

ROLE OF MUSIC IN FOLK THEATRE



Notes

The entire concept of Indian theater tradition is centered on music and dance. Both singing and playing have been integral parts of the Indian theater tradition. Acharya Bharat himself has underlined the importance of music and discussed it in detail in Natyashastra. Music had a very important place in the tradition of Sanskrit plays. Music has also been present as an important element in the highly developed theatrical forms of various traditional folk dramas that came into existence after Sanskrit dramas.

If we study the traditional folk dramas prevalent in different regions of India, we will find that music is seen to be very strongly linked to the structure of the drama. He is completely in sync with the movements of the actors. Music is closely linked with the dance movements, the expressions of the narrative situations and the body language of the actor. Even in every theatrical form there is a percussion instrument which helps in musical arrangement and accompanies the dance movements. In this chapter we will discuss the role of music and dance in folk dramas.



LEARNING OUTCOMES

After studying this lesson, you-

- know about folk theater and music;
- know the importance of music in folk theatre;
- know the relationship between folk theater and dance; and
- know about the importance of dance in folk theatre.

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19.1 FOLK THEATER

Music and dance have been especially present since the beginning of human civilization. These evolved with the development of civilization and eventually transformed into theatre. The subjects mentioned in Natyashastra confirm that it was present as an essential element in the Indian theatrical tradition and the theater presenter was expected to have adequate knowledge of music.

Loknatya (Folk theatre) is made up of two words, loka and natya, that is, the drama which is created by the people. Usually, when a theater form displays powerful folk stories on the stage and that staging is accepted by a wide group of people and established as a tradition from generation to generation, then it is called folk theatre. Songs, music, dance and dialogue are the main characteristics of folk theatre. The occasions for staging folk plays are also associated with folk rituals and festivals prevalent in the people. In fact, folk drama cannot be imagined without songs, music and dance.

Folk dramas are inspired by the joy and celebration of the people. Folk dramas are used on such occasions when the people are in a state of extreme enthusiasm. People are celebrating festivals. Songs, music and dance are direct proof of this. We can also understand this in this way that when we are celebrating any festival, there is a different enthusiasm in our speech. Similarly, infinite waves of enthusiasm are rising in our body also. We express our enthusiasm sometimes by singing and sometimes by dancing. Similarly, people also express their feelings and enthusiasm, sometimes by singing and sometimes by dancing. In folk theatre, we know about folk dance, folk songs and folk music. Similarly, in folk drama also there is a unique combination of folk songs, folk music and folk dance of a particular region.

If we look carefully at the history of theatre, the main reason for the existence of folk plays appears to be religious sentiments. Due to this religious sentiment, folk dramas and Leela folk dramas are seen performed in temples. Different regional regions in India have their own folk theatres. Scholar Dr. Dashrath Ojha believes that folk dramas have accepted folk psychology for their creation. People find their own means of entertainment according to their environment and interests. Drama is the best among all these means.

19.2 DRAMA AND MUSIC

An organized series of sounds that produce a specific taste is called music. Music includes singing, playing and dancing. Man has been expressing joy, happiness etc. through this medium.

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In the context of drama, we find mention of the purposeful use of music in Natyashastra. Brahma himself originated drama by adopting text from Rigveda, songs from Samaveda, enactment from Yajurveda and rasa elements from Atharvaveda. Such mention is found in its first chapter. It is clear that in the early period of drama, music was an essential element without which the concept of drama was incomplete. It is believed that theater is a combination of all arts. This theater has emerged only after the development of all the arts. Obviously, music was also one of those developed arts.

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.

Language music also played a special role in the rise of folk theater forms in the Middle Ages. Dance, song, instruments, dialogue, all these were important elements in Sangeet. Famous scholar Jagadishchandra Mathur is of the opinion that Jatra, Macha, Rasleela, Bhagavatamel, Tamasha, Kridiyattam etc. are all later forms of 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.

Music is inherent in every stage of theatre. In fact, music has been the lifeblood of Indian theater which kept the theater connected with the audience. The concept of a total theater has existed from ancient times till today. Not only Indian theater but also the ancient Greek theater of Western theater begins with elegies. This is also a matter of surprise. We find that the faith of the masses glorified their God through music and later turned towards acting along with music. It was music that nourished his faith and belief.



INTEXT QUESTIONS 19.1

1. What is folk theatre?
2. What is the main feature of folk theatre?
3. What is folk theater inspired by?

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4. Which elements are included in music?

