



3-6 January, 2025

# Dance

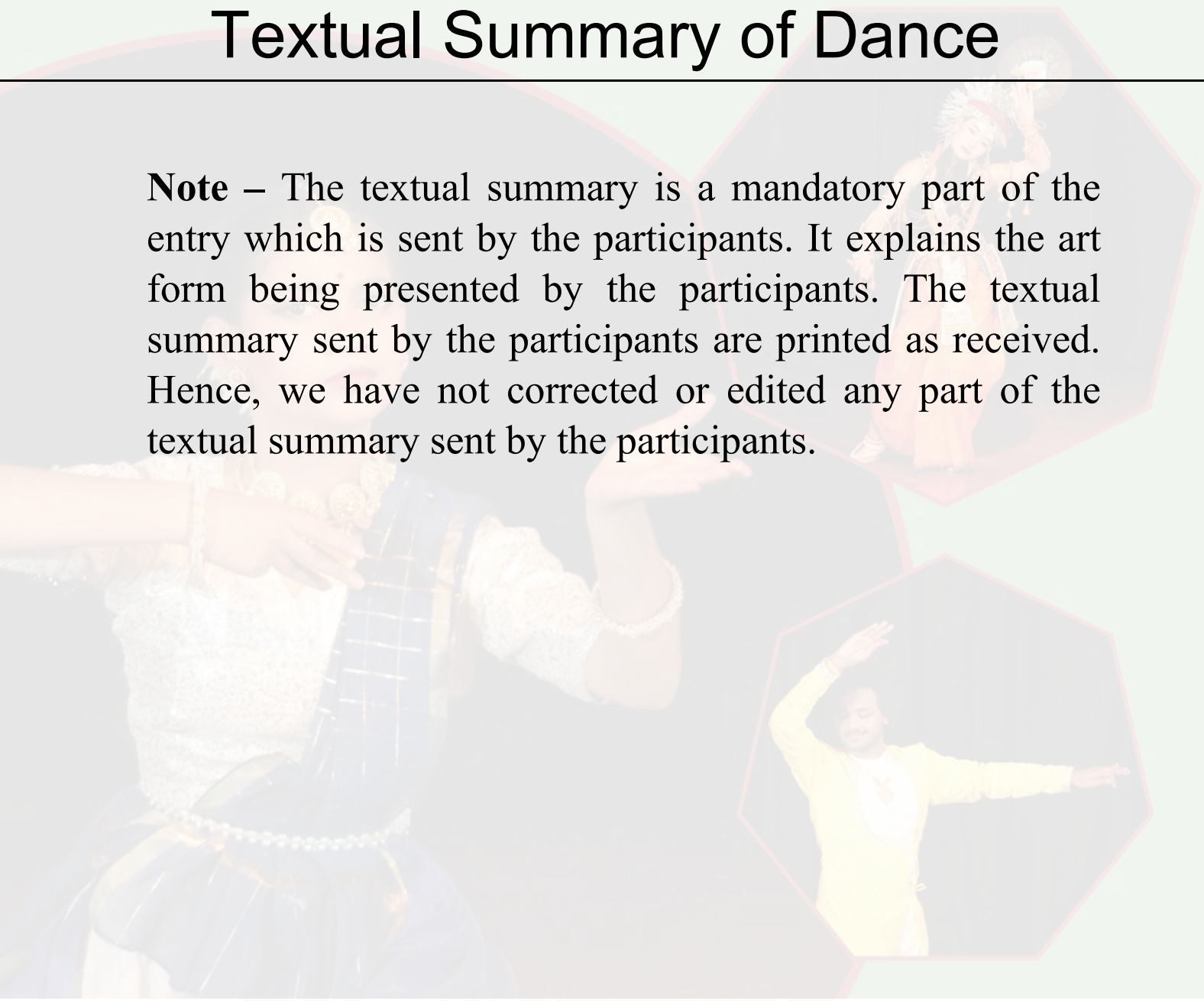
## TEXTUAL SUMMARY



# Kala Utsav 2024-25

## Textual Summary of Dance

**Note** – The textual summary is a mandatory part of the entry which is sent by the participants. It explains the art form being presented by the participants. The textual summary sent by the participants are printed as received. Hence, we have not corrected or edited any part of the textual summary sent by the participants.



## Table of Contents

ANDAMAN AND NICOBAR ISLANDS .....	1
ANDHRA PRADESH .....	3
ARUNACHAL PRADESH .....	4
ASSAM .....	5
BIHAR.....	6
CHANDIGARH.....	8
CHHATTISGARH .....	9
DAMAN AND DIU + DADRA AND NAGAR HAVELI .....	11
DELHI .....	12
GOA .....	13
GUJARAT .....	14
HARYANA .....	16
HIMACHAL PRADESH .....	17
JAMMU & KASHMIR .....	18
JHARKHAND.....	19
KARNATAKA.....	20
LADAKH .....	21
LAKSHADWEEP .....	22
MADHYA PRADESH .....	24
MAHARASHTRA .....	25
MANIPUR.....	26
MEGHALAYA .....	27
MIZORAM.....	28
NAGALAND .....	29
ODISHA.....	30
PUDUCHERRY .....	31
PUNJAB .....	32
RAJASTHAN .....	33
SIKKIM .....	34

TELANGANA.....	35
TRIPURA.....	36
UTTAR PRADESH .....	37
UTTARAKHAND.....	38
WEST BENGAL.....	39
KVS .....	40
NVS .....	41
EMRS .....	43

## ANDAMAN AND NICOBAR ISLANDS

### **Name/s of Participant/s:**

1. Anchal Tirkey
2. Prachi Lakra
3. Aparna Mondal
4. Aradhana Mondal
5. B S Soumya

### **Category of Performance:** Group

### **Sub-category of Dance:** Contemporary Choreography (Non-Film)

**Details of the Art Form:** Name of the art form Contemporary Dance (Thematic) Contemporary dance is a versatile art form blending modern dance, ballet, and cultural movements, emphasizing creativity, fluidity, and emotional expression. Originating in the 20th century as a break from ballet's rigidity, it thrives on improvisation, storytelling, and innovation. Globally, it adapts to cultural influences: the U.S. pioneers modern techniques, Europe leads in experimental choreography, Asia integrates traditional forms, and Africa emphasizes rhythm and storytelling. In Latin America, folklore enriches its narrative, while Australia blends indigenous and contemporary styles. Constantly evolving, contemporary dance reflects societal shifts and cultural diversity, remaining a powerful medium for artistic exploration and global expression.

**Historical and Cultural Background:** Contemporary dance emerged in the early 20th century as a rebellion against the formal structure of classical ballet. Dancers like Martha Graham and Merce Cunningham rejected rigid techniques, drawing inspiration from modern art, theater, and cultural traditions. Contemporary dance in India emphasised freedom of expression, innovation, and individuality. Pioneers like Uday Shankar and Astad Deboo stepped away from classical norms, creatively blending Indian classical forms such as Kathak, Bharatanatyam, and Odissi with modern techniques and global influences. This art form embraced experimentation, integrating storytelling, improvisation, and elements of theater to explore themes of identity, culture, and societal struggles.

**Performance:** A contemporary dance performance on the history of the Andaman Islands vividly portrayed its rich cultural heritage, colonial struggles, and resilience. Through fluid movements, it depicted the pre-colonial era, celebrating the indigenous tribes and their harmonious bond with nature. The story transitioned to the grim colonial period, illustrating the pain of exile and the horrors of the Cellular Jail. Finally, the performance conveyed themes of freedom and recovery, symbolizing the islands' journey toward hope. This evocative portrayal aimed to honor the past, educate audiences, and inspire a collective remembrance of the Andaman Islands' profound history.

**Instruments used:** Instrument used- Drums, Violins, Bass Guitar, Flute, Trumpets.

**Additional Information:** A contemporary dance performance on the Andaman Islands conveys the islands' beauty, history, and resilience. It celebrates the indigenous tribes and their connection to nature through fluid, organic movements. The performance depicts the colonial era's pain, highlighting the struggles of political prisoners in the Cellular Jail, evoking themes

of resistance and sacrifice. Finally, it symbolizes liberation, cultural revival, and unity, reflecting hope for the future. Relevant and educational, such a performance connects audiences to the islands' past while raising awareness about preserving their heritage and environment, blending art with history to inspire reflection and action. पौराणिक काल से ही यह द्वीप, अपनी प्राकृतिक सौंदर्य के साथ-साथ आदिमज नजातियों का आश्रय स्थल रहा है। यह एकमात्र ऐसा द्वीप है, जो अंग्रेजों और जापानी शासकों के अधीन रहा था, यह द्वीप स्वतंत्रता संग्राम के असंख्य क्रांतिकारियों के बलिदान की दर्दनाक गौरवगाथा को अपनी आगोश में समेटे हुए हैं।

क्रांतिकारियों को कालापानी की सजा देकर सेल्यूलर जेल में अमानवीय अत्याचार किया जाता था। हम्फ्री गंज में जापानियों ने अंग्रेजी जासूस होने के आरोप में 44 निर्दोष लोगों को गोलियों से भून कर दफना दिया था। आज भी अनेक स्थल अपने दामन में भयावह और डरावना मंजर समेटे हुए हैं।

**Remarks:**

## ANDHRA PRADESH

**Name/s of Participant/s:**

1. P. Pavani
2. P. Lakshmi
3. N. Kameswari
4. N. Madhavi
5. E. Siva Parvati

**Category of Performance:** Group**Sub-category of Dance:** Regional (Folk or Tribal)**Details of the Art Form:** Koya Dance - Andhrapradesh (West Godavari, Nallamala Forest)

**Historical and Cultural Background:** The Koya tribe is one of the most numerous and multilingual tribal communities in the country. They live in the Nallamala forest areas of East Godavari and Prakasam in Andhra Pradesh and in the Royas. The Koyas are said to have migrated to South India from their original home in North India.

poái: The language called Koya is a Dravidian language closely related to and strongly influenced by Telugu. Koya is also spoken in Gondi or Telugu.

The Koyas traditionally practice subsistence agriculture, with hunting, seasonal forest gathering, and cattle rearing. They practice agriculture, farming, and -

Culture: The Koyas practice a separate caste system and worship deities and also Hindu gods. There are many female deities. Their main festivals are “Vijji Vigna Pandam” (the festival of the knowledge of seeds) and the most important festival is “Kandalakalupu” on the 6th day = the festival to please the mountain deities. This is a very good festival. During this time, they perform a joyful dance with drums, sticks and drums.

**Performance:** Good Performance**Instruments used:** Tabala, Harmonium, Dolak**Additional Information:** Life Style of Tribal (Koya) People**Remarks:**

## ARUNACHAL PRADESH

**Name/s of Participant/s:**

1. Karpi Ori
2. Karyum Loyi
3. Kerik Angu
4. Marsum Loya
5. Igam Ngomdir

**Category of Performance:** Group**Sub-category of Dance:** Regional (Folk or Tribal)

**Details of the Art Form:** The art form that is the Popir Dance; is a dance form of the Galo Tribe of one of the Tani Clan of Arunachal Pradesh that is often seen during the festival of “Mopin” which is mostly performed by the female of the Galo tribe. The geographical presence of the Popir Dance’ begun from the very past from the olden days. The Popir dance is the main art form of the Galo from the very beginning.

**Historical and Cultural Background:** The Popir Dance has a very beautiful history, It is done for the recreational primarily after the completion of Important rituals of the Mopin festival. The Dance is a tribute to the” Goddess Mopin Ape”. She is the Goddess of prosperity & Fertility. During performing this dance the females often wear, Tufts of bamboo threads, A band of big coins and long necklaces of multi-colored beads are a very important cultural practices associate with it.

**Performance:** This folk dance is presented by the students of the Govt. Secondary School P.I. Colony, West Siang district Aalo Arunachal Pradesh. in which you will get to see the various type of ornaments & Dance steps performed on a folktale which is made into a song called ‘Jimi Ane’.

**Instruments used:** The materials or the ornaments used in this dance are-Jesse Kore (The Gale), Beka, Dumpuk, Raji-Bele (earrings), Gol-Pote, Dokpin, Pason, Tompila, Ugi and Kari-Karma. These Ornaments are the main attire during of the females of the Galo Tribe during the Mopin festival, These ornaments are simple yet very elegant.

