

**12****PERFORMING ARTS: MUSIC,
DANCE AND DRAMA**

Music, dance, drama, folk theatre or puppetry our country India, had all of it in abundance. Oh! somebody playing the Dhol (music instrument) and there is music, we run to see what it is. Well, it is Lohri which is normally held on 13th January every year in the Northern part of our country. People are singing and dancing with a lot of enthusiasm. These dances are called Bhangra and Gidda in Punjab. These songs and dances portray the various stages in our lives. They reflect the socio-religious customs and practices of rural people earlier, but now are a part of modern city culture also. No school programme is complete without them. They are linked through centuries of celebration and might have started with fertility rites to obtain prosperity for the agricultural community i.e. fertility of land and cattle but also of birth and survival of children. There are many reasons for celebration that it is difficult to list them. Why don't you make a list of these activities and find out how and why people celebrate them. You will not only find this activity interesting but you will be unable to put a full stop to it. Do you know why? Because the number is so large that you will never be able to know all the music, dance and drama that our country has.

India is a land of rich culture and heritage. Since the beginning of our civilization, music, dance and drama have been an integral aspect of our culture. Initially, these art forms were used as medium of propagation for religion and social reforms in which music and dance were incorporated to gain popularity. From the Vedic era to the medieval period, the performing arts remained an important source of educating the masses. The Vedas laid down precise rules for the chanting of Vedic hymns. Even the pitch and the accent of singing different hymns have been prescribed. There was more of exemplary presentation through them than education or social reforms. Presently, these art forms have become means of entertainment for people all over the world.



OBJECTIVES

After reading this lesson you will be able to:

- explain the aims and objectives of performing arts and their development through various stages;
- describe the utility of performing arts during the ancient and the medieval period;
- recognise the contribution of Sufi and Bhakti saints to music;
- distinguish between Hindustani classical music and Carnatic music;
- appreciate the contribution of classical dances, folk music as well as folk dances in Indian culture;
- explain the development of drama through various phases in India and recognise the contribution of folk theatre;
- examine the importance of the three art forms in the development of human personality; and
- analyse the present scenario of music, dance and drama.

12.1 CONCEPT OF PERFORMING ARTS

What is art? “Art is an expression of all characteristics of the human mind aesthetically”. These characteristics, i.e. the varied human emotions, are known as ‘RAS’. In Hindi, ‘ras’ literally means a sugary juice. It signifies the ultimate satisfaction of ‘aanand’. Human emotions can be categorized into nine sub-headings or ‘navras’. They are:

1. Hasya — laughter
2. Bhayanak — evil Shringar — aesthetics
3. Rudra — chivalrous
4. Karun — pathos
5. Vir — courage
6. Adbhut — astonishing
7. Vibhatsa — terrifying glory
8. Shaanti — peace
9. Shringaar — decorating one’s self

Art reflects human emotions and human beings spontaneously express their frame of mind through various art forms. Thus the intellectual mind merges with the artistic streak, giving birth to art. The expression is reflected in various styles like singing, dancing, drawing,



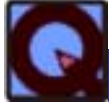


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painting, acting, sculpture. Some of these are expressed through live performances and others through visual arts. Sketching, painting, sculpture are visual arts. Singing, dancing, acting are attributes of performing arts. Music from time immemorial has been the most popular art form of India. They are Sa, Re, Ga, Ma, Pa, Dha, Ne

The earliest tradition of Indian music may be traced to Sama Veda which contained the slokas that were put to music. Chanting of Vedic hymns with prescribed pitch and accent still form a part of religious rituals. The earliest text dealing exclusively with performing arts is Bharata's *Natyashastra* (compiled between second century BC and second century AD) which has six chapters on music. Another major text is Matanga's *Brihaddesi* compiled between eighth and ninth century AD. In this work ragas were first named and discussed at great length. *Sangeet Ratnakara* written by Sarangdeva in the thirteenth century mentions 264 ragas. A variety of string and wind instruments were invented over the period of time. In ancient texts references have been made to flutes, drums, veena, and cymbals. Many rulers such as Samudragupta, King Bhoja of Dhara and King Someshavra of Kalyana patronised music. The Gupta monarch Samudra Gupta was himself an accomplished musician. In some of his coins, he is shown playing on the Veena. Music was also associated with the worship of Gods and Goddess in the temples. In the twelfth century, Jayadeva of Orissa produced the most brilliant *raga kavya*, the *Gita Govinda*, each song of which was set in a raga and was composed on the theme of love of Radha and Krishna. Abhinavagupta's (993-1055) *Abhinavabharati* provides useful information about music. Tamil music has a number of terms and concepts parallel to what is found in Sanskrit texts. The Saivite Nayanars and Vaishnavite Alvars too set their psalms (poems) to music.

