Financial Impact of Using Music, Dance and Their Expressions in Sinhalese Lyrical Theatre

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Abstract: Music and dance forms traditionally used in theatre are classical because their treatise texts have been written in a more poetic way. All the historical legends and other stories are narrated usually in their text. The script has been written according to the *Buddha Charitha* (life of Buddha), with the intention of giving the audience an unique conception on Buddha's life, through using music and dance of classical nature, and also to create a distinctive space for this genre of theatre and a specific audience for it.

Besides, there is another reason for the use of classical music and dance in expressing feelings in lyrical theatre. In this case, the year 1900 becomes a special milestone view in Sinhala stage due to a number of reasons. First, the people who had been dissatisfied with *Carnatik* music in *Nādagama*, found the Hindustani music quite alluring.

The other reason is the new theatre genre became a semi professional theatre in the land. This situation influence to increase the income of the production. Therefore, this paper aimed to discuss the influence of music, dance and its expressions to increase the financial situation of theatre production.

source for primary data was the actual performances of particular plays. The secondary sources included the literature relevant to these areas.

Keywords: Classical music, dance, feelings (*Bhava*), Rasa, Culture

Introduction

The language Sinhala, similar to other languages such as Hindi and Urdu, which are very similar to Sanskrit. Not only the grammar structure, many lexical items have been borrowed into Sinhala from Sanskrit.

Examples: (Sanskrit) *Sangeetha*>(Sinhala) > *Sangeetha* > (Hindi) > *Sangeeth*
      (Sanskrit) *Ākākasha* > (Sinhala>) > *Ākākasha* > *Ahasa* (Hindi) > *Ākākash*

Musical sounds of these three languages are also harmonized to a large extent when in use. By nature, the Tamil language does not have this musical effect in it. Therefore, the Sinhala audience didn't enjoy the language of *Nādagama* very much. (Ediriweera Sarachchandra, *Sinhala Gemi Nātakaya*, p.190)

The cultural difference between Sinhala and Tamil people also had an impact on the rejection of *Nādagam* by the "Sinhala-Buddhist" audience. Most of the *Nādagam* stories were related to Christian stories. Those Tamils who performed the *Nādagam* are Christians. This is one of the other reasons why *Nādagam* have been rejected.

However, the melodious sounds in Hindi and Urdu poetic words attracted the Sinhala audience. The situation is the same in the present times too. During the 1900s, a number of lyrical theatres had been produced. Consequently, Hindustani classical music assumed greater significance. (Sunil Ariyaratna, *Jhon De Silva's Nurti Nātya Ekatuva*, Vol.I, p. 12)

'Classical has a particular stake in critical thought that addresses the problem of our (as classicists and readers) historical alienation from the texts we read. Their recession in time and circumstance from our own, together with their continuing relevance is a paradox built right into any fair conception on what Classics is. Classicists set out to address that paradox somehow, either with traditional tools in an attempt to discover precisely what was written and meant then in order that we may know this increasingly distant pastness better now, or with other kinds of tools to discover how these texts have made their way to us, their (changing) shapes and colors of meaning fitted out for the long journey forward. In either case, the very ''classic'' nature of these texts entails an understanding of them through time' (Charles Martindale & Richard F. Thomas (eds.), *Classics and the use of Reception*, p.01).

The choreographer's creativity and musical knowledge for expressing the feelings and meanings through classical music and dance is important in lyrical theatre. Understanding the situation and the event of the play, and harmonizing with the appropriate *rāgas* and dance leads to a more appealing sensibility in the audience. One must choose appropriate *rāga* for different seasons, moods and the other circumstances. For example a scene which needs to represent the portrayal of the rainy season, in creating music for this event, the choreographer's mind will attract the *Rāga- Malhār*. But, according to his/her knowledge and the creativity, he/she will compose music which is based on the *Rāga - Malhār* using his creative freedom to explore ways of using the *rāga*.

In the context of the dance chorographer's creativity will focus on the *Hastha Mudrās* and facial expressions. Using them he/she can choreograph dance movements with the harmony of music which is composed by the choreographer. Rhythm, time, space and the length of the dance will be based on the exact event in the play.

Expressing human feelings on *swaras* is more difficult than gestural movements on dance, as people can see the dance steps and dancers' expressions on their faces and the graceful body movements. An amalgamation of all these convey pleasurable meanings.

Classical music and dance are the very dynamics and also vitally important within lyrical theatre genres. It determines the rhythm of the play. Music in lyrical theatre grows within the script and its functional situations and the moments. The music and dance expressions are help to build the spectator's aesthetic experience and the dramatic tension. It accompanies and dramatizes the actor's entry and exit. It also helps in accentuating the movements and gestures of the actors and thus heightens the tempo of the play.

Discussion

Lyrical theatre is composed of classical Hindustani music and dance. The composers and the choreographers have to expand the system of elaborating *rāgas* in order to express the underlying characteristic states and the conditions of nature. These methods of expressing the musical language in lyrical theatre could convey the message, making the audience understand. The meaning and the expression conveyed by music and dance cannot be expressed by words. The musical sounds in these exist with and connect to the *bhāva* and *rasa*. Those are important to hold the spectator's attention for the performances.