**Additional Information:** Nil

**Remarks:**

## ASSAM

### **Name/s of Participant/s:**

1. Angshuman Borgohain
2. Samir Borah
3. Parashmoni Gogoi
4. Monalisha Das
5. Anusmita Gogoi

### **Category of Performance:** Group

### **Sub-category of Dance:** Regional (Folk or Tribal)

**Details of the Art Form:** Bihu, often called the “Festival of Assam,” has an intriguing history that dates back centuries. In the lush, tea-scented landscapes of Assam, a dance form as colorful as its cultural heritage thrives – Bihu. This traditional dance and festival have deep historical roots, captivating rhythms, and immense significance in the lives of the Assamese people.

**Historical and Cultural Background:** The origin of BIHU can be traced to the agrarian roots of Assam, where farmers celebrated the changing seasons and the bountiful harvests. The word “BIHU” itself is derived from the Sanskrit word “BISHU,” meaning “to ask for prosperity from the Gods.”

It is the most popular folk festival of Assam, India. It is celebrated in three different seasons: Bohag Bihu (Spring), Bhogali Bihu (Winter), and Kati Bihu (Autumn). The festival is a celebration of life, harvest, and the Assamese culture.

**Performance:** Bihu dance is an integral part of the Bihu festivals, which celebrate the agricultural cycles of Assam. The dance is performed to express joy, gratitude, and love for nature. Bihu dance is characterized by its: Energetic movements: Quick footwork, rapid hand movements, and dynamic body language. Traditional attire: Dancers wear traditional Assamese clothing, including the dhoti, Muga Mekhela chadar, and riha. Music and rhythm: The dance is performed to the beats of traditional Assamese instruments, such as the dhol, pepa, gogona, hutuli, taal, Toka and baahi. Group performance: Bihu dance is typically performed in groups, with dancers moving in synchronization.

**Instruments used:** The dance is performed to the beats of traditional Assamese instruments, such as the dhol, pepa, gogona, hutuli, taal, Toka and baahi.

**Additional Information:** BIHU dance is an exuberant and vivacious celebration of life, love, and the changing seasons. Dancers clad in vibrant traditional attire sway to the rhythms of the dhol (drum), the pepa, Bahi, Gogana etc. The graceful yet energetic movements of the dance evoke the very essence of Assam’s countryside.

### **Remarks:**

## BIHAR

### Name/s of Participant/s:

1. Geeto Kumari
2. Sarika Kumari
3. Kripa Ray
4. Runjhun Kumari

### Category of Performance: Group

### Sub-category of Dance: Regional (Folk or Tribal)

**Details of the Art Form:** समूह लोक नृत्य सारांश- पूर्वी भोजपुरी क्षेत्र की प्रमुख गायन शैली है। आज लोक नृत्य प्रतियोगिता के अंतर्गत किलकारी बिहार बाल भवन पूर्णिया के बच्चे इसी पूर्वी गीत के ऊपर नृत्य प्रस्तुत करेंगे। लेखक और लोकगीत साहित्यकार श्री महेंद्र मिश्रा जी की लिखी हुई कई सारी पूर्वी गीत प्रचलित है। इस गीत में बिरहा का भाव है, जहां पत्नी अपने पति के दूसरे शहर में कार्य करने को दर्शा रही है। गीत के बोल हैं ( आधी आधी रतिया के कुहके कोयलिया) प्रतिभागियों का नाम जीतू कुमारी सारिका कुमारी कृपा राय रुनझुन कुमारी मंच सामग्री है- घर ,पेड़, तुलसी पिंडा, फूलडाला, पूजाथाली, दुपट्टा, पोटरी, मटका ,पिंजरा, झंडा।

**Historical and Cultural Background:** समूह लोक नृत्य सारांश- पूर्वी भोजपुरी क्षेत्र की प्रमुख गायन शैली है। आज लोक नृत्य प्रतियोगिता के अंतर्गत किलकारी बिहार बाल भवन पूर्णिया के बच्चे इसी पूर्वी गीत के ऊपर नृत्य प्रस्तुत करेंगे। लेखक और लोकगीत साहित्यकार श्री महेंद्र मिश्रा जी की लिखी हुई कई सारी पूर्वी गीत प्रचलित है। इस गीत में बिरहा का भाव है, जहां पत्नी अपने पति के दूसरे शहर में कार्य करने को दर्शा रही है। गीत के बोल हैं ( आधी आधी रतिया के कुहके कोयलिया) प्रतिभागियों का नाम जीतू कुमारी सारिका कुमारी कृपा राय रुनझुन कुमारी मंच सामग्री है- घर ,पेड़, तुलसी पिंडा, फूलडाला, पूजाथाली, दुपट्टा, पोटरी, मटका ,पिंजरा, झंडा।

**Performance:** समूह लोक नृत्य सारांश- पूर्वी भोजपुरी क्षेत्र की प्रमुख गायन शैली है। आज लोक नृत्य प्रतियोगिता के अंतर्गत किलकारी बिहार बाल भवन पूर्णिया के बच्चे इसी पूर्वी गीत के ऊपर नृत्य प्रस्तुत करेंगे। लेखक और लोकगीत साहित्यकार श्री महेंद्र मिश्रा जी की लिखी हुई कई सारी पूर्वी गीत प्रचलित है। इस गीत में बिरहा का भाव है, जहां पत्नी अपने पति के दूसरे शहर में कार्य करने को दर्शा रही है। गीत के बोल हैं ( आधी आधी रतिया के कुहके कोयलिया) प्रतिभागियों का नाम जीतू कुमारी सारिका कुमारी कृपा राय रुनझुन कुमारी मंच सामग्री है- घर ,पेड़, तुलसी पिंडा, फूलडाला, पूजाथाली, दुपट्टा, पोटरी, मटका ,पिंजरा, झंडा।

**Instruments used:** समूह लोक नृत्य सारांश- पूर्वी भोजपुरी क्षेत्र की प्रमुख गायन शैली है। आज लोक नृत्य प्रतियोगिता के अंतर्गत किलकारी बिहार बाल भवन पूर्णिया के बच्चे इसी पूर्वी गीत के ऊपर नृत्य प्रस्तुत करेंगे। लेखक और लोकगीत साहित्यकार श्री महेंद्र मिश्रा जी की लिखी हुई कई सारी पूर्वी गीत प्रचलित है। इस गीत में बिरहा का भाव है, जहां पत्नी अपने पति के दूसरे शहर में कार्य करने को दर्शा रही है। गीत के बोल हैं ( आधी आधी रतिया के कुहके कोयलिया) प्रतिभागियों का नाम जीतू कुमारी सारिका कुमारी कृपा राय रुनझुन कुमारी मंच सामग्री है- घर ,पेड़, तुलसी पिंडा, फूलडाला, पूजाथाली, दुपट्टा, पोटरी, मटका ,पिंजरा, झंडा।

**Additional Information:** समूह लोक नृत्य सारांश- पूर्वी भोजपुरी क्षेत्र की प्रमुख गायन शैली है। आज लोक नृत्य प्रतियोगिता के अंतर्गत किलकारी बिहार बाल भवन पूर्णिया के बच्चे इसी पूर्वी गीत के ऊपर नृत्य प्रस्तुत करेंगे। लेखक और लोकगीत साहित्यकार श्री महेंद्र मिश्रा जी की लिखी हुई कई सारी पूर्वी गीत प्रचलित है। इस गीत में बिरहा का भाव है, जहां पत्नी अपने पति के दूसरे शहर में कार्य करने को दर्शा रही है। गीत के बोल हैं ( आधी आधी रतिया के कुहके कोयलिया) प्रतिभागियों का नाम जीतू कुमारी सारिका कुमारी कृपा राय रुनझुन कुमारी मंच सामग्री है- घर ,पेड़, तुलसी पिट्टा, फूलडाला, पूजाथाली, दुपट्टा, पोटरी, मटका ,पिंजरा, झंडा।

**Remarks:**

## CHANDIGARH

### **Name/s of Participant/s:**

1. Mokshita
2. Khushi
3. Navneet Kaur
4. Sampriti
5. Kanishka

### **Category of Performance:** Group

### **Sub-category of Dance:** Regional (Folk or Tribal)

**Details of the Art Form:** Sammi, a traditional dance form, is popular in the Pothohar and Sandalbar region of Punjab (now in Pakistan) performed by women of the Bazigar, Rai, Lobana and Sansi tribes. After partition, many Hindu Sikhs of Sandal Bar came and settled in Eastern and Central Punjab, along with them, Sammi folk dance has also become a part of the life stream and folk culture of this place.

**Historical and Cultural Background:** According to a legend, this dance was originally performed by Princess Sammi of Marwad to show extreme emotion at her separation from Prince Suchkumar of Rajasthan. Women, memorizing their beloved, dance in a circle to the rhythmic beats and sounds of traditional instruments such as dhol and sarangii.

Sammi's song captures the essence of rural Punjabi life, portraying the rituals, traditions and emotional struggles of love in a traditional context. Sammi's character often represents ideal qualities that are celebrated in Punjabi culture, such as loyalty, beauty and strength.

**Performance:** The presentation depicts the cultural and emotional landscape of Punjab, celebrating the complexities of love and separation reflecting Sammi's endearing personality in that context. Overall, "Sammi Meri Vaar" is more than just a love song depicting the desire to unite with the beloved. Sammi dance is known for its unique costume designs, including kurta, lehenga and silver hair ornaments accompanied with beautiful hand movements, rotation, stamping of feet making it a beautiful presentation.

**Instruments used:** Musical instruments like Dhol, Chimta and sarangi are used. Mud oven, pan, picther, hand fan, open kitchen etc. are added for a traditional setting.

**Additional Information:** Sammi dance represents the spirit and culture of Punjabin. It is about telling a story, a medium that revolves around regional history and folklore.

Different versions of the song may present different narratives, but the core themes of love, separation, waiting, longing and the emotional depth of relationships remain consistent.

### **Remarks:**

## CHHATTISGARH

### Name/s of Participant/s:

1. Ku. Sevati Kunjam
2. Ku. Roshani Markam
3. Ku. Chandani Shori
4. Abhishek Jurri
5. Jitendra Kunjam

### Category of Performance: Group

### Sub-category of Dance: Regional (Folk or Tribal)

**Details of the Art Form:** आदिवासी पारंपरिक लोक नृत्य मांदरी नृत्य छत्तागढ़ राज्य के बस्तर वनांचल क्षेत्र में निवास करने वाले आदिवासी जनजाति समुदाय का पारंपरिक लोक नृत्य जिसे मांदरी नृत्य कहते हैं। मांदरी नृत्य को आदिवासी जनजाति समुदाय के महिला एवं पुरुष दोनों एक साथ मिलजुल कर मांदरी और चुटकुली वाद्य यंत्र के साथ गोलाकार श्रृंखला बनाकर नृत्य करते हैं। पुरुष वर्ग का वाद्य यंत्र मांदरी और महिलाओं का वाद्य यंत्र चुटकुली है। 1- प्रकृति पुजारी:- आदिवासी जनजाति समुदाय वनांचल क्षेत्र में निवास करने के कारण अपने आपको प्रकृति पुजारी मानते हैं। आदिवासी जनजाति समुदाय के लोक प्रकृति में पाये जाने वाले पेड़, पौधों को देवी देवता की तरह पूजा करते हैं और उनकी रक्षा भी करते हैं। आदिवासी जनजाति के लोगों की देवी देवता प्रायः लकड़ी के ही होते हैं। जिसमें आंगादेव प्रमुख है। 2- आंगादेव:- आदिवासी जनजाति समुदाय के लोगों का प्रमुख देव आंगादेव है। आंगादेव को पाटदेव भी कहते हैं। आंगादेव को बनाने के लिए पेड़ की लकड़ी का इस्तेमाल किया जाता है। आंगादेव की लकड़ी का निर्माण आदिवासी जनजाति समुदाय के लोग विधि विधान से करते हैं। जिसमें देवता का बास होता है। आंगादेव को मोर पंख, चांदी का पट्टा, चांदी का नागफनी, चुनरी इत्यादि आभूषणों से सजाते हैं। आदिवासी जनजाति समुदाय के लोग किसी भी शुभ कार्य करने के पहले आंगादेव की पूजा करते हैं। आंगादेव के अतिरिक्त आदिवासी जनजाति समुदाय का देवियां भी होती हैं। जिसमें मावली माता, मां दंतेष्वरी, मां शीतला प्रमुख हैं।