Similarly in the medieval period the Sufi and Bhakti saints encouraged music. Qawwalis were sung in Sufi *khanqahs* and devotional music like kirtan and bhajan became popular with the Bhakti saints. Names of Kabir, Mirabai, Surdasa, Chandidasa, Tulsidasa, Vidyapati are closely associated with religious music. Great scholars like Amir Khusrau contributed equally to the promotion of music. The legendary ruler of Malwa, Baz Bahadur and his wife Rupmati introduced new ragas. *Kitabe Navras* written by Ibrahim Adil Shah II during the seventeenth century is a collection of songs in praise of Hindu deities as well as Muslim saints. The most famous musician of Akbar's court was Tansen and there was nobody to match him, even though there were all kinds of singers. Baiju Bawra was also a well known musician during Akbar's time. The patronage given to these artists by the ancient and medieval rulers have been instrumental in keeping the traditions alive. In fact the Mughal rulers were great patrons of music. According to Lanepoole- "Babar himself was fond of music. He is supposed to have developed some very popular musical style forms like Qawalis, Khayal, etc. Humayun was said to have illustrated Indian texts on music. Akbar composed songs and encouraged musicians. Swami Haridas and his disciples composed many songs in different tunes. Pundarika Vittal was a great scholar of music who wrote the famous Ragamala. Hindustani Music was also enriched by devotional songs sung by Mira Bai, Tulsidas and Surdas.



INTEXT QUESTIONS 12.1

Answer the following questions:

1. What are the different forms of performing arts?

2. Besides entertaining and recreation what other impact does performing arts do?

3. Which is the earliest text dealing exclusively with performing arts?

4. Name the text compiled between 8th and 9th century AD of performing art?

5. In which work do we find the ragas were first named and discussed at great length?

6. How many ragas were mentioned in Sangeet Ratnakara?

7. What was the theme of Jaya Deva's Gita Govinda?

8. Name the two Tamil poets who set their psalms (poems) to music.

9. Who wrote Kitabe Navras?

10. What was the contribution of Baz Bahadur ruler of Malwa and his wife Rupmati to music?

12.2 DIVISIONS OF INDIAN CLASSICAL MUSIC

During the medieval period Indian classical music was broadly based on two traditions, the Hindustani classical music prevalent in North India and the Carnatic music of South India.





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Hindustani Classical Music

Hindustani classical music may be traced back to the period of the Delhi Sultanate and to Amir Khusrau (AD 1253-1325) who encouraged the practice of musical performance with particular instruments. He is believed to have invented the sitar and the tabla and is said to have introduced new ragas. Most of the Hindustani musicians trace their descent to Tansen. Different styles of Hindustani music are Dhrupad, Dhamar, Thumri, Khayal and Tappa. It is said that Tansen's music had the effect of magic. He could stop the rising waves of the Yamuna and by the force of his 'Megh Rag' he could cause the rain to fall. In fact his melodious songs are sung in every part of India even now with great interest. Some of Akbar's courtiers patronised Musicians like Baiju Bawra, Surdas etc.

The most popular ragas are: Bahar, Bhairavi, Sindhu Bhairavi, Bhim Palasi, Darbari, Desh, Hamsadhwani, Jai Jayanti, Megha Malhar, Todi, Yaman, Pilu, Shyam Kalyan, Khambaj.

India also has a rich variety of musical instruments of different types. Amongst the stringed instruments the most famous are sitar, sarod, santoor and sarangi. Pakhawaj, tabla and Mridangam are percussion or tal giving instruments. Likewise, flute, shehnai and nadaswaram are some of the chief wind instruments.

