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THEATRICAL MUSIC

Earlier we learned about theater techniques. It is clear that in theatre, the techniques of the play, director and actor have their own specific role. New theater artists go to theater training institutes only to learn and understand the technique. Technologies have their own special presence in the modern era. Although there are some novice theater groups who lack these techniques, yet they use acting techniques in such a way that the lack of other techniques is not visible. For example, see it in street theatre. Is there any decoration or lighting system there? No, but still the actors, with their acting skills, present plays in broad daylight under the open sky on streets and corners. What this means is that theater technique may be an essential element for some presentation styles, but some styles have also been created which focus only on acting technique.

Now in this chapter we will discuss the music used on theatre. You all must have heard the music. But you are hardly familiar with the specialty of Rangasangeeta. Every element on stage has its own definite direction, passing through which it strengthens the story. Let us look at music in this context.



LEARNING OUTCOMES

After studying this lesson, you-

- know the general introduction of Rangasangeeta (theater music);
- know the types of Rangasangeeta (theater music);
- understand the contribution of Rangasangeeta (theater music) in theater staging;
- understand Rangasangeeta (theater music) and Rasa;

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- know the usefulness of Rangasangeeta (theater music) in generalizing drama; and
- know about modern theater and Rangasangeeta (theater music).

14.1 RANGASANGEETA (THEATER MUSIC)

Music has been prominent in Indian theater since ancient times. The concept of 'Total Theater' has existed from ancient times till today. The origin of Greek theater is also believed to be from folklore. If we look at both the streams of theatre, we see many forms in musical drama. In fact, Rangasangeeta (theater music) is related to the musical composition prepared for the visual feature in a theatrical presentation or for the entire play. Generally, it is often used for opera, ballet and pantomime and other musical dramas produced in the journey of modern theatre. Casual music is also prevalent within additional genres. Such as radio, film and television, in which this music is used to make the work more emotional and to separate the scenes.

Rangasangeeta (theater music) in Indian Theater

An extensive discussion regarding Rangasangeeta (theater music) is found in 'Natyashastra' written by Acharya Bharata Muni. What should be the Rangasangeeta (theater music) in the drama? Acharya Bharat has discussed in detail in this regard. Six chapters of the entire Natyashastra are focused on Rangasangeeta (theater music). In the 28th chapter, there is a discussion about the use of musical instruments, in the 29th chapter, there is a discussion about the appropriate use of rasa of different castes and the types of veena. Sishura instrument is discussed in the 30th chapter. The 31st chapter discusses art, rhythm and various rhythms. There is a complete description of Avan instruments in the 33rd chapter. In the origin of drama itself, there is mention of adoption of 'Rangasangeeta (theater music)' element from Samveda. Drama has originated from these elements: text, music, acting and rasa. If we consider this fact as the basis, then the essentiality of Rangasangeeta (theater music) can be considered an important basis of Sanskrit theatre.

There is discussion of Dhruvagana in Natyashastra. Dhruva Gaana means songs sung in drama. They originate from different verses. Acharya Bharata has given their number as five - Praveshiki, Akshepika, Prasadiki, Antara and Naishkramini. Now let us know them in some detail.

Praveshiki

The Dhruva sung at the time of entry of the characters at the beginning of the play is

called 'Praveshiki'. Through this song, the audience can easily understand the nature of the character, his state and expressions. These songs are full of emotions and meanings.

Akshepika

'Akshepika' means changing the order. For example, if there is a theme of pathos in the scene, then suddenly insinuate heroic sentiments. In this way, the song which brings difference in emotions has been called 'Akshepika'. It is of two types: fast and delayed.

Nashkramini

At the end of the act, when the characters leave the stage, the Dhruva sung at that time is called 'Naishkramini'.

Prasadiki

When a recent incident is immediately presented in the form of a song, it creates a difference in emotions and makes the audience happy, such a song is called Prasadiki. In this, the mental state going on in the character's mind is presented to the audience through songs.