19.2 MUSIC IN FOLK THEATRE DEPENDENT ON TEMPLE

Jagadishchandra Mathur believes that traditional folk theaters have developed from language musicians. There is some difference between sangeet (music) and sangeetaka here. For example, Sangeet is used for songs accompanied by the playing of musical instruments, whereas in Sangeetak, apart from singing and playing musical instruments, there is also dance, song and dialogue. The sangeetaka performances were performed in front of the audience in the auditorium. Although sangeet (music) was also performed in the auditorium, but performing in the auditorium is mainly mandatory for the sangeetaka. Thus, if language and music are also considered to be an influence in the rise of folk theatre, then music was prominently present here too.

After the decline of Sanskrit theatre, art and literature especially had an impact on the public. With the spread of Bhagwat religion, people's faith also increased and Bhagwat religion gradually started spreading across the country from south to north. In this situation, both entertainment and religious faith came together and joined together. Over time, these sangeetakas established their influence in major linguistic areas from the tenth century to the fifteenth century and gradually they started being given local names. Due to the difference in name and language, they gradually came to be known in the folk theater forms of different regions.

The promoters of folk theater forms mainly used folk dance and singing styles to create folk drama. To some extent, the music of folk theater was in accordance with the Shashtra or depended on the sangeetakas who were popular among the common people and the elite class at that time. It is also very important that the originators of folk theatre were well versed not only in literature but also in performing arts like music and dance and they were also skilled theater users.

Kudiyattam

The performance of Kudiyattam is completed over several nights. Chakyar presents the performance with such precision that only the first part can be completed in many nights. Both men and women participate in this folk drama. First of all, the pre-staging process is done. During this time, we get to see a beautiful scene of music. The players take their place on the stage accompanied by various instruments like Dhol, Mizhabu, Idakka, Konma (a trumpet shaped instrument), Kurunkuzhal or Kuchal, Banshi and Shankh. Two lamps are lit in front of the actors and the audience. Flowers are offered to Gods and Goddesses. After this musical presentation takes place. Mizhabhu is

played by Nangyar and singing also starts. In these songs mainly deities like Ganapati, Shiva, Saraswati etc. are invoked. This process of pre-staging is called 'Akitt Kuttak'.

After this, Nambiar presents the summary of the story being presented in Malayalam language. After Nambiar, Dhruva verses are sung by Nangyar. On this occasion, two artists enter the stage carrying the color palette and suddenly the actor behind the palette appears on the stage. He performs dances accompanied by Nangyar songs and playing musical instruments. The activities of Chari, Karan and Anghar are presented. In this way, the main role of music and dance is seen in the prelude to Kudiyattam. It is not that music and dance play a major role only in Purvaranga (Pre-staging), but throughout the performance the main style of acting depends on dance and music. Or it can be said that without this the presentation of Kudiyattam is not possible. Even after the play ends, Nangyar presents invocation songs. Chakyar dance is performed. Mizhavu is played. And finally, the presentation is ended by extinguishing the lamp kept on the stage.

The music and dance throughout this presentation of Kudiyattam appear closer to the classical tradition. A mixed form of the four main types of acting mentioned in Natyashastra is seen used in Kudiyattam. His songs contain all the elements that express the special effects and tastes of the Chakyar's recitation. The vocal music of Nambiar has its own uniqueness. In Pradarjan, there is variation in the ragas related to the verses and due to this the recitation also becomes different. All the characters in the play appear to have a musical flair in their dialogues.

The dance postures used in Kudiyattam mainly involve the eyes, eyebrows, torso and hands. Actors very skillfully convey the character's situations and complete events to the audience through their facial expressions and hand movements. Some specific postures are used in the dance which are called Cheriya-chokkam (for entry movement) and 'Koliyunthi Naat' (for gentle movement). The physical act used to express the singing is called 'Chakiyattam'. The actor of Kudiyattam uses his eyes and hands to express each line, word and syllable. We can see such emotional display in acting also in Kathakali, a dance form from Kerala. Such skilled artists in music and dance are groomed right from childhood.

Following a specific tradition of performance, it is classical as well as a Vedic ritual. This is its specialty. Thus, the concept of music and dance in Kudiyattam is ritualistic. It is deeply associated with temple rituals.