Music and dance in lyrical theatre are not primarily pictorial representations. They are all about human feelings which cannot be expressed by words. Music composer and dance choreographer convert their knowledge and creativity into the reality of musical objects. That is, everything becomes symbolized through music and dance, and are aimed at transcending the appearance of things and suggesting the invisible and the eternal by means of symbols. Also the movement of the performers also creates a visual representation. This situation creates dramaturgical meanings for the audience to understand the sound of music and the dance step and the other graceful movements of classical dance in lyrical theatre. Music and dance expressions depend on creativity and are elaborated by the internal logic of the abstract musical design of musicians and the dance choreographers. Audience also requires to have some kind of logical/intellectual training to understand this kind of constructions in lyrical theatre production. When the audience is interesting the performances its directly influence to increase the financial situation of the play. The terms of 'No tickets available', 'Houseful' are expressing the income of the production.

Also, it is very important to find out the methods of expressions and techniques of musical phrases in lyrical theatre. Here the expression means conveying of the meaning of a moment, thoughts of a character, describing the event. Those have *bhāva*[1] and *rasa*[2]. Music composer and dance choreographer of lyrical theatre

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[1] *Bhāva* means feelings or psychological states. It is an enquiry in this connection as, "Why are the *bhāvas* so called?" Is it because they *bhāvayanti* - pervade and are hence called "*bhāvas*?" It is said in reply that *bhāva* are so called, because through words, Gestures, and Representation of the *sāttva*, they *Bhāvayanti* (infuse) the meaning of the play (in to the spectators). *Bhāva* is an 'instrument' of causation; for words, such as *bhāvita*, *vāsita* and *kṛta* are synonymous. An expression like, "O, all these things are *bhāvita* (pervaded) by one another's smell or moistened by one another's juice," is current even amongst the common people. Hence the root *bhāvaya* means "to cause to pervade".
(Manmohan Ghosh, *Nāṭyaśāstra of Bharatamuni: Text, Commentary of Abhinava Bhārati by Abhinavaguptāchārya and English Translation* [NS.]*, Vol.I, 7:1-3, p.277)

[2] 'The meaning of the word "*rasa*" is so called because it is capable of being tasted "*Āsvāda*". How is *rasa* tasted or *āsvāda*? It is said that just as well disposed persons while eating food cooked with many kinds of spice, enjoy (*Āsvādayanti*) it is tastes, and attain pleasure and satisfaction, so the cultured people taste the Durable Psychological States while they see them represented by an expression of the various Psychological States with Words, Gestures and the *sātva*, and derive pleasure and satisfaction. Thus is explained (The memorial Verse ending with) *Tasmān Nāṭyarasāiti*' (M.Ghosh, NS., Vol.I, 6.32-34, p.238)

needs to have that ability to express the exact *bhāva* and evoke the exact *rasa*. For this, the artists' creative and aesthetic mind is crucial. For example, expressions of *bhāva, rasa* and the meanings from music are created through various associative levels of *swara* combinations and harmonic, formal, and other structural patterns of *rāgas*. They are played either for an immediate concert or for a character to project the exact expression for a play and also to provide purely musical messages. The musical integrity of each lyrical play operates on a particular level of signification that goes beyond any direct correspondences between literary and musical spheres.

The audience perceives *rasas* and the expressions of music in different ways. Sometimes, the response of a spectator depends on many factors such as cultural background, education, mood, and individual likes and dislikes. There are many cultural differences between the kinds of audiences based on whether they belong to rural or they belong to urban areas. Food, dress, language, and specially thinking patterns of the urban areas are much more different than the rural people.

The language of people in Colombo and the other urban areas is mixed with many English words. Most of the people in Colombo speak only English. The reason is there are many international schools in urban areas. From childhood they learn English, and the western culture.

Although it is difficult to convey a common expression from any music form, it has been discovered by *Sahṛda* that common *rasas* created by Hindiustatni music on Indian listeners as well as on Sri Lankans who share similar cultural backgrounds. Hindustani music has a long tradition and people from various cultural backgrounds are fascinated by it.

Musical composition is an integral part of the lyrical theatre. (P. Sambamoorthy, *History of Indian Musi*, p.83).

"Musical composition can refer to an original piece of music, the structure of a musical piece, or the process of creating a new piece of music" (en.wikipedia.org/wiki/musical composition)

'A good composition has a logical flow of words, rhythm and melody that it expresses the essentials of the *rāga* as well as the structure of the *tāla*. By varying the duration of syllables of the words of the composition an energetic feeling is created, result in unexpected rhythmic shapes. Herein the words obtain a special stress. The original melodic pattern of the composition may be kept the same, as it may be changed also as long as the *rāga* is not changed' (Wim Van Der Meer, *Hindustani Music in the 20th Century*, p.26).

Therefore, each performance of a given *rāga* in Hindustani music is supposed to create a common *rasa* and mood among most listeners. Before understanding the musical expression, it is important to know some definitions of musical expressions;

'Music's expressiveness might be rooted in resemblances between the ways we experience musical movement and human behaviors presenting emotion through characteristics in appearance, but one can be sure about the expressive character of any musical work only if one is familiar with the musical conventions that structure the musical practice or style in question…... Rather, it emphasizes that musical expressiveness, considered as a kind of meaning' (Stephen Davies, *Musical Meaning and Expression,* p. 246).

