



CHRISTIAN
MUSICOLOGICAL
SOCIETY OF INDIA

PUTHEN PANA

A musical study

By

Joseph J. Palackal



CHRISTIAN
MUSICOLOGICAL
SOCIETY OF INDIA

(Cover Image Re-designed)

www.TheCMSIndia.org

PUTHEN PĀNA: A MUSICAL STUDY



CHRISTIAN
MUSICOLOGICAL
SOCIETY OF INDIA

by

Joseph J. Palackal

Submitted in partial fulfillment
of the requirements for the degree of
Master of Arts
Hunter College of the City University of New York

1995

CHRISTIAN
MUSICOLOGICAL
SOCIETY OF INDIA

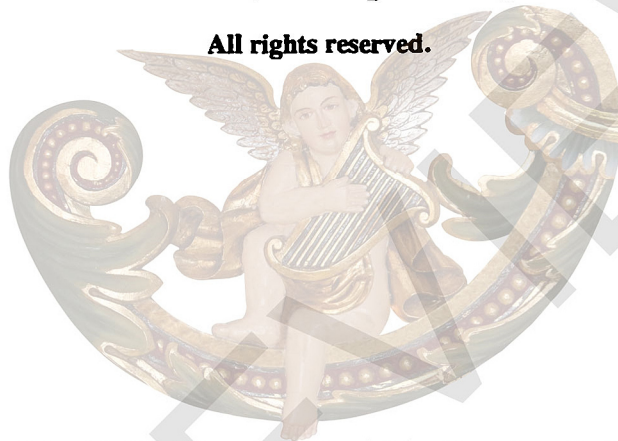


CHRISTIAN
MUSICOLOGICAL
SOCIETY OF INDIA

UMI Number: 1384737

**Copyright 1995 by
Palackal, Joseph Joseph**

All rights reserved.



**UMI Microform 1384737
Copyright 1997, by UMI Company. All rights reserved.**

**This microform edition is protected against unauthorized
copying under Title 17, United States Code.**

UMI

**300 North Zeeb Road
Ann Arbor, MI 48103**



CONTENTS

List of Illustrations	2
Preface	3
Introduction	5
Chapter I Christianity in India	11
Chapter II History of Christian Music in India	30
Early Christian Era	30
Liturgical Music of the St. Thomas Christians	31
Liturgical Music of the St. Thomas Christians after 1498	32
Liturgical Music of the Jacobite and Syro- Malankara Churches	37
Liturgical Music of the Mar Thoma Church	39
Liturgical Music of the Latin Church	39
Music of the Protestant Churches	40
Other Christian Musical Genres	41
Chapter III Life and Works of J.E. Hanxleden	50
Chapter IV Literary Aspects of <u>Puthen pāna</u>	57
Chapter V Musical Study of <u>Puthen pāna</u>	75
Performance Context	75
Music of the Twelfth <u>pādam</u>	84
Music of the Tenth <u>pādam</u>	114
Conclusions	134
Appendix	139
Bibliography	140



LIST OF ILLUSTRATIONS

Map of India	9
Chart of the History of the St. Thomas Christians	10
Map of Kerala	49



CHRISTIAN
MUSICOLOGICAL
SOCIETY OF INDIA



PREFACE

The music of Puthen pāna is an important part of the memories of my childhood. I grew up listening to Puthen pāna at home and Syriac liturgical music in our parish church in Kerala, South India. At that time it did not occur to me that the two musical styles were related or that one day I would study them. Today, the practice of singing Puthen pāna and Syriac liturgical music are on the decline. A few melodies of Syriac chants are still sung in Kerala, but Puthen pāna is hardly ever performed. The average age of people who can sing Puthen pāna is steadily on the increase, and there has been no attempt to record their performances. This study aims to preserve the Puthen pāna tradition and to create a new interest in Christian music of India.

Many people contributed to this study. I am grateful to the informants from the Kerala communities in New York and India, who found time to sing for me and answer my questions. I am specially thankful to Dr. Barbara Hampton who has been my guide and mentor all through my academic pursuits in the United States. Dr. Hampton's insightful comments and queries helped in clarifying many issues related to this study. I thank Dr. Meena Alexander for reading this manuscript and for her valuable suggestions. I am also indebted to Dr. Joseph Aquilina for his support and



encouragement and to Dr. Irene Zaderenko for her assistance. Finally, I want to express my gratitude to all the professors who taught me at Hunter College and the Graduate Center.



CHRISTIAN
MUSICOLOGICAL
SOCIETY OF INDIA



C H R I S T I A N
MUSICOLOGICAL
SOCIETY OF INDIA
REG. NO. 118/IV/2016

For further information
regarding this text Please contact:

info@thecmsindia.org

library@thecmsindia.org

Please join the
'CMSI Benefactors Club'
and support the ongoing projects of
Christian Musicological Society Of India

- DIGITAL LIBRARY
- ARAMAIC PROJECT
- DIRECTORY OF CHRISTIAN SONGS
- ENCYCLOPEDIA OF SYRIAC CHANTS
- MUSIC ICONOGRAPHY
- CHRISTIAN ART