violent throw into the mizhavu}*

Then Martanda started to be born slowly and endlessly, through the labor of the earth. *{percussion sounds of birth}*

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The Third Percussionist: *{in Tamil}* Vinaya, this sounds like the other boy's story.

The Third Percussionist: *{ in Marathi}*Yes, yes very familiar. That was also about multiple births.

The Second Percussionist: Exactly, you two are right.

{ in Malayalam} Nimmy pick up this mizhavu and shift it and Pascal please go and sit there.

Exactly. Like Martanda, the boy in our play also had multiple births. Multiple births are fantastic because they allow a person to have many, many different points of view of the same thing. But at the same time multiple births raise the question of intellectual property rights. For example in our play, who should get the highest credit for the creation of the boy?

{ to the audience} Don't know? Let me ask them.*{ meaning the company on stage. He does and they speak simultaneously in different languages. He hushes them up and turns to the audience. }*

I personally think it should be the person who donated his head.

Heads are very important for one's identity. Don't you remember Parusurama's mother's story? Her head was cut off and placed on another woman's body. But she still remained Parusurama's mother.

{ he walks to his mizhavu now placed right stage and picks up a metronome lying on its surface. Before he sets it off he says }

This is my point view. What is your point of view? Think about it. *{he sets off the metronome and there is a black out.}*

Act 3:

Script:

Creation:

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The sound of the metronome; soon after that, the sound of a beat. Light falls on two bodies in silhouette a meter or so apart. They are moving slowly and sinuously. They look like two elephants dancing, their torsos moving sensuously above their large bellies, their trunks and tails waving in harmony and periodically beating their bellies to create a sound. A pattern emerges slowly. A rhythm.

The image aims to communicate the languor of elephant love-play.

When the light brightens it reveals the two elephants to be percussionists 1 and 2. They are performing a sensuous, languorous, snake like movement behind their mizhavu's. And as they dance one arm waves like a trunk and the other like a tail. As they move in a slow lazy rhythm, they beat the surface of their instruments whenever their movements bring them close to it.

After a few moments light falls on another pair. They sit further backstage but are visible between the first two. They play a synchronized beat, one on the Chenda, the other on the Tymphony. They play in counterpoint to percussionists 1&2 and in the intervals between their beats.

The two sets of beats appear to be a like a stimulus and a response. In time as the tempo quickens; and the intervals between these beats shorten. The aural effect is one of rising excitement. As this excitement builds and reaches a peak, the elephants pull back somewhat by slipping into a long rhythm unit of 8 beats. The second pair follow with a 7 beat pattern. The effect of stimulus and response is reinforced by the off beats between the 7 and 8 rhythm. And to further highlight this, the off beats are stressed.

The tempo increases and as it does so the aural image communicates the rising excitement of love play. After it reaches an extreme the tempo starts gradually slowing down to eventually peter out .

When this happens the elephant pair in front disappear behind their mizhavus only to re emerge as dancing baby elephants.

Percussionist 1 leaps out from behind his mizhavu to jump around it playing a five beat rhythm before sitting down at his instrument and playing the 10 beat rhythm {a rhythm which creates the aural

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image of an elephant walking}. And while doing this he sways and waves his arm in the manner of an elephant. Percussionist 2 emerges more languorously. He sways, dances and mimes the elephant walk with his back to the audience but facing his instrument; which he plays.

The other two on stage have been playing the 2 beat rhythm on the chenda and the mizhavu. And at the first baby elephant's appearance the third percussionist starts a ten beat rhythm and the fourth a seven beat rhythm.

In one of the many stories about Ganapati's birth, Siva and Parvati put on elephant forms so as to please themselves as elephants do. And out of this union Ganapati is born.

The score:

The smaller numerals indicate the interval between each beat.

In the 8 beat rhythm 4-6-8 are played on the Mizhavu by the elephants [1st and 2nd percussionists] The other beats are not sounded till the numerals in the intervals disappear.

In the seven beat rhythm 3-5-7 are played on the Mizhavu by the percussionists at the back [3rd and 4th] The other beats are not sounded till the numerals in the intervals disappear.