The musicians of Hindustani classical music are usually associated to a *gharana* or a particular style of music. *Gharanas* refer to hereditary linkages of musicians which represent the core of the style and distinguish them from the other. The *gharanas* function in guru-shishya *parampara*, that is, disciples learning under a particular guru, transmitting his musical knowledge and style, will belong to the same *gharana*. Some famous *gharanas* are Gwalior *gharana*, Kirana *gharana*, and Jaipur *gharana*.

Devotional music like kirtan, bhajan, ragas contained in the Adi Grantha and singing in the Majlis during Muharram also deserve a special place in Indian music. Along with this, folk music also shows a very rich cultural heritage.

12.3 CARNATIC MUSIC

The compositions in Carnatic music may be attributed collectively to three composers who lived between AD 1700 and 1850. They were Shyam Shastri, Thyagaraja and Mutthuswami Dikshitar. Purandardasa was another great composer of Carnatic music. Thyagaraja is revered both as a saint and an artist and epitomises the essence of Carnatic music. The main compositions are known as *kriti* and are devotional in nature. The three great musicians experimented with new forms. Some notable musicians of this period are Maha Vaidyanath Ayyar (1844-93), Patnam Subrahmanya Ayyar (1854-1902) and Ramnad Srinivasa Iyengar (1860-1919). Flute, veena, nadaswaram, mridangam, ghatam are some of the instruments to accompany Carnatic music.

Despite contrasting features between Hindustani and Carnatic music, one can find some

similarities, for example, the Carnatic *alapana* is similar to *alap* in Hindustani classical. *Tilana* in Carnatic resembles *Tarana* of Hindustani. Both lay stress on *tala* or *talam*.

12.4 MODERN INDIAN MUSIC

With the British rule came Western music. Indians adopted some of their instruments such as violin and clarinet to suit the demands of Indian music. Orchestration of music on stage is a new development. Use of cassettes replaced oral transmission of tunes and ragas. Performance which were earlier limited to a privileged few have now been thrown open to the public and can be viewed by thousands of music lovers throughout the country. Music education no longer depends on the master-disciple system but can be imparted through institutions teaching music.

Musicians

Amir Khusrau, Sadarang Adarang, Miyan Tansen, Gopal Nayak, Swami Haridas, Pt. V.D. Paluskar, Pt. V.N. Bhatkhande, Thyagaraja Mutthuswami Dikshitar, Pt. Omkar, Nath Thakur, Pt. Vinaik Rao Patwardhan, Ustad Chand Khan, Ustad Bade Ghulam Ali Khan, Ustad Faiyaz Khan, Ustad Nissar Hussain Khan, Ustad Amir Khan, Pt. Bhimsen Joshi, Pt. Kumar Gandharva, Kesarbai Kerkar and Smt. *Gangubai Hangal* are all vocalists. Among the instrumentalists Baba Allauddin Khan, Pt. Ravi Shankar, Ustad Bismillah Khan, Ustad Alla Rakkha Khan, Ustad Zakir Hussain are some of the well known musicians.

12.5 FOLK MUSIC

Besides classical music India has a rich legacy of folk or popular music. This music represents the emotion of the masses. The simple songs are composed to mark every event in life. They may be festivals, advent of a new season, marriage or birth of a child. Rajasthani folk songs such as Mand and Bhatiali of Bengal are popular all over India. Ragini is a popular form of folk songs of Haryana.

Folk songs have their special meanings or messages. They often describe historical events and important rituals. Kashmir's Gulraj is usually a folklore and Pandyani of Madhya Pradesh is a narrative put to music. Muslims sing Sojkhwani or mournful songs during Muharram and Christmas carols and choral music are sung in groups on the festive occasions.



INTEXT QUESTIONS 12.2

1. What are the two division of Indian classical music?





2. What are the different styles of Hindustani music?

3. What is Gharana in Hindustani classical music?

4. Name some of the famous Hindustani music gharana of India?

5. What is Kriti in carnatic music?

6. Name few composers of carnatic music of India?

7. What are some of the main instruments that accompany carnatic music?

8. What are two similar features of Hindustani and Carnatic music?

12.6 DANCES OF INDIA

The Rig Veda mentions dance (nrti) and danseuse (nrtu) and compares the brilliant dawn (usas) to a brightly attrived danseuse. In the Brahmanas, Jaiminiya and Kausitaki dance and music are mentioned together. The Epics are full of references to dances on earth and heaven.