**Historical and Cultural Background:** 3- मां वली माता:- मावली माता बस्तर के वनांचल क्षेत्र में निवास करने वाली आदिवासी जनजातियों की प्रमुख देवी है। मां वली माता मां वली पठार में निवास करती है। आदिवासी जनजाति समुदाय के लोगों का विश्वास है कि मां वली माता बस्तर के दंतेवाड़ा जिलों में स्थित मां दंतेष्वरी माता की बुआ है। इसलिए बस्तर वनांचल क्षेत्र में निवास करने वाले आदिवासी जनजाति समुदाय के लोग किसी भी शुभ कार्य करने के पहले मां मां वली माता, मां दंतेष्वरी माता, मां शीतला देवियों की पूजा करते हैं।

4- लिंगो बाबा:- आदिवासी जनजाति समुदाय के लोगों को आराध्य देव लिंगो बाबा है। लिंगो बाबा का पूरा नाम – पारी कुपार लिंगो है। पारी कुपार लिंगो बाबा को गोंडी संस्कृति का जनक माना जाता है इनके पिता का नाम पुलाषिव है तथा माता का नाम हीखा बाई है। लिंगो बाबा को ज्ञान की प्राप्ति कछारगढ़ में हुई है और संगीत की शिक्षा के लिए हीरासुखा से प्राप्त किया। पारी कुपार लिंगो बाबा में गोंडी संस्कृति परम्परा मान्यताओं के प्रचार प्रसार के लिए 06 अगस्त को प्रतिवर्ष आदिवासी जनजाति समुदाय के द्वारा विश्व आदिवासी दिवस के रूप में मनाते हैं एवं समाज के लोगों को जल, जंगल एवं जमीन को मालिका मानते हुए प्रकृति से पाये जाने वाले विभिन्न प्रकार के पेड़ पौधों की महत्ता के बारे में अवगत कराते हैं और उनकी रक्षा भी करते हैं।

**Performance:** आदिवासी पारंपरिक लोक नृत्य ^^मांदरी नृत्य^^ छ0ग0 राज्य के बस्तर वनांचल क्षेत्र में निवास करने वाले आदिवासी जनजाति समुदाय का पारंपरिक लोक नृत्य जिसे मांदरी नृत्य कहते हैं। मांदरी नृत्य को आदिवासी जनजाति समुदाय के महिला एवं पुरुष दोनों एक साथ मिलजुल कर मांदरी और चुटकुली वाद्य यंत्र के साथ गोलाकार श्रृंखला बनाकर नृत्य करते हैं। पुरुष वर्ग का वाद्य यंत्र मांदरी और महिलाओं का वाद्य यंत्र चुटकुली है।

**Instruments used:** 6- महुआ वृक्ष:- छ0ग0 के बस्तर वनांचल में निवास करने वाले आदिवासी जनजाति समुदाय के लोगो के लिए महुआ वृक्ष बहुत महत्वपूर्ण है। आदिवासी जनजाति समुदाय के लोग इसे कल्प वृक्ष भी मानते हैं। आदिवासी जनजाति समुदाय के लोग महुआ फूल की माला बनाकर बुढ़ादेव को अर्पण करते हैं तथा महुआ फूल को देवधामी में तर्पण करते हैं। महुआ पेड़ के पत्तों से दोना पत्तल तैयार करते हैं। महुआ के फूल से पारंपरिक व्यंजन बनाये जाते हैं। 7- देवगुड़ी:- आदिवासी जनजाति समुदाय में आस्था को प्रमुख केन्द्र देवगुड़ी है। जिसे स्थानीय भाषा में माता गुड़ी कहते हैं। देवगुड़ी का निर्माण लकड़ी एवं घासफूस से किया जाता है। देवगुड़ी परिसर में छायादार वृक्ष रोपे जाते हैं। मान्यता है कि आदिवासी जनजाति समुदाय के देवी देवता पेड़ पौधों में निवास करते हैं। इसलिए पूजा स्थल पर बहुतायत मात्रा में पेड़ पौधे रोपे जाते हैं। उनकी रक्षा और देखभाल अच्छी तरह से करते हैं। 8- आदिवासी घोटुल:- बस्तर वनांचल क्षेत्र में निवास करने वाले आदिवासी समुदाय का एक सामाजिक एवं सांस्कृतिक केन्द्र है। जिसे आदिवासी घोटुल कहते हैं। यह मिट्टी या लकड़ी से बनी छोपड़ी होती है। जिसमें आदिवासी समुदाय के किशोर एवं किशोरियां रहते हैं। आदिवासी घोटुल में आदिवासी समुदाय की युवक-युवतियां मिलती जुलती हैं और एक दूसरे की जानती समझती हैं।

**Additional Information:** आदिवासी पारंपरिक लोक नृत्य ^^मांदरी नृत्य^^

“छ0ग0 राज्य के बस्तर वनांचल क्षेत्र में निवास करने वाले आदिवासी जनजाति समुदाय का पारंपरिक लोक नृत्य जिसे मांदरी नृत्य कहते हैं। मांदरी नृत्य को आदिवासी जनजाति समुदाय के महिला एवं पुरुष दोनों एक साथ मिलजुल कर मांदरी और चुटकुली वाद्य यंत्र के साथ गोलाकार श्रृंखला बनाकर नृत्य करते हैं। पुरुष वर्ग का वाद्य यंत्र मांदरी और महिलाओं का वाद्य यंत्र चुटकुली है।

**Remarks:**

## DAMAN AND DIU + DADRA AND NAGAR HAVELI

### Name/s of Participant/s:

1. Pranoy Baruah
2. Vaibhavi Kamble
3. Tanishqa Tate
4. Pranshi Nath
5. Janhavi Poojari

### Category of Performance: Group

### Sub-category of Dance: Regional (Folk or Tribal)

**Details of the Art Form:** Warli folk dance is a traditional art form of the Warli tribe, primarily residing in the Maharashtra-Gujarat border region of India. Celebrated during festivals and rituals, this dance reflects tribal harmony and connection to nature. Its rhythmic movements and symbolic expressions beautifully depict rural life and the tribe's cultural heritage.

**Historical and Cultural Background:** The Warli folk dance originates from the Warli tribe of Maharashtra, known for their rich cultural heritage and traditional art forms. Dating back to 2,500–3,000 BCE, Warli dance is deeply rooted in nature and tribal rituals. The dance is performed during festivals, weddings, and harvest celebrations, often to express gratitude to nature. Accompanied by rhythm of Tarpa, it showcases themes of harmony, community life, and the natural cycle. Warli paintings, featuring geometric patterns and human figures on their bodies, often complement the dance, reflecting the tribe's spiritual connection with the environment and their simple way of life.

**Performance:** The students presented the Warli folk dance at the UT-level competition with unmatched enthusiasm and energy. Their performance truly reflected the soul of this vibrant tribal tradition, showcasing rhythmic movements and perfect synchronization. Through their dance, they beautifully conveyed the essence of unity, harmony, and gratitude inherent in Warli culture.

**Instruments used:** The Warli folk dance performance showcased traditional instruments and props, enhancing its cultural authenticity. The Tarpa provided rhythmic melodies, while baskets (tokris), logs of wood, cane head covers, and cardboard props like trees and deer added to the visual appeal. Bow and arrow were also used, symbolizing the tribe's connection with nature and survival.

**Additional Information:** The Warli folk dance conveys a profound message of unity, harmony, and gratitude towards nature, reflecting the tribe's deep connection with their environment. It emphasizes community bonding and the celebration of life's cycles, making it a timeless art form. In contemporary times, Warli dance holds great relevance as it reminds us of the importance of sustainable living and cultural preservation. Its simple yet powerful movements inspire modern audiences to appreciate traditional practices and the balance between human life and nature. The dance serves as a bridge connecting tribal wisdom to the modern world.

### Remarks:

## DELHI

**Name/s of Participant/s:** Kenisha

**Category of Performance:** Solo

**Sub-category of Dance:** Classical

**Details of the Art Form:** Odissi Dance- Odissi's theoretical basis comes from the ancient Sanskrit text Natya Shastra, which describes various dance forms.

**Historical and Cultural Background:** Odissi originated in the temples of Odisha, India, and can be traced back to the Odhra Magadha dance style. Archaeological evidence from the 2nd century shows Odissi in the caves of Khandagiri and Udayagiri near Bhubaneswar.

**Performance:** Abhinaya is a fundamental and enchanting dimension of Odissi dance, intricately blending expressive facial gestures, graceful body movements, and evocative mudras (hand gestures) to form a rich narrative tapestry of varied emotions. This captivating art form draws its essence from classical Odia literature, showcasing a significant connection to the Gita Govinda, a celebrated poetic masterpiece by Jayadeva that eloquently narrates the divine love story of Radha and Krishna. Performed alongside the hauntingly beautiful strains of traditional Odissi music, Abhinaya not only highlights the artistry of physical movement but also invites the audience into a deeply engaging storytelling experience infused with profound spiritual themes and cultural significance. Today, I am thrilled to present an enchanting piece of Odia Abhinaya titled Na Ja Jamuna. This captivating performance brings to life a delightful and playful interaction between Radha and her beloved friend, the Sakhi. In this charming scene set against the serene backdrop of the river Yamuna, the Sakhi teasingly warns Radha against wandering too close to the riverbanks. With a playful yet knowing expression, she suggests that Krishna himself may be waiting there, a hint of mischief dancing in her eyes.

**Instruments used:** The artistic vision behind this Abhinaya is brought to life by the talented poet Kavi Benudhar Pattnaik, whose words resonate with emotional depth, and it is uniquely set to the rhythmic complexities of taal-Rupak, a cycle of beats that enhances the playful yet intricate interplay of the performance. Complementing this is the soulful melody of Raag-Mishra Khamaaj, which adds a haunting beauty to the piece, imbuing it with a sense of longing and devotion.

**Additional Information:** The choreography, meticulously crafted by the esteemed Guru Dr. Pitamber Biswal, serves to enhance the emotional narrative and allows for a seamless blend of movement and expression. Through each carefully executed step and gesture, the audience is invited to witness and experience the nuanced interplay of emotions that define this exquisite piece, capturing the essence of love, devotion, and the playful spirit of Radha and Krishna. The performance as a whole embodies the heart of Odissi dance, where every movement is a brushstroke painting a vivid story, inviting the audience to lose themselves in the enchanting world of traditional Odia culture.

**Remarks:**

## GOA

**Name/s of Participant/s:** Pauravi Ashank Desai

**Category of Performance:** Solo

**Sub-category of Dance:** Classical

**Details of the Art Form:** Bharatnatyam is one of the oldest classical dance forms of India, originated and deeply rooted in Tamil Nadu. It has influence in states like Karnataka, Andhra Pradesh, and Kerala. It also has a global presence, especially among Indian diaspora communities in countries like the U.S, U.K, Canada, Singapore, and Australia.

**Historical and Cultural Background:** Bharatanatyam was nurtured in the temples and courts of southern India since ancient times. Later it was codified and documented as a performing art in the 19th century by four brothers known as the Tanjore Quartet whose musical compositions for dance form the bulk of the Bharatanatyam repertoire even today. The art was handed down as a living tradition from generation to generation under the Devadasi system under which women were dedicated to temples to serve the deity as dancers and musicians forming part of the elaborate rituals. Natyashastra is often referred to as the Bible of Indian classical dance.

**Performance:** This is a Devi stuti in Rag Malika and Taal Khandachapu, describing various facets of the Goddess. As Parvati, she symbolises love and spiritual energy. As Saraswati, she inspires creativity and knowledge. As Durga, she removes negative forces. As Lakshmi, she blesses her devotees with prosperity and well-being.

**Instruments used:** Bharatanatyam performances are enriched by a variety of traditional instruments that complement the dancer's intricate movements and storytelling. The key instruments commonly used are: Mridangam, Veena, Flute, Nadaswaram, Violin, Ghatam, Cymbals. These instruments, along with vocal Carnatic music, create the rich, dynamic soundscape of a Bharatanatyam performance.

**Additional Information:** Bharatanatyam connects the youth to India's rich cultural heritage. It has gained international appeal and is performed globally, preserving and promoting Indian traditions. Bharatanatyam is known to promote mental and physical well-being, aiding in posture correction, emotional expression, and focus.

Modern Bharatanatyam performances often address social issues like gender equality, environmental conservation, and mental health, broadening its appeal.

While retaining its classical base, Bharatanatyam has blended with modern themes, keeping it relevant and engaging for contemporary audiences.

Thus, Bharatanatyam continues to thrive as both a traditional and evolving art form, bridging the past and present.