Kendall Walton proposes that one important way of how the music can be made to express meaning in as follows;

'….in listening to music we imagine ourselves introspecting, being aware of, our own feelings. As he puts it, we imagine "of our actual introspective awareness of auditory sensations" that "it is an experience of being aware of our states of mind." Thus the expressiveness of music has to do with its power to evoke certain imaginative emotional experiences.' (Jenefer Robinson, '*The Expression and Arousal of Emotion in Music*', p. 181)

Hindustani music also has a long recognized associational level of meanings; thus *Kalyāna* is an evening *rāga*, *Miyanki Malhār* is a *rāga* of the rainy season.

'*Miyanki Malhār* is a very solemn *rāga* that suits singing in the low and middle registers in slow tempo. Its invention is attributed to Miyan Tānsen, the famous court musician of Emperor Akbar.

A *rāga* of the monsoon, it has power and strength expressed heavy *gamakas* (a specific ornamentation resembling neighing), long *meends* (a gradual connection between two notes) and alternation of slow and rapid passages. Yet, the depiction of the violence of lightning, thunder and downpour should not run out of hand as in its depth *Miyanki Malhār* is the expression of the peace-and blissful soul of a sage in meditation, who has overcome worldly troubles' (Wim Van Der Meer, *Hindustani Music in the 20th Century*, p.17)

Thus, a universal objective of music and musical meaning and its expression may be identified only through metaphors, which is made with the help of various combinations of *swaras* in different *rāgas*. As discussed above, there are many perspectives that are needed to be understood in order to analyze the expression and meanings in lyrical theatre.

The expressive movements of music in lyrical theatre consider music as an entirely self-sufficient language of communication with the lyrical theatre audience. It structures its own governing principles, a language which can be said to serve its own expressive purposes. Expression of music is used with terms of poetry or poetical text as metaphorical interchanges between these two worlds of artistic's expression. Development of expression of feelings and character development can never unfold at exactly the same time. This happens in stages as two forms of art can never exchanged because of their various power. The following example illustrates this.

In Gunasena Galappatti's play, *Sandakinduru,* the *Channakinnara* is killed by the king *Brahmadatta* while he is roaming around in the forest with his beloved wife *Channa kinnari*. As the king dies, *Channakinnari* is seen falling on the floor and moved slowly with graceful dance movement to evoke her *śoki bhāva* (feeling of extreme sadness) which evokes *karuṇa rasa*. Also the music of that dance movement is based on *rāga- Gauda Sāranga* which helps evoke *bhakti*[3] and *śānta*[4] *rasa. rāga - Gauda Sārang* creates this particular effects through its own *swara* combination as G R M G, P M D P, N D Ś. The nature of the *vacra swara* G and P is that they help to express her *śoka* about her died husband.

This is not such a difficult *rāga* to elaborate *swara*. Therefore, to express this sad moment, the music composer has used a few *ālapas* to express the *Channakinnari's* feelings with small *āngikābhinaya*.

The aim of this event is not to develop the character of the play. This music has been used only for developing and conveying the feelings. It keeps the audience engrossed, engaged and connected and also aims to give a thematic representation of the play.

Therefore, the music composers in a lyrical play use this method of expression for developing human feelings and the characters, by expanding, illuminating, revealing, or hiding different aspects of the drama with the help of combination of harmonious musical notes/notations.

Also, it is important to discuss classical music and dance of choreographic harmony in lyrical theatre. For this, the choreographer has to have a sound knowledge of *rasa* theory and how to create *bhāva* and the exact *rasa* from the event, moment, and even the words in a dialog. The focus is here on the composition of a play according to *rasa* theory and the concept of Hindusthani *rāgas*. When the composition of *rāga* is elaborated in the play, it gives more meaning to the dance movements. A combination of both expresses *bhāva* and evokes *rasas*.

The different senses like *rati*[5]*, śoka*[6]*, hāsa*[7] can inform with the same features. Therefore, we can say that artists or musicians have taken the unity of the senses for granting or expressing their meanings. Like the

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3 There are four *purushārtha*. Namely, *dharma, artha*, *kāma* and *moksha*. Since devotion to God, (*Bhagavad-Bhakti*), is one of the forms of such unmixed bliss, *Bhakti* also is a *purushārtha*. Madhusudana Saraswati bases himself on the difference in character in aspirants to spiritual salvation, which explains why some take to the path of knowledge, *Jnāna*, and some to the path of devotion, *Bhakti*. Firm minds seek the former through cultivated *nirveda*, while softer minds tending to be emotional seek the latter. (V. Raghavan, *The Number of Rasa-s*, pp.147-148)

4 Bharatamuni described eight *rasas* in his work *Nātyaśāstra.* But, many scholars argue that there is only one *rasa*. "Once drama predominantly develops one *rasa* whose appeal is only to those hearts which are attuned to it and if he says that a certainly means that Bharata has landed, though without expressly saying so, on *shānta rasa*" (ibid., p.18)

5 *Rati* (love) which has pleasure as its basis is caused by determinants like seasons, garlands, unguent, ornaments, dear ones, enjoyment of a superior residential house, and absence of opposition from any one. It is to be represented on the stage by consequents such as a smiling face, sweet words, motion of eyebrows and glances and the like. (M. Ghosh (ed.), NS., Vol. I, 7.09, p.281)

6 *Śoka* (Sorrow) is caused by determinants such as death of the beloved one, loss of wealth, experience of sorrow due to any one's murder or captivity and the like. It is to be represented on the stage by consequences such as shedding tears, lamentation, bewailing, change of colour, loss of voice, and looseness of limbs, falling on the ground, crying, deep breathing, paralysis, insanity, death and the like. Weeping in a play is of there kinds; weeping of joy, weeping of affliction and weeping due to jealousy. (ibid., 7.11, pp.281-282)

symbolized poets, certain musicians in lyrical theatre also explore the relation of the *bhāva* and its expression. According to the notion of human sensation as elicited by an external motivation, for example, when a particular character has tears in his or her eyes, the musician decides the combinations of *swaras* by its particular color.