Like music, Indian dance has also developed a rich classical tradition. It has a great power of expression and emotions while telling a story.

In India, the art of dancing may be traced back to the Harappan culture. The discovery of the bronze statue of a dancing girl testifies to the fact that some women in Harappa performed dances.

In traditional Indian culture the function of dance was to give symbolic expression to religious ideas. The figure of Lord Shiva as Nataraja represents the creation and destruction of the cosmic cycle. The popular image of Shiva in the form of Nataraja clearly shows the popularity of dance form on the Indian people. There is not a single temple atleast in the southern part of the country which does not show the sculptures of the dancers in their different forms. In fact classical dance forms like Kathakali, Bharatnatyam, Kathak, Manipuri, Kuchi pudi and Odishi are an important part of our cultural heritage.



It is difficult to say at what point of time dance originated, but it is obvious that dance came into existence as an effort to express joy. Gradually dances came to be divided as folk and classical. The classical form of dance was performed in temples as well as in royal courts. The dance in temples had a religious objective whereas in courts it was used purely for entertainment. In both cases for the artists devoted to this art form, it was no less than praying to God. In southern India Bharatanatyam and Mohiniattam developed as an important aspect of the rituals in temples. Yakshagana, a form of Kathakali in Kerala, tells us stories of Ramayana and Mahabharata whereas Kathak and Manipuri are mostly related to the stories of Krishna and his leela (exploits). Performance of Odissi is related to the worship of Lord Jagannath. Though the Krishna *leela* and the stories related to Lord Shiva was the theme of Kathak, this dance came to be performed in royal courts in medieval times. Romantic gestures contained in Thumri and Ghazal, that were also performed with accompanists for the kings, reflect this aspect. Manipuri dance was also performed for religious purposes. Folk dances evolved from the lives of common people and were performed in unison. In Assam people celebrate most of the harvesting season through Bihu. Similarly Garba of Gujarat, Bhangra and Gidda of Punjab, bamboo dance of Mizoram, Koli, the fisherman's dance of Maharashtra, Dhumal of Kashmir, and Chhau of Bengal are unique examples of performing arts that gave expression to the joys and sorrows of the masses.

As far as the analytical study of this art form is concerned, the *Natyashastra* of Bharata, is a primary source of information, and basically deals with drama. Bharata has discussed dance and its various *angas* (limbs) in detail. Facial expressions, body movements, *hasta mudras* and the footsteps have all been brought together under three broad categories namely, as *nritta (pada sanchalan)*, *nriya (anga sanchalan)* and *natya (abhinay)*. Both men and women took keen interest in dance but generally women dancers were looked down upon in society. However, with the efforts of great music thinkers and various religious and social reform movements, people have started to hold women performers with great respect.

In the medieval period Kathak dance form was promoted by the Muslim rulers. We hear of these performances in the courts of most of the Mughal rulers except for Aurangzeb. In the south, temples, 'court' and other parts of the building provided an important stage for all dancers. Navaras, mythological tales of Rama, Krishna, Ganesh, Durga were all enacted in the form of dance. Some rulers of the north like Wajid ali Shah was a great patron of music and dance and here the seeds of the Lucknow gharana or 'school of dance' was sown. The modern day dancers like Pt. Birju Maharaj all have come from the Lucknow school of dance. In the medieval period, the south remained very rigid with the rules of dances that were imbibed from ancient Sanskrit texts. It became a seat of learning and institutions of dance sprung up first in the southern region.

In the modern period, we find maximum dance forms in the south Indian classical dance stream. They are Kucchipudi, Bharatnatyam, Mohiniatyam, Kathakali. On the eastern



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side, Odissi dance flourished greatly.

Along with classical dance forms, folk dance also flourished. In most of the regions the local dance form became very popular. Manipuri dance, Santhal dance, Rabindranath's dance, drama, chhau, ras, gidra, bhangra, garba are some of the folk dances that have flourished in India. They are equally popular and have extreme acumen and innovation. Practically every region of our country has developed their own rich tradition of folk dances. For example, the Bihu dance of Assam, Mask dance of Ladakh, Wangla of Meghalaya, Bhutia or Lepcha dance of Sikkim. Similarly we also have some dances which are called martial dances like Chholia of Uttaranchal, Kalari paittu of Kerala, Thang-taa of Manipur among the more famous ones.