**Remarks:**

## GUJARAT

**Name/s of Participant/s:** Patel Henvi Dharmesh Kumar

**Category of Performance:** Solo

**Sub-category of Dance:** Classical

**Details of the Art Form:** भारत के प्राचीन परंपरागत शास्त्रीय नृत्यों की श्रृंखला में उत्तर भारतीय कथक नृत्य का प्रमुख स्थान है। विदेश से काफी लोग भारत में आकर गुरुओं के पास इस कला का प्रशिक्षण लेकर अपने देश में जाकर नृत्यकेन्द्रों की स्थापना करके उसका प्रसार-प्रचार कर रहे हैं। काफी युनिवर्सिटी में नृत्य के पाठ्यक्रम एवं स्कोलरशिप दे रहे हैं। ICCR, संगीत नाटक अकादमी जैसी संस्थाओं भारत के निपुण कथक कलाकारों को विदेश भेजकर वहाँ के कलाप्रेमीओं को भारतीय संस्कृति एवं कला के साथ जोड़ रहे हैं।

**Historical and Cultural Background:** प्राचीन परंपरागत शास्त्रीय नृत्यों की श्रृंखला में कथक का प्रमुख स्थान रहा है। कथा कहे सो 'कथक' कहावे कथक वह व्यक्ति विशेष है जो लोकोपदेश के लिए अभिनय के माध्यम से कथा प्रस्तुत करे। मन्दिर तथा दरबारी परंपरा से जुड़ी हुई ये शैली की मौलिक विशेषताएँ हैं।

13 वीं शताब्दी में इस्लामी सत्ताकाल दरमियान मन्दिरों के साथ साथ इस शैली ने राज्याश्रय भी पाया। उसके स्वरूप में परिवर्तन आया, कथक की प्रस्तुति, भाषा, वेशभूषा, संगीत इत्यादि को मुगल संस्कृति ने प्रभावित किया। समाज में कथक शैली का सम्मान कम हुआ। कुछ प्रतिष्ठित कलाकारों ने उसके पुनरुद्धार में योगदान देकर उसका प्रचार-प्रसार किया। आज कथक शैली समग्र विश्व में फैली हुई है।

**Performance:** उत्तर भारतीय शास्त्रीय नृत्य शैली कथक में सर्व प्रथम श्री महालक्ष्मीअष्टकम के अंश पर अभिनय प्रस्तुत होगा। जिसके शब्द हैं – “नमस्तेऽस्तु महामाये श्रीपीठे सुरपूजिते ....।” जिसका भावार्थ है – “श्रीपीठ पर स्थित और देवताओं से पूजित होनेवाली, अपने हाथोंमें शंख, चक्र और गदा धारण करनेवाली हे महालक्ष्मी! आपको प्रणाम है। सबकुछ जाननेवाली, सबको वर देनेवाली, समस्त दुष्टों को भय देनेवाली और सबके दुःखोंको दूर करनेवाली हे महालक्ष्मी! आपको नमस्कार है।” तत्पश्चात् पारम्परिक कथक शैली के नृत्त पक्षमे प्रस्तुत होगा तीनताल, उसमे सबसे पहले गणेशवंदना और उसके बाद नटवरी तोड़ा जोकि नव हक्का भी है, तोड़े, पलटे, पंडित श्री सुन्दरलाल गंगाणीजी रचित कवित्त तथा गतनिकास की प्रस्तुति होगी।

**Instruments used:** कथक नृत्य का वाद्य-वृंद बहुत सीमित होता है। इस में तबला, पखावज एवं सारंगी का प्रमुख स्थान है। आजकल प्रदर्शन को अधिक कर्ण-सुखद व प्रभावशील बनाने के लिए सितार, सरोद, बेला, स्वरमंडल, बासुरी, झांझ, चैंडा आदि वाद्यों को संगीत में प्रयुक्त किया जाने लगा है। कथक कलाकार पैरों में 100 से अधिक घूंघरू बांधकर, तबला-पखावज के प्रत्येक बोल पदाघात से प्रतिध्वनित करते हैं। घूंघरू का सर्वाधिक उपयोग जितना कथक में होता है, उतना विश्व की कोई भी नृत्यशैली में नहीं होता।

**Additional Information:** जीवन में कोई भी आर्ट शिखने के लिए अद्वितीय ध्यान और संतुलन की आवश्यकता होती है जो मन को स्थिर और शांत बनाता है, आर्ट का अभ्यास व्यक्ति को मानसिक शांति और सुकुन प्रदान करता है, व्यक्ति को स्वावलंबी, आत्मविश्वास से भरपूर और उर्जावान बनाता है, आर्ट शीखने से व्यक्ति अपनी संस्कृति और धरोहर (परंपरा) से जुड़ा रहता है।

कथक में लोकधर्मी तत्त्व ज्यादा होने से सामान्य जन भी उसे सहजता से समझ सकते हैं। कथक में हिन्दी ब्रजभाषा का उपयोग होता है और भारत में हिन्दी संचार का सशक्त माध्यम होने से कथक सामान्य प्रेक्षकों के हृदय में अपना स्थान प्राप्त किया है।

घेरदार पोशाक तथा खूब सारी त्वरित विविध प्रकार की भ्रमरी (चक्कर) इस नृत्य को आकर्षक बनाते हैं। घूंघरं का सर्वाधिक प्रयोग जीतना कथक में होता है उतना विश्व की कोई भी नृत्यशैली में नहीं होता।

ठुमरी, कवित्त, गजल, झूला, कजरी, जैसे गीत प्रकार पर भावाभिव्यक्ति कथक को मनोरम्य बाती है। इन वजह से आज कथक भारत के हर राज्य में, विश्व के हर देश में अपना स्थान जमा चुका है।

**Remarks:**

## HARYANA

**Name/s of Participant/s:**

1. Chandni
2. Bhumika
3. Karishma
4. Rakhi
5. Neha

**Category of Performance:** Group**Sub-category of Dance:** Regional (Folk or Tribal)

**Details of the Art Form:** हरियाणवी लोक संगीत जिसमें महिलाएं पानी भरने के लिए पनघट पर जाते वक्त अपने श्रृंगार और साजन का इंतजार के बारे में लोकगीत द्वारा प्रदर्शन कर रही हैं। यह लोकगीत हरियाणवी परंपरा से संबंधित है और हरियाणा के गांव में प्रचलित है।

**Historical and Cultural Background:** हरियाणवी लोक नृत्य बहुत ही प्राचीन समय से प्रचलित है जिसमें विभिन्न त्योहारों, सावन फाल्गुन के गीत आदि शामिल हैं। महिलाएं परंपरागत पोशाकों और आभूषणों को पहन कर स्वयं ही गीत गाती हुई लोक नृत्य करती हैं।

**Performance:** पांच छात्रोंओ द्वारा हरियाणवी लोक नृत्य किया गया है जिसमें उन्होंने पनघट पर जाती हुई महिलाओं और सावन के महीने में अपने साजन का इंतजार करती हुई महिलाओं का वर्णन किया है। इसमें उन्होंने कई गीतों को मिलाकर समूह में नृत्य प्रदर्शन किया है।

**Instruments used:** इस लोक नृत्य में छात्रोंओ द्वारा टोकनी टोकरी, मटकी, बैनर और हरियाणवी लोक नृत्य से संबंधित पोशाक वआभूषण आदि प्रयोग किए हैं।

**Additional Information:** भटक रही सु दिलदार ना मिला, या तड़पे से गोरी भरतार ना मिला तड़पे से गोरी भरतार ना मिला - 2, टोकनी पीतल की है मैं तो पानी भरण ने लाई बलम मन तरवाइए मेरी जान मरण में आई यह इस लोकगीत के कुछ बोल हैं।

**Remarks:**

## HIMACHAL PRADESH

**Name/s of Participant/s:** Alina

**Category of Performance:** Solo

**Sub-category of Dance:** Classical

**Details of the Art Form:** Bharatanatyam is a classical dance form originating from Tamil Nadu, India, known for its elegance, precision, and rich storytelling. Rooted in ancient temples, it combines rhythmic footwork, intricate hand gestures (mudras), and expressive facial expressions (abhinaya) to depict mythological and spiritual themes, primarily from Hindu epics

**Historical and Cultural Background:** Bharatanatyam is a classical dance form originating from Tamil Nadu, India, known for its elegance, precision, and rich storytelling. Rooted in ancient temples, it combines rhythmic footwork, intricate hand gestures (mudras), and expressive facial expressions (abhinaya) to depict mythological and spiritual themes, primarily from Hindu epics. Traditionally performed by temple dancers called Devadasis, it evolved into a vibrant stage art form. Accompanied by Carnatic music, Bharatanatyam emphasizes balance, symmetry, and sculptural poses. It is divided into elements like Alarippu, Varnam, and Tillana, showcasing devotion (bhakti) and artistry. Today, it represents India's cultural heritage globally, blending tradition with contemporary appeal.

**Performance:** Video during performance in State Level competition (3 minutes).

**Instruments used:** Ghungroo, Props, Kalash, Natraj,

**Additional Information:** Bharatanatyam is a classical dance form originating from Tamil Nadu, India, known for its elegance, precision, and rich storytelling. Rooted in ancient temples, it combines rhythmic footwork, intricate hand gestures (mudras), and expressive facial expressions (abhinaya) to depict mythological and spiritual themes, primarily from Hindu epics. Traditionally performed by temple dancers called Devadasis, it evolved into a vibrant stage art form. Accompanied by Carnatic music, Bharatanatyam emphasizes balance, symmetry, and sculptural poses. It is divided into elements like Alarippu, Varnam, and Tillana, showcasing devotion (bhakti) and artistry. Today, it represents India's cultural heritage globally, blending tradition with contemporary appeal.

**Remarks:**

## JAMMU & KASHMIR

**Name/s of Participant/s:**

1. Mohd Faizan
2. Mohd Aqib
3. Mohd Sameer
4. Tamana
5. Tania Manhas

**Category of Performance:** Group

**Sub-category of Dance:** Regional (Folk or Tribal)

**Details of the Art Form:** Regional pahari folk dance of Jammu and Kashmir (Bachha Nagma Naach) which involves footwork hand up and down, full body movements and circular formation each variation of Pahari folk dance is unique to its region

**Historical and Cultural Background:** Pahari folk dances are a Central part of the cultural life of the Pahari people who live in the hilly regions of Jammu and Kashmir. These dances are performed at festivals, celebrations and rituals and are away to express tradition, emotions and social unity. Here are some cultural practices associated with pahari dance: 1.Nati 2.kinnaur Folk dance 3.chhambha. 4. Bachha Nagma Naach

**Performance:** Song of the performance: - Oh Lala ji,kangana sa kalay kach da.(Oh my dear, there was a Bangle of black Glass) We displayed various Pahari cultural items on the stage like Chulha, Tandoori, Madani, charak etc.

**Instruments used:** We use various materials of pahari culture which reflects the Pahari culture of Jammu and Kashmir like Madani,Charka,Gadba,Phay,tiringar,etc

**Additional Information:** Pahari culture refers to the cultural practices, traditions, arts, languages lifestyle and social behaviour of the people living in the hilly regions of Northern India. Pahari folk dance convey the message to the youth to flourish and save the culture of the Pahari people.

**Remarks:**

## JHARKHAND

### **Name/s of Participant/s:**

1. Bhakt Ranajan Mahato
2. Karan Mahto
3. Alok Sahish
4. Prashant Koramandi
5. Vishnu Sahish

### **Category of Performance:** Group

### **Sub-category of Dance:** Regional (Folk or Tribal)

**Details of the Art Form:** 10. Name of the art form and its geographical presence. There are three distinct styles of Chhau dance. We are presenting Purulia or Manbhum Chhau dance form, from Manbhum and west Singhbhum District of Jharkhand State.

**Historical and Cultural Background:** Chhau is a traditional dance form of Jharkhand, the eastern part of India. Which has a rich cultural and historical background.

UNESCO Intangible Cultural Heritage: Chhau dance is recognized by UNESCO as an Intangible Cultural Heritage.

**Performance:** 12. Information about the presentation/performance by the students: The story of Narasimha is about the fourth avatar of the Hindu god Vishnu, who took the form of a half-man, half-lion to kill the demon Hiranyakashipu and restore balance to the world: Hiranyakashipu's son, Prahlad, worshipped Vishnu, which angered his father. Hiranyakashipu wanted to burn Prahlad to death, but Vishnu intervened. Narasimha's appearance Vishnu took the form of Narasimha, which means "man-lion" in Sanskrit. Narasimha had the body of a man and the head of a lion. The killing of Hiranyakashipu Vishnu killed Hiranyakashipu by making him lie on Narasimha's lap and killing him with his claws at dusk on the threshold of Hiranyakashipu's house.