Theatre is devoted to creating a combination of sets, scenery, costumes etc.

> "Theatrical art demands the collaboration of the actors with one another, with a director, with the various technical workers upon whom they depend for costumes, scenery, and lighting, and with the businesspeople who finance, organize, advertise and sell the product."
> ('The theatrical hierarchy', *Encyclopedia of Britannica*,
> <www.britannica.com/EBchecked/topic/590186/theatre>)

However, elaborative stage backdrops in lyrical theatre also depend on music and dance choreography. There is a song '*Eatha Kandukara Himaw Arane*' in Chitrasena's *Naladamayanti* lyrical play which is beautiful in dance and melodious in music composition. That song has been based on *Rāga-Thilanga*. Time of singing of this *rāga* is the first *prahara* (period) of the night (3pm-6pm), which is a very romantic time of the day. The combination of *swaras* in this *rāga* is based on *Kamaj Thāta* and the specialty of *rāga - Thilanga* is that it makes pleasing mood in love, mostly when the beloved is waiting for her lover in the evening. This is called "*pravāsa vipralambha*" in Sanskrit criticism. She is yearning for her lover, but, there is not that much pain in her heart as she knows that her beloved is coming to meet her. This is called "*pravāsa vipralambha śṛngāra*" which evokes a slight *śoka* till the beloved comes.

   "*pravāsa vipralambha śṛngāra*" is the background of this *rāga*. *Eatha Kandukara* song is also used to express the waiting of *Damayanti* to see her beloved King *Nala*. She is waiting near the swan lake - *Manasa Wila*. Music depicts all the feelings of her heart as *Chitrasena* choreographed beautiful dance movements through *rāga-Thilanga* to imitate swans near the *Manasa Lake*.

   Jhon De Silva's lyrical plays are perfect examples to highlight evocation of vague and fleeting moods purely by means of the rhythm and sound of the poetic verses and classical music. His songs have musical quality too. *Sugeya* words have been used in most of the songs.

> ex. - *Danno Budunge - sri Dharmaskanda*
> *Pevi Rakiti Sonda Sile Nibanda*
> *Eardhiyen Yanna wu - Nek Rahatunge*
> *Sevanellehi Hiru - Rashmiya Bande*
(www.youtube.com/watch?v=u2x826KWI-U)

   (The Buddhist disciples in the city of Anuradhapura who have attained *rahathhood* live according to the Buddha's Dharma. These saints covered the earth from the scorching heat of the Sun when they moved in the sky.)

   This musical quality of Jhon De Silva's poetry is supplemented and aided unhindered by actual musical composition on *Rāga – Pahadi*. *Thāl -Thri Thāl*. *Pahadi* is not a very complicated *rāga*. It conveys the expression of peace, power, pathos, poignancy. Tune of this *rāga* conveys the meaning and feelings of unruffled union, serene in separation, powerful enough to achieve eternal union. Mostly *Rāga - Pahadi* is based on spiritual environments on the notes.

> "Peace, power, pathos, poignancy: these words together constitute of an opposite expression of the aesthetics of the *Rāga - Pahadi*. The raga is like a lover, unruffled in union, serene in separation, powerful enough to achieve eternal union, but resigned to the painful parting ordained by destiny."
> (Haresh Bakshi, 'Raga Pahadi: Majestic Maharani of Mountain Melodies', *Sound of India,*p.01)
> <www.soundofindia.com/showarticle.asp?in_article_id=1831708835

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7 *Hāsa* (Laughter) is caused by determinants such as mimicry of others' actions, incoherent talk, obtrusiveness, foolishness and the like; it is to be represented on the stage by means of smile and the like. (ibid., 7.10, p.281)

The *Rāga - Pahdi* belongs to *Bilawal Thāta* and its all *swaras* are *shuddha* (natural notes). It is very much similar to *Rāga - Bhupali, Deshkar* and *Shuddha Kalyāni.* This *rāga* is made beautiful by the note lower *Dha swara.* Its *āroha* is S R G P D S'. *Awaroha swaras* are S' D P G R S.

Haresh Bakshi has described the nature of *Rāga - Pahdi* as;

'*Raga Pahadi* is said to belong to *Bilawal* that. Superficially, *Pahadi* has the same notes as *Bhopali, Deshka*r and *Shuddha Kalyān* (Mohan Kalyani). *Rāga Pahadi* is sung with *Ma* as *Sa* (like *Pillo*). Having done that, it is sung chiefly in the lower and middle octaves, with *Ma* as its *Sa, Dha* now becomes *Ga*, which can be treated as the *Vādi*. Stressing the lower *Dha* makes this *rāga* beautiful. This *rāga* is very popular in rendering *Thumris, Ghazals* and *Bhajans.* It is sung at all times' (ibid.).

