02 May 1992 - Loksatta

दीनानाथ सोहळा

अशोक रानडे हे निव्वळ संगीतशास्त्रज्ञ नाहीत, ते सौंदर्यशास्त्रज्ञही आहेत. हिंदुस्थानी संगीताचा त्यांचा व्यासंग पुस्तकी नाही. ते स्वतः शास्त्रशुद्ध प्रशिक्षण घेतलेले गायक आहेत आणि त्यांच्यापाशी विविध चिजांचा मोठा संग्रह आहे. या पार्श्वभूमीचा परिणाम ते सादर करतात त्या विशेष कार्यक्रमावर दिसन येतो. मॅक्सम्यलर भवन आणि राष्ट्रीय संगीत नाटक केंद्राच्या वतीने 'रंग' या विषयावर एक चर्चासत्र झालं. या चर्चासत्राचा एक भाग म्हणून 'संगीतरंग' नावाचा एक विशेष कार्यक्रम अशोक रानडे यांनी सादर केला. त्यात रानड्यांचं निरुपण आणि अजय पोहनकर, उल्हास कशाळकर, अश्विनी भिडे, छाया गांगुली आणि केदार बोडस यांचं गायन होतं. तालवाद्यांचं सहवादन हाहो या संगीतरंगाचा भाग होता.

गायन, वादन आणि नृत्य या तिन्ही कलांमधून रंगाचा आविष्कार केला जातो. इथे 'रंग' या शब्दाच्या अनेक छटा येतात. रंगून जाणं, गुंग होणं हा श्रोत्याच्या दृष्टीने 'रंग' आणि कलेच्या आविष्कारात कलाकार दंग होतो तो त्याच्या दृष्टीने रंग. संकल्पनेबाबतची ही ढोंबळ स्पष्टता ओलांडून त्या पलीकडे जाऊ पाहिलं तर 'रंग' या गोष्टीबद्दल या कार्यक्रमात काही नव्याने हाती लागलं असं म्हणता येणार नाही. 'सावन', 'बैठकीची लावणी' आणि 'देव गाणी' या तीन कार्यक्रमांमध्ये चोख अभ्यास, संशोधन आणि दृष्टिकोण यांचं उत्तम संतुलन होतं. तसं 'रंग' या कार्यक्रमात अनुभवायला मिळालं.

लयीचा रंग, शब्दातुन येणारा रंग आणि शब्दपलीकडे दडलेला रंग अशी साधारण मांडणी करून विविध रचना सादर करण्यात आल्या. 'रंग दे रंग दे' ही मधमाद सारंगातली रचना काय किंवा 'बागेश्री'तली 'रितु बसन्त तुम' ही रचना काय त्यातला 'रंग' श्रोत्यांपर्यंत पोचवण्याची कोशिश अश्विनी भिडे आणि अजय पोहनकरांनी केली. 'द्रम द्रम लता' ही उमरी असूनही छोट्या ख्यालासारखीच गायली जाते अशी तक्रार रानडे यांनी नोंदवली. परंतु उल्हास कशाळकरांनी लांब पल्लेदार ताना मारून छोट्या ख्यालासारखीच ती मांडली. छाया गांगुलीची सूफी गीतं, अजय पोहनकरांची 'भैरवी', अश्विनी भिडेच

'रंग भरी गगरी' ही गाणी उठावदार झाली. 'मी पिवळी पाकळी' या लावणीवर सुचेता भिडेंनी नृत्य आणि अभिनय सादर केला.



Ranginsong

The literal meaning of the term 'rang' was overstretched in the musical performance, says

Amarendra Dhaneshwar

Rang is a term which defies precise definition. When iranslated in a literal sense, it means colour. But rang also connotes a rather undefinable element in a musical performance. From the performer's viewpoint, rang implies his or her ability to merge his identity to such an extent that he becomes one with the object of his creation. From the standpoint of the audience, the ability of the performer to involve the auditor or the spectator constitues real rang.

Dr Ashok Ranade presented a three-hour programme titled Sangeet Rang at the Tata Theatrerecently. This presentation was part of the seminar on the theme of colour hosted by Max Muellar Bhavan. Dr Ranade whose erudition is universally acknowledged has presented similar theme concerts in the past. Sawan, Baithakichi Lavani and Devgani were extremely informative as they were entertaining at least in parts. His Sangeet Rang, however, did not meet the expectations of the audience.

