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## RANGASANGEETA

Music has a special role in the dramatic presentations presented on stage. The nature of music used in theater is deeply related to the emotions of the play. As we know that drama is basically an audio-visual medium. Along with audibility, the musical quality is automatically attached to it. In drama, the combination of notes and sounds is done in the same way as in music, but in theatre, this combination is done for a purpose. In drama, songs are used keeping the development journey of the story at the center, some special instruments are used for the activities of the characters during acting and music is made the main medium to create specific effects or to express latent emotions.

With the rise of modernity, many practical changes took place in theatre. There were also extensive experiments regarding the purpose of music in the drama. In this lesson we will discuss theater music (Rangasangeeta) in these contexts.



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

### 15.1 MEANING OF RANGASANEETA (BACKGROUND MUSIC)

What we know today as theater music is an independent and modern term which completely underlines the objectives and goals of music used in drama. Instruments and songs are an integral part of drama from its very beginning. Indian philosophers like Panini and Kautilya considered drama to be a part of music along with song, instruments and dance. This is an ancient concept of theater and music. Along with the classical tradition, we also see the prominence of music in folk traditional theater forms.

In fact, when the adjective color is used with music, it acquires a special meaning. Often, when we use the word Rangasangeet or Natyasangeet in the context of theatre, a musical form emerges in our mind which not only embellishes the scenes shown on the stage but also fulfills its purposes. Many types of emotions, mental states and scenes are displayed in the drama. In such a situation, music enhances those emotions and makes them feelable. In this situation, instruments and voices are used according to the mood of the scene.

#### Rangasaneeta in Natyashastra

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.

#### Dhruvagana

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.

**Music in Folk Theatre**

After Sanskrit theatre, we see folk theater forms. Incidentally, in these theatrical forms, like Sanskrit theatre, singing, playing and dancing have been prominent. The only difference was that in Sanskrit theater, classical music was used whereas in folk theater tradition, it changed to regional style music.

Scholar Jagdishchandra Mathur accepts the origin of Jatra, Macha, Rasleela, Bhagavatamel, Tamasha, Koodiyattam etc. from 'Sangeetak'. In Sangeetak, there is a coordinated form of dance, song, dialogue etc. along with singing and playing musical instruments. There is mention of Sangeetka in Shubhankar's treatise in the fifteenth century. The performance in which dancers sing and dance in the theater according to percussion instruments is called musical. Song, instrument, dance, theater and theater elements are prominent in Sangeetat. Later, by the middle ages, dialogue was added

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to this sangeetak and the practice of language music started. There are many descriptions of musical experiments in the 14th and 15th centuries. Jyotirishwar Thakur, Umapati Upadhyay, Vidyapati etc. in Mithila and Shankardev, Madhavdev etc. in Assam made the use of dialogue the main medium of poetic presentations among the sangeetakas.

In fact, this period of the early medieval period was the time of decline of Sanskrit dramas and the public's faith in Bhagwat religion was increasing. The wave of Bhagwat religion spread from Kashmir to Kanyakumari. The Muslim empire was rapidly being established in India. Bhagwat religion nourished the spirit of the oppressed masses and wished for their protection. In this critical time, faith, belief and entertainment among the people came down to one point. The political coup brought about huge cultural changes in the society. Elite Sanskrit drama began to lack patronage and number of demonstrations were increasing among the masses. Jaidev's composition 'Geet Govind' gave strength to the influence of Bhagwat religion in theatre. In this, Jaydev presented a presentational form by combining music and dance in the Raas context of the tenth section of Shrimad Bhagwat. In this, he used the dialogue method in which dialogue and sutradhara were prominent. First, the invocation was given by the Sutradhar and then Geeti dialog. Influenced by this presentation, Geet Govind started being played in temples and Rajprasads (Court of the king) in other parts of the country also. Thus, we find that the tradition of Sangeetaka which was going on since ancient times, played an important role in the rise of traditional folk theater forms. Indian people considered Vishnu as their protector and considered him as the medium to get out of this difficult situation. In such a situation, from the very beginning, the musical tradition of Yashogan, Charan, Bhat etc. presenting historical mythological narratives created a favorable environment for folk dramas. Jaidev's experiment also inspired other saints to do such experiments. Due to political struggles in an environment full of faith and belief, theater eventually found shelter in some royal palaces and temples. This temple become the auditorium for them. Prabhu's Leela became the plot (story) of the performance and the devotees became the audience. In this way traditional religious folk dramas came into existence in Indian theatre.