1₁₂₃₄ 2₁₂₃₄ 3₁₂₃₄ 4₁₂₃₄ 5₁₂₃₄ 6₁₂₃₄ 7₁₂₃₄ 8₁₂₃₄

1₁₂₃₄ 2₁₂₃₄ 3₁₂₃₄ 4₁₂₃₄ 5₁₂₃₄ 6₁₂₃₄ 7₁₂₃₄ 8₁₂₃₄

1₁₂₃ 2₁₂₃ 3₁₂₃ 4₁₂₃ 5₁₂₃ 6₁₂₃ 7₁₂₃ 8₁₂₃

1₁₂ 2₁₂ 3₁₂ 4₁₃ 5₁₂ 6₁₂ 7₁₂ 8₁₂

1₁ 2₁ 3₁ 4₁ 5₁ 6₁ 7₁ 8₁

1 2 3 4 5 6 7 8 [4 cycles]

1 2 3 4 5 6 7 8 [fast tempo- 4 cycles]

1 2 3 4 5 6 7 8 [continous from this point]

Takataka Takataka Takataka Takataka Takataka Takataka Takataka Takataka

In 6 cycles the tempo gradually increases and the next 6 cycle's tempo gradually decreases.

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1 2

Ta-taka taka-ta - 3rd & 4th percussionist [2 beat -4 cycles]

Shift rhythm to the 10 beat

1	2	3	4	5
Takataka	Takataka	Takataka	Takataka	Tatatatatata
6	7	8	9	10
Tatatatatata	Tatatatatata	Tatatatatata	ta	khali- 3rd percussionist on Chenda [5 cycle]

2nd musician dances to the 10 beat.

1	2	3	4	5
Ta	ta	ta	ta	khali- 1 st percussionist on Mizhavu [3 cycles]

Later the 1st percussionist shifts to 10 beat.

1	x	2	x	3	x	4	x	5	x
Takat aka	Taka taka	Taka taka	Taka taka	Taka taka	Tatata	tatata			
6	x	7	x	8	x	9	x	10	
Tatata tatata	Tatata tatata	Tatata tatata	ta	—				00- - 1 st percussionist on Mizhavu [2 cycles]	

Then the 1st percussionist shifts to 3 ½ beat.

1	x	2	x	3	x	½	1	x	2	x	3	-½
Ta	ka	ta	ka	ta	ki	ta	Tho	m	tho	m	tho	m

1st percussionist [3 cycles]

1	x	2	x	3	x	4	x	5	x	6	x	7	x
Taka taka	taka-												

- 4th percussionist [7 cycles]

1	2	1	2
Ta-taka	taka-ta	Ta-taka	taka-ta – 4 th percussionist [4 cycles]

Script:

Celebration:

The 2nd percussionist dances and goes off the stage. The light on the third percussionist fades. And the first percussionist switches to the 3 ½ beat and the fourth to the 2 beat. The third percussionist has left the chenda to sit astride the Djembe placed centre stage such that her back is to us and the image she creates is that of a lingam placed on a yoni. She is Siva. She plays an occasional beat on the Djembe.

The second percussionist is heard playing the edikya on a five beat rhythm, off stage. {All these rhythms-3½ , 2, 7, 5 are played simultaneously .} He enters unsteadily-an intoxicated baby elephant, waving his head and playing his music. He improvises on the 5 beat rhythm, depending on the emotional need and the situation. He weaves his way through those sitting on stage. He dances towards the first percussionist, who is sitting at his mizhavu and butts him over and over again. He is celebrating his existence. The music has a joyous, light, playful quality.

Then he dances front stage and spots something/someone in the distance. The volume of the music drops as he tries to get a better view. Suddenly his music picks up tempo and he is very excited. He runs towards what he has just seen. It is Siva, who is sitting behind him.

Through the 5 beat rhythm he asks Siva a question and Siva responds by playing a sequence on the Djembe. { The others are still playing the 3 ½ and 2 beat.} The baby elephant shrieks. In response Siva plays another sequence on the Djembe.

The baby elephant moves sadly up stage again. His music drops in volume as he cries. The Koodiyattam 2 and 3 ½ change to the Tapattam 2 and 3 ½ beats. Siva punctuates these rhythms on her Djembe.

The baby elephant thinks through the problem and then brightens. To the beat of his music he swings his head as though offering it up. He then hurries off to Siva and offers his head, playing his edikya all the while. Siva responds with a thunderous acceptance through the Djembe.

Happily the baby elephant prances off the stage. The music on stage continues.

In a Buddhist version of the Ganapati birth story, a baby elephant bumps into Siva while he is looking for the head he has chopped off. When the elephant learns that the boy will live only if he gets a head within a specific time, it offers its own head to Siva so as to bring Ganapati back to life. Although the elephant asks for no recompense—there is one. Immortality!

The Score:

Interaction between the Baby elephant and Shiva.

