

CHANGES IN THE USE OF MUSIC IN KATHAK FROM THE TEMPLE TO THE PROSCENIUM

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ABSTRACT

Dance and music have been interlinked with each other since centuries. Consequently, we can say that Kathak, being one of the classical Dance form of North India, has been linked with classical music through out the centuries. Since Hindustani music was prevalent in North India, changes in this form of music due to the changing political environment of the different political powers in this region had a deep impact on the dance form ,Kathak and thus influenced the format of the presentation of classical dance in various historical eras. This can be seen by turning the pages of history.

In the Vedic Era, the communities of Kathak used to dance on the Vedic chants and Vedic chants as well as on the Prabandha and Keertanas. Due to the influence of Vaishnavism and Bhakti movement in North India during the medieval period, the repertoire of Kathak included the devotional Keertans of the Bhakti poets as well as the Keertans and devotional songs of the Raas Leela tradition. However, during the Mughal era, musical forms like Khayal, Ghazals and Tarana were added in the musical scores of Kathak along with the Dhrupad and Dhamar. Simultaneously, light classical forms like Thumri and Dadra were also employed in the musical scores of Kathak during this Era.

However, different musical forms were used in the two Gharanas of Kathak during the Mughal rule thus yielding a different fragrance to both the two schools. While Lucknow Gharana of Kathak assimilated Thumri, Dadra, Ghazal in it's musical fold, the Jaipur Gharana employed Bhajan, Pad, Keertan and Dhrupad in its musical format.

Under the impact of Globalization, there have been drastic changes in the musical format of Kathak in the Modern Era. The use of the music of Western countries by a few Kathak artistes – music of the German composer 'Bach' used by Sushmita Ghosh, music of German Pianist 'Herman Sausen' and 'Franz Schbert' used by Shovana Narayan, the use of South Indian classical music by Geetanjali Lal, Sufi music used by Krishan Mohan Mishra, all these innovations have been initiated by the present day artistes in this Modern epoch under the impact of Globalization of the present world.

Concluding the work, we can say that changes have taken place in various aspects of Kathak including the use of music, throughout the different historical epochs. Such Innovations in the use of music in Kathak have not only brought a change in the format of the art but also have helped in the enrichment of the classical dance thus presenting it as a highly sophisticated and polished art form on the Global Platform.

Keywords: SPIC-MACAY, Culture.

1. INTRODUCTION

Classical music has been a part of classical dance and vice versa. Consequently, we can say that Kathak, being one of the classical Dance forms, has been linked with classical music through out the centuries. Infact, due to the influence of changing political environment of the different political powers in North India, changes were observed in the repertoire of both classical music and classical dance of North India i.e. Hindustani music and Kathak respectively which resulted in the simultaneous growth of both the streams. Since Hindustani music was prevalent in North India and was used in the classical dance, Kathak,

changes in this form of music had a deep impact on the dance form and thus influenced the format of the presentation of classical dance and vice versa.

"Samay ke sath Kathak nritya mein prachalit sangeet shailiyon mein bhi badlav aata raha jis ne nritya ko bahut prabhavit kiya. Uttar bharat mein nritya ka sambandh Dhrupad- Gayan se bahut pehle se raha par Mugal kaal mein Khayal Gayiki ke prachalit ho jane par nritya pe paroksh roop se prabhav padne laga. Khayal Gayiki mein swaron ke bune baareek aur vividh swara samoooh aur tukdon ka sthan nritya mein taalbadh chatmatkarpurna aur layatamak pairon ke chalan aur bandisho ne le liya. Is tarah khayal gayiki ke anurup ek apurva nritya rup viksit hua jis me kalapaksh pradhan tha aur bhav paksh gaun." (Rashim Vajpayee,1992)

Thus we observe that the changing scenario of the use of music in Kathak led to the changes in whole repertoire of the classical dance form in various historical eras. This can be seen by turning the pages of history.

2.1 PERIOD OF THE USE OF BHAJANS & KIRTANAS IN KATHAK :

Kathak was related to music since the Vedic Era. Infact, the communities of Kathak narrated the stories of the various Epics, Purans and the Vedas through the medium of dance and music. These were chanted in different musical notes. These musical notes which were related to the chanting of the various Vedas and Epics, became the accompanying music of Kathak which gradually gave way to the use of ragas in the music of Kathak. Apart from these, the communities of Kathak danced to the kirtanas and prabandhas also which hence were included in the musical scores of Kathak during the Vedic Era.

