

CONCLUSION

CHAPTER 1:

THE ORIGIN OF MUSIC; According to the western scholars; History of music; Brahmanas, Aaranyakas, Upanishads and Sutra literature; the description related to music in the aaranyakas; music-related descriptions in upanishads and sutra literature; music in Prati-sankhya and shiksha granth (literature); shiksha texts and Naradiya shiksha; music in puranas (pauranik music); Music in ramayan and mahabharat; Music in the Days of the Ramayan; Music during the Mahabharat Period; Music During Mauryan And Gupta Periods

MARGI DESHI MUSIC - GANDHARVA AND GAN; Margi Music; The Uniqueness Of Margi Music; Deshi Sangeet; Gandharva-Gan; Salient Features Of Gandharva Music

This chapter explores the origin and offshoots of Indian Music with a view to offer insight into how closely related music and spirituality have always been in India. All these points have been extensively explored in this chapter.

CHAPTER 2:

THE ORIGIN OF NATYA; Theories on the Origin of Natya (Drama)

THE PLAYWRIGHT AND PRINCIPLES OF DRAMA CREATION; The Qualities of a Playwright; Four Kinds of Dramatists; Realist Dramatists; Idealist Dramatists; Fictional Dramatists (सम्भावनावादी नाटककार); Fatalist Dramatists; A Playwright by Nature; Kinds of Plays Based on Playwrights'; Nature; Characterisation; Un-Enactable Plays; The Three Principles of; Characterisation; Proven Characterisation Options

LIMITATIONS OF THE STAGE; Geographical Instructions (स्थान योजना); The Nature of Dialogues; The Nature of Instructions

THE FORM OF THE PLAY

DEFINITION OF DRAMA; The Two Sides of Nataka; Purvaranga; Introduction; Sutradhaar-Nati

NAANDI, PURVARANGA AND INTRODUCTION; The Use of Song; The Occasions of Poetry; Bharat-Vakya or Phal-Kathan

MUSIC DIRECTION; Swaras; Song; Varna; Anga; Kandaarlaa

This chapter looks at the origins of drama in particular and its constituents in general as they evolved since ancient times in India. It also serves to create a base for generating insights into how spirituality has influenced drama, which in turn has contributed to the shaping of Marathi Sangeet Natak as well as Marathi Natyasangeet. These are two brilliant icons of our illustrious Marathi culture as well as the Indian outlook in general.

CHAPTER 3:

BHAKTI UDGAM; The Act of Bhakti; Bhakti as a Path to Moksha; Kinds of Bhakti; Warkari Sect; The Relationship Between the Lord and His Devotees; Literature Related to Bhakti; The Influence of Bhakti

THE DEVELOPMENT OF BHAKTI

THE MEANING OF PUSHTI; The Rise of the Pushti Marg; Kirtan Bhakti in the Music Tradition; of the Pushtimargiya Temples; Kirtan in the Gaundiya Vaishnav Sect; Shabad Kirtan in the Sikh Religion; Chhattisgarhi Folk Music (A Form of Kirtan); Bhagwat Mele; Ramleela of Uttar Pradesh (Ramcharitmanas)

MAANBHATT TRADITION OF GUJARAT; Aakhyaan; Kavi Premanand; The Maanbhatt Tradition

KATHA KALAKSHEP; The Origin of the Word 'Harikatha'; The Main Part of Harikatha; Historic Progress

MANASOLLASA

THE BIRTH OF THE TANJAVUR FORM OF KALAKSHEPA

WHAT IS AN UPANYASA?

FOLK THEATRE; GANGAVLAN – A FORM OF MARATHI FOLK LITERATURE

HISTORICAL THOUGHT OF KIRTAN FOUNDATION

The Kirtan Tradition in Maharashtra, Sant Tukaram, Sant Namdev, The Era of Pandit Poets, Kirtan of Maharashtra: Various Sects: Vaarkari Sect, Naradiya Kirtan Method, Style of Raamdasi Kirtan, The Approach to Kirtan by Gadage Maharaj, The Kirtan Style of Kaikadi Maharaj, National Kirtan, Music in Naradiya Kirtan.