The nature of the *Rāga* comprehended by the music composer of Jhon De Silva's lyrical play, *Siri Sangabo Charithaya*, highlights and uses the devotional meaning of the *rāga.* This is not surprising because his music composer was Vishvanat Louji, who is well-known an expert in Indian classical music. This *Nurthi* depicts the environment of sages and Buddhism in Sri Lanka. In the play, the king *Siri Sangabo* becomes a sage. Therefore, he perceives everything in the environment with the composition as suitable for meditation.

Therefore, one can see the effect of using a suitable *rāga* to express feelings according to the events, moments, characters of a lyrical play which is very important.

Notation of the above song '*Danno Budunge'* is thus;

Thāl - Thri Thāl.

+ D S R	G - RG M	+ GM G R	SR SG R -
+ *Dan no Bu*	*Du n ge - -*	+ *sri dhar mas*	*kan -- dā - -*
+ D S R	G M G R	+ D S R	GR GR S -
+ *Pe vi ra*	*kit hi son da*	+ *Sī le ni*	*ban -- da -*

(Only two lines from the song are given here for understanding notes and *Rāga - Pahadi*)

The musician has used his verbal material to yield subtle and powerful effects to express emotions. Jhon De Silva conceived his poetry and songs like a musician although he was not one. The musician, Vishvanaat Louji expressed Jhon De Silva's ideas in corresponding sound values. Therefore, it was easy to express feelings and *Bhāva* with the exact events. The identification of this combination is crucial in lyrical theatre.

It is important to focus on Bharatamuni's *Nātyaśāstra* in order to study how feelings are expressed through both dance and music. According to Bharatamuni, *sātva bhāva* is important when we choreograph something to express the meanings and human feelings. The harmonious representation or *sāmānyābhinaya* is known to depend on words and gestures. Here those words are text and the music. Sometimes, *sāmānyābhinaya* depends on non verbal communication. However, among these concepts of expressing ideas and feelings by using words and gestures or dance, one is required to take special care about the *sāttva*. According to Bharatamuni's *Nātyaśāstra*, the following text explains the relevance of *sāttva* for dramatic production as follows. .

"*Sāttva* is something invisible; but it gives support to psychological states and *rasa* by means of horrification, tears and similar other signs displayed in proper places and in harmony with the sentiments to be produced." (Manmohan Ghosh (ed.), *Nātyaśāstra of Bharatamuni: Text, Commentary of Abhinava Bhārati by Abhinavaguptāchārya and English Translation* [NS.] Vol. II, 14.03, p.799).

"*Sātva* are human feelings which we are endowed with. Therefore, when some one can exhibit *sātva bhāva* according to the circumstances of *uddhipana vibhāva*, different kinds of feelings and *rasa* are evoked." (M.Ghosh, NS., Vol. I, 7.04-05, p.278).

Bharatamuni has described *rasa* theory in his work *Nātyaśāstra* at the sixth and the seventh chapters. Without understanding how to express of *bhāva* and *rasa*, it is difficult to understand even a single note on the combination of *swara* and the dance movement in a lyrical play.

Evoking *rasa* is the most important thing in performances. According to Bharatamuni, drama evokes *rasa* and is so called because it is relished, tasted or "*Āsvāda*".

"*Rasa iti ka: padārth: uchyate āsvādyamānatvāt:*"
(M. Ghosh, NS., Vol.I, 06.31, p. 82).

This would mean aesthetic delight. The basic mental states are roused through imagination of the situations of life presented in the dramatic spectacle. In lyrical theatre, this imagination is created through music and dance choreography.   The *rasas* is evoked in the mind of spectators and the actors. The meanings and the expressions of music and dance help to evoke the *rasa* in spectator's mind in lyrical theatre.

According to the description of Bhatta Lollata, The emotions *rathi, hāsa, śoka* etc. intrinsically exist in an actor's mind. They don't need to make a great effort to present the exact *bhāva*. This is applicable to the audience and also to the *sahrdha.* The significance of limbs, dance movements, words, and even the small movements or *chalana* of actor's body expresses the exact feelings with the help of other circumstantial inputs from the stage. Following this theory, lyrical plays are the perfect experimental form. Musicians and dance choreographers have so much creativity to evoke these states of mind. Therefore, each moment, event, silence, and the word definitely combine with the expression of feelings in lyrical theatre. Also its exquisite beauty adds to itself a peculiar charm and beauty for the production. This beauty makes the financial profit of the play.

Expression of the meanings through dance and music is something very different from individual and personal emotions. Such expression of feelings and the meanings from choreography of lyrical theatre sometimes will be pleasant or painful, but a *rasa* that has been evoked from the situation is marked by that impersonal joy.

As long as the musicians and dancers present their creations for a lyrical play, obviously they are presenting before the audience and helping the dancers who symbolize the poetic language of lyrical play. In Chitrasena's lyrical play *Naladamayanti,* Damayanthi is waiting for her beloved king Nala near *Manasa* Lake. It is evening time; rhythmic destination of the dancers' movements with the accompaniment of music is symbolizes the event with the aid of poetic language.

"*Eatha Kandukara Himau Arane' – Seetha Chandana Lapalu sewane*
Sulan Relle Pāwa Enne
Obe Gee Handamai." (www.youtube.com/watch?v=MBoSaGtsiVE)

({Nala}, I am recalling your song, as it flows with the wind through the hermitage Himalaya. The wind is blowing through tender leaves of sandal wood trees.)