**Instruments used:** Chhau is performed to the accompaniment of traditional and folk melodies played on the mohuri and shehnai reed pipes, as well as the reverberating beats of drums like the dhol, dhumsa, and kharka. **Masks:** Masks are an integral part of Chhau dance in Purulia and Seraikela. The masks are made of cloth covered with plaster and are very colorful. The style of the masks is derived from the region's religious imagery.

**Additional Information:** There are three distinct styles of Chhau dance: Purulia or Manbhum Chhau from Manbhum and west Singhbhum District.

Seraikella Chhau from Jharkhand, and Mayurbhanj Chhau from Odisha. The first two styles use masks. Chhau dance incorporates a variety of movements, including mock combat techniques, and Seraikella Chhau is influenced by Indian classical dance movements. It also instylized animal and bird gaits, and movements based on village housewife chores, Hindu mythology and also social awareness topics.

### **Remarks:**

## KARNATAKA

**Name/s of Participant/s:** Kushal Boddupalli Raghucharan

**Category of Performance:** Solo

**Sub-category of Dance:** Classical

**Details of the Art Form:** Bharatanatyam is a classical dance form originating from Tamil Nadu, India. Practiced mainly in Southern India, especially Tamil Nadu, it is renowned for its graceful movements, intricate footwork, and expressive storytelling. This ancient art form, deeply connected to spirituality, showcases Indian cultural heritage through its precise techniques.

**Historical and Cultural Background:** Bharatanatyam, a classical Indian dance from Tamil Nadu, originated over 2,000 years ago. Rooted in the Natyashastra, an ancient treatise by sage Bharata, it was created at Lord Brahma's behest to convey stories and emotions through dance, drama, and music. Initially performed by devadasis in temples as a form of devotion, it depicted Hindu mythology and spiritual themes. Over time, Bharatanatyam evolved into a prominent stage art, combining intricate footwork (adavus), graceful movements, and expressive gestures (mudras). It embodies Tamil Nadu's rich cultural heritage, symbolizing the connection between the divine and the human.

**Performance:** Varnams are central to Bharatanatyam, showcasing a dancer's technical skill and emotional depth. The item performed blends nritta (pure dance) and abhinaya (expression), telling a story. A Devi Varnam glorifies the Goddess as a divine protector, symbolizing strength, compassion, and triumph over evil forces.

**Instruments used:** Bharatanatyam utilizes gunghroos (ankle bells), tied to the dancer's feet to enhance rhythmic footwork. Instruments like the mridangam (percussion), nattuvangam (cymbals), flute, veena, and violin accompany the dance, creating a harmonious blend of melody and rhythm. These elements enrich the performance, highlighting the intricate coordination of music and movement.

**Additional Information:** Bharatanatyam, the timeless dance form of Tamil Nadu, reflects India's cultural and spiritual essence. With intricate movements and emotive expressions, it transcends linguistic barriers, narrating stories of devotion, human emotions, and universal truths. Once a sacred ritual in temples, it has now evolved into a dynamic art form addressing contemporary themes like social justice, gender equality, and environmental awareness, resonating with modern audiences. Bharatanatyam embodies the spirit of \*Ek Bharat Shreshtha Bharat\*, uniting diverse communities through a shared cultural identity. It bridges the past and present, inspiring individuals to embrace heritage while championing values of harmony and collective progress.

**Remarks:**

## LADAKH

**Name/s of Participant/s:**

1. Ishey Dolma
2. Kunzes Dolma
3. Chamba Dolma
4. Dechan Dolker

**Category of Performance:** Group**Sub-category of Dance:** Regional (Folk or Tribal)

**Details of the Art Form:** “Rgobong Thali Muley” is a beautiful folk song from the Dard Arya Tribe, a small, culturally rich community of about 4,000 people residing along the Indus River in villages like Garkone, Darchiks, and Dha. This traditional song, sung in the Brokskat language, is a mother's tribute to her daughter's beauty, praising her eyes, hair, teeth, and graceful walk.

**Historical and Cultural Background:** “Aryan folk dance

Through the lyrics, the mother affirms her daughter's overall physical beauty, celebrating her with deep pride. The song reflects the deep-rooted traditions of the Dard Arya Tribe, showcasing their connection to nature, beauty, and family values.”

**Performance:** Four participants all female will perform the traditional Folk dance on a pre recorded Traditional music.

**Instruments used:** Traditional Dress, ornaments and full costumes

**Additional Information:** he Brokpas are completely different– physically, culturally, linguistically and socially. Their cultural exuberance is reflected in exquisite dresses and ornaments. The women wear special woollen dresses and adorn themselves with shells, beads and silver jewellery. Goatskin capes complete the traditional dress. Both men and women wear unusual headdresses decorated with flowers, coins and seashells.

According to popular belief, the Brokpas were part of the army of Alexander the Great and came to the region over two thousand years ago.

**Remarks:**

## LAKSHADWEEP

### **Name/s of Participant/s:**

1. Mahira F Moosa
2. Isma Ismail Noomaragothi
3. Mehjabin Mg
4. Faoza
5. Afsheen Ibrahim

### **Category of Performance:** Group

### **Sub-category of Dance:** Regional (Folk or Tribal)

**Details of the Art Form:** Kalbelia is a traditional dance form of the Kalbelia community, a nomadic tribe from Rajasthan, India. Known for its graceful, snake-like movements, the dance is often performed by women in vibrant, embroidered costumes resembling the patterns of snakes. Accompanied by folk songs and instruments like the pungi and dholak, Kalbelia reflects the tribe's cultural connection to snake charming. Recognized as an Intangible Cultural Heritage by UNESCO, it is celebrated during festivals and showcases Rajasthan's rich cultural legacy worldwide.

**Historical and Cultural Background:** Kalbelia dance originates from the Kalbelia tribe of Rajasthan, historically known for their expertise in snake charming. This dance mirrors their deep association with snakes, with performers imitating serpentine movements. Traditionally, it was performed to celebrate joyous occasions within the community, accompanied by folk songs narrating mythological tales, daily life, and the tribe's nomadic experiences.

The dance's vibrant costumes, adorned with intricate embroidery and mirror work, reflect Rajasthan's cultural richness. Over time, Kalbelia dance evolved into a symbol of the tribe's identity and is now celebrated globally as a representation of Rajasthan's folklore and traditions.

**Performance:** A student performance of Kalbelia dance typically features vibrant, traditional costumes, including flowing black skirts with colorful embroidery and mirror work. Students gracefully imitate snake-like movements, emphasizing fluidity and rhythm. The performance is accompanied by traditional Rajasthani folk music, using instruments like the pungi (a wind instrument), dholak, and khanjari. Through synchronized steps, swirling motions, and expressive gestures, the students showcase the cultural essence of the Kalbelia community. The dance often serves as a lively highlight in cultural events, celebrating the heritage of Rajasthan and the artistry of this UNESCO-recognized tradition.

**Instruments used:** Pungi or Been: A wind instrument, historically used by snake charmers. Dholak: A two-headed drum for rhythm. Khanjari: A small tambourine. Morchang: A jaw harp adding unique musical tones. Materials: Costumes: Black, embroidered skirts with mirror work resembling snake patterns. Jewelry: Traditional silver ornaments. Props (optional): Items like scarves to accentuate movements.

**Additional Information:** Kalbelia dance is a celebration of life and resilience, reflecting the nomadic lifestyle and cultural heritage of the Kalbelia tribe. Traditionally, it conveyed themes

of harmony with nature, especially snakes, which were central to the community's identity as snake charmers.

In contemporary times, Kalbelia dance symbolizes the vibrant folk traditions of Rajasthan and serves as a medium to preserve and promote tribal art forms. Recognized by UNESCO as Intangible Cultural Heritage, it fosters cross-cultural appreciation and provides economic opportunities for the Kalbelia community through performances at global festivals and cultural events.

**Remarks:**

## MADHYA PRADESH

**Name/s of Participant/s:**

1. Sawanadi Deshmukh
2. Ishita Jaiswal
3. Maysa Kanaujia
4. Shanaya Gupta
5. Arna Gupta

**Category of Performance:** Group**Sub-category of Dance:** Regional (Folk or Tribal)

**Details of the Art Form:** Norta is a traditional dance form from the Chhattisgarh region in central India. It is primarily performed by the Gonds and other tribal communities living in the state, often during festive or religious occasions. The dance is deeply rooted in the cultural practices of the tribes and has symbolic significance related to nature, life, and spiritual beliefs.

**Historical and Cultural Background:** Norta is a traditional folk dance from the tribal communities of Chhattisgarh, particularly the Gonds. Rooted in nature worship and animism, it reflects the tribes' deep connection to the natural world, mimicking animals, plants, and natural phenomena. The dance is performed during festivals like HARELI and MAKAR SANKRANTI, symbolizing celebration, gratitude, and community bonding. Accompanied by rhythmic drumming and traditional instruments, Norta involves energetic, circular movements, fostering unity. Historically, it played a role in rites of passage and spiritual rituals. Despite modern challenges, Norta remains a vital expression of tribal identity and cultural heritage.

**Performance:** We are going to present the folk dance “Norta” from Madhya Pradesh. In this dance, we will be showcasing different different acts. In this performance, we will wear colorful costumes, balance water pitchers (gagari), and present our dance while portraying the form of the goddess. Our performance will highlight formation, coordination, and other aspects of dance.

**Instruments used:** For our dance, we will use props such as water pitchers (Matki), peacock feathers, bamboo, and background elements like a hut, deer, tree, and a lion crown. These items will enhance the performance, adding symbolic meaning and cultural richness to the overall presentation.

**Additional Information:** Norta is a traditional folk dance from Madhya Pradesh, primarily performed during Navratri. It is highly popular in rural areas and is celebrated as part of religious and cultural festivities. This dance is mainly performed in the regions of Malwa, Bundelkhand, and Nimar in Madhya Pradesh. Norta is performed during the nine days of Navratri, a festival dedicated to the worship of Goddess Durga. Women wear traditional attire and perform in groups. During the dance, bhakti songs (devotional songs dedicated to the goddess) are sung. Instruments like dhol, manjira, and other folk musical instruments are used. The dance is performed as an expression of devotion and gratitude to Goddess Durga. It reflects local culture, traditions, and a sense of community spirit.

**Remarks:**

## MAHARASHTRA

**Name/s of Participant/s:** Swarangi Sudip Khanolkar

**Category of Performance:** Solo

**Sub-category of Dance:** Classical

**Details of the Art Form:** Bharatanatyam, a classical dance form from South India, particularly Tamilnadu. It is combine with music, dance and theater characterized by intricate hand gestures, footwork, facial expressions and storytelling. It is mandated by Bharatamuni in his Natyashastra and profound aesthetic perception helped the dance style grow extensively.

**Historical and Cultural Background:** The roots of the rich culture of Bharatanatyam can be found in the ancient Devdasi tradition. A Devdasi was a girl dedicated to God. As it initially a dance performed by Devdasis, Bharatanatyam was formerly known as 'Dasiattam'. Several visionary teachers and Nattuvanars took tremendous efforts over the course of history to revive this dance style form obscurity under the creative name of Bharatanatyam.

**Performance:** My (Swarangi's) performance, “Shakar Shri Giri Nath Prabhu” embodies the union of devotion and storytelling. This sacred song, composed in Sanskrit invokes Lord Shiva's blessings. The meaning of the lyrics of this song, “O Lord Shiva, auspicious one, Lord of the hills, protect me”. Through intricate mudras, adavus and bhava, I (Swarangi) bring to life Shiva's cosmic energy and benevolence. The song's Hamsanandi raga and Adi tala evokes a serene, majestic mood.

**Instruments used:** “Shankara Shrigini Natha Prabhu” is a vibrant composition by Maharaja Swathi Thiruvanantha. Instruments used: violin, Tanpura, Mridangam, Nattuvangam, Ghatam, and Kanjira. Set to Ragam: Hamsanandi, Talam: Aadi, creating a rich, immersive sound.

**Additional Information:** My (Swarangi's) performance, “Shakar Shri Giri Nath Prabhu” embodies the union of devotion and storytelling. This sacred song, composed in Sanskrit invokes Lord Shiva's blessings. The meaning of the lyrics of this song, “O Lord Shiva, auspicious one, Lord of the hills, protect me”. Through intricate mudras, adavus and bhava, I (Swarangi) bring to life Shiva's cosmic energy and benevolence. The song's Hamsanandi raga and Adi tala evokes a serene, majestic mood. As I dance, I seek to convey the divine combination between Shiva and humanity, transcending boundaries.