Presently, all the three art forms are flourishing in the country. Musical institutions have opened up giving opportunities to many. Schools, universities have departments of music. Indira Kala Vishwa Vidyalaya of Khairagarh is a university of music, Gandharva Maha-Vidyalaya, Kathak Kendra and many institutes in the south are all propagating music in their own ways. Music conferences, Baithaks, lecture, demonstrations are all spreading music to nooks and corners of India. Societies like Spic-macay, India International Rural Cultural Centre have worked very hard to bring about a rapport and bondage with artists and the modern generation.

Abroad musicians have also flourished and different institutions of music started by Pt. Ravi Shankar, Ustad Ali Akbar Khan, Alla Rakkha etc. are prestigious teaching centres for foreigners. Many foreign universities also have facilities of art forms giving degrees and diplomas to students. All over the world Indian artists are invited to perform and participate in various festivals and occasions.

Well-known Dancers of Modern India

Kathak

- Pt. Birju Maharaj, Pt. Shambhu Maharaj, Sitara Devi, Pt. Gopi Krishna, and Pt. Lacchu Maharaj.

Bharatanatyam

- Saroja Vaidyanathan, Padma Subhramaniam, Geeta Chandran.

Odissi

- Kelucharan Mahapatra, Sanjukta Panigrahi, Kiran Sehgal and Madhavi Mudgal.

Kuchipudi

- Swapna Sundari, Satya Narayan Sarma, Raja Reddy, Radha Reddy and Sonal Mansingh.



Musicologists

- Bharata, Matangamuni, Naradamuni, Pt. Sharangadeva, Pt. Somnath, and Pt. Ahobala.
- Pt. Vyankatmakhi, Pt. Ramamatya, S.M. Tagore, and Acharya K.C.D. Brihaspati.

In the last few decades the status of dance as well as its performers has changed. Young people have started learning dance to enrich their personal qualities. In some of the schools, colleges and universities separate departments have been established for imparting training in dance. Several renowned classical dancers have been awarded national awards like the Padmashree and the Padmabhusan.

Throughout the different periods of history starting from the dancing figure found in the Indus valley civilization to the present, Indian people have expressed their joys and sorrows by singing and dancing through various art forms. This art form has been used to express their love, hatred, their aspirations and their struggle for survival which ultimately led to the enrichment of our culture.



INTEXT QUESTIONS 12.3

1. What represents the Natraja figure of Lord Shiva?

2. What are the two forms of dances?

3. Match the following:-

Folk Dance form	State
Bihu	Bengal
Garba	Mizoram
Bhangra & Giddha	Maharashtra
Bamboo dance	Kashmir
Koli	Punjab
Dhumal	Gujarat
Chu	Assam

4. What are the three broad categories of a dance?



5. Name the two famous dancers of Kathak.

6. Name some well known dancers of Bharatnatyam.

12.7 DRAMA

Indigenous tradition as well as modern research trace the origin of Indian drama to the Vedas. In the Ramayana we hear of drama troupes of women while Kautilya's Arthashastra mentions musicians, dancers and dramatic shows.

Drama is a performing art, which has also been practised since times immemorial. Drama could spring from a child's play. The child enacts, mimics, and caricates which was definitely the beginning of drama.

Since early times mythological stories of war between the gods, goddesses and the devils is known. Bharata wrote *Natyashastra* and created the plays known as *Asura Parajaya* and *Amrit Manthan*. *Natyashastra* is one of the greatest texts written in the field of drama and other performing arts.

The next epoch is that of the great Bhasa who wrote plays based on the stories of Udayana, the Ramayana and Mahabharata, Swapana Vasabhatta being his masterpiece. In the second century B.C. Patanjali's Mahabhasya refers to several aspects of drama i.e. the actors, the music, the stage, rasa in the performances called Kamsavadha and Balibandha.

While referring to drama, Bharata has mentioned *nat* (male artists), and *nati* (female artist), music, dance, musical instruments, dialogues, themes and stage. Thus we find that drama achieved a great level of perfection during the age of Bharata. For Bharata, drama is a perfect means of communication. He also started the concept of an enclosed area for drama. There is mention of a community called 'shailoosh' which had professional drama companies. The practice of singing heroic tales became popular. As a result professional singers called *kushilavas* came into existence.