Thus, imagination of the spectator is immediately to be experienced through that choreography.

In lyrical theatre, there are sceneries which resemble fairy tales or magical events. For representing these sceneries, choreographers have used beautiful back curtains with beautiful pictures depicting such magical and fairy tale backgrounds. However, the compositions of music provide clear meanings and feelings to elaborate the events and the scene settings on stage without any actors. Mostly, in lyrical theatre these kinds of backgrounds have been meaningful when the classical dance steps combine with music compositions.

There is greater symbolic significance in the compositions of lyrical theatre. The motif[8] is entered into an intimate association with every step of the dramatic dance choreography. This role of the motif corresponds with expressing meanings as tautological and it gives strong meanings to a play. It is a natural phenomenon in a song. It gives symbolic meaning to the text and the performances. Here it has the symbolist music.

Hindusthani *rāgas* are important to be discussed in lyrical theatre, since Sinhalese lyrical theatre has been depicted with the composition of *rāgadhāri* music. Sometimes, Jhon De Silva, Charls Dias and others have covered their linguistic errors in lyrics composition by using suitable *rāgas*.

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8 A musical motif is an easily recognizable melodic or rhythmic phrase that repeats and develops prominently throughout a given composition. A motif can be rhythmic, melodic or chordal in nature (www.ehow.com/info_8749497_motifs-music.html)

The different *rāgas* within the *sruthi* have their own places, roles, in the seasons, and the times of singing. An emotional world is created according to them. This helps to delight the audience as it is the thematic nature of Indian classical music. Further, the nature of Indian classical musical instruments is also an important vehicle to express the exact *bhāva,* meanings and *rasa* of a *rāga*.

The *rakthi rāga*s, evening *rāga*s or *sandhyānga rāga*s are deployed mostly in lyrical theatre to describe moon, moon light, sunset*, viraha* and *vipralambha*. All the *bhāva*s expressed through the above things are connected to love in separation. All these can be experienced in *sandhyānga rāga*s. There are many evening *rāga*s in Hindustani music like *Bhairava, Malkounse* and *Adānā*. Mostly *rakthi rāga*s are used to depict the various emotions. Not only love, but also, the *bhakti* or devotional feelings too can be depicted very well with evening *rāga*s.

> 'The Sangitanjali says ……. "Thakur wonders why such raga should be performed in the evening." His suggestion is that this is also the time when demons become active, when Shiva's attendants get up, and when the *Tāndava* dance was performed.' (Wim Van Der Meer, *Hindustani Music in the Twentieth Century*, p. 106)

The *rāga*s which were familiar to the public are mostly used in lyrical theatre. The *rāga*s which depict the *vipralambha śṛngāra* are used when the female messenger (*sakhi*) goes as a messenger, or the heroine goes to meet her beloved in the night like *Vasantasena*. The *rāgas*, *Pahadi* and *Pīlu* are used mostly for expressing feelings and meanings in this situation in Sinhalese lyrical theatre.

Generally we observe *śṛingāra*, *karuna,* and *bhakti* or spiritual devotion as the prominently observed *rasa* in Indian Music. Each *rāga* has exact *rasa* to evoke. For example, *Rāg - Mālkouns* is connected with *śoka bhāva* and it evokes *karuna rasa*. *Miyanki Malhar* evokes *śṛngāra rasa* and *Rāg - Shankarā* evokes *bhakti rasa*. It is generally very difficult to represent all feelings and *rasa*s in words. Therefore, music composition and combination of *swaras* give very special capacity to evoke its *rasa*. These expressions are important to evoke *rasa* for both actors and the audience.

In Bharatamuni's text, the concept of *rasa* had been introduced for the theatrical text and the acting. However, he has described that *rasa* and *bhāva* which should evoke each forms of art in theatre. Music is considered as a universal language to express *rasa* as it does not require understanding of any specific text or language. Each musical form has its own ways of expressing *rasa*. A performer or composer conveys the *rasa*s according to their own perceptions considering target audience.

For example, there is an event in Jhon De Silvas lyrical play, titled "*Kusa Jāthaka Drusha Kāvya.*" *Kusa* is the king of *Okavas Pura*. He has a very ugly face and *Pabāvati* is very beautiful - like a golden statue. Princess *Sīlavathi* , *Pabāvati's* mother, using her cunning tricks, deceived *Pabāvathi*. Consequently, *Pabāvathi* had to marry the great King *Kusa* and was prohibited seeing king *Kusa*'s face any time, even in the night during their union. However, they continued a conjugal life without her seeing his face. One day, she was confused about this situation and went out to see gardens with her friends. She reached a beautiful lotus pond and she wanted to pick a lotus flower. Wherever *Pabāvathi* moved, *Kusa* also followed her secretly. On this day, he was hiding in the pond under a lotus leave. When *Pabāvathi* reached a lotus flower to pick it, *Kusa* couldn't control his feelings. He emerged from water and caught *Pabāvathi*.

With this embrace, *Pabāvathi* came to know that this particular person was her husband. She was very angry and remorseful. She was lamenting at her mother's feet over this unlucky fate of marriage.

There is a song in the play which depicts *Pābavathi*'s emotions of that moment.
> *Pabāvathi - Den Maruvā Pena Meniyani Ma*
>   *Pin Athi Maa Mehi Bera Ganiva….*

(Sunil Ariyaratna, *Jhon De Silva's Nurti Nātya Ekatuva*, Vol.IV, p.403)
(Oh mother! Now I can see my killer, therefore, save me ……)

The lyrics are in colloquial Sinhala which have been used for the song by Jhon De Silva. This is because he did not want to write anything beautiful as the necessary beauty could be created through classical music and dance.