**Remarks:**

## MANIPUR

**Name/s of Participant/s:** Malemnganba Angom

**Category of Performance:** Solo

**Sub-category of Dance:** Classical

**Details of the Art Form:** The dance dashaavatar is based on the poem geet govinda written by renowned poet Jayadeva Kavi. The dashaavatar refers to the ten primary incarnation. Vishnu is said to descend in the form of a avatar to restore cosmic order. The dance is mainly based on tandav style. The tal that is used in this dance tanchap and tintal

**Historical and Cultural Background:** The dance has a proper based on the historical background that means the style of body and gesture of hand is made in the form Manipur but not destroy the original form The dress code for a Manipuri classical dancer portraying includes:

Dhoti: A brightly colored, broadcloth garment that is pleated, wrapped, and tied around the waist it show the rich royal culture of Manipur.

**Performance:** The student performs all the dance sequence

**Instruments used:** The instrument that is use in this dance is meitei pung , manipur cymbal and bansuri

**Additional Information:** The term of this dance in today world is that it is very important to remain the iconic incarnation of Lord Vishnu if we know his avatar clearly we will sure more devotion and more spiritual.

**Remarks:**

## MEGHALAYA

**Name/s of Participant/s:**

1. Ilarikynti Lyngdoh Nongbri
2. Lapongshai Lawai
3. Larisa Synnah
4. Pynskhemlang Mawthoh
5. Rishadson Kharumnuid

**Category of Performance:** Group**Sub-category of Dance:** Regional (Folk or Tribal)

**Details of the Art Form:** Music and dance is the integral part of the Khasi society of Meghalaya where people can express their various emotions and promote their rich and varied culture through these arts.

**Historical and Cultural Background:** The main economic activity of our state is farming where about 81 per cent of the people depend on agriculture for their livelihood. So through this dance we want to highlight about the harvesting season which we locally called Synrai (Autumn) from a farmer perspective where the season is not just for work, but a celebration where the entire community participates, sharing both the labor and the joy of the harvest.

**Performance:** The students of Mawryngkneng RMSA Secondary School, through this platform we want to our to showcase our culture through the art of dancing and the participants include Pynskhemlang Mawthoh and Rishadson Kharumnuid of class IX and Ilarikynti Lyngdoh Nongbri, Lapongshai Lawai and Larisa Synnah of class X.

**Instruments used:** Traditional Instruments and attire

**Additional Information:** The season brings not only material wealth but also emotional fulfillment. The happiness of seeing the fruits of one's labor, the satisfaction of a successful yield, and the anticipation of providing for one's family create an atmosphere of joy and gratitude. For farmers, Synrai represents the triumph of perseverance, the beauty of nature's cycles, and the simple but profound happiness of living in harmony with the land.

**Remarks:**

## MIZORAM

**Name/s of Participant/s:**

1. Zarzosanga
2. P.C. Lalrinnungi
3. Lalruatpuii
4. V. Laldampaia
5. Lalremtluangi

**Category of Performance:** Group

**Sub-category of Dance:** Regional (Folk/Tribal) Dance

**Details of the Art Form:** The name of the art form is regional/folk dance. A myriad of dances have their presence across the length and breadth of Mizoram. Students will perform a medley of the dances that best represent the different tribes in different regions of the state.

**Historical and Cultural Background:** Dances in Mizoram have always been associated with religious ceremonies and other festivities. Religion permeates every aspect of life from birth to death, rites of passage and everything in between. Dances became one of the many ways of practicing such ceremonies – in expressing celebratory or mournful moods. Therefore, most of the Mizo dances are done in groups/community and not solo. As such, the different dances have their own importance in the fabric of Mizo social and cultural history, so much so that it is difficult to separate one from the other.

**Performance:** Students dressed in beautiful traditional attires from different regions of Mizoram will perform the dances that best represent the identities of various tribes and the major Mizo festivals associated with said dances. This is a medley of fifteen different dances.

**Instruments used:** Students will dance to music tracks made with traditional Mizo musical instruments and will use props made up of materials of cultural importance like the Mizo dao and the seluphan which is used to showcase hunting prowess.

**Additional Information:** Cultural dance as an art form is a bridge between the past and the present. The past comes alive in the present through the dances, and conveys the legends hidden behind the dances. Some dances celebrate plentiful harvest while some bid farewell to the departed soul on its way to the afterlife. These are very much relevant today as windows into the myths and legends of our ancestors.

**Remarks:**

## NAGALAND

**Name/s of Participant/s:**

1. Alungdi
2. Haiziengaube
3. Pauhungyile Nren
4. Kihungyile Nriame

**Category of Performance:** Group

**Sub-category of Dance:** Regional (Folk or Tribal)

**Details of the Art Form:** Name of art form: Zeliangrong Butterfly Dance. It has its presence in the district of Peren in Nagaland.

**Historical and Cultural Background:** The Butterfly Dance is considered as the oldest folk dance of the Zeliang tribe of the Nagas. This dance is performed during joyous occasions. It is performed during traditional festivals usually coinciding with post harvest season.

**Performance:** Four participants including two boys and two girls to perform. The dance will be about 4 - 5 minutes.

**Instruments used:** Recorded sound track of traditional music will be used as background music.

**Additional Information:** The dance signifies the journey of the youth throughout their lives like a butterfly cocoon, ready to break free and spread its wings and fly high into the sky with full enjoyment, ecstasy and pleasure.

**Remarks:**

## ODISHA

### Name/s of Participant/s:

1. Soumya Rani Bhakta
2. Lipina Hial
3. Ambika Hial
4. Chhabhi Harijan
5. Supan Karkara

### Category of Performance: Group

### Sub-category of Dance: Regional (Folk or Tribal)

**Details of the Art Form:** The Dhemsas Dance is a traditional folk dance widely performed in the tribal regions of Nabarangpur district, Odisha. It is a vibrant group dance predominantly performed by tribal communities such as the Kondhs, Parajas, and Gonds during festivals, celebrations, and social gatherings.

**Historical and Cultural Background:** The Dhemsas Dance of Nabarangpur district, Odisha, holds a significant place in the region's tribal culture. Its historical and cultural background is deeply rooted in the lifestyle, traditions, and spirituality of the tribal communities inhabiting this area.

#### HISTORICAL BACKGROUND:

Dhemsas originated as a tribal dance among communities such as the Kondhs, Parajas, Gonds, and other indigenous groups. Historically, it was performed during rituals and festivals to honor tribal deities, ancestors, and spirits. It symbolizes the unity and collective spirit of the tribal society.

#### CULTURAL BACKGROUND:

Dhemsas is integral to tribal festivals such as Chaitra Parab and Nuakhai, marking the sowing and harvesting seasons. It is a cultural expression of gratitude towards nature and the divine forces for their benevolence. It reflects the harmonious coexistence of tribal communities with their environment.

**Performance:** Performance of the students is a vibrant and captivating spectacle, showcasing the cultural richness and unity of tribal communities. They form a circle, a winding line, holding each other's waists and shoulders. Their synchronized steps and graceful movements reflect the collective spirit of the group. Both genders participate, emphasizing equality and unity in tribal life.

**Instruments used:** The use of dhol (drum) and mohuri (a wind instrument) are essential, providing a rhythmic and melodious background. Other instruments, like the flute and cymbals, have a significant role for this dance form. Traditional tribal songs, often sung in unison, narrate stories of nature, love, and celebrations.

**Additional Information:** The Dhemsas Dance creates a mesmerizing visual and auditory experience with its colorful costumes, rhythmic beats, and coordinated movements. It serves as a medium to showcase tribal identity, cultural pride, and the values of togetherness and harmony. The presentation of Dhemsas Dance is not just a performance but a celebration of life, community, and the deep-rooted traditions of Nabarangpur's tribal heritage.

### Remarks:

## PUDUCHERRY

### Name/s of Participant/s:

1. Aastrevica.V
2. Janani.J
3. Jeniksha.P
4. Keerthi.G
5. Niharika.M

### Category of Performance: Group

### Sub-category of Dance: Regional (Folk or Tribal)

**Details of the Art Form:** Tamil Traditional Folk Dance of Farmers, performed during village-festivals in Tamilnadu and Puducherry showcases vibrant-traditions, reflecting Tamilians' culture, community, and stories through rhythmic movements. Dances performed: Maattukombu-Attam, Devarattam, Kai Silambam, Karagattam & Theeattam: i) Aatta-karagam: Performed as artistic piece. & ii) Shakthi-karagam: Performed as a ritualistic dance during religious ceremonies.

**Historical and Cultural Background:** Tamil folk dances of farmers, showcases vibrant-traditions of village temple festivals in Tamilnadu and Puducherry, are performed by us in this competition. Karagattam, dedicated to rain-goddess Mariamman, is famous among farmers in Tanjore, Madurai, and Salem. Its variant, Aatta-Karagam, used for dances thrives in Madurai, Salem, and Coimbatore, while Shakthi-Karagam, a ritualistic-form, is seen in Trichy and Kumbakonam. Mattukombattam, the bullhorn dance, is popular in Sivagangai and Ramanathapuram showcasing Farmers attachment with Bulls&Cows. Devarattam, performed by Kambala-Naickers, is seen in Theni before harvesting. Kaisilambattam in Vellore, and dancing with fire symbolizes self-defense for women and celebrating the joy of harvest.

**Performance:** Tamil Folk Dances reflect the agricultural journey of farmers. Maattukombu-Attam honors plowing bulls, Devarattam celebrates sprouting crops, Kai Silambam shows post-harvest joy, and Karagattam expresses gratitude to Mariamman. Artistic Aatta Karagam and ritualistic Shakthi Karagam symbolize thanksgiving. Fire dances by farming women portray Nari Shakthi, envisioning India's 2047 superpower future.

**Instruments used:** The students have incorporated traditional dance props like wooden maattukombu (bull horns), kai silambam (traditional) anklets, devarattam cloth, Shakthikaragam pot and Aattakaragam pot, along with other props like ploughs, spades, hay bundles symbolizing farming along with the backdrop beautifully reflecting village life styles and vibrant festival traditions in their presentation.

**Additional Information:** Tamil traditional folk dances, performed during village festivals in Tamil Nadu and Puducherry, reflect vibrant cultural traditions. Dances like Karagattam, Aatta-Karagam, Shakthi-Karagam, Mattukombattam, Devarattam, Kai Silambam, and Theeattam express various stages of farming life, from honouring bulls and cows to celebrating crops and harvests promoting ecological environments. These dances preserve cultural values, with props like wooden bull horns and farming tools symbolizing rural life. In contemporary times, they emphasize the significance of agriculture, community, and empowerment, portraying a connection among nature, cultures, traditions and a future of strength, unity, and prosperity for India by 2047.

### Remarks:

## PUNJAB

**Name/s of Participant/s:**

1. Bhavnoor Singh
2. Gursewak Singh
3. Abhijot Singh
4. Gurvir Singh
5. Daljeet Singh

**Category of Performance:** Group**Sub-category of Dance:** Regional (Folk or Tribal)

**Details of the Art Form:** Bhangra is a type of traditional folk dance of Punjab area. In a typical performance, vigorous kicks, leaps and bounds of the body often with upraised, thrusting arm or shoulder movement to the accompaniment of short songs called Boliyan.

**Historical and Cultural Background:** During his performance they will cover the type of folk dance Jhoomer, Luddi, Dhamaal etc. Jhoomer or jhumar also called Ghumbar in the Sandal bar area. It is a slower and more rhythmic form. The word Jhumar comes from jhum /jhoom which means Swaying. Luddi is traditional folk dance of Punjab performed by men and women while clucking their fingers and clapping hands, jumps and half turns. Dhamaal is folk dance performed by men.

**Performance:** The costume worn by students in this performance colourful piece of cloth named, Kurta, Chadra, Jacket and vibrant colour turban. A team of Punjab students will perform folk dance energetic bhangra with cover Luddi, dhmaal, Jhumer etc.

**Instruments used:** Audio track will play. Khunda was used for the safety of domestic animals in field. With the passage of time, it is also kept by aged persons as a symbol of pride and also used for self-defense. Now it is used as Props in Bhangra. Sapp is like a clapper used in the past to frighten birds in the field. Now it is used as props in Bhangra to produce sound effect.

