

from 'high' to 'very low', depending on the effect desired and also shift from the 'weak' tonal scale which employs the full octave of four main tones and numerous semi-tones, to the 'strong' tonal scale which depends for effect on accent, dynamic stress, tone colour, and a special technique of accomplishing upward movement by intense straining of the vocal chords rather than melodic inflection. In the 'strong' system pitch intervals are inexact and unstable, and only two main tones are distinguished. Lyrical and emotional passages are normally sung in the 'weak' style, while descriptive and powerful sections are intoned in the 'strong' mode.

The composition of any given play is, of course, unique, and highly complex, but the general tendency is toward a progressive intensification of feeling with varied literary forms and vocal styles leading to a sustained melodic section of complex rhythm, a scene of quiet grace and beauty in which the first dance or posturing is performed. The climax follows as a brief sequence dominated by an impelling, regular rhythm and ecstatic dance; in 'The Resurrected Christ' this begins with the notation 'Noru'. Through the musical modification of the poetic forms, emotion is communicated intelligibly as sense imagery, and the spectator experiences the integration of both dance and poem into a musical flow which is itself the movement of the play's basic emotion or mood.

## *The Cafe at Syangja*

Three pots on the fire:  
rice, meat, dhal.

Three sisters in the house:  
one to cook,  
one to serve,  
and one to wash the plates.

Three things shining:  
our steel dishes,  
the brown mud floor,  
red in high Thakali cheeks.

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