This song has been sung according to *rāg- Āshāvari. Thāl - Deepchandi. Ashāvari*, has specialty of lamenting sounds in its *swara* combination. The special *swaras* of *Āshāvari* are *Re* which is going to *Meend* from *Ma* and *Komal Dha* which is going to *Meend* from *Sa*.

The *swaras* of this *rāga* has been considered as;

R M P D̲ / S' - D̲ - / P - M - / D̲D̲ MP G̲- RS/

Thāl Deepchandi is also a very special *Thāl* to depict lamenting. Combination of its *Tekha* depicts movements of a crying woman, who lies down on the floor and moves slowly, describing and lamenting her fate.

The *Tekha* has been classified as 3/4/3/4 metre. Here it is.

Thekha   /Dha Dhin - / Dha Dha Dhin - / Tha Thin - / Tha Dha Dhin -/
Signature of the Thanl   / X   / 2   / O   / 3

Especially third metre on first and the third bar (*Vibhāga*) is off and also it is the sound which is in the second metre which is moving to the third in silence. Therefore, this is very suitable to express an incident of lamentation.

Here, Pabāvathi, is moving on the floor, putting her hand on the floor, looking up, and lamenting. This is how we can simply describe the situation. To express the *bhāva* and its meaning, there are dance postures and body movements in *Nātyasāstra*. According to Bharatamuni's theory on *āngikābhinaya*, the combination of head, neck, eyes, legs, hip movements can be created.


(www.shuterstock.com)

Something quite similar to this has been commonly used within the classical dance of Bharatanatyam to depict similar situations.

Dance analysis involves a multiplicity of approaches. Dance is a discipline in lyrical theatre. It has to have the methods of expressing ideas such as the above. Whatever the gestures we use for choreography, it should go with the exact events and moments of the lyrical theatre performances. The efforts of understanding the situation are more important. In lyrical theatre, music is the solution for it. As songs in Sinhala language are harmonized with dance movements, it is not difficult to understand what has been expressed.

There are two methods of communicating ideas to the huge audience in lyrical theatre as this theatre is completely symbolized through dance and music. These two methods are verbal and non verbal or symbolized communication. Whatever the communication method has been used in lyrical theatre, those are explained and elaborated by the circumstances and the moments, and events of a play. Music is also used as both verbal and non verbal communication.

Sri Lankan lyrical theatre has problems of choreographing proper dance movements because of high production cost. Therefore, Sinhalese lyrical theatre directors have used quite simple gestures to represent events

The following example representing a Lion is from a very successful lyrical play, *Sinhabāhu* by Edireweera Sarachchandra.
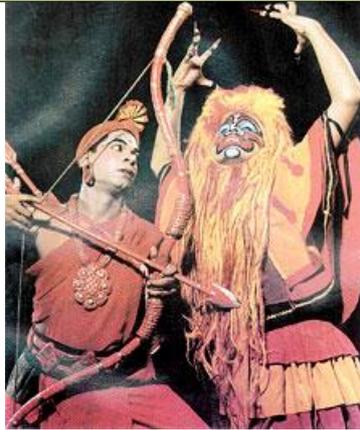
(www.google.lk/*Maname*-images)

If we compare music with spoken language, we find similarities of structure. However, symbolisms in musical language or symbolized language of music are designed to communicate or express information, thoughts, and ideas on any of the events, as for whichever the *swara* combinations are aesthetic.

Swaras in *Rāga- Goud* S*āranga* consists of *vakra swaras*, as shown below.
GR M G, PM D P, N D S'

Here the *vackra swaras* are G and P which designate the start and the end points of the curve.

Ś D, N P, D M, P G, M R, P…R… S

Even without words accompanying *swaras*, the meanings are expressed through the patterns of singing.

Also *Gouda Sāranga* is sung at the second *prahara* (9.00 am to 12.00 am) of the day. After doing so much of work, a tired woman moves slowly toward the forest to listen to some beautiful music. These are the meanings and feelings expressed on this combination of *swaras*.

The following example from Gunasana Galappatti's *Sandakinduru* illustrates this. The *Channa Kinnari* and her husband (*Kinnara*) are roaming amidst the forest, enjoying its beauty. They are courting. At the same time, King Brahmadatta is also hunting in the same forest. He sees the *Kinnari* and is intoxicated by her beauty. He falls in love with *Kinnari* and desires to possess her. Therefore, he kills *Kinnari*'s husband, *Kinnara*. The *Kinnari* is shocked and she faints. At this time, the orchestra plays *ālaps* on *Rāga- Goud Sāranga* to express the *Kinnari*'s emotions.

Henri Jayasena's *Kuveni* offers a fitting example for this nonverbal communication through music and dance. Music has been composed with the combination of classical and Sinhalese folk music.

Music and the dance movements give exclusive expression on the event. Here is another example of the same. *Kuveni* is in her Kingdom, *Thāmrapanni.* She is weaving cotton. *Kuveni* is young and full of passion and love. She looks around joyfully, moving around. Her hand *mudrās*, neck, head and her eyes are full with love and passion and she is moving them according to the background music. This is the event which expresses her mind which reflects that she is looking for a lover. However, suddenly she becomes lonely and the King *Vijaya* arrives.