Antara

Antara means in between. This Dharuva is sung when the character gets tired, faints, forgets the dialogue or starts adjusting his costume, in such a situation 'Antara' Dharuva should be sung.

Sanskrit theater is the first stage in Indian theater and singing, playing and dancing were prominent in this theatre. After Sanskrit theatre, we see folk theater forms. Coincidentally, in these theater forms also, like in Sanskrit theatre, singing, playing and dancing have been prominent. The only difference was that in Sanskrit theatre, dramatic music was used whereas in folk theater tradition it changed to regional desi-margi music.

In the third phase of Indian theatre, we have dozens of Parsi theatre. A theater which was completely filled with astonishing scenes. Full of characters like hero, heroine and villain. Music was the lifeblood of this theatre. Scenes like sadness, separation, anger, love, action etc. were presented in a more effective manner through songs.

Rangasangeeta (Theater Music) in Western Theater

Western theater traces its origins to Greek plays. Regarding tragedy and comedy, Aristotle has said that tragedy started with street compositions and comedies started with vulgar songs. These stanzas were sung in the worship of the gods Dionysus.



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Worshippers used to sing (God song) in Dionysus festivals. Plays were composed by adding acting to these songs. Aristotle has also considered music as the basis for Katharsis. In Roman theater too, music continued to play a role as in Greek theatre.



INTEXT QUESTIONS 14.1

1. What is meant by theater music?
2. Why is music used in radio, film and television?
3. What are Dharuvagaan?
4. What is Antara Dharuva Gaan?
5. What was the role of music in Parsi theatre?
6. What was the role of music in the origin of Greek theatre?

14.2 TYPES OF RANGASANGEETA (THEATER MUSIC)

Music did not originate with the origin of drama, but before drama, music gradually developed with the beginning of human civilization. It is a powerful art of expressing human feelings and emotions. Theater also brings together different colors of life on the stage. In such a situation, Rangasangeeta (Theater Music) plays an important role.

Rangasangeeta (Theater Music) is an intrinsic part of any theatrical presentation, which is used to stimulate the emotion of the scene, to change the scene through background sound, etc. Whenever we watch a film or drama, sometimes live or recorded music is used in it.

Rangasangeeta (Theater Music) is used in the drama in the following ways-

1. **To Present the Theme of the Play (Theme Music) :** This music is often presented in the form of alap in drama. Just as theme music is used in films, similarly in plays also. The main theme of the play is often used as the basis for this music. If the main objective of the play is to excite the audience, then the theme music will also be of the same nature.
2. **To Connect the Scenes of the Drama to Each Other (Linking Music) :** This music works to tie the scenes of the drama together. The time taken for scene change is filled. A play consists of a series of scenes and each scene has a basic idea. In such a situation, this music is used to transfer the feeling of one scene to another.

3. **To Enter a Character (Intro Music) :** Every character has its own specialty. This music is made keeping this specialty in mind.
4. **For Special Effects in Drama (Effect) :** This music is used to make a scene especially effective in a drama.
5. **Singing with Emotion (Singing with Expression) :** This type of songs are used to express the emotions of the characters.
6. **For Actor's Activities (Movement)- Music played in situations of love, sadness etc.**
7. **For Special Character (Character Music)**



INTEXT QUESTIONS 14.2

1. What is theme music?
2. What is linking music?
3. What are music effects?
4. What is intro music?

14.3 RANGASANGEETA (THEATER MUSIC) AND THEATRICAL PERFORMANCE

Music gives a festive look to the creativity of the drama. Musicians also played a special role in the rise of traditional theater forms in the Middle Ages. Famous scholar Jagadishchandra Mathur is of the opinion that - 'Jatra, Maach, Rasleela, Bhagavatamel, Tamasha, Kudiyaattam etc. are all the later forms of Sangeet.' Dance, songs, instruments, dialogues were all important elements in Sangeet. The important aspect of the musical element can be assessed by observing the performance of traditional theater forms. Can Nautanki be seen apart from its singing? Can it be imagined by eliminating Lavani singing etc. from the Tamasha of Maharashtra? maybe no. In fact, singing methods have tried to keep these art forms alive.