Thus, from 1000 AD to 1650 AD, religious folk dances like Kutiyattam, Yakshagana, Bhagavatamel, Rasleela, Kirtaniya Nacha and Ramleela emerged in which music played a major role. In the South, Sanskrit drama gets transformed into traditional folk dramas and then, taking inspiration from the South, traditional religious folk dramas start being practiced all over India.

With the decline of the Mughals in the 18th century, the rulers of Rajasthan got the

opportunity to work on language sangeetakas. 'Manch' started with the influence of 'Turrakalangi' poetic dialogue style. 'Khayal' also started in the beginning of this century. The predominance of heroic tales and love stories in the thoughts of Rajasthan and the inclusion of tunes and rhythms of Rajasthani folk songs in their music- these two characteristics give them a power, different from the devotion-oriented drama styles. The same thing also applies to 'Manch' of Malwa and 'Swang' of Punjab and Haryana which developed in this era. In the 'Bhand Jashna' of Kashmir, there is mention of the arrival of an artist named Sadaf Bhand from outside. 'Alishaha and Hassan Shah invited some singers from Karnataka to their court and as a result many Carnatic ragas and ragas of Kashmir were included in the 'Muqam system'. In the historical analysis of traditional drama, we repeatedly find evidence of this type of cultural leadership given by the South to the North. After some time, an artist named 'Sadaf Bhand' came from outside Kashmir and it was he who released the theater style called 'Bhand Jashn'.

In the 19th century, due to peace in the country and contact with Western culture, new experiments took place on regional identity. New styles emerged every day and the old styles also continued with some adaptation.

### Music in Parsi Theater

In the colonial era, a form of elite theater influenced by Western style emerged. This theater had a clear impression of Western culture, completely different from Indian philosophy. The aim of Indian tradition was rasanubhuti whereas the aim of Western theater was to present the struggles of life on stage. If we study western theatre, we will find that from Greek to Shakespeare, the story structure, language, setting, presentation style and form of acting were beyond the Indian concept. After Shakespeare, many experiments were being done in the West. With the rise of realistic theatre, there was no room for dance, music and theatrical technics.

In this third phase of Indian theatre, we see Parsi theatre. A theater which was completely filled with astonishing scenes. It was full of characters like hero, heroine and anti-hero. Music was the lifeblood of this theatre. Scenes like sadness, separation, anger, love etc. were presented more effectively through songs.

English plays have a deep influence on Parsi drama companies. The Parsis adopted acting techniques and other theatrical techniques from the English theatre. The flamboyant and attractive visual planning and setting are all the contribution of English plays.

Parsi theater, which started from Bombay, made Calcutta and Delhi its centre. Initially Parsi theater was resource-less but gradually they gathered the necessary resources.



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Studies show that these theater companies had amazing special effects equipment. Referring to this, Dr. Ramjanma Sharma says that 'through these, Gods were shown flying in the air, heroes were shown jumping from the palace wall into the river, fairies were shown descending from the sky.' This technique of creating the effect amazed the audience. People used to go with tickets to see these fascinating effects. This was a different feeling for the Indian audience.

Directors, playwrights, actors, designers etc. were hired as salaries in Parsi drama companies. Female characters were played by male actors only. Later, seeing its popularity, dancers also started participating. In the initial period, these companies presented Shakespeare's plays in English and Gujarati languages. Later Hindi, Urdu and Hindustani language mixed with Persian started being used. There used to be agility in dialogues due to the strong use of music, strong poetry and powerful flow through humor in plays. Plays were divided into acts. The performances of Parsi plays usually started at 9-10 pm and continued till 3-4 am. The play would begin with invocation. There were interesting scenes of war, love, bravery, happiness, sadness, joy etc. on the stage. Visual bonds used to be very effective. Successful plays used to run for a month.

Music played an important role in Parsi theatre. In his presentations, music used to fill the drama with energy. Delivery of dialogues on the lines of poetry, songs and dances appropriate to the scene and use of musical instruments to create the effect of drama were prominent.