**Additional Information:** Bhangra's message of joy, unity, and cultural pride resonates strongly in contemporary times, Bhangra can be a fun and heart-healthy exercise that can help lower blood pressure and prevent chronic ailments like heart disease, hypertension, and stroke. It also makes the body Physically, mentally fit.

**Remarks:**

## RAJASTHAN

**Name/s of Participant/s:**

1. Bhagyashree
2. Aasyha Tiwari
3. Aishwarya Bhatnagar
4. Piya
5. Kirti Suthar

**Category of Performance:** Group**Sub-category of Dance:** Regional (Folk or Tribal)

**Details of the Art Form:** Original folk dance of Rajasthan are depicted in our dance puppet, kalbelia, terah taali, and kachi ghodi dance are performed in the in this dance. It is performed in the Northern western part of Rajasthan on the occasion of various festivals of Rajasthan.

**Historical and Cultural Background:** A traditional Puppet performance from Rajasthan, India that showcases the ancient art of puppetry.

The kalbeliya dance is a folk dance of Rajasthan India that is a celebration of the sapera community's traditional way of life. A folk dance from the Shekhawati region of Rajasthan, India that involves man performing with dummy hores to depict local bandit legend.

**Performance:** This group of students want to show various glimpses of Rajasthan on this stage by becoming puppets in this dance by lifting 5 pots on the head dancing on the sword, dancing on glasses and by performing kalbeliya dance.

**Instruments used:** In this dance drums, cymbals, harmonium are used as musical instrument. Also, pitchers, 13 -13 cymbals, sword, plate, puppets, bicycle wheel, glass and handkerchief, urn etc. are being used as supporting material.

**Additional Information:** A traditional Puppet performance from Rajasthan, India that showcases the ancient art of puppetry. Origin: the kathputli dance originated from the bhar tribe community. Significance: in the olden days, the Puppets were not only a source of entertainment but also provided moral and social education.

The kalbeliya dance is a folk dance of Rajasthan India that is a celebration of the sapera community's traditional way of life. A folk dance from the Shekhawati region of Rajasthan, India that involves man performing with dummy hores to depict local bandit legend. Origin: the royal courts of Rajasthan its said to be about the highway robbers who lived in Shekhawati region in 17th century. Terah thali the traditional folk dance from Rajasthan, India that involves performance striking 13 cymbals tied to that bodies in rhythm. Origin: the dance originated as a community performance during Navratri and was originally away to express devotion to the folk deity Baba Ramdev.

**Remarks:**

## SIKKIM

**Name/s of Participant/s:**

1. Aishwarya Gazmer
2. Rebika Rai
3. Anshika Rai
4. Pratigya Dahal

**Category of Performance:** Group**Sub-category of Dance:** Regional (Folk or Tribal)

**Details of the Art Form:** The theme of Sangini dance involve the pain, suffering, and struggles experienced by women invoking and remembering deities, gods, and goddesses. The Sangini song is sung in a melodious voice with a smooth, dragging tone. The dancers spin in circles, holding a Lotta (small pitcher) on their heads, waving their hands, and acting in accordance with the mood of the song. In the hilly regions of Eastern Nepal and the northeastern parts of India, in the Brahmin-Chettri communities, the Sangini is exclusively done by women. The term “Sangini” comes from the feminine form of “Sangi” (companion or friend). This dance is particularly performed during the Teej festival, religious ceremonies, or during the Jagar (a form of spiritual awakening).

**Historical and Cultural Background:** In the past, Sangini dances often depicted themes of sorrow and the struggles faced by women endured in the day to day life. However, today, women are no longer helpless they are empowered with various government initiatives, such as Developed India, Beti Bachao Beti Padhao (Save and Educate the Girl Child).

**Performance:** The presentation depicts a family scene in which the behaviour of a mother-in-law towards her daughter-in-law is harsh and loved at times. Despite the misunderstandings and conflicts that arises in the family, continues cultural practices, traditions, and festivals which is celebrated with happiness and togetherness.

**Instruments used:** Jewellery: Nau Gedi (nine beads necklace), Yellow Potte (headpiece), Jantar, Chhaddke Tillari, Kalli (bracelet), Chura (bangles), Dungri-Bulaki, Chapte Sun (flat gold). Props: Doko (basket), Needle, Thread, Oil lamp, Lotta (small pitcher), pitcher), Hasiya (sickle)

**Additional Information:** In the past, Sangini dances often depicted themes of sorrow and the struggles faced by women endured in the day to day life. However, today, women are no longer helpless they are empowered with various government initiatives, such as Developed India, Beti Bachao Beti Padhao (Save and Educate the Girl Child).

**Remarks:**

## TELANGANA

**Name/s of Participant/s:** A. Yagna Sri

**Category of Performance:** Solo

**Sub-category of Dance:** Classical

**Details of the Art Form:** Kuchipudi is a classical dance form originating from Andhra Pradesh, India. It is one of eight classical dance forms, and boasts a rich history spanning over 2000 years. It is known for its expressive storytelling and graceful movements. Rooted in religious narratives, Kuchipudi combines dance, drama, and music, often incorporating lively footwork, hand gestures, and facial expressions to depict tales from Hindu epics like the Ramayana and Mahabharata. This Kuchipudi dance style evolved under Sidhendra Yogi's guidance in the 17th century. This ancient art form is captivating audiences worldwide with its rich integrity of Telugu culture.

**Historical and Cultural Background:** Kuchipudi is a classical dance form originating from Andhra Pradesh, India. It is one of eight classical dance forms, and boasts a rich history spanning over 2000 years. It is known for its expressive storytelling and graceful movements. Rooted in religious narratives, Kuchipudi combines dance, drama, and music, often incorporating lively footwork, hand gestures, and facial expressions to depict tales from Hindu epics like the Ramayana and Mahabharata.

**Performance:** I am Alla Yagnasri, studying 10th class at St. Peters High School (Central), Hanumakonda, Telangana, India My guru is Sri B Sudheer Rao garu from Hanumakonda, a state awardee of Telangana state Government. I am a follower of a great Kuchipudi dancer of India, Smt.Shobha Naidu garu, a winner of the civilian award,Padmashree.

**Instruments used:** Mrudangam, Veena, Guitar, Tambura

**Additional Information:** It originates from a village named Kuchipudi in the Indian state of Andhra Pradesh.[3] Kuchipudi is a dance-drama performance, with its roots in the ancient Hindu Sanskrit text of Natya Shastra.[4][5][6] It developed as a religious art linked to traveling bards, temples and spiritual beliefs, like all major classical dances of India.

**Remarks:**

## TRIPURA

**Name/s of Participant/s:** Nabarup Bhattacharjee

**Category of Performance:** Solo

**Sub-category of Dance:** Classical

**Details of the Art Form:** Kathak is found in three distinct forms, called “Gharana” named after the cities where the kathak dance tradition evolved – Jaipur, Banares and Lucknow. While the Jaipur gharana focuses more on the foot movements, the Banares and Lucknow gharana focus more on facial expressions and graceful hand movements.

**Historical and Cultural Background:** Kathak is a prominent ancient Indian classical dance and is thought to have started from the wandering bards of North India Known as Kathakars, meaning storytellers. These kathakars travelled and conveyed stories by means of music, dance and songs akin to the early Greek theatre.

Indian classical dancing started around 200 BCE in India as a joyful and celebratory activity. Often in devotion to Hindu deities. Many of the performances are choreographed to retell stories of the Gods and other historical accounts. Kathak is indigenous to northern India and developed under the influence of both Hindu and Muslim cultures. Kathak is characterized by intricate footwork and precise rhythmic pattern that the dancer articulated by controlling about 100 ankle bells.

**Performance:** The Kathak performance opens with Shiv Vandana, an invocation to Lord Shiva revered as the cosmic dancer. This segment phase tribute to Shiva Tandava symbolizing the balance of creation and destruction. The dance waves together precise footwork, expressive storytelling and the rhythmic sound of ghungroos, blending traditional artistry with spiritual depth. Beginning with the Shiv Vandana, there will be Kathak-teental showing some core elements like ‘Uthan’, ‘Paran Judi Amad’, Paran and Ladi.

**Instruments used:** Musical instruments used in Kathak are Tabla, Pakhawaj, Sitar, Flute, Sarangi, Harmonium, Tanpura. Kathak dance accessories are Ghungroo – the melodious Anklet Bells.

**Additional Information:** Kathak dance has survived since centuries. Today it has emerged as an important dance form. It has gained much respect and popularity. Its fusion with other classical and western dance forms has been one of the reasons for its popularity with Nationally and Internationally.

**Remarks:**

## UTTAR PRADESH

**Name/s of Participant/s:** Khushi Rastogi

**Category of Performance:** Solo

**Sub-category of Dance:** Classical

**Details of the Art Form:** Kathak's geographical presence is mainly in North & west India. It is popular in Uttar Pradesh, Rajasthan & Madhya Pradesh through the Lucknow, Jaipur & Banaras Gharanas. It also has influence in Maharashtra, Gujarat, Punjab & Haryana. Internationally Kathak has gained popularity in the USA, EUROPE & AUSTRALIA as well.

**Historical and Cultural Background:** Kathak one of India's classical dance form, has its roots in ancient northern India. It originated from Kathak's or storytellers who narrated mythological tales through dance, music & facial expressions. The art evolved during the bhakti movement, incorporating devotional themes. In the era, it transformed with Persian influences, adding intricate footwork, spins & expressive gestures. Kathak flourished in the courts of rulers like Wajid Ali Shah, blending Hindu & Islamic cultural elements. Today, it is known for its dynamic movements, rhythmic footwork & graceful expressions, representing a rich fusion of cultural traditions.

**Performance:** "SHANKAR ATI PRACHAND". Shiv Stuti - Presenting Drupad in chaataal, followed by teentaal in Raag Malkauns

**Instruments used:** Shivling & Flowers

**Additional Information:** Kathak emphasizes storytelling through rhythmic footwork, swift spins & expressive gestures, often accompanied by classical music & instruments like tabla & harmonium. Dancers wear vibrant costumes with ankle bells (Ghungroo) enhancing the rhythmic patterns. The dance is traditionally improvised, allowing performers creative freedom while adhering to structured compositions.

**Remarks:**

## UTTARAKHAND

**Name/s of Participant/s:** Komal Bohral

**Category of Performance:** Solo

**Sub-category of Dance:** Classical

**Details of the Art Form:** भरतनाट्यम शास्त्रीय नृत्य है और इसकी उत्पत्ति तमिलनाडु में हुई थी।

**Historical and Cultural Background:** भरत नाट्यम सबसे पुराना शास्त्रीय नृत्य है। भरतनाट्यम दक्षिण भारतीय राज्यों तमिलनाडु और कर्नाटक में अधिक लोकप्रिय है।

**Performance:** भरतनाट्यम नृत्य लगभग 2000 वर्ष पुराना है। ऐसा माना जाता है कि भरतनाट्यम की शिक्षा भरत को ब्रह्माजी ने दी थी।

**Instruments used:** भरतनाट्यम नृत्य लगभग 2000 वर्ष पुराना है। ऐसा माना जाता है कि भरतनाट्यम की शिक्षा भरत को ब्रह्माजी ने दी थी।

**Additional Information:** इस बिधा के अन्तर्गत मैं महिषासुर मर्दिनी स्रोत के माध्यम से नृत्य प्रस्तुत कर रही हूँ। जिसके अन्तर्गत मैं मां दुर्गा के रूपों दर्शाया गया है।

कोमल बोहराल, रा0बा0इ0का0 टनकपुर जनपद चम्पावत उत्तराखण्ड

**Remarks:**

## WEST BENGAL

**Name/s of Participant/s:** Rupmouli Sikdar

**Category of Performance:** Solo

**Sub-category of Dance:** Classical

**Details of the Art Form:** Art form-Dance: Bharatnatyam, a classical Indian Dance form with key elements “Nritta”, “Nritya” and “Natyā”, originates from Tamil Nadu and is deeply rooted in South India's cultural heritage. It is predominantly practiced in the south Indian states of Tamil Nadu, Karnataka, Kerala, and Andhra Pradesh. It has a global presence among Indian communities settled abroad.

**Historical and Cultural Background:** Bharatnatyam is one of India’s oldest classical dance forms originating in Tamil Nadu 2,000 years ago. Rooted in the “Natyā Shastra”, an ancient treatise by Bharata Muni, it was traditionally performed in temple rituals by the “Devadasis”. During such performances, stories from Hindu mythology were narrated as an offering to deities, particularly Lord Shiva (in his “Nataraja” form)., It blended intricate hand gestures (mudras), rhythmic footwork, and facial expressions. Efforts to revive this ancient art form redefined Bharatnatyam as a respected art form and repositioned itself from temple rituals to theatrical performances, preserving its spiritual essence.