Song is an inner journey of the human mind. The body of the song is created by putting the words into verses. Songs exist only through rhymed composition, rhythm and musicality. The use of songs in drama is considered important. The types of songs in drama can be seen in these forms-



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1. Songs that Advance the Plot

Often there is a lot of information in a drama which is not presented in visual form because if it is presented in visual form then there may be unwanted expansion in the drama. In such a situation, songs are planned so that the information can be conveyed to the listeners in an interesting manner.

2. Songs that Take the Rasa to its Peak

There is presence of emotions in the scenes of the drama. The audience experiences those emotions and enjoys the pleasure. The planning of the songs further intensifies the process of enjoyment of the rasa due to which the listener experiences the extreme state of rasa.

3. Songs that Clarify the Character's Inner-self

In drama, songs are also planned in such a way that the emotions of the characters can be underlined. For example, if the hero is separated from the heroine, then in this situation songs are planned to express his pain of separation.

4. Songs that Bring Naturalness to the Drama

Sometimes songs are also planned to bring naturalness to the play. To bring this naturalness during staging, regional tunes are also used.



INTEXT QUESTIONS 14.3

1. What are the components of music?
2. How do the songs advance the plot?
3. What is the need of songs for the characters?

14.4 RANGASANGEETA (THEATER MUSIC) AND RASA

The concept of Rasa is an important feature in Indian art and literature. Acharya Bharat has said in Rasanishpatti Sutra - 'Vibhanubhavsancharisanyogadrasanishpattih' i.e. Rasa is produced by the combination of Vibhava, Anubhav and Sanchari bhava (feelings). Here Vibhava means the cause of permanent feeling, i.e. the reasons due to which permanent feeling arises. There are two types of them - Alambhana (support) and Uddipana (stimulation). Aalamban - in which the emotion is dependent and Uddipana - which stimulates the emotions. Imagine the hero singing a song in mourning for the



heroine. In this scene, the sad voice of the hero, the main song, music and the sounds of lamentation will further stimulate the feeling of separation in the heart of the audience. Abhinavagupta has also said that the sound of songs also expresses rasa. 'Gitabhadrā Shabdebhyopi Rasabhivyakti', that is, just as the words used convey the sense of sarcasm after the sense of meaning, in the same way, the lyrical voice also conveys the sense of emotion or rasa after the sense of its form. Thus, ancient teachers consider song and sound as an expression of rasa.

Rasakaumudikara Shrikand says that song (geeta), poetry (kavya) and drama (Natya) - these three are the absolute sources of rasa. But the field of song and sound is broader than poetry because only a Sahridya (kind-hearted person) can sing poetry and understand it, but even a child can enjoy through song. In this way, music makes the audience feel the emotions of the scene in a play more effectively.

14.5 RANGASANGEETA (THEATER MUSIC) AND SADHARANIKARANA

The concept of alleviation of mental disorders is also found in Indian theatre. Acharya Bhattanayak, while discussing Rasa, has propounded the principle of 'Sadharanikarana (simplification)'. According to Bhattanayak, there are three elements of poetry - Abhidhaa, Bhavana and Rasacharvana i.e. enjoyment. They believe that Rasadhvani is the soul of poetry. Vastu and Alamkara are transformed into sound essence only. Thus, according to Bhattanayak's opinion, Abhidhaa knows only the Vachyartha i.e. the meaning of the word being said, Sadharanikarana is done through Bhavakatva act and only after that the Rasa is enjoyed through Bhojakatva act. Bhattanayak has considered the term 'Sayoga' mentioned in Bharat's Rasa Sutra to mean Bhojua-Bhajak-Bhava relationship and the term 'Nishpatti' to mean 'Bhukti'. According to his opinion, Rasa is derived from the relationship between Bhojua-Bhajak-Bhava and, that is, Rasa is enjoyed by the social. Apart from Abhidha, he has accepted two new trades called Bhavakatva and Bhojakatva for the enjoyment of Rasa. In these, the meaning of poetry is understood through Abhidha, that is, the meaning generated by Abhidha is related to a particular person. Then sentimental acts refines that elite meaning and generalizes it by removing its connection with a particular person. The meaning is that through act of sentiments, the generalized qualities become free from the relation of the individual and become associated with the social, then there are no individual characteristics left in them. In this way, after the vibhavaadi is normalized through the Bhavakatva act, the Bhojakatva act makes us enjoy that normalized Ratyaadi Sthayi in the form of Rasa. The meaning is that according to Bhattanayak, by overwhelming the Rajas and Tamas present in the hearts of social people, the dominant, generalized, etc. permanent feelings, by stimulating the Satva Guna, the Vedyantar Sampark is