## INTEXT QUESTIONS 15.1

1. When is music used in drama?
2. How many chapters are there based on music in Natyashastra?
3. How many classes have musical instruments been divided?
4. In which chapter of Natyashastra is there discussion related to rhythm?
5. In which chapter are the merits and demerits of singers discussed?
6. What is dhruvagana?
7. What is Naishkramini dhruvagana?
8. On which method, the music used in folk dramas?

9. What is a sangeetaka according to the Shubhankara?
10. What are the main elements of folk dramas?
11. What is the specialty of Khayal singing of Rajasthan?
12. What was the role of music in Parsi theatre?

## 15.2 NATURE OF RANGASANGEETA

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. Similarly, if the main theme of the play is religious or worship of a deity, then the composition of theme music will also be accordingly.

### 2. To Connect the Scenes of the Drama to Each Other (Linking Music)

We know that a drama has a series of scenes. Filling the gaps between scene changes is a big challenge for the director and actors. In this case, 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. Take the drama *Andha Yug* for example. When Krishna arrives in this drama, how will you make his entry interesting? It is possible that you will use a particular tune of the flute.



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#### 4. For Special Effects in Drama (Effect)

This music is used to make a scene especially effective in a drama. For example, playing of drums, trumpets, dundubhi etc. to make war scenes etc. effective. Use of melodious musical instruments like sitar for makeup scenes. In this way a special effect is created through music suitable to the situation.

#### 5. Singing with Emotion (Singing with Expression)

This type of songs are used to express the emotions of the characters. It is often used for narration. Sometimes actors also sing to express the emotions of the character. In these songs, special emphasis is given to the emotions of the characters.

#### 6. For Actor's Activities (Movement)

Suppose a character is running after something, then the running shown through his actions can be made more effective by the fast beat of the dholak or drum. Similarly, music played in times of war, love, sorrow etc. can also be seen as music used for activities.

#### 7. For Special Character (Character Music)

If you have watched movies, imagine the music that plays in the background when the villain enters. This music personifies the villain character. Similarly, blowing of conch, bell etc. on the entry of a deity in a drama will also come under this category of theater and music.



#### INTEXT QUESTIONS 15.2

1. What is theme music?
2. What is linking music?
3. What are music effects?
4. What is intro music?
5. How music help to forward plot?
6. Why song are essential for characters?



**15.4 RELATION OF RASASANGEET TO RASA**

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. 'Gitabheditra 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 Sahritya (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.

Tone, rhythm and rhythm together with words create rasa. When a literary work is linked with rhythm and taal, then a stream of rasa flows from that work. The various movements of the taal can create rasa with or without the notes. We know that there are nine rasas mentioned in the literature - Shringara, Veera, hasya, Raudra, Karuna, Bhayanaka, Vibhatasa, Adbhuta and Shanta.

In music, rhythm and taal are considered to be related to different rasas. For example, Madhya Laya is related to humor and Shringara. The delayed rhythm gives rise to the Vibhatsa and Bhayanaka and the fast rhythm gives rise to the Veera, Raudra and Adbhuta.

For the rasa to be awakened, it is necessary that the permanent feelings residing in the heart of the viewer should coincide with the feelings, experiences and communicated feelings being displayed. Only then does the audience feel joy. Music intensifies this process, further arousing the emotions. For example, if the hero and heroine are meeting on stage, then the combined use of songs sung and musical instruments played in that scene makes the audience feel thrilled and embellishes the scene.

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### 15.5 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 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 disappear 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 15.3

1. What is the spoul of Kavya?
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



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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?" Like him, many theater directors experimented with theater styles and their forms. Sometimes he used folk music and sometimes composed songs based on folk tunes. Someone took inspiration from classical music and used music in a special way in the drama.