"Being located traditionally² within the threshold of the temple, the narrator (Kathak) danced to Rigveda shlokas in praise of the diety by enacting the mythological tales connected with him. Not only did he dance to the stories of the Lord but also " Local legends ", ' Prabandhas and Kirtanas ". Word ' Prabandha ' comes from the root " pra + bandha " which means ' to tie firmly ' and therefore in literary parlance, it is used to denote a composition or a continued narration ." (Shovana Narayan, 2004)

Thus, the Vedic age was the age of use of Kirtanas and Prabandhas in musical scores in Kathak.

2.2 INTRODUCTION OF THUMRI, GHAZALS & DADRA IN THE MUSICAL FORMAT OF KATHAK :

Kathak received a new impetus and arrived at a recognizable point of excellence with the coming of the benign rule of the Mughal Emperor-Akbar. During this era, Kathak assimilated within its fold, music drawn from Mughal tradition in addition to the Hindu tradition of Rasa & Lavanya .

"This period saw ³emergence of new musical forms & styles of singing like Thumri, Dadra, Ghazal that blended appropriately with the mood and ambiance of Mughal courts. This opened a new vista of romantic themes for expression that balanced the earlier predominant and earthly content of the new verse, based entirely on the relationship between men and women and descriptive of the erotic sentiment, gave a new scope for enactment of new theme based on Nayak-Nayika Bhedas. " (Sunil Kothari, 1989)

"Amir Khusro synthesized ⁴and integrated Indian and Persian cultures, particularly in the edition of Hindustani classical music and thus created for himself an indelible mark in the history of Indian culture and music. The Sitar &Tabla , popular instruments of the world were introduced to Indian Music by Amir Khusro. Musical form like Tarana was also introduced in the music scene by him." (Sunil Bose, 1990)

1 . Rashim Vajpayee- Kathak Prasang

2 . Shovana Narayana – Kathak- Rhythmic Echoes

3 .Sunil Kothari - Kathak

4. Sunil Bose- Indian Classical Music (Essence &Emotionns)

Apart from this, there was emergence of Ras Leela tradition of Vrindaban, a dance drama woven around Lord Krishna. Its devotional songs also got incorporated in the musical scores of the dance form. Also, rise of Vaishnavism and Bhakti movement in the country inspired a rich school of poetry which included the devotional verses of the Ashtchap poets as well as the Sufi Saints. Their poetic compositions also came to be used for the music of Kathak. Thus, new musical forms like Thumri, Dadra, Ghazal etc., Keertanas of Bhakti period and the devotional songs of the Raas Leela tradition, all were included in the musical format of Kathak in the Mughal reign.

2.3 DIFFERENT MUSICAL FORMS USED IN THE VARIOUS GHARANS OF KATHAK

The Political instability at the centre during the Mughal rule made many artistes migrate from the capital to seek employment in the various provincial states of the country under the patronage of the local Rajas and Nawabs. The difference in the social and political surroundings of these provincial states resulted in the origin of different aspects of Kathak in the form of its two schools, namely the Jaipur and Lucknow Gharana of Kathak. Thus, Jaipur Gharana of Kathak survived in the temples as traditions of Rasa Leela and progressed after receiving religious background from the Rajput Kings of Jaipur while the Lucknow Gharana of Kathak established in the courts as a fine expression of art when the Kathak dancer Prakash Ji gained patronage in the reign of Asaf-ud-Daulah.

Subsequently, the two schools of Kathak came to have different characteristics including the musical forms used in both these Gharanas. The Lucknow Gharana of Kathak included Thumri, Dadra and Ghazals in the musical scores of the dance form. These musical forms were encouraged by Wajid Ali Shah and the other Nawabs as well the great musicians of the Mughal court during this period. Also, Thumris composed by Maharaj Bindadin also became very popular and hence were also included in the musical scores of the Lucknow Gharana of Kathak.

Regarding this, Rina Singha writes that, "Bindadin enriched the lyrical content of Lucknow Gharana of Kathak with his own compositions of Thumris, Dadras and Ghazals. Lucknow Gharana at this point had all the elements of Kathak which are now extinct, the last additions being Thumaris, Dadras and Ghazals."¹

Thus, musical forms like Thumris, Dadra and Ghazals, encouraged by Nawab Wajid Ali Shah and by the great musicians of his court, were used in the musical folds of Lucknow Gharana of Kathak. On the contrary, Jaipur Gharana made its landmark in Nritya, an element of mechanical display. However, because of the religious background, purity of Bhava i.e. satvikta was maintained in the Jaipur School of Kathak and hence the music of Kathak included Bhajans and Keertanas in this Gharana during the Mughal Era.