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Yakshagana

Yakshagana is a popular folk theater in Karnataka state. It originated in the 16th century. The main sources for the existence of Yakshagana are found in Sanskrit literature, Kannada literature, art and music. The influence of Kerala's folk drama Kudiattam can be especially seen in this folk drama. The way classical conventions are used in Kudiattam, it is not seen in Yakshagana. Yakshagana developed independently.

In this style, instead of Margi style of music and dance, elements of local style are used more. The dance and music used in these come out of these indigenous styles.

Initially, Yakshagana was also performed inside the temples. The devotion of the public is the main thing in its performance. Often people seek blessings from the gods to get relief from their troubles and these wishes have also been the main reason for the presentations of Yakshagana. It is also important that initially Yakshagana used to be performed in temples but later due to being an attractive performance for the common people, it gradually moved out of the temples and started being performed in chaupalas and public places also. In these, traditional forms of dance and music also started being neglected.

The performance which is performed in Yakshagana is called 'Aata'. This 'Aata' is made keeping Bhagwat at the centre. Bhagwat is the director of this 'Aata'. The themes of this play are mostly related to Ram and Krishna. In Yakshagana, there is prelude before presenting the theme. Bhagwat enters the stage with his musical troupe, singing devotional songs accompanied by maddale and chenda instruments. Enumerates the names of his worshipable deities and explains the characteristics of Shruti. After Bhagwat, Bal Gopal or Krishna Balram enters the stage. They perform attractive dances on Bhagwat songs. These dance songs are often related to the worship of Vishnu. After Bal Gopal's dance Hanumannayak enters the stage with his Kodangi army. This entire presentation involving dance and music is very entertaining for the audience.

The songs related to women's clothing worship Nanda's son Krishna and pray for peace of the suffering of his beloved who is suffering from Kamadeva. The third song expresses the condition of the girls devoted to Krishna and Madhava. In the fourth song, the Gopis, frightened by Krishna's impudence, are seen complaining to Mother Yashoda. Along with songs, dances are also presented in women's costumes, in which amazing use of body movements, movement and hand movements is performed. These dances are performed on the beats of Maddale.

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The story begins with 'Vaddolaga'. Vaddolaga is done according to the context to be presented. If the incident is related to Ram then Vaddolaga of Ram Lakshman is done and if it is related to Bhagwat then Vaddolaga of Pandavas is done. The characters enter and stand dancing behind the stage in Vaddolaga. His mouth is covered with a bandage. Bhagwat tells about him and he appears before the audience dancing. Slowly the bandage is removed. In this way, interesting use of dance movements is made for the entry of characters in Yakshagana and these dances are tied with the musical percussion instruments.

The story begins with Vaddolaga. The themes presented in Yakshagana are employed in the songs themselves. Songs also often range from three hundred to five hundred verses. At some places prose is also used as per requirement. The verses are of such a nature that they can be easily remembered and sung well. These songs are of simple nature so that the way of presentation can attract the audience. Bhagavata of Yakshagana has adequate knowledge about the ragas of the songs.

Incidents of war etc. are often seen in Yakshagana. Incidents from Ramayana and Mahabharata are presented in Yakshagana in which war is described. To depict the events of war, it is necessary that the actors are adept in dancing. For example, if the hero is angry for some reason, he expresses his anger through songs or dancing very fast with the rhythm of the instruments. He challenges his opponent to the tune of songs and musical instruments. In such a situation, the atmosphere suddenly becomes charged. Bhagwat's loud singing, vigorous beats of chenda and maddale and fast dance make the scene even more impressive.

Thus, we can see from the above examples that music and dance in temple dependent folk theater are seen not only to strengthen the religious sentiments of the people but also to entertain them. The music used in these has a miraculous charm. Through these, the audience and the artist are able to express their feelings.



INTEXT QUESTIONS 19.2

1. What is meant by sangeetaka?
2. Which nature of folk theater is Kudiyaattam?
3. What are the main instruments of Kudiyaattam?
4. What is Chakiyaattam?

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5. What is Vaddolaga?
6. Which percussion instrument is used for dance in Yakshagana?
7. What are the main instruments of Yakshagana?
8. What is the importance of music in temple dependent folk dramas?
9. What happens in female attire?
10. What is the difference between the music used in Kudiyattam and Yakshagana?