1 2 3 4 5
Takataka tatatata tatatata tatatata tatatata
6 7 8 9 10
tatata ta ta – tata- 3rd percussionist/ shiva, on Djembe [2
cycles]

1 x 2 x 3 x ½ 1 x 2 x 3 -½
Ta ka ta ka ta ki ta Tho m tho m tho m –
3rd percussionist on Djembe [5 cycles]

1 x 2 x 3 x 4 x 5
Ta ta ta ta —
Ta ta ta ta — - 2nd percussionist/ baby Ganapati on
Edakya
Ta ta ta ta
Ta taka ta taka ta
Taka taka taka taka taka
Ta ta ta ta ta
Di taki di taki di
Tata tata tata tata tata
Taka taka taka taka
Ta ta ta ta —

1 x 2 x 3 x ½ 1 x 2 x 3 -½
Ta ka ta ka ta ki ta Tho m tho m tho m
1st percussionist on Mizhavu [10 cycles]-

Then shifts to Thapattam 3 ½ beat.

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Ta kum ta kum dum - taka Ta kum ta kum dum taka

1st percussionist on Mizhavu [8 cycles]

1 x 2 x 1 x 2

Ta-taka taka-ta Ta-taka taka-ta – 4th percussionist on Mizhavu [15 cycles]

1 x 2 x 1 x 2 x

Dum taka takaka taka Dum taka takaka taka – 4th musician on Mizhavou [8 cycles]

Script:

Destruction:

Light falls on Siva alone as she continues playing on the djembe. She plays a roll. In a while the light fades on her and falls on percussionists one and two sitting at their instruments and playing the 4 beat. They chant the word ‘custom’ many times in keeping with the rhythm they are playing.

The fourth percussionist silences them with a beat on the tymphony. And says ‘No! Not custom!’

The other two start playing again and chant ‘habbit’. Again the fourth percussionist silences them by beating the tymphony imperatively. He says ‘ No! No! No! How can it be habit?’

There is a pause and then the other two happily chant ‘choice’ as they continue to play the 4 beat.

This time the fourth percussionist agrees with them and underlines his words on the tymphony saying : ‘Yes! Yes! Free choice. The elephant gave his head to the boy. Then both of them went from Death to Immortality.’

Siva plays on the Djembe. She plays fire sounds signifying the sacrifice.

There is a black out with a long sequence of music on the chenda and mizhavu.

The Score:

1 x 2 x 3 x 4

Takatakatakataka Takatakatakataka Takatakatakataka Takatakatakataka – 3rd musician on Djembe [4cycles]

Takatakatakataka Takatakatakataka [4cycles]

Takatakatakataka [4cycles]

Taka taka taka taka taka taka taka taka [4cycles]

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Text

Fire sound on Mizhavu and Djembe

1 x 2 x 3 x 4

Takatakatakataka Takatakatakataka Takatakatakataka Takatakatakataka – 3rd percussionist on Djembe [1cycles]

Takatakatakataka Takatakatakataka Takatakatakataka Takatakatakataka – 1st & 4th percussionist on Mizhav[1cycles]

Takatakatakataka Takatakatakataka 3rd musician on Djembe [2cycles]

Takatakatakataka Takatakatakataka-1st & 4th percussionist on the Mizhavu [2cycles]

Takatakatakataka3rd percussionist on Djembe[4cycles]

Takatakatakataka-1st & 4th percussionist on Mizhavu [4cycles]

Black out – music

Takatakatakataka Takatakatakataka Takatakatakataka Takatakatakataka- 4th percussionist on Chenda [3 cycles]

Takatakatakataka Takatakatakataka Takatakatakataka Takatakatakataka- 1st percussionist on Mizhavu [2 cycles]

Takatakatakataka Takatakatakataka- 4th percussionist on Chenda [2 cycles]

Takatakatakataka Takatakatakataka - 1st percussionist on Mizhavu [2 cycles]

Takatakatakataka-4th percussionist on Chenda [4 cycles]

Takatakatakataka1st percussionist on Mizhavu[4 cycles]

Score:

Return:

There is silence. A light comes on. We see only the head and the silhouette of a bulky figure.

It is Ganapati.

{Actually it is the second percussionist, sitting low behind his mizhavu, so that only his head shows above his tummy/instrument.}

He raises his eyebrows questioningly. Then his head. The movement of his head picks up in tempo, acquires rhythm, shape, meaning.

Ganapati is trying on the head just donated to him.