Reiterating the above, Dr. Maya Tak says that, "The Jaipur Gharana of Kathak was completely based on religion. The Bhavas were presented on Dhrupad, Bhajan, Pads etc. The compositions presented were based on Ramayana, Mahabharata, Shrimadbhgwata and other puranas."²

Thus, religious musical compositions like Bhajans, Pads, Keertana as well as Dhrupad were used in the music of Jaipur Gharana of Kathak during the Mughal Era. Summing all above, we can say that different musical forms were used in the two Gharanas of Kathak during the Mughal rule thus yielding a different fragrance to both the two schools. While Lucknow Gharana of Kathak assimilated Thumri, Dadra, Ghazal in its musical folds thus adding a shringarik element to it, the Jaipur Gharana employed Bhajan, Pad, Keertan and dhrupad in its musical format thus highlighting its devotional aspect.

2.4 MUSICAL WORLD OF KATHAK IN THE MODERN ERA :

1 Rina Singha, Indian Dances- their history and growth, p.135

2 Dr. Maya Tak, Aetihask Paripeksh mein Kathak Nritya, p.178

Under the impact of Globalization, mutations are observed in the use of music in Modern Era also. Modern interpretations of the musical compositions like Thumri and Dadra as well as the use of electronic music, all have come into demand in Kathak with the process of Globalization and modernization of the present modern times.

Regarding this, Shovana Narayan says that, "Kathaks have been choosing to delineate emotions and abhinaya through items and themes which range from the abstract to a depiction of the contemporary ethos; modern interpretations of ancient mythologies; and reposition of thumris, which have persisted for the last 200 years and so on, replacing the age old dhruwad dhamar."¹

From above, we can say that the present day music of Kathak engulfs the modern interpretation of the classical 'thumris', thus replacing the age old Dhruwad and Dhamar. Under the impact of Globalization, various experiments have been done by present day artistes in the musical format of Kathak. Few Kathak artistes have used totally Western music, Western instruments like Drums, Piano, Guitar, saxophone and synthesizer for their choreographies. Examples of such artistes, using contemporary and westernized music for their productions, are as follows:

Smt. Sushmita Ghosh, a well known Kathak artist, has mentioned in her interview that she has performed Kathak on music of German composer, Bach as well as on the musical compositions of American singer, Stevie Wonder.² She has worked with Western drum players, saxophone and Guitar players in one of her productions, 'Neer' in which she performed on the Thumri, 'Mora saiya bulaye aadhi raat'. She has also done some projects with England based musician, Nitin Soni in which her 'Padhant' of a technical piece of Kathak in Jhap Taal was interspersed with the music of the musician and the Cd of this work was also released in United Kingdom under the name- 'Displacing the priest'.

Shovana Narayan, a renowned Kathak Artist, in one of her works, 'Sound of Emptiness & Harmony', has done blending of Kathak style of Dancing with the Buddhist monastic chant. Also, in one of her other works, Moonlight Impressions, Kathak is accompanied on piano by the German Pianist, Herman Sausen while one of her other pieces, 'Der Tod und das Maedche', is based on the music of Franz Schubert.³

Monisa Nayak is one of the established Kathak dancers of Jaipur Gharana of Kathak. She and her group has recently performed in the Rashtrapati Bhawan, Delhi accompanying the Drummers of Ghana, West Africa. While her group depicted the technicalities of Kathak with lot of chakkars and footwork on the instruments of Hindustani music, i.e. Tabla, Sitar and harmonium, the dancers of Ghana, West Africa danced on the beats of the Drummers of the region.

In the end, her group also performed on the 'Sargam', a musical piece of the Hindustani music which was then picked up by the dancers of West Africa also. ⁴Simultaneously, the Ghana drummers also gave rhythmic beats to this musical composition on which the Kathak dancers performed charismatic pirouettes and footwork. Thus, performing Kathak on the drum beats of Ghana Drummers as well as the dancers of West Africa performing on one of the musical composition of Hindustani music, 'Sargam', all this comes under the impact of Globalization of the present world.

From all above, we can say that performing with the Western instruments like Western Drums by artistes like Monisa Nayak, performing on the Western music of German composer, Bach and American singer, Stevie Wonder by Sushmita Ghosh, performing on the Buddhist Chants and even on the music of Franz Schubert by Shovana Narayan, all these comes

1 Shovana Narayan, Dances of India- Kathak, p.140

2 As per Interview taken of the artiste, 23 Junurary, 2015

3 As per worked with the said artiste in 2015

4 (<https://youtu.be/4aPuMFu1lLc>)

under the innovations done in the musical format of Kathak due to the impact of Globalization of the present world.. Hence, all this can be categorized under the impact of Globalization on the musical format of Kathak.