In the world of theater music, the name of Ba-va-Karant can be taken prominently. The sounds used by Alkazi in the realistic play 'Ashadh Ka Ek Din' introduced Karanth to the 'important role of sounds in theatre'. He says - "It was an unforgettable experience: the sound of crickets, the sound of galloping horses, the howling wind, all blended together like music. In that scene, Mallika is all alone, there is no music of any kind, just a small lamp. The creeper is swaying slowly as if to symbolize the uncertainty of life - uncertainty as constantly indicated by the sound of crickets. is being done. There is nothing new in his life: he is an inspiration to others but there is no one to inspire him. All this was new to me and it was then that I realized the importance of sound in theatre. Drama I played 'Esraj' in that production which I had learned in Banaras before coming here. This was the first time that Karanth ji had done sound composition in a play prepared under the direction of Alkazi applying realistic acting principles. Panchanan Patak, who was knowledgeable in songs, used to teach music, speech, tongue twister and 'songs of revolution'. Nemichand Jain himself used to teach Patak drama. Being a writer himself, he interpreted each line of the play in a completely different way. Karanth ji was extremely impressed by this.

Habib Tanveer's name also comes among the directors who influenced theater the most after independence. He moved away from realistic theater and brought folk theater forms into the mainstream and presented a new interpretation of modernity. Music also played an important role in his theatre. His actors, who were dance artists from Chhattisgarh, were adept at acting in music as well. Sometimes they would sing en masse and suddenly transform into character. Instead of getting entangled in the business going on in the play, he would also create a festive atmosphere on the stage consisting of songs, music and dance. He reused folk music to suit the drama. Fairs in

Agra market, dance of Madaris and eunuchs, Panthi dance and Raut dance in Charandas Chor, dance of tribals in Hirma Ki Amar Kahani etc. were some such occasions. Through the medium of music in his theatre, he would lighten the serious and tragic effects and force the audience to think.

In his presentation Baranam Van, he made effective use of the music of Yakshagana. He believes that Shakespeare's plays contain characters and moments of high ambitions and deep experiences and hence they correspond to the movements of Yakshagana. It also matches the heavy and fast-paced steps of Yakshagana. Accordingly, he took some movements of Yakshagana for the movement of Macbeth. Shivram Karanth did many such experiments - using different rhythms, intentionality, moving around on the knees - these were used to show aggression. Ba-va-karanth made many such experiments in his plays. In his view, every sound could be used in theatre.



### 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 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, worshipers used to sing God songs. Plays were composed by adding acting to these songs.

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- 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.
- In modern theatre, music means not only singing and playing, but more than that, the use of sounds as per the scene. This also includes the dialogues spoken by the actor.
- B-V- Karanth is a name of modern theater who has deeply discussed theater music.



## 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)?
6. How rangasangeet used in modern theatre?



## ANSWERS TO INTEXT QUESTIONS

## 15.1

1. To make emotions and mental states more palpable.
2. Music has been discussed in six chapters in Natyashastra.
3. Tat, Avandha, Ghana and Sushir
4. Discussion related to rhythm has been done in the thirty-first chapter of Natyashastra.

5. The merits and demerits of singers have been discussed in the thirty-third chapter.
6. The songs sung in the drama are Dhruvagana.
7. The song sung at the end of the act at the time of the character's departure from the stage is the Naishkramini song.
8. The music used in folk theater is based on the indigenous style.
9. According to Shubhankar, the performance in which the dancers sing according to the rhythmic instruments and present dances in the theater is called Sangeet.
10. The main elements of folk theater are music and dance.
11. In the Khayal singing of Rajasthan, veera and love ballads predominate, in music the tunes and rhythms of Rajasthani folk songs are used.
12. Music used to fill the drama with energy in the performances. Delivery of dialogues on the lines of poetry, songs and dances appropriate to the scene and use of musical instruments to create the effect of drama were prominent.

## 15.2

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 into unity. This fills the time required for scene changes.
3. This music is used to make a scene especially effective in a drama.
4. Dance, song, instruments, dialogue, all these are important components in Sangeetaka.
5. Often there is a lot of information in a drama which is not presented in visual form because if these are 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 transmitted to the audience in an interesting manner.
6. 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



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the heroine, then in this situation songs are planned to express his pain of separation.

### 15.3

1. Rasadhvani is the soul of poetry.
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 taste after the sense of its form. In this way, ancient teachers consider song and sound as an expression of taste.
3. Bhattanayak
4. Normalization is a state in which personality dissolves and the extraordinary becomes ordinary. In this way mental disorders become normalized.