He comes from India and Sinhalese land is quite strange for him. He has reached *Thāmrapnni* and touches the sands, and is puzzled because of the brass colour sands on the sea show. He finds that the new place is very beautiful and he is happy. *Vijaya*'s hands, neck movements and his body indicate that he is a king. Everything has been symbolized with gestures and the dance movements.

Kuveni finds a person to fall in love with. *Vijaya* understands that. In the last part of the event, *Kuveni* and *Vijaya* make love with beautiful dance movements and music. It is full of *śṛngāra rasa*. (www.youtube.com/watch?v=V3os-7QJFfs)

Conclusion

With respect to music and its expression, there are many things responsible for evoking *bhāva* and *rasa*. First, the composer should think about the listeners, actors, the audience and the expected *rasa*. Specific

music forms should be selected for these broad categories in order to pay attention towards different musical features, to receive the concentration of spectators.

Musical experience depends on our attention. When the musicians express such tunes, if the concentration of the audience or actors is away from the sounds and the events, there is no possibility of evoking *rasa* and expressing the exact *bhāva*. Therefore, it is not the responsibility of the musicians alone to make something unique. On the other hand, the music composer has to have on unique ability to get the audience's attraction when they are distracted. For this, it is important to evoke strong feelings on playing *swaras* and also important to select a suitable *rāga* for the particular time. However, the meanings or experience are always something experienced by the spectator.

The term *bhāva* is sometimes used by North Indian musicians to refer to any emotional expression in general. There is a remarkable uniformity in performances of classical Hindustani Music. Interpretations of various *rāga*s, and methods of elaborating *rāga*s vary according to geographical locations and its patterns. Therefore, musical patterns in performances can not be defined in words. All those are created with sounds (*nāda*). These musical patterns provide many meanings and emotions for lyrical theatre, harmonized with suitable situations in the play, composed by a musician.

Gamak, meends, kan swara, murkhi, categories of *ālap*[9], musical patterns in *rāga*s are associated with the events of lyrical theatre, giving meanings and expressing their *bhāva*. Those are essential parts of scenic representations.

Music orchestra is also a special orchestra which is not similar to the western orchestra or harmonic orchestra. Lyrical theatre has to have an Indian orchestra which is named as *vādyvṛndha.* This orchestra has been used in the period of *Nātyaśāstra*. Bharatamuni named it as *Kutapa.* (M. Ghosh, NS., Vol. I, 3.25, p.68). Indian orchestra is a melodious orchestra, which exists with Violin, Harmonium, Sitar, Thabla and Flutes. Those instruments play only Hindustani *rāgadhāri* music with all the patterns of playing *swaras*. Harmonium is used for the s*ruthi* or sometimes to follow up some notes in the performances of *rāga*.

Vāchikābhinaya or verbal gestures are actual singing. Also, those songs have an additional suggestive music. If there is a dialogue, it is also composed through music, and then it becomes the bed of dramatic representation. *Rasa* and *bhāva* are evoked by vocal and instrumental music and the ornate language of the text. If music and lyrics are accompanied with ideal situations, movements, then it leads to a success of lyrical play.

Songs and dialogs in lyrical theatre are interpreted through graceful *abhinaya* and classical dance movements. Dance is harmonized with music and the other entire work is rendered with *abhinaya*. Therefore, Bhoja said that lyrical theatre is named as *Chitrakāvya* which is composed with many *rāga*s (G. R. Joysa (ed.), *Bhoja's Śrngāra Prakasa*, Vol. II, p.423). Perfect organization and selection of instrumental music and chorus are also very important for a fruitful development of a lyrical play.

Creative ability of the music director and a high level of proficiency in music, selection and composing the natural way of mobilizing *swaras* in particular *rāga*s are also necessary to express various shades of feelings. Because of the dance choreography and music composition, the action in lyrical theatre is quite simpler than in the other ordinary plays. However, the expressions conveyed by hands, eyes and the other body movements are also equal importance.

Each analytical observation about the classical music, dance and emotions in lyrical theatre is a point of dramatic direction. The second point of my research is about the behavior of characters on stage which naturally seeks its validation through musical - textual analysis in lyrical theatre text. Therefore, the text, music and the dance movements have been symbolized by nature.

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[9] *Gamak* - A specific ornamentation resembling neighing

Meend - A gradual connection between two notes

Kan swara - Barely audible note, before, during or after the main note, produced by an inflection of the voice

Murki - Fast ornamentation, leading to a main note

Ālapa - exposition of the raga without rhythmic accompaniment (Wim Van Der Meer, *Hindustani Music in the 20th Century*, pp. 194-195)

According to research on observations in dance and music composition in lyrical theatre, many problems in choreograph has been identified. The main point is that most of the directors and choreographers don't know the subject and the purpose of choreographing. Except Ediriweera Sarachchandra and Chitrasena, they never consider that the back curtain in lyrical theatre does not become colorful without dance and music composition.

However, study of music composition and dance choreography in lyrical theatre is complicated to understand and analyze. The timing of the *rāgas* and the expressions and emotions conveyed through it in the process of singing, the combination of different kinds of *srutis* and *swaras*, all contribute towards making lyrical theatre a successful form of theatre. If all the techniques are successfully used the producer can earn a good profit from the play.

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