During the age of the Buddha and Mahavira, drama was a means of communicating the principles of their respective religions. Short skits and long plays were enacted to preach and educate the masses. Music and dance also played a vital role in increasing the appeal of drama.

In the ancient period till the tenth century, the language of the educated, was Sanskrit. So dramas were performed mostly in this language. However, characters belonging to lower classes and women were made to speak Prakrit. Kautilya's *Arthashastra* Vatsyayan's *Kamasutra*, Kalidasa's *Abhijnan Shakuntalam* were all written in Sanskrit and were



significant plays of those times. Bhasa was another celebrated dramatist who wrote thirteen plays. Prakrit plays became popular by the tenth century AD. Vidyapati who lived sometime during the fourteenth century was an important dramatist. He introduced Hindi and other regional languages in the form of songs. Umapati Mishra and Sharada Tanaya were also instrumental in promoting drama during this time.

In the context of drama, two types developed — the classic drama, which had intricacies of theme and subtle nuances of dramatic traits and folk theatre. It was of spontaneous and extempore nature. Local dialect was used in folk theatre and hence in different provinces many types of folk theatres developed. Acting with accompaniment of music and dance was the popular practice. Many names were given to the forms of folk theatre in different provinces like:

- 1) Bengal - Jatra, Kirtania Natak
- 2) Bihar-Bideshia
- 3) Rajasthan - Raas, Jhumar, Dhola Maru
- 4) Uttar Pradesh - Raas, Nautanki, Svaang, Bhaand
- 5) Gujarat - Bhawaii
- 6) Maharashtra - Larite, Tamasha
- 7) Tamil Nadu, Kerala, Karnataka - Kathakali, Yakshagana

Kuntleshwar Daityam is a drama that testifies to the fact that Kalidasa belonged to the Gupta Age.

Instruments like *dhol*, *kartal*, *manjira*, *khanjira* were some props used in folk theatre.

The medieval period was rich in music and dance but theatre did not get much prominence. Wajid Ali Shah, a great patron of art was also an important patron of drama. He enthused artists to participate in theatre and supported them. In the southern region, folk theatre with the use of local dialects was more popular.

The advent of the British in the country changed the character of the society. In the eighteenth century a theatre was established in Calcutta by an Englishman. A Russian named Horasim Lebedev founded a Bengali theatre which marked the beginning of modern Indian theatre in India. English drama, especially by Shakespeare, influenced Indian drama. The stages evolved by educated Indians were different from traditional open air theatre. The stages now had rolling curtains and change of scenes. A Parsi company founded in Bombay showed that theatre could be used for commercial purposes. Dramas began to depict tragedies, comedies and the complexities of urban life. Dramas were now written in different regional languages. Side by side, folk theatre like *jatra*, *nautanki*, *khyal* (Rajasthani folk), and *naach* also flourished. Another aspect which influenced performing arts was the



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adaptation of folk forms to classical forms. Connoisseurs in different fields made their respective arts a medium for serving the cause of the masses. So they adapted the popular folk arts to reach out to people. A similar situation appeared in the case of writing of drama. *Vidyasundar*, a popular drama of the medieval period, was influenced by *jatra*. *Geet Govinda*, an exemplary work by the great poet Jayadev, weaved stories of Krishna in *kirtania natak* and *jatra* style.

At present, a lot of experiments are taking place in the field of drama. Western influences are very clear in the works of Shambhu Mitra, Feisal Alkazi, Badal Sarkar, Vijay Tendulkar and others.

Presently, various types of dramas are flourishing and some of them are :

- a) Stage theatre
- b) Radio theatre
- c) Nukkar or street plays
- d) Mono drama (one man show)
- e) Musical theatre
- f) Short skits
- g) One act plays

For the content and thematic aspect of dance and drama, we must examine the works of creative literature. The most important literary event, which influenced not only dance and drama but painting also, was the composition of Jayadeva's *Gita-Govinda* in the 13th century. Its great impact can be seen on dance and drama forms all over India—from Manipur and Assam in the east to Gujarat in the west; from Mathura and Vrindavan in the North, to Tamil Nadu and Kerala in the South... Innumerable commentaries on the *Gita-Govinda* exist throughout the country. There are a large number of manuscripts dealing with the *Gita-Govinda* as material for dance or drama and this work has been the basic literary text used by many regional theatrical traditions. The spread of Vaisnavism during this period gave further impetus to the development of different forms of dance, drama and music.