As per the researcher opinion, Kirtan Bhakti is followed by all Religions but the way are different.

Kirta Bhakti is so simple than other ways of Bhakti. Different Sampradaya's in Hindu Religion the Kirtan Bhakti is same but its types are different but purpose is same i.e. Bhakti, Gyan, Manoranjan etc. That's why the Kirtan Bhakti is easy bhakti but Great.

This chapter now conjoins the elements of spirituality and culture under the focus of the spirit of a folk perspective. This is being done intentionally to reach the grassroots of Indian cultural ethos forged by not merely the act of doing but by a very highly evolved system of service to God, which has its own cultural and social benefits.

CHAPTER 4:

MARATHI SANGEET NATAK: CULTURAL TRADITION OF MAHARASHTRA; Sanskrit Natak; Naandi; Sutradhar; Bharatvakya; Dhruvaageet; Sashabda Dhruvageet; Nishabda Dhruvageet; Bhagwat Mele; Yakshagaan; Dashavtari Khel; Kathakali of Kerala; Ramleela of Uttar Pradesh; Tamasha; Gondhal; Lalit; Bharud; Vasudev

THE KIRTAN TRADITION OF MAHARASHTRA; Warkari Kirtan; Haridasi Kirtan;

Sangeet Natak

Influence of the Haridasi Kirtan; Sashabda Dhruvageet; Nishabda Dhruvageet

Haridasi Kirtan and Sangeet Natak; Similarities and Differences; Sanskrit Plays as the Ideal; Sangeet Shakuntal: Annasaheb Kirloskar; Sangeet Shakuntal; Sangeet Saubhadra; Sangeet Ramrajya Viyog; Sanskrit Plays; Vidushak in Sangeet Natak; Indrasabha Natak

Marathi Sangeet Natak of Tanjavur

The Sangeet Natak Tradition of the Bhosle Kings; Lakshminarayan Kalyan; The Form of Music in the Tanjavur Plays

Seeta Swayamvar by Vishnudas Bhawe; Seeta Swayamvar

The Revolutionary Shakuntal

Kirloskar's Use of Music; Use of the Raagdaari Music; Music for Sangeet Saubhadra

Deval's Sangeet Natak

The Popular Music from Manapman; Music in Vidyaharan, Swayamwar and Draupadi

Introduction to Ragas

Bhaskarbua Bakhle's Best Disciple, Bal Gandharva
Music for 'Ekach Pyala'

Master Krishnarao Phulambrikar's Music Direction; Light Music-Based Sangeet Nataks
Eminent Drama Companies of the Later Period

This chapter explores the Kirtan Tradition of Maharashtra, its offshoots such as Warkari and Haridasi Kirtan traditions, and the brilliant examples of tributaries such as Katha Kalakshep and Bhagavata that were responsible for making Maharashtrian cultural icons such as Kirtan and Sangeet Natak what they are. Parallel Kirtan traditions in Gujarat, the Maanbhatt tradition has also been just as iconic in Gujarat. Various Kirtan traditions are also treated in this chapter.

CHAPTER 5:

Pioneers of Marathi Sangeet Theatre; Vishnudas Bhave; Playwright and music director – Annasaheb Kirloskar; Natyangeet; Drama and the Story Context; Controlled Singing; Notes, Tala and Words; Balanced Singing; Singing Adapted to Acting; Coordination of Prose and Poetry; Poetry – An Influential Medium; Nadadhinam Jagat Sarvam

The Various Components of Natyasangeet; Difference in Purpose; Make the Presentation More Interesting; Make the Play More Interesting; Advance the Plot; Tell of Pain; Describe the Situation; Provide the Pleasure of Poetry; Provide the Pleasure of Music; Provide the Pleasure of Notes; Development of the Natyangeet Style; Variation in Purpose; Sense of Drama; Sense of Language; Sense of Appropriateness