Apart from this, various 'Gharanedar' Kathak Gurus, following the traditional format of the dance form, have also experimented a lot in the musical scores of Kathak by performing on the folk music of some states or performing on the Carnatic music of South India. Thus, in this Globalized society, the need to explore new ideas within their traditional format has made them to bring innovations in the musical format of the dance form. Few examples of such artistes are as follows:

Krishan Mohan Mishra, a 'Gharanedar' Kathak artiste of the dance form, has also done various experiments in the use of music in Kathak. In one of his Productions- 'Ullas', he has made the dancers perform on Sufi Music with the lyrical composition of Hazrat Amir Khusro, ' Ae ri sakhi , more piya ghar aaya'. In this work, pure movements of dance form were used on the sufi music.¹

Another 'Gharanedar' Kathak artiste, Geetanjali Lal, choreographed one of her works entirely on the classical music of South Indian i.e. the Carnatic music composed by G.S. Rajan.²

From above, we can say that 'Gharanedar' Kathak artiste like Krishan Mohan Mishra, belonging to the traditional hierarchy of Lucknow Gharana of Kathak who has always performed on the various musical forms of Hindustani Sangeet, is now performing on the other forms of Indian music in order to explore new ideas and to cope up with the moving trends of the Globalized society. Thus, performing either on the Carnatic music of South India by a 'Gharanedar' artiste like Geetanjali Lal or dancing to the tunes of Sufi Music by Krishan Mohan Mishra, all comes under the impact of Globalization on the musical format of Kathak Dance form in the Present Era.

Summing all above, we can say that there has been drastic change in the musical format of Kathak under the impact of Globalization in the Modern Era. These include the use of Western music of composers and singers like Bach, Bathoven and Stevie Wonder by a few Kathak artistes like Sushmita Ghosh and Shovana Narayan as well as the use of Western instruments like Drums, Guitar and synthesizer by artistes like Monisa Nayak or due to the use of other forms of Indian music like the South Indian classical music and the Sufi music employed by the 'Gharanedar' artistes like Geetanjali Lal and Krishan Mohan Mishra, thus highlighting the impact of Globalization on the dance form, Kathak, in the present modernized era.

3. CONCLUSION

Concluding the above, we can say that there have been changes in the musical repertoire of Kathak in various historical eras starting from the Vedic period up till the Modern Era. In the Vedic Era, the communities of Kathak used to dance on the Vedic chands and Vedic chants as well as on the Prabandha and Keertanas. Also, a few musical instruments were also used by them for their presentations in this Era. Due to the influence of Vaishnavism and Bhakti movement in North India, the repertoire of Kathak included the devotional Keertans of the Bhakti poets as well as the Keertans and devotional songs of the Raas Leela tradition in its musical format in the medieval era. However, during the Mughal era, musical forms like Khayal, Ghazals and Tarana were added in the musical scores of Kathak along with the Dhrupad and Dhamar. Simultaneously, light classical forms like Thumri and Dadra were also employed in the musical scores of Kathak during this Era.

However, different musical forms were used in the two Gharanas of Kathak during the Mughal rule thus yielding a different fragrance to both the two schools. While Lucknow Gharana of Kathak assimilated Thumri, Dadra, Ghazal in its musical folds thus adding a

1 As per Interview taken of the artiste, 2 May, 2012

2 Utoal.K. Banerjee, Exuberance of Indian Classical Dance, p.12

shringarik element to it, the Jaipur Gharana employed Bhajan, Pad, Keertan and Dhrupad in its musical format thus highlighting its devotional aspect.

Under the impact of Globalization, there have been drastic changes in the musical format of Kathak in the Modern Era. The use of the music of Western countries by a few Kathak artistes – music of the German composer 'Bach' and American singer 'Stevie Wonder' used by Sushmita Ghosh, music of German Pianist 'Herman Sausen' and 'Franz Schbert' used by Shovana Narayan as well as the use of Western instruments like saxophone by Sushmita Ghosh, all these are considered as the outcome of the impact of Globalization on the dance form, Kathak. Also, the use of other forms of Indian music by 'Gharanedar' Kathak artistes like the South Indian classical music used by Geetanjali Lal, as well the Sufi music used by Krishan Mohan Mishra in his choreographic work, 'Ullas', all these innovations have been initiated by the present day artistes in this Modern epoch under the impact of Globalization of the present world.

Concluding the work, we can say that changes have taken place in various aspects of Kathak including the use of music, throughout the different historical epochs. These changes or Innovation in one time have now become a part of the Tradition today.

"The inner quest for¹ creativity by the Kathak artists has added new dimensions at various points which may have been the Path breakers and Innovation at that point of time, but due to vast acceptance, have now become part of Tradition today" [Reginald Massey, 2004]

Thus, such Innovations in the use of music in Kathak have not only brought a change in the format of the art but also have helped in the enrichment of the classical dance thus presenting it as a highly sophisticated and polished art form on the Global Platform..

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