19.3 MUSIC AND DANCE IN LEELA NATYA (LEELA THEATRE)

Mainly two forms of Leela theatre are prevalent in India- Ramleela and Raasleela. The main basis of the plot of Ramleela is the epic Ramayana written by Valmiki and the main basis of Rasleela is the stories of Shri Krishna. In the context of Ramleela, it is often said that it developed from the tradition of singing Ram Katha. Evidence of this is also found in Ramayana written by Valmiki himself. The incident of singing the Ramayana story by Luv and Kush themselves is also found in it. Even in Leela Natya, music and dance are mainly seen to express and strengthen the immense reverence and devotion of the audience towards Shri Ram and Shri Krishna.

Ramleela

Ramayana is such an important work which has influenced various linguistic regions of the country. In the Hindi speaking region, the main inspiration for staging Ramleela is considered to be from Goswami Tulsidas ji. It is estimated that Goswami Tulsidas ji had also initiated the performance of Ramkatha on stage. Ramleela is mainly popular in Hindi speaking regions. Ramleela is staged extensively in Uttar Pradesh, Madhya Pradesh as well as in the adjacent Hindi heartland.

The main basis of music in Ramleela is Ramcharitmanas written by Goswami Tulsidas. As the narrator of Ramleela, 'Vyas' directs the entire leela. Vyas has a script in his hand which comes from tradition. All dialogues, acting and music are based on this. In Ramleela, first of all 'Vyas' performs a musical recital of Ram Katha related to the Leela being performed and the actors perform the same recital in the form of a drama. In Ramleela of Ramnagar, the singing of the story is completely done in music and the playing of Dholak and Manjira is mainly seen in its music. Dance is also present in the performance according to the music, but mostly the actors recite the dialogues with their body language and inflection of the voices. There is a specific rhythm in the dialogues. Their physical acting is done accordingly. Even in Ramleela, music mainly

plays an important role in making Ramkatha interesting and strengthening the religious sentiments of the audience.

Rasleela

Rasleela is mainly related to the character of Shri Krishna. Krishna is a character in India who has been most important among poets and folk writers. Shri Krishna is also known as Leela Purusha. Poets like Jaidev, Vidyapati, Sur and Raskhan have described the exploits of Shri Krishna in their works. The origin of Rasleela is accepted by scholars around the 15th century. Mainly Brajmandal is in its center. Dance, song and music predominate in Rasleela, that is why it is also known as music-dance drama. In this Leela Natya, the incarnations of Shri Krishna and his Leelas are presented with worship. With its combination of dance, song and music, this theater form presents the stories of Shri Krishna to the audience in a lyrical form.

Since the Krishna devotee poets of the Bhakti era have played an important role in developing Rasleela. Therefore, the music used in Rasleela is mainly based on his compositions. The credit for organizing the first Rasleela goes to Vallabhacharya. He was the first to organize Raas in the form of a circle dance. In this dance, he gave the form of Krishna to the children of Mathura and organized a musical performance of Raas.

If we pay attention to the presentation of Rasleela, the tradition of mandala dance has been going on at the beginning of it. This dance accompanied by songs and music is often presented in the prelude to Rasleela. In this, first of all the 'Pradhan' of the Leela troupe presents the worship of Krishna and Guru after Krishna, Radha and Gopis are established on the stage. After this, many verses related to devotion to Krishna are sung. In this sequence, Aarti of the couple image of Radha Krishna takes place. After the Aarti and singing of songs related to Krishna devotion, the Gopis request Shri Krishna to come for the dance. Accepting the request, Krishna reaches the Raas place and performs the duet dance of Shri Krishna with his friends, thus completing the Raas dance. After this dance, important events related to Shri Krishna are displayed in dramatic form.

In fact, in the medieval period, music and dance were mainly used as the medium for devotion to God. Meera and other devotee poets worshiped their God through this. It is not only associated with the worship of God but also with entertainment and self-satisfaction, that is why in Leela folk drama, music and dance are also deeply connected with religious sentiments, entertainment and teaching as per the occasion.

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INTEXT QUESTIONS 19.3

1. What are Leela dramas?
2. What is the main basis of music in Ramleela?
3. Raasleela is which nature of folk drama?
4. What is the initial dance of Rasleela called?
5. What is the importance of music in Leela dramas?

19.3 MUSIC AND DANCE IN SECULAR FOLK THEATER

Secular folk theater is related to those folk theater traditions whose subject matter is the narrative prevalent in the people. In this, entertainment and education often play a special role rather than religious sentiments. Among this type of folk drama, the mainly popular folk dramas are - Khayal Lavani, Maach, Tamasha, Bhavai, Nautanki, Swang, Nacha etc. popular in Uttar Pradesh. Often in secular folk dramas, a specific tradition of singing rather than dancing is visible. This can be seen in drama, Khayal Lavani etc.