The main problem was with the selection of the items to be rendered. The literal meaning of the term rang was overstretched by choosing only those songs which mentioned

colourful headgears, saris or costumes. Dr Ranade did make a few important points in his lively commentary. Ironically, his commentary proved to the attraction. Layarang through percussion, and exploration of the theme of colour through bandishes like Rang de rang de or Ritu basant tum were the main features of the presentation. Barring Ashwini Bhide's Rang bhar gagari or Ajay Pohankar's Chhelava no maro gulal, the other classical compositions were rather unremarkable. Ulhas Kashalkar sang the composition, Druma druma lata, with long-winded taans which was contrary to the observations made by Dr Ranade.

Dr Ranade spoke at length about the Sufi contribution to Hindustani music. "They intensified the colour and explored the rang beyond music," said the noted aesthetician. Chhaya Ganguli's rendering of the Sufi songs was quite engrossing. Sucheta Bhide's enactment of Pivali lavani had neither the classical rigour of Bharat Natyam nor the vitality of lavani dance.

Sangeet Rang, Presented by Dr Ashok Ranade, Tata Theatre, April 25.

Exploring the colours in the music



ROSHAN SHAHANI

ANGITRANG was a music programme designed around the theme of colour. Arranged as a part of the workshop on colour, aegis Max Mueller Bhavan and the NCPA, it was informational and alive with the rhythms and content of music of the lighter kind. The raga is important in these compositions, but the format of presentation differs from the spreadeagled three-tier structures of the bada khayals of classical music.

Dr Ashok Ranade, the catalyst behind the poetry and sound of this programme, always makes it a point to open the doors of another universe of music that of folk and devotional music which, he believes, holds the secrets of aesthetic design and content which have been appropriated by classical or art music.

The lighter forms of music like chhota khayals, thumris and bhajans, take up the subject f colour in a direct and vital vay. In the text of the song, the theme of colourful chunni, the tones of love, the cool of sandal paste and gulal, the riotuous air of Holi and the multi-coloured efflorescence of nature are honed artfully for a host of meanings. The text will describe a beloved waiting for her lover, with Nature blooming in the corresponding hues of sympathy or joy. But the structuring of the poem is full of powerful suggestion. The skill of the musician is here called upon to explore the layers of manning built into the course of meaning built into the song.

There were 10 compositions rendered by men and women singers and a *Pivali Lavani* interpreted by dancer Sucheta

The programme was given a start-off by a series of tonal provided colours membraphonic instruments, accompanied by the harmonium and sarangi. In short cycles of four, five and six beats, each instrument player set up a and dholki players pulled off to it.

the heraldic tones from sweet and pithy lehras.

The compositions were carefully chosen for the colours of fully chosen for the colours of moods. The popular melody of the afternoon, Madhmat Sarang with its distinct shuddha madhyam and its underlying relationship to the sa, initiated the tenor of rang in music. Ashwini Bhide put herself into the spirit of a bhavgeet singer and mellifluously brought out



Ranade: Programme's catalyst

the shades of love as manifested in the wearing of a pagri or a chunni and the nuances of their

Kedar Bodas followed with a Niyanki Sarang. Ashok Ranade pointed out the paradoxical nature of this raga which contains in the text, the yellow colours of spring but, in its melodification hints at the rainy season — through a touch of the Malhar raga.

From a Basant by Ajai Pohankar, to a thumri by Ulhas Kashalkar and a hori as well, we were given a deepening vision of colour when Ashwini Bhide and Chhaya Ganguli movingly sang a thumri and Amir Khusrav's rang compositions respectively. More thumris were Bodas and rendered Pohankar.

All colours become one colour, Ranade says, because in the end, "you use music to go beyond yourself". The theme of colour, the notes of a raga, the words of a bandish are left behind. For, it is said that every lover, and music-lover as well, will ultimately accquire rhythm with rippling improvised bols. Tabla, pakhawaj, dholak desires it and abandons the self

-Of green and gold

Roshan Shahani attended a lecture by Dr Ashok Ranade on colour in music delivered as part of the Max Mueller Bhavan's seminar



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S a chronicler within our midst, Dr Ashok Ranade, from time to time comes into view with his spiky, musicological critiques, affirming that a modern individualism is alive and well in the field.