Soon he becomes comfortable and assumes superlative powers. In this state he generously offers some seed sounds for further creativity.

He plays these on his mizhavu/tummy. And then with a throw of his arms and hands offers them to the world. Then one hand moves downward slowly, a finger pointing in the direction of an object lying just in front of him. It is a kutti. The light fades on everything else except the kutti and the finger pointing at it.

The Score:

The rhythm of Ganapati's head movements. The numerals indicate the intervals between the rhythm.

ta - 1234

ta 12 ta ta - 1234

takita dikita takita dikita ta - 123456

taka taka taka taka - 1 2

kidataki kidataki kidataki kidataki - 1234

kidataki kidataki kidataki kidataki kidataki

kidataki kidataki kidataki ta - 1234 5678

ta ta ta ta ta ta ta ta -1234

ta ta

ta ka ta -12345678

ta din din ta da din ta din din ta ta din -1234

ta ta ta ta

ta taka ta ka ta

ta ta ta

taka taka takataka takataka takataka

ta ta -1234

ta ta -1234

ta ta - 123

ta ta -12

ta -12

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ta – 1

1 ½

Tat a dum ta

1 2

Ta taka taka ta

1 2 3

Ta ta ta

1 2 3 4

Takataka takataka takataka takataka

ta ta ta – ta ta -12345678

[Black out]

Script:

Creation:

The light fades and in the darkness the primeval seed sounds offered by Ganapati are picked up variously by the percussionists; each trying to figure out what to do with them in his own way. Then the light comes on and we these musicians in a shared act of creativity develop these seed sounds into a complete piece of music. There is a chaos of sound. Each musician creates a phrase or a beat, which form a medley of sound. Led by the 2nd percussionist / baby elephant/ Ganapati, these find place in a larger whole.

The musicians together have created a piece of music. A progression of the beats 1, 1, 2, 1,2,3, 1,2,3,4

As the second percussionist has led the previous exploration, he now allows each to explore variations on the theme, through changes in tempo, textures through different instruments etc. So rounds of the theme are played by each in turn. And each offers the others and sometimes the audience his/her particular input, for them to take it beyond. Indeed they increase with the sharing. Finally they have created a totality which is another theme altogether.

The Score:

The exploration

1 ½ 1 2 1 2 3 1 2 3 4

Tat a dum ta Ta taka taka ta Ta ta ta Takataka takataka takataka takataka

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2	3	1	2	1	1
Ta taka taka ta	Ta ta ta	Tat a dum ta	Ta taka taka ta	Tat a dum ta	Tat a dum ta
1	2	1	2	3	
Tat a dum ta	Tataka taka ta	Tat a dum ta	Ta taka taka ta	Ta ta ta – 2 nd musician pass to	
1	2	3			
Tat a dum ta	Ta taka taka ta	Ta ta ta – 3 rd musician pass to			
4		1	2		
Takataka takataka takataka takataka		Tat a dum ta	Ta taka taka ta – 4 th musician pass to - 1 st speed		
3	4		1		
Ta ta ta rhythm	Takataka takataka takataka takataka	Tat a dum ta – 1 st musician- gradually speeding the			
2	3	1			
Ta taka taka ta	Ta ta ta	Tat a dum ta- 2 nd musician pass to			
2	1	1	1	2	
Ta taka taka ta	Tat a dum ta	Tat a dum ta	Tat a dum ta	Ta taka taka ta	
1	2	3			
Tat a dum ta	Ta taka taka ta	Ta ta ta - 3 rd musician pass to			
1	2	3			
Tat a dum ta	Ta taka taka ta	Ta ta ta – 1 st musician pass to			
4		1	2		
Takataka takataka takataka takataka		Tat a dum ta	Ta taka taka ta - 2 nd musician pass to		
3	4		1		
Ta ta ta	Takataka takataka takataka takataka	Tat a dum ta - 4 th musician pass to			
2	3	1			
Ta taka taka ta	Ta ta ta	Tat a dum ta – 1 st musician pass to			
2	1	1	1	2	

Ta taka taka ta	Tat a dum ta	Tat a dum ta	Tat a dum ta	Ta taka taka ta
1	2	3		
Tat a dum ta	Ta taka taka ta	Ta ta ta - 3 rd musician pass to		
1	2	3		
Tat a dum ta	Ta taka taka ta	Ta ta ta- 1 st musician pass to		
4		1	2	3
Takataka takataka takataka takataka		Tat a dum ta	Ta taka taka ta	Ta ta ta-
1	2	1	1	1 2
Tat a dum ta	Ta taka taka ta	Tat a dum ta	Tat a dum ta	Tat a dum ta Ta taka taka ta
1	2	3	1	2 3
Tat a dum ta	Ta taka taka ta	Ta ta ta	Tat a dum ta	Ta taka taka ta Ta ta ta
4				

Takataka takataka takataka takataka- 2nd musician

Script:

Celebration:

The piece reaches its crescendo and they all stop, feeling happy about their success. And they congratulate each other.