Khayala-Lavani

The tradition of Khayal in Rajasthan is three hundred years old. This Khayal singing is not the original product of Rajasthan. It is believed that the tradition of Khayal started near Agra, which initially consisted only of poetic composition, related to any historical or mythological person. Khayal was transformed into a theatrical form in Rajasthan in the 118th century and since then it has been entertaining the common people of Rajasthan.

Lavani has mainly been a genre of singing but when this singing started turning into a sporting performance, the name Khayal became more popular. That is why scholars have called it Khayal Lavani. Khayal is primarily a sung poem and it is composed keeping this lyricism in mind. There is a deep influence of both Turra and Kalangi sects in Lavani singing. Initially the main theme of Lavani was based on these, along with it, didactic, historical romantic and other stories were also included in it. Most of what has been written in Lavani is about love. This love was both supernatural and transcendental. Both Turra and Kalangi sects have written a lot on love. It was given an important place in Lavani.

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In fact, the singing tradition of Khayal Lavani has its own distinct poetic style. Lavani has its own Pingalshastra which has many types of verses. The initial stanza is 'Radha' which consists of 22 matras. It is also called Lavani. The creators of Lavani continuously imparted the knowledge of verses in the disciple tradition and this knowledge of verses was passed on from one generation to the next. Lavnikar calls this tradition as 'Teaching the color strip'. These colors include verses and folk verses of Hindi, Urdu and Sanskrit.

If we look at the singing, 'Radha Chhand' comes in 'Chhoti Rangat' on twenty-two matras. The dramatic verse of thirty matras is called 'Badi Rangat'. Baharetveel is the Shringavini verse of Sanskrit. Urdu ghazals and couplets were also included in Lavani. Where there are ghazals, they were named 'Rangat Ghazals'. The couplets was named Khamasa or Khamcha. And whenever various types of verses were made by turning them upside down, it was named Bachi Rangat.

There has been a tradition of dangal in Khayal. It also has many steps. Sakhi race is the first in the performance of Khayal. In this, one party worships its favorite deity and then praises its party. After this the other side starts their singing. It is customary to exercise restraint during the time of Vandana and Mangalacharan, but sometimes some party starts a program of fanfare even at this time. The second tradition is to fight in it. In this, fighting is done from square to square. Meaning, when one party utters a comment, the other party utters the same comment. Two lines of two lines are found in between the thoughts. When the fighting continues continuously. Sometimes the thought starts moving in response to the whole thought, then it is called a counter song. Thus, we see that the main medium of expressing the plot in this folk drama of Rajasthan is Lavani singing and it is very important for the actor, acting in this performance to know about singing.

The main feature of singing in this is fighting. Even in the beginning, Turra and Kalangi sects used to give their philosophical explanations in this singing. But in the later tradition that developed into a period of speculation, the philosophical principles started disappearing and these two sects started using it only to humiliate each other, to provoke or to make satirical tactics.

Nautanki

Nautanki is an important folk theater in secular folk theater which is mainly known for its singing style and use of Nakkara. Mainly Chhand, Doha, Chaubola, Daad and Baharetbeel are used in abundance for singing in Nautanki. Apart from this, Ghazal, Lavani, Thumri and Qawwali are also used. Doha and Chabola verses play an important role in developing the main narrative. These words, especially Baharetbeel, dramatize

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the acting and provide momentum. Its rhythm and pitch are, in a way, a test of the voice of the Nautanki singers. The main instrument of Nautanki is Nakkara. It is also believed that the skill of Nakkara playing is mainly associated with Nautanki. This Nakkara not only accompanies the artistes in singing their verses but also accompanies the singing with its distinctive twang and makes the acting energetic. Therefore, in Nautanki, after singing or dialogue, the skill of the dancer is presented in a specific way. This drama captivates the entire performance and due to this the audience becomes crazy about the drama. Along with this, Dholak, Harmonium and Sarangi also play an important role.

From the above examples, it can be inferred that music has its own special place in the secular theater tradition also. We can also say that the main basis of these performances is their own unique singing tradition.