This time, he elaborates on the subject of music and colour, at the multidisciplinary conference on Colour, arranged by the Max Mueller Bhavan and the National Centre for the Performing Arts.

He is comprehensive, voluble, clear as he points to the Sanskrit-Prakrit terminological jungle, emerging with a neat paradigm of Kosha are merely attractive vocables with no bearing on the conceptual framework of the raag or any other musical idea.

He mentions the form of the chaturang and its so-called fourcolour aspect which denotes the four steps of its performance. They are the asthai, the antara, the solfa names and the sound syllables of the percussion instrument. Colour as such doesn't enter the bandish. Art history has seen colour hinged to the concept of light; for Indian music, Dr Ranade opens at the idea of colour as light framing it, as an vowel-consonant relationships are not only elements of gram mar, but have developed around a philosophy of the uttered word these are first principles in an ora

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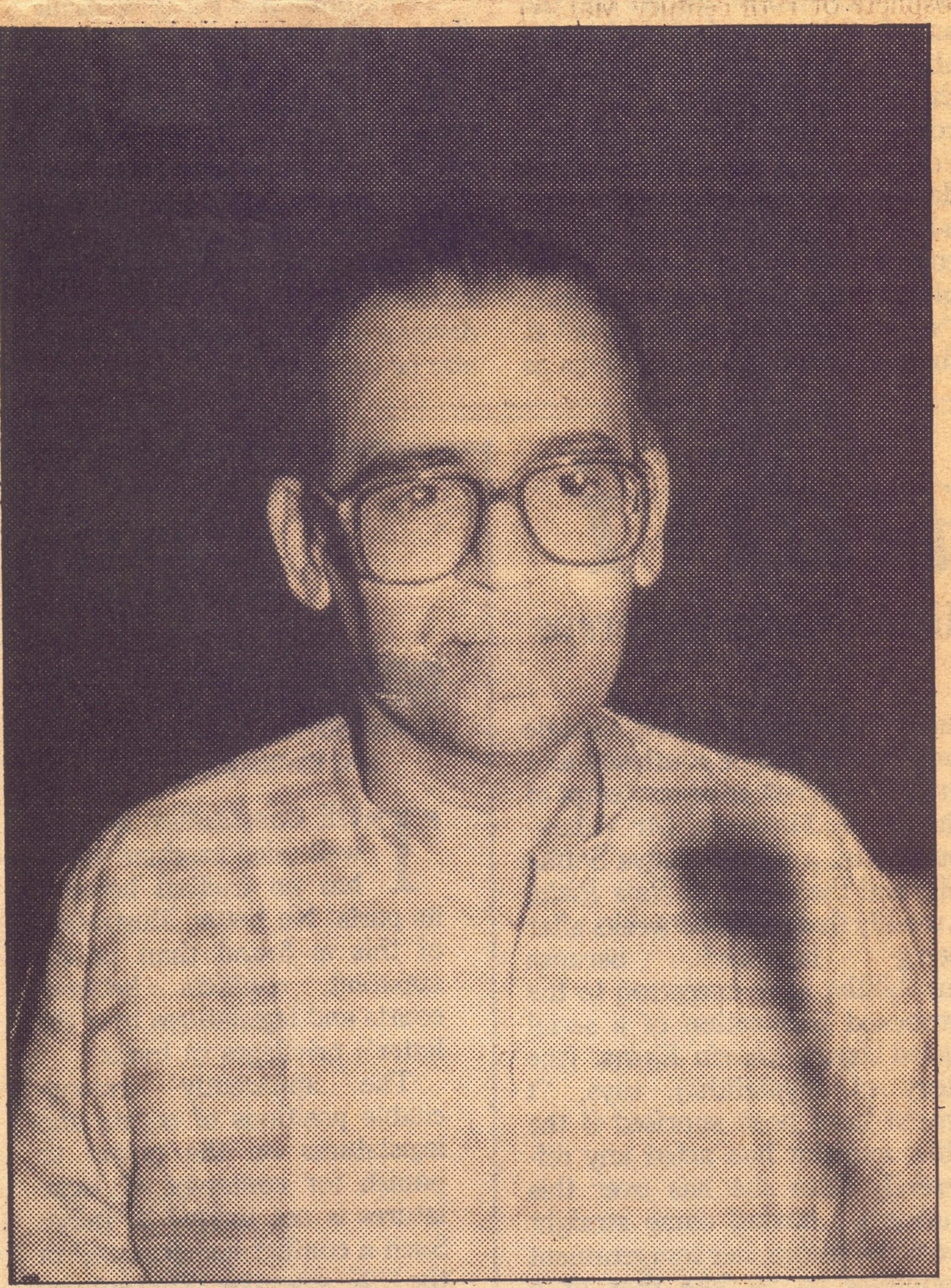
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Rang is 'a transcending process,' not merely a visual term for colour. It is deployed in a theatrical sensibility. But, "you have to use visual terms like this in music to establish the success of a performance," he adds.

