POWER OF MUSIC IN THEATRICAL ARTS

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ABSTRACT

"Geetam Vadam Nrityam trayn Sangeetamuchyate" meaning thereby that music includes vocal music, instrumental music and dance. Music is an integral part of a stage play conveys the meaning, brings out Rasa, or the Katharis, enhances and maintains the temper and the temper and the tenor of the play and ultimately merges into the complete whole of a dramatic presentation. Hindustani Music is Raga or melody based. There are different Ragas to convey different moods and emotions. Drama is after all a play of emotions. Every theatre experience generates interplay of visual, auditory and other perceptible images. Hindustani music has a unique function is the interplay of theatrical imagery.

Key words: Music, Theatre, Dance, Theatrical Arts

Bharata's Natyashastra is known as the encyclopedia of fine arts. No other original and authentic work providing patent and authentic knowledge on each and every detail about performing arts is available. Our scriptures quote the trinity as the origin of the divine art like music Brahma, the creator, Vishnu the preserver and Shiva, the destroyer. The cosmic dance of Shiva symbolizes the evergreen rhythm of life and death in the universes.

The classical music of India is undoubtedly one of the refined and sophisticated forms of artistic music in the subcontinent. Numerous books have been written on the subject. India has a historical tradition of classical music based on the belief that Nada is Brahma meaning sound is God. The chapters devoted to music has flourished for centuries, of courses, with certain changes in its composition and content. This music had unlimited potential. Its inner dynamism and pliability and the amazing power medium of creative expression in all performing arts. Through centuries of evolution. The Indian music was affected by Greek, Arabic and Persian elements and ultimately blended into Hindustani music. The musician of the South kept the old Indian music intact.

Hence the Indian music was divided into two systems:-

- (a) Northern system or the Hindustani system.
- (b) Southern system or the Karnataka system.

Anahat Nada is the source of music and when some idea evolves through one's throat in melodious, rhythmic and appealing sound, it takes the form of Ahat Nada which we call musical sound. When Ahat Nada is sung in proper rhythm and time, it appeals to the human heart as every living being possesses musical instinct. Music has the power to control human activities and is the source of achieving complete pleasure and attaining salvation.

The Indian word for music is Sangeet, which comprises two words: Sam+Geet meaning a song sung in an appropriate manner. It also applies to singing accompanied by playing of instruments and dancing. In its vast compass, therefore, Indian music includes music in all its forms: Vocal, instrumental together with the allied arts of dancing and gesticulating. Pt. Sharangdev also in his Granth Sangeet Ratnakar has written:

संगीतं वादं नृत्यं त्रायं संगीतमुच्यते

"Geetam Vadam Nrityam trayn Sangeetamuchyate" meaning thereby that music includes vocal music, instrumental music and dance. It is clear from the foregoing that music can be an integral part of all performance, be it a play, a film or a television production.

With the passage of time, the performing and theatrical arts have grown and branched out in Radio Cinema and Television. As gifts of technology to mankind All these remain the other forms of drama, because, according to Martin esslin (in An Anatomy of acted, they are make believe play internationally famous film personality Jahnu Barua says: "Theatre and cinema are like brothers, born of the same parents. Theatre is the elder brother and cinema is the younger. Theatre will continue to be the elder brother. That the younger brother is getting more exposure, is another matter, and the elder brother is being exploited by the younger brother.

The way to Cinema still lies through theater. Ninety percent artists of Hollywood come from Broadway Theatre. Here also, the NSD or any other theatre institution paves the way to cinema." All these theatrical arts whether a stage play or a film or a teleplay or telefilm have their power and effect in certain common devices and music is one of them. It follows that the power of music is one of them. It follows that the power of music as a communicative and theatrical device is common to all theatrical arts. Aristotle enumerated music as one of the six essential rudiments of a stage play. Music has been a basic component of drama, since the very beginnings of theatrical activity in India or anywhere else in the world. Even our folk theatre tradition has music as a strong element the musical potential of our traditional drama has been so strong as to leave no scope for a textual structure found in an ordinary play of modern or regular drama.

Music is an integral part of a stage play conveys the meaning, brings out Rasa, or the Katharis, enhances and maintains the temper and the tenor of the play and ultimately merges into the complete whole of a dramatic presentation. Hindustani Music is Raga or melody based. There are different Ragas to convey different moods and emotions. Drama is after all a play of emotions. Hence the Raga based Hindustani Sangeet Parampara has utmost potential for making a stage play much more attractive and meaningful. Music is of utmost importance for a stage play, because music is as much important in drama as the spoken word. Music helps in conveying the meaning. It can make theatre much richer.

The use of music percipient we Indians are very musical people. The Indian theatrical music is most discernible in Marathi Natya Sangeet. Maharashtra has a very rich tradition of Hindustani classical music and Marathas have put this heritage to the best use in performing arts including stage and cinema of course, Natya Sangeet was mostly used for decoration and entertainment purpose but it was an integral part of early Marathi drama. America also has a tradition of musical theatre. But this American Model of the stage music is also only amusing and charming in character and is devoid of a thoughtful and earnest communicative potential. Our own heritage of Hindustani music needs to be followed earnestly and explored for creativity.

On stage, everything acquired a new meaning. Similarly music, when conjoining one of the performances means of theatre, acquires new significance and meaning and that meaning has its imagistic value. Every theatre performance ultimately makes it felt and perceived metaphorically. Every theatre experience generates interplay of visual, auditory and other perceptible images. Hindustani music has a unique function is the interplay of theatrical imagery. To prove the veracity of this statement, one example will suffice. Rita Ganguly created a fascinating play around the life of Begum Akhtar, one of the most enduring national icons of Hindustani music. It was a solo (Ek tal) Play in Delhi's India Habitat centre by Rita Ganguly. It was an amazing amalgam of Kathakali, Bharat Natyam and music. The play had music by Kajal Ghosh. (A report in the express Magazine of the Indian express, November 18, 2001) Indian performing arts have been an inseparable entity from antiquity. In north India, over the centuries of invasions and cultural turmoil, the traditions of art and culture have undergone a sea change and lost their intrinsic identities. Drama has come to mean the realistic stage of the west with

minimal contribution from dance and music. In the face of the media culture, the live art like stage drama can gain more potential by evening the old tradition. Drama should be enriched by the use of Hindustani music we must revitalize and reanimate our music and musical heritage in the new and changing contexts.

FOOT NOTES

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