INTEXT QUESTIONS 19.4

1. What is meant by secular folk theatre?
2. What is Khayal Lavani?
3. What is 'Chhoti Rangat' in Khayal Lavani singing?
4. What is the bachi rangat?
5. What are the verses used in Nautanki singing?
6. What is the specialty of using Nakara?
7. What are the main instruments of Nautanki?
8. Is Nautanki song based or dance based?



WHAT HAVE YOU LEARNT

- Song, music and dance are the main central elements in the structure of folk dramas.
- Folk dramas can be divided into three main categories - temple dependent, Leela and secular.

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- Loknatya is made up of two words, loka and natya, that is, the drama which is created by the people. Usually, when a theater form displays powerful folk stories on the stage and that staging is accepted by a wide group of people and established as a tradition from generation to generation, then it is called folk theatre.
- Bhasha Sangeet also played a special role in the rise of folk theater forms in the Middle Ages. Dance, song, instruments, dialogue, all these were important elements in Sangeet.
- Jatra, Maach, Rasleela, Bhagavatamel, Tamasha, Kridiyattam etc. are all later forms of Sangeet.
- The originator of folk dramas was not only proficient in literature but also in performing arts like music and dance. He was also a skilled theater user.
- In Kudiyyattam, drum, mijhabu, idakka, komma (a trumpet shaped instrument), kurunkuzhal or crushed banshi and conch are the main instruments.
- In this entire presentation of Kudiyyattam, music and dance appear closer to the classical tradition.
- The influence of Kerala's folk drama Kudiyyattam can be especially seen in this folk drama. The way classical conventions are used in Kudiyyattam, it is not seen in Yakshagana.
- Yakshagana developed independently. In this style, instead of Margi style of music and dance, elements of desi style are used more.
- Music and dance in Leela folk drama are also deeply connected with religious sentiment, entertainment and teaching as per the occasion.
- A distinct tradition of singing rather than dancing is visible in secular folk dramas.



TERMINAL EXERCISE

1. What is the role of language sangeetaka in folk dramas?
2. Tell us about the nature of music in temple dependent folk theatre?
3. Throw light on music and dance in Leela plays?
4. Tell about the use of music in drama?

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ANSWERS TO INTEXT QUESTIONS

19.1

1. Loknatya is made up of two words, loka and natya, that is, the drama which is created by the people.
2. Songs, music, dance and dialogue are the main characteristics of folk theatre.
3. Folk dramas are inspired by the joy and celebration of the people.
4. Song, music and dance

19.2

1. Apart from singing and musical accompaniment, there is also dance, song and dialogue in Sangeet.
2. It is a temple dependent drama which is close to the classical tradition.
3. Dhol, Mizhabu, Idakka, Konma
4. A trumpet shaped instrument Kurunkuzhal or Kuchal (Banshi) and Conch
4. The body acting used to express singing is called 'Chakiyattam'.
5. The story begins with 'Vaddolaga'. Vaddolaga is done according to the context to be presented. If the incident is related to Ram then Ram is Lakshman's vaddolaga.
6. Maddale
7. Chenda and Maddale
8. Music has special devotional importance in temple dependent folk dramas. In these it is a means of religious rituals.
9. Use of palette
10. Along with songs, dances are also presented in women's costumes, expressing their feelings, in which amazing use of body movements, movement and hand movements is made.

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19.3

1. Ramleela and Rasleela
2. Recitation of Ramcharitmanas written by Tulsidas
3. Rasleela dance is the main drama.
4. There is a tradition of mandala dance at the beginning of the presentation of Rasleela. This dance accompanied by songs and music is often presented in the prelude to Rasleela.
5. Music and dance in Leela folk drama are also deeply connected with religious sentiment, entertainment and teaching as per the occasion.

19.4

1. Secular folk theater is related to those folk theater traditions whose subject matter is the stories prevalent in the people. In this, entertainment and education often have a special role rather than religious meaning.
2. This is basically a folk drama of Rajasthan. Khayal is primarily a sung poem and it is composed keeping this lyricism in mind.
3. 'Radha Chhand' of twenty-two matras is called 'Chhoti Rangat'.
4. The name made by arranging different types of verses upside down is called Bachi Rangat Naam.
5. Chhand, Doha, Chaubola, Daad and Baharetbeel are used in abundance.
6. In Nautanki, after singing or dialogue, the skill of acting is presented in a specific way.
7. Nakkara, Dholak, Harmonium and Sarangi
8. Song based folk drama



Notes