An audio-temporal art like music needs to be complimented with the vocabulary of visual-spatial terms like rang or, he says, the experience will be incomplete. These co-relatives are to be found in all the performing arts. "In my theatre workshops, I guide the actors to activate their minds with imagery arousal," he says, expanding on his focus on resonance.

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The work of sifting out the essence of the aesthetic idea, centring on rang as well as the task of identifying all reveberations, in relationship to music are on-going endeavours for Dr Ranade. He has, however, given himself over to the position of the Sufi, who, apart from recognising ultimacy in transcendence in art, feels that the truly blissful state described as aananda is a condition which can be felt but remains undefinable in the experience of music. Its rang or colour, should lead one into this light.

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The relationship between them is to be determined by music itself, he says, clearing the air for those who might feel that he has come armed with sonorous hypotheses which he would like to cap on to the great heritage of Indian music.

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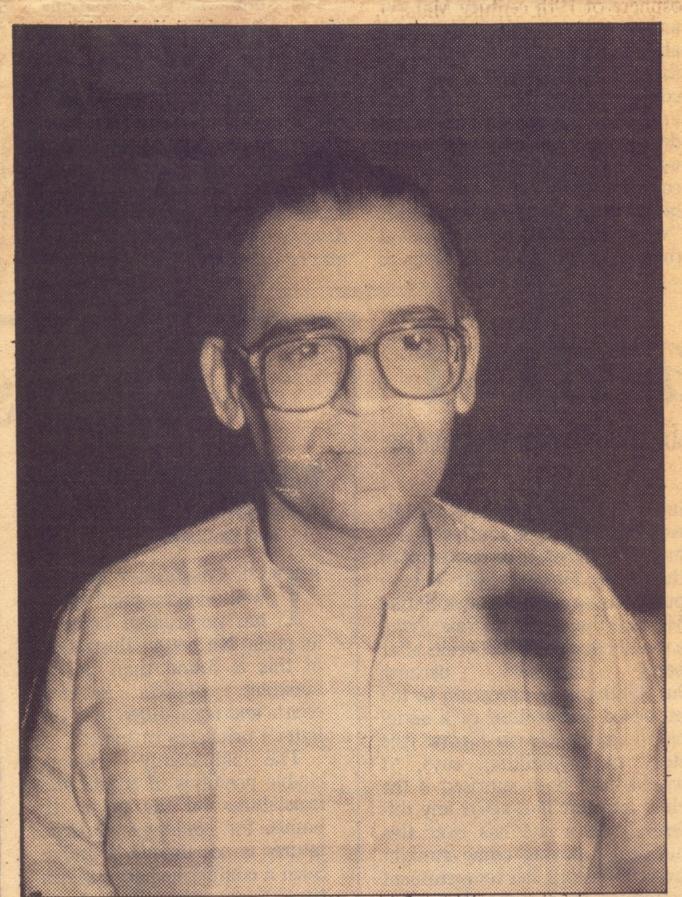
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Establishing his probes into the word rang (colour), its bifurcation from the term varna, he draws parallels between the two disciplines of linguistics and musicology. The words varna and ranga occur at a critical juncture in musicological thinking he says; "It is the movement from craftsmanship to art." The inter-

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