12.8 SOME IMPORTANT DRAMAS AND THEIR WRITERS

Drama is an art form which has a long historical background in India but its analytical review and grammatical study was presented by Bharata in *Natyashastra*. In this text, it has been mentioned that music and dance are essential parts of drama. Ramayana, Mahabharata and the plays, written by Kalidasa, Bana Bhatta and Bhasa are examples of the combination of all the three art forms- music, dance and drama. Some of the popular dramas are listed below:



S. No.	NAME	WRITER
1.	<i>Meghadutam</i>	Kalidasa
2.	<i>Abhijnan Shakuntalam</i>	Kalidasa
3.	<i>Padmavati</i>	Madhusudan
4.	<i>Harshacharitam</i>	Bana Bhatta
5.	<i>Neel Devi</i>	Bharatendu
6.	<i>Satya Harish Chandra</i>	Bharatendu
7.	<i>Andher Nagri</i>	Bharatendu
8.	<i>Chandraval</i>	Jai Shankar Prasad
9.	<i>Ajatshatru</i>	Jai Shankar Prasad
10.	<i>Rajyashri</i>	Jai Shankar Prasad
11.	<i>Chandragupta</i>	Jai Shankar Prasad
12.	<i>Prayashchit</i>	Jai Shankar Prasad
13.	<i>Karunalaya</i>	Jai Shankar Prasad
14.	Bharatendu	Jai Shankar Prasad



INTEXT QUESTIONS 12.4

1. What were the initial forms of Drama?

2. Name the two plays of Bharata.

3. What according to Bharata is a perfect means of communication?

4. Which community had professional drama companies?

5. Who were Kushilavas?

6. What are the various types of drama flourishing these days?



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7. Name any two plays of Kalidasa.

8. Who wrote the play Padmavati?

9. Name two plays of Jai Shankar Prasad.

12.9 PRESENT SCENARIO OF THE PERFORMING ARTS

Presently, all the three art forms i.e. dance, music and drama are flourishing in the country. Several music institution like Gandharva Mahavidyalaya and Prayag Sangeet Samiiti have been imparting training in classical music and dance for more than fifty years. A number of schools, colleges and universities in India have adopted these art forms as a part of their curriculum. Indira Kala Sangeet Vishwa Vidyalaya of Khairagarh is a university of music. Kathak Kendra, National School of Drama, Bharatiya Kala Kendra and many institutes are all propagating music in their own ways. Music conferences, *baithaks*, lecture demonstrations are being organised and musicians, music scholars, music teachers and music critics are trying to popularise music and dance. Societies like *Spic-macay*, Sangeet Natak Academies are also working hard to protect, develop and popularise Indian music, dance and drama at the national and even international level.

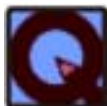
At the international level musicians have made significant contribution. Different institutions of music started by Pt. Ravi Shankar, Ustad Ali Akbar Khan and Ustad Alla Rakkha Khan teach Indian music to foreigners. Many foreign universities have departments of Indian performing arts and they award degrees and diplomas to students. All over the world Indian artists are invited to perform and participate in various festivals. Various agencies like Indian Council of Cultural Relations (ICCR) and the Ministry of Human Resource Development continuously propagate all these art forms by giving grants, scholarships and fellowships to renowned artists as well as to young artists and by arranging exchange programmes in the field of Indian music, dance and drama.

12.10 ART FORMS AND THE DEVELOPMENT OF HUMAN PERSONALITY

The association of people with these art forms definitely makes them better human beings as the very nature of music, dance and drama elevates human soul and creates a pleasant atmosphere. The knowledge and practice of these art forms help in the development of one's personality. The people involved in these art forms can attain balance and peace of

Performing Arts: Music, Dance and Drama

mind, self-restraint and love for all. Their performance makes them self-confident and capable of adapting to all circumstances. Negative feelings vanish as the soul of music, dance and drama teaches us all about loving and caring.