Inspiration from Various Kinds of Folk Music and Raagdaari; Inspiration from Lavani; Lavani Music; Conception of Pada; Conception of Notes; Conception of Rhythm; Raagdaari Sangeet; Folk Music; Shahiri and Lavani Music; Feminine Music; Vrutta and Chhanda Compositions

Kirtan and Sangeet Natak; Influence of Kirtan Singers; The Similarities between Kirtan and Sangeet Natak; Accompaniment

Presentation and Comparison of Gayaki in Natyasangeet; Natyasangeet – The Definition; Purpose and Need of Natya Sangeet; Music that Complements Drama; The Salient Features of Natyangeet Gayaki and Its Presentation; Appropriate Music; Attractive Performance Style; Balanced Singing Sargam not Allowed; Starting with Aalaap not Allowed; Importance for Bol Aalaap and Bol Taan; Madhya or Drut Laya to be Used; Relaxation in Ragas' Rules; Mixing Ragas; Brief Taans and Aalaaps; Singing with Acting; Changes to the Tala; Practice for Singing with the Organ; Singing that is Interactive Between Characters

PLAYWRIGHT AND MUSIC DIRECTOR – GOVIND BALLAL DEVAL

STYLE / GHARANA OF MARATHI NATYASANGEET; Gharanas in

Classical Music; Balkoba Natekar, Moroba Waghlikar and Bhaurao Kolhatkar; Balkoba Natekar; Moroba Waghlikar; Bhaurao Kolhatkar; A Singing Style Inspired by Bhaskarbua Bakhle; The Singing Style of Bal Gandharva; Specialties of Bal Gandharva's Singing Style; The Bal Gandharva Singing Tradition; The Artistes Who Keep This Tradition Alive; The Singing Tradition Created by Ramkrishnabuvu Vaze; Bhosle, Mangeshkar and Pendharkar; The Artistes Who Keep the Style Alive

INNOVATION AND CREATIVITY IN MARATHI NATYASANGEET;
The Pleasure of Music; New Creativity; The Consistency in Creativity;
Creativity in the Sangeet Natak of the Middle Period

THE PERIOD OF MODERN SANGEET NATAK; Some Talented Singers
and Music Directors; Music Director and Lead Actor

THE SCULPTORS OF MARATHI NATYASANGEET

1. Music composer – Moroba Waghlikar
2. Singer-actor – Bhaurao Kolhatkar
3. Capable singer – Balkoba Natekar
4. Gayanacharya – Bhaskarbua Bakhle
5. Natasamrat & Gayansamrat – Bal Gandharva
6. Sangeet Kalanidhi – Master Krishnarao Phulambrikar
7. Well-known harmonium player and music director – Govindrao Tembe
8. Sangeet Ratna – Master Dinanath Mangeshkar
9. Singer-actor – Bapurao Pendharkar
10. Singer-actor – Bhargavram Achrekar
11. Gaan Hira – Hirabai Badodekar
12. Sangeet Bhushan – Ram Marathe
13. Swararaj – Chhota Gandharva
14. Music Director – Jitendra Abhisheki
15. Sangeetsurya – Dr. Vasanttrao Deshpande

Music Compositions from Other Languages Complementary to Marathi Natyasangeet

The Original Bandishes of Marathi Natyasangeet

As the present study is an effort to gauge the influence of the hallowed Kirtan Tradition on the Marathi Sangeet Natak and its development through the ages, the present researcher examines both phenomenons in the light of their constituents, their history and the individuals who helped shape that influence. The conclusion that the researcher has reached is that there is heavy influence of Kirtan Sangeet on Marathi Sangeet Natak because Kirtan comprises all kinds of folk and classical genres. Looking to the history of the development of Marathi Sangeet Natak, the influence of Kirtan Tradition is very pronounced and has been a strong influence on Marathi Sangeet Natak.