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made to *rasa*. In this way, generalization becomes a state in which the personality dissolves. And the extraordinary is normalized. In this way mental disorders become normalized.

Whenever an audience comes to an auditorium to enjoy a drama performance, various kinds of thoughts of worldly life keep rising in his heart. He takes his place in the audience gallery. The theatrical performance begins. With the third bell, the audience's attention is drawn away from their worldly life and focuses on the performance. The first music of *Natyarambha* connects the audience emotionally to the performance. Actors act on the stage, speak dialogues with various musical variations, the choir sings and plays and the acting takes place on that music. In such a situation, the spectator establishes his 'self' with the characters on the stage. The audience also laughs, cries, becomes sad and dances along with the characters as they laugh, cry, feel sad and dance in joy. In this process, the psychosis of the audience disappears along with the actions of the character. That's why after seeing the scene of sadness, tears start flowing from the eyes of the viewer and his mind becomes light. In this entire process of catharsis, music enhances the process of emotional connection and takes the viewer's emotions to a higher level where the disorders of the viewer's mind disappear and he experiences *Brahmananda*. His mind becomes free from various types of stresses. Aristotle's 'catharsis theory' and Bhattanayak's 'simplification theory' clarify this process.



INTEXT QUESTIONS 14.4

1. What is *Rasanishpattisutra*?
2. How are songs and sounds expressive of taste?
3. Whose contribution is the generalization principle?
4. What is generalization?

14.6 MODERN RANGASANGEETA (THEATER MUSIC)

In the modern era, there were huge changes in the arts due to the meeting of East and West culture. The realism that came into theater gave a new dimension to the structure of theatre. Music began to be composed keeping realistic plays in mind. Realism and experimentalist concepts termed the purposeful music used in theater as theater music. In fact, theater music means a musical composition prepared for a particular scene in a theatrical presentation or for the entire play, which includes singing, playing along with sound effects. Sometimes the entire play is based on musical composition and

sometimes music is composed as per the requirement of the scene. Music started being used through background sound to create visual changes etc. Its format was sometimes live and sometimes recorded.

This fact is worth pondering as to why the role of music in theater has remained so special from the beginning till now? In fact, theater by its nature is basically an audio-visual medium. The scene includes all the elements that are visible on the stage, which includes the body of the actor and the equipment imposed on him, and the audio is related to sound, which is achieved only through music in drama. In such a situation, the actor's voice also comes under the scope of music. That is why Stanislavski, the director and theorist of realism, also considers the actor's dialogue as music. Words create an imaginary image generated by memory in the mind of the listener, sound gives shape to that image and music adds color (feeling) to that image. In such a situation, that imaginary image becomes emotional. Theater provides visibility to the audibility of colors (emotions). In this way those feelings become real on the stage and in the hearts of the audience.

In modern Indian theatre, directors like B. W. Karanth, Habib Tanveer gave a modern dimension to theatre. B. V. Karanth emphasized the sound configuration. Regarding the essentiality of folk theater in Indian theatre, he also says - "If we have to discuss Indian music and theatre, then apart from Tamasha, Yakshagana, Bhavai etc., what Indian theater can we talk about?"