The second percussionist rises from his seat and addresses the company and the audience.

“Today when I woke up I had no gloom. I felt very happy.”

{ The percussionist play a fragment of the theme they have just developed and he dances to it. He stops. And becomes grim. }

“But yesterday was such a bad day for me.

You know what happened? I slipped--

{ and he shudders down ward but stops halfway to say }

---into the Sloughs of Despond.”

Takataka du dum- 1st musician accompanies the 2nd musician in his fall downward

2nd musician rises to the following beat and a long note on the saxophone

1 2 3 4 5 6 7

Tata ta tata ta tata ta aaa _

The speed gradually increases and when it reaches its peak, stops

Text

1 2 3 4

Takatakatakata Takatakatakata Takatakatakata Takatakatakata

5 6 7 8

Takatakatakata Takatakatakata Takatakatakata Takatakatakata – 1st, 3rd & 4th musician on muzhavu

Text

1 x 2 x 3 x 4 x

Taka taka taka taka taka taka taka- 1st, 3rd & 4th musicians on Mizhavu [4 cycles]

Tatakataka taka taka taka

taka ka taka di taka di taka di taka di taka

Ta ta

taka taka taka taka taka taka

A taka A taka A taka A taka

ta - 2nd musician on Kutty

Text

1 2 3 4 5 6

Ta ta ta takata takata takata- 2nd musician on Kutty

While the 2nd musician plays this beat the 1st musician jumps and stands behind him.

1 ½ 1 2 1 2 3 1 2 3 4

Tat a dum ta Ta taka taka ta Ta ta ta Takataka takataka takataka takataka

Tat a – ta taka- Takataka takataka

	dum ta –		taka ta		ta ^t		takataka-
		Ta taka		Ta	ta		takataka-
			taka ta				takataka
Tat a	dum ta	Ta taka		Ta	ta	ta	
							takataka-
							takataka
Tat a	dum ta			Ta	ta	ta	Takataka
							takataka
		Ta taka	taka		ta	ta	takataka
							takataka
Tat a	dum ta		taka ta	Ta	ta	ta	Takataka
							takataka- 4 th musician

plays on the Djembe. The saxophone plays a long note.

Script:

Destruction/ Creation:

The saxophonist enters the space among the musicians. The second and first percussionists take off to the security of their instruments. The entire company responds to the variations on the theme that the saxophonist plays.

And then he abandons their theme and starts playing his own melody. It is alien to them and they are bored and get busy with fiddling with their instruments.

Their music has been replaced by something quite different. And they feel threatened.

The saxophonist is aware of their distance and soon goes to each one of them, to build a personal bridge so as to get them to collaborate with him. He does this by playing a few notes, which each recognizes as a moment from their own personal story. To the first percussionist he plays a few notes from the latter's narrative about Ganapati. To the fourth percussionist he plays notes from his 3 ½ beat improvisation. To the second percussionist he replicates the speech rhythms that he had used in his narration of the Matanda story. And then he courts the third musician, blowing kisses to her through his saxophone.

The company thaw.

Finally the saxophonist goes to the kutti / Ganapati standing front stage and plays the sweetest melody to it. The company is completely won over.

The percussionists join the saxophonist in his music, providing him with the necessary rhythmic component to his music. A new theme emerges.

Ganapati---with his elephant head and pot bellied human body epitomizes hybridity.

As the music reaches a crescendo the saxophonist turns again to the Kutti and starts playing softly to it. The percussionists support him softly. Then at the end of his melody the saxophonist plays the old theme of the 1, 1,2, 123, 1234 developed by the percussionists. This is taken up by the fourth percussionist, then by the others one by one in the round. They join in a staggered way.

Celebration:

They play this new version of the theme, in the round for sometime. Then the saxophonist joins them again. The company, now play their theme as a support to his melody and the first percussionist plays a duet with him. The tempo picks up. At the end of the duet, the saxophonist builds sounds with his saxophone that end in the cry and trumpeting of an elephant. He withdraws from centre stage.