INTEXT QUESTIONS 12.5

Answer the following questions:

1. Name the Ministry of the Government of India propagating the three forms of Performing Arts.

2. Name an agency of the Government of India working in the development of Performing Arts.

3. How does government promote renowned artists?

4. How are performing arts helpful to us?



WHAT YOU HAVE LEARNT

- The three art forms - music, dance and drama - have been an integral aspects of Indian culture.
- We owe much to Bharata, the author of *Natyashastra* for his contribution in the field of drama.
- The political turmoil in the country for many years did not diminish the influence of these art forms.
- The masses and the experts both took great pains and interest to retain the classicism in the art forms.
- Performing arts in India have been influenced to a significant extent by the Western impact.
- Even in the present times, there is an enhanced status of these art forms in the country and abroad.

MODULE - V

Painting, Performing Arts and Architecture



Notes

**TERMINAL EXERCISE**

1. What was the aim and objective of performing arts in India?
2. Trace the development of performing arts in India?
3. Describe the changes introduced in the modern Indian music?
4. What is the significance of folk songs? Name some folk songs.
5. What is the importance of classical forms of dance? Name some of the classical dance forms of India.
6. Drama has undergone a sea of change with the advent of British - Explain.
7. Performing arts have a great potential to grow in India - Explain.

**ANSWERS TO INTEXT QUESTIONS****12.1**

1. Dance, Drama, Music
2. It is also a source of education to masses.
3. Bharata's Natyashastra. It was possibly compiled between 2nd century BC and 2nd century AD.
4. Matanga's Brihaddesi
5. Brihaddesi Texts
6. 264 ragas
7. Love of Radha and Krishna
8. Saivit nayanars and Vaishnavite Alvars
9. Ibrahim Adil Shah II
10. They introduced new ragas

12.2

1. (a) The Hindustani classical music of North India.
(b) The Carnatic music of South India
2. Dhrupad, Dhammar, Thumri, Khayal and Tappa
3. They are a particular style of music on guru-shiksha parampara

4. Jaipur Gharana, Kirana Gharana, Gwalior Gharana
5. Main composition
6. (a) Shyam Shastri
(b) Thyagaraja
(c) Mutthuswami
(d) Purandardasa
7. Flute, Veena, Nadaswaram, Mridangam, Ghatam.
8. (a) Carnatic Alpana is similar to alap in Hindustani music.
(b) Tilana in carnatic resembles with Tarana of Hindustani music.
(c) Both lay stress on tala or talam
9. (a) Mand - Rajasthan
(b) Bhatiali - Bengal
10. These are simple songs composed to mark every event in life.

12.3

1. Creation and destruction of cosmic cycle.
2. Classical form of dance and folk dances.
3. Bihu Assam
Garba Gujarat
Bhangra and Giddha Punjab
Bamboo dance Mizoram
Koli Maharashtra (fisherman's dance)
Dhumal Kashmir
Chou Bengal
4. (a) Nritya (Pada Sanchalan)
(b) Nritya (anga sanchalan)
(c) Natya (abhinaya)
5. Pt. Birju Maharaj, Pt. Sambhu Maharaj, Sitara Devi, Pt. Gopi Krishna and Pt. Lacchu Maharaj
6. (a) Geeta Chandran



MODULE - V

Painting, Performing Arts and Architecture



Notes

Performing Arts: Music, Dance and Drama

- (b) Dr. Padma Subramaniam
- (c) Smt. Saroja Vaidhyanathan

12.4

1. The child enacts, mimics and caricates.
2. Asura Parajaya, Amrit Manthan
3. Drama
4. Shailoosh
5. Professional singers singing heroic tales dramatically.
6. (a) Stage theatre
 - (b) Radio Theatre
 - (c) Nukkar or street plays
 - (d) Mono drama (one man show)
 - (e) Musical theatre
 - (f) Short skits
 - (g) One act plays
7. (a) Abhijnam Shakuntalam
 - (b) Vikramorvashiyam (c) Malvikagnimitram
8. Madhusudan
9. (a) Ajatshatru
 - (b) Chandragupta
 - (c) Prayashchit
 - (d) Rajyashri
 - (e) Karunalaya

12.5

1. The Ministry of Human Resources and Development.
2. Indian Council of Cultural Relations (ICCR)
3. By giving grants, scholarships, fellowship and also by arranging exchange programmes.
4. The performing arts gives us balance of mind, self-restraint, and love for all. It also builds self-confidence and gives us capability of adapting in all circumstances.