**WHAT HAVE YOU LEARNT**

- If we look at both the streams of theatre, we see many forms in musical drama. In reality, theater and music are related to the scene in a theatrical presentation.
- It is a musical composition prepared for a particular play or for an entire play.
- An extensive discussion regarding music is found in 'Natyashastra' written by Acharya Bharata Muni. What should be the music in the drama? Acharya Bharat has discussed in detail in this regard.
- There is discussion of Dharuva Gaan in Natyashastra. Dharuva Gaan means songs sung in drama. They originate from different verses. Acharya Bharat has given their number as five - Praveshiki, Akshepika, Prasadiki, Antara and Naishkramini.
- Like Sanskrit theatre, singing, playing and dancing have been prominent in the

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theatrical forms also. The only difference was that in Sanskrit theatre, dramatic music was used whereas in folk theater tradition it changed to regional desi-margi music.

- Tragedies began with simple compositions and farces began with vulgar songs. These stanzas were sung in the worship of the gods Dionysus. In the Dionysus festival, worshippers used to sing God songs. Plays were composed by adding acting to these songs.
- Music is used in the following forms in the drama - To present the theme of the play, To connect the scenes of the play to each other, For the entry of a character, Drama For special effects, singing with emotion, for the actor's actions, for a particular character.
- Acharya Bhattanayak, while discussing Rasa, has propounded the principle of 'simplification'.
- Music makes the audience feel the emotions of the scene in a play more effectively.



TERMINAL EXERCISE

1. What do you understand by Rangasangeeta (Theater Music)?
2. What is the discussion of music in Natyashastra?
3. What do you know about song planning in theatre?
4. What is the relation between music and rasa?
5. What is Sadharanikarana(generalization)?



ANSWERS TO INTEXT QUESTIONS

14.1

1. Theater music is related to the musical composition prepared for a particular scene in a theatrical presentation or for the entire play.
2. Radio, film and television, in which this music is used to make the action more emotional and to separate the scenes.



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3. Dharuva Gaan means songs sung in drama. They originate from different verses.
4. Antara means in between. This Dharuva is sung when the character gets tired, faints, forgets the dialogue or is busy adjusting his costume, in such a situation 'Antara' Dharuva should be sung.
5. Parsi theater which was full of absolutely astonishing scenes. Full of characters like hero, heroine and villain. Music was the lifeblood of this theatre. Scenes like sadness, separation, anger, love, action etc. were presented more effectively through songs.
6. Aristotle has said in relation to tragedy and comedy that tragedy started with lyrical compositions and comedies started with vulgar songs. These stanzas were sung in the worship of the gods Dionysus. In the Dionysus festival, worshipers used to sing God songs. Plays were composed by adding acting to these songs.

14.2

1. This music is often presented in the form of alaap in drama. Just as theme music is used in films, similarly in plays also. The main theme of the play is often used as the basis for this music.
2. This music works to tie the scenes of the drama together. This fills the time required for scene changes.
3. This music is used to make a scene especially effective in a drama.
4. Every character has its own specialty. This music is made keeping this specialty in mind.

14.3

1. Dance, song, instruments, dialogue, all these are important components in Sangeet.
2. Often there is a lot of information in a drama which is not presented in visual form because if it is presented in visual form then there may be unwanted expansion in the drama. In such a situation, songs are planned so that the information can be conveyed to the listeners in an interesting manner.

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3. In drama, songs are also planned in such a way that the emotions of the characters can also be underlined. For example, if the hero is separated from the heroine, then in this situation songs are planned to express his pain of separation.

14.4

1. 'Vibhavanubhavsancharisanyogadrasanishpattih' i.e. Rasa is produced by the combination of Vibhava, Anubhav and Sanchari expressions.
2. Just as the words used convey the sense of sarcasm after the sense of meaning, in the same way the lyrical voice also conveys the sense of emotion or rasa after the sense of its form. Thus, ancient teachers consider song and sound as an expression of rasa.
3. Bhattanayak
4. Normalization becomes a state in which personality dissolves and the extraordinary becomes ordinary. In this way mental disorders become normalized.