Now only the percussionists are left playing their theme and the first percussionist builds up the tempo through his improvisation. There is a high pitch of excitement. Then suddenly the first percussionist leaves off playing and the others seamlessly shift gear into a moderate tempo, but continue playing the theme in the round. After sometime the first percussionist joins them. And so does the saxophonist.

Destruction:

All of them play together for sometime.

The music has settled in. The seeds of its destruction sown.

Then, without losing tempo, the music starts getting fainter as though they are all moving away.

Except for the light on the kutti, the other lights start fading.

Finally nothing can be seen or heard and the light on the kutti goes off.

The musicians have moved on. So must the music.

The Score:

The saxophonist enters

1 ½

Tat a dum ta- the 1st musician

Saxophone

1 2

Ta taka taka ta- 3rd 4th musician

Saxophone

1 2 3

Ta ta ta -1st, 3rd&4th musician

Saxophone

1 2 3 4

Takataka takataka takataka takataka- , 3rd&4th musician

Saxophonist's solo improvisation

The musicians join the saxophone.

1 2 3 4

Takatakatakata TakatakatakataTakatakatakata Takatakatakata [16 cycles]

1st musician on Djembe

2nd musician on Tymphony

3rd and 4th musician on Mizhavu

1 2 3 4

Takatakatakata TakatakatakataTakatakatakata Takatakatakata- fast roll on Djembe by 1st musician

1 2 3 4

Takatak Takatak Takatak **Tata - [16 cycles] on the 4th tempo**

1st musician on Djembe

2nd musician on Tymphony

3rd and 4th musician on Mizhavu

Saxophone

1 ½

Tat a dum ta- saxophone

1 ½ 1 2 1 2 3 1 2 3 4

Tat a dum ta Ta taka taka ta Ta ta ta Takataka takataka takataka takataka

4th musician on Mizhavu.

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The 3rd musician joins on the second beat of the 4th musician on the 2nd round

1 ½ 1 2 1 2 3 1 2 3 4
Tat a dum ta Ta taka taka ta Ta ta ta Takataka takataka takataka takataka-

3rd musician on the mizhavu

The 1st musician joins on the 3rd beat of the 3rd musician on the 3rd round.

1 ½ 1 2 1 2 3 1 2 3 4
Tat a dum ta Ta taka taka ta Ta ta ta Takataka takataka takataka takataka

1st musician on the Mizhavu

The 2nd musician joins on the 4 beat of the 1st musician on the 4th round.

1 ½ 1 2 1 2 3 1 2 3 4
Tat a dum ta Ta taka taka ta Ta ta ta Takataka takataka takataka takataka

2nd musician on the Chenda.

On the 5th round the Saxophone joins the four musicians playing on the Mizhavu.

Dialogue with the saxophone and the other musicians- [improvisation]

1 2 3 4
Takatakatakata Takatakatakata Takatakatakata Takatakatakata -3rd, 4th musicians on Mizhavu. 2nd on
the Chenda [24 cycles]

The sequence is a fast improvisation where the saxophonist and the 1st musician have a dialogue. The musician plays the 8 beat in fast tempo.

1 2 3 4
Takatakatakata Takatakatakata Takatakatakata Takatakatakata - x2- 1st musician on Mizhavu

A thak athak athak athak A thak athak athak athak A thak athak athak athak -[4 cycle]

Takatakatakata taktak Takatakatakata taktak Takatakatakata taktak -[4 cycle]

Tarikida tarikida Tarikida tarikida Tarikida tarikida Tarikida tarikida -[4 cycle]

Tarikida tarikida tatata Tarikida tarikida tatata -[2 cycle]

Tatatatatatatata Tatatatatatatatata -[3 cycle]

1 2 3 4

Takatakatakata Takatakatakata Takatakatakata Takatakatakata –3rd, 4th musicians on Mizhavu, 2nd, on Chenda [8 cycles]

The 1st musician shifts to the 4th tempo of the 4 beat.

Tatatatatatatata Tatatatatatatatata -[2 cycle]

Dududududududu Dududududududu -[2 cycle]

Tatatatatatatata Dududududududu -[2 cycle]

Tatatata Dudududu [4cycles]

Tatatatatatatata Tatatatatatatatata -[3 cycle]

All the musicians' together shift the medium tempo of the theme-

1 ½ 1 2 1 2 3 1 2 3 4
Tat a dum ta Ta taka taka ta Ta ta ta Takataka takataka takataka takataka

[6 cycles]

Gradual reduction of sound without reducing the speed.

The end.