**Performance:** Performance is based on a Bharatnatyam Varnam “Innam en manam” in ‘Ragam Charukeshi’ set to ‘Adi Thalam’, Composed by Shri Lalgudi Jayaraman praising Lord Krishna. The original choreography and the ‘nattuvangam’ is done by respected Guru Shri RLV Subesh and re-choreographed by respected Guru Shri Rahul Dev Mondal, Assistant Professor, Rabindrabharati University, Kolkata.

**Instruments used:** Bharatnatyam is accompanied by traditional instruments like the mridangam (a percussion instrument), veena (a stringed instrument), flute, nadaswaram (a wind instrument), and violin. These instruments create rhythmic patterns and melodic tunes enhancing the storytelling and expressive aspects of the dance.

**Additional Information:** Bharatnatyam conveys profound spiritual and cultural messages through intricate movements, expressions, and storytelling. Rooted in devotion and mythology, it reflects India's rich heritage. In contemporary times, Bharatnatyam remains relevant by evolving to address current social issues and environmental concerns, while preserving its classical essence. It serves as a bridge between tradition and innovation, inspiring global audiences and fostering cultural pride.

**Remarks:**

## KVS

**Name/s of Participant/s:** Mansi K Kotian

**Category of Performance:** Solo

**Sub-category of Dance:** Classical

**Details of the Art Form:** Bharathanatyam - It is a classical dance form of South India originated in Tamilnadu. It is most ancient classical dance form of India. It is a classical dance form recognized by the sangeet natak Akademi.

**Historical and Cultural Background:** Bharathanatyam is beleived to be about 2000 years old and originated from the ancient temple practices of Tamilnadu. It was originally called sadeer attam and was performed by Devdasis. Bharathanatyam was an important part of rituals in south indian temples where it was performed to express devotion and narrate religious stories.

**Performance:** I will be presenting a Varnam SWAMI NAN UNDAN ADIMAI. This varnam is set to the ragam NATTAKURUNGI, ADITALA and composed by PAPANASAM SIVAN

**Instruments used:** recorded composition used.

**Additional Information:** Bharathanatyam ever since its origin centuries ago has always been a powerful medium of communication. On tracing the origin and history of bharathanatyam this fact can be further reinforced. according to the natya shastra the monumental work on theatrtrical art by Bharatha muni in 2nd century. today it is an art form that has stood the test of time with changing political and social elements from a purely ritual art confined to the temples. Today it has come to be one of the most popular classical dance form of India with respect to its beauty of technique, themes conveyed and the fact that is performed by one and all across caste, class or geographical borders.

**Remarks:**

## NVS

### Name/s of Participant/s:

1. Prince Varu
2. Mihir Odedara
3. Jignesh Karavadra
4. Hiren Madhavadiya
5. Jeet Bapodara

### Category of Performance: Group

### Sub-category of Dance: Regional (Folk or Tribal)

**Details of the Art Form:** मनियारो रास, गुजरात का एक पारंपरिक लोक नृत्य है। यह रास गुजरात के सौराष्ट्र क्षेत्र का एक लोकप्रिय नृत्य है। इसमें कई विविधताएं हैं और गुजरात के प्रत्येक क्षेत्र में विभिन्न स्वरूपों में इसका प्रदर्शन किया जाता है। मनियारो रास सबसे पुराना है और कई समुदायों द्वारा किया जाता है। हालाँकि, इसकी उत्पत्ति सौराष्ट्र प्रायद्वीप के महेर समुदाय द्वारा हुई है। जोश से भरपूर इस नृत्य के साथ वीर रस के पारंपरिक लोकगीत गाए जाते हैं। गीतों की शुरुआत शहनाई वादन से होती है और उसके बाद छंद और दोहा जैसे छंद गाए जाते हैं। मनियारो रास पुरुषों द्वारा किया जाने वाला एक मार्शल नृत्य है और यह वीरता और बहादुरी का प्रदर्शन करने के लिए होता है।

**Historical and Cultural Background:** पोरबंदर भौगोलिक दृष्टि से एक समुद्र तटीय क्षेत्र है। यहाँ पर बाहरी विदेशी आक्रान्ताओं का समुद्री मार्ग से आक्रमण होता रहता था तब यहाँ के महेर समुदाय द्वारा युद्ध करके अपने क्षेत्र की रक्षा की जाती थी। उनकी जीत की खुशी में विजय उत्सव मनाया जाता था और यह मनियारो रास किया जाता था। तब से महेर समुदाय के हर पारंपरिक उत्सवों में यह नृत्य किया जाने लगा। विडंबना का विषय है की आज की युवा पीढ़ी विदेशी संस्कृति के प्रति आकर्षित हो रही है तथा हमारी लोक कलाएं विलुप्त होती जा रही है। कहते हैं की जब किसी वृक्ष की जड़े कमजोर हो जाती है तो वह वृक्ष जल्दी सुख जाता है और हमारी जड़े हमारी भारतीय संस्कृति और हमारी लोक कलाओं में है। अतः हमें हमारी भारतीय संस्कृति पर गर्व करना चाहिए तथा युवा पीढ़ी का लोक कलाओं के प्रति रुझान बढ़े और इसके सांस्कृतिक महत्त्व को समझे ऐसा प्रयास करना चाहिए।

**Performance:** मनियारो रास पुरुषों द्वारा किया जाने वाला एक मार्शल नृत्य है और यह वीरता और बहादुरी का प्रदर्शन करने के लिए होता है। महेर लोग वीरता के प्रतीक के रूप में मनियारो रास के प्रदर्शन के दौरान तलवारों और ढालों का उपयोग करते हैं। नृत्य की शुरुआत में ढोल और शहनाई का वादन किया जाता है तथा गायक द्वारा महाराजा शिवाजी और महाराणा प्रताप के वीर रस के गीत गाये जाते हैं। तथा द्रुत गति की ताल पर नर्तकों का मंच पर प्रवेश होता है और प्रदर्शन के दौरान नर्तक डांडिया(लाठी) और ढाल-तलवार का उपयोग करते हैं। नर्तक युद्ध कलाओं से भरपूर प्रदर्शन करते हैं।

**Instruments used:** इस नृत्य में शहनाई, ढोल और हारमोनियम आदि वाद्ययंत्र का वादन किया जाता है और गायक द्वारा महाराजा शिवाजी और महाराणा प्रताप के वीर रस के गीत गाये जाते हैं।

**Additional Information:** **पगड़ी:** पुरुष नर्तक सिर पर पारंपरिक पगड़ी या टोपी पहनते हैं, जो उनके सम्मान और शौर्य का प्रतीक है। यह पगड़ी आमतौर पर सफेद होती है, और नृत्य के अवसर के आधार पर विभिन्न रंगों का चयन किया जाता है।

**चौणी:** पुरुष नर्तक चौणी पहनते हैं, जो आमतौर पर सफेद रंग की होती है। यह पारंपरिक तरीके से पहनी जाती है।

**आंगणि:** पुरुष नर्तक चौणी के साथ पारंपरिक आंगणि पहनते हैं, जो वीर योद्धा के कवच के भांति प्रतीत होती है। आंगणि सफेद रंग की होती है जो की कंधे और सीने से कशी हुई तथा कमर से घेरदार होती है।

**बेठाई:** चूंकि यह एक वीर नृत्य है इसलिए इसमें कमर को कसने के लिए एक विशेष कपड़ा बांधा जाता है जिसे बेठाई कहा जाता है।

**फिटियो:** यह कंधे से कमर तक बांधे जाने वाला कपड़ा है जो की लाल रंग का होता है। लाल रंग वीरता का प्रतीक है इससे यह संदेश दिया जाता है की हम खून बवाह देंगे लेकिन हमारे देश की सीमाओं की रक्षा करेंगे।

**Remarks:**

## EMRS

**Name/s of Participant/s:**

1. Kabita Reang
2. Rujali Reang
3. Eva Debbarma
4. Lija Jamatia
5. Khakwchang Jamatia

**Category of Performance:** Group**Sub-category of Dance:** Regional Folk

**Details of the Art Form:** Hajagiri is a folk dance from Tripura, performed by the indigenous Tripuri and Reang tribes. It is an important cultural expression, showcased during festivals like Laxmi Puja and harvest celebrations, highlighting the region's vibrant heritage and deep connection to nature. Traditionally, it was primarily a female-dominated dance.

**Historical and Cultural Background:** Originating from Tripura's agricultural practices, Hajagiri dance is a form of gratitude to nature for a prosperous harvest. Traditionally performed on the night of the full moon (Sharad Purnima) following Durga Puja, it celebrates the bond between the community and nature. The dancers balance earthen pots on their heads and perform intricate footwork, symbolizing strength, grace, and endurance. This practice, passed down through generations, has become a cherished cultural expression, reinforcing the cycle of renewal and abundance in both the agricultural and spiritual realms. The Hajagiri dance also serves as a communal event, where villagers come together to celebrate unity.

**Performance:** The performers use props, including bottles or pitchers on their heads and plates in their hands, while performing intricate steps on earthen pots. The small hut further enhances the authenticity of the performance. They skillfully demonstrate balance, coordination, and strength as they navigate the complex footwork showing grace.

**Instruments used:** The props used in the performance include bottle/Pitcher lamps, thalis, hut, Sup and earthen pots. Additionally, a large platter was carried by the performers, which symbolizes abundance. These props, along with traditional attire, enhanced the visual appeal and connection to the cultural roots of the dance.

**Additional Information:** The Hajagiri dance conveys a powerful message of gratitude, unity and the deep connection between humanity and nature. It highlights the importance of balance, strength, and endurance, values that are essential in both traditional agricultural practices and modern life. In contemporary times, the dance serves as a reminder of the need to respect and preserve nature, especially in an era of rapid urbanization and environmental change. It reinforces the significance of community bonding and cultural heritage, urging younger generations to stay rooted in tradition while embracing modern challenges. Ultimately, Hajagiri symbolizes resilience, harmony, and the cyclical relationship between life and nature.

**Remarks:**

विद्यया ऽ मृतमश्नुते



एन सी ई आर टी  
NCERT

राष्ट्रीय शैक्षिक अनुसंधान और प्रशिक्षण परिषद्  
NATIONAL COUNCIL OF EDUCATIONAL RESEARCH AND TRAINING



3-6 January, 2025

# Instrumental Music

## TEXTUAL SUMMARY



# Kala Utsav 2024-25

## Textual Summary of Instrumental Music

**Note** – The textual summary is a mandatory part of the entry which is sent by the participants. It explains the art form being presented by the participants. The textual summary sent by the participants are printed as received. Hence, we have not corrected or edited any part of the textual summary sent by the participants.

## Table of Contents

ANDAMAN AND NICOBAR ISLANDS .....	1
ANDHRA PRADESH .....	2
ARUNACHAL PRADESH .....	4
ASSAM .....	5
BIHAR.....	6
CHANDIGARH.....	7
CHHATTISGARH .....	8
DAMAN AND DIU + DADRA AND NAGAR HAVELI .....	10
DELHI .....	11
GOA .....	12
GUJARAT .....	13
HARYANA .....	14
HIMACHAL PRADESH .....	15
JAMMU & KASHMIR .....	17
JHARKHAND.....	18
KARNATAKA.....	19
LADAKH .....	21
LAKSHADWEEP .....	22
MADHYA PRADESH .....	23
MAHARASHTRA .....	24
MANIPUR.....	25
MEGHALAYA .....	26
MIZORAM.....	27
NAGALAND .....	29
ODISHA.....	30
PUDUCHERRY .....	31
PUNJAB .....	32
RAJASTHAN .....	33
SIKKIM .....	34

TELANGANA.....	35
TRIPURA.....	37
UTTAR PRADESH .....	38
UTTARAKHAND.....	39
WEST BENGAL.....	40
KVS .....	41
NVS .....	42
EMRS .....	43

## ANDAMAN AND NICOBAR ISLANDS

**Name/s of Participant/s:** Abhay Kumar Mallick

**Category of Performance:** Solo

**Sub-category of Instrumental Music:** Percussion

**Details of the Art Form:** Instrumental Music-Classical Solo (Percussion)

**Historical and Cultural Background:** “The Tabla was invented in the first half of the 18th century by a drummer named 'Amir Khusro'. The Tabla is a pair of drums that are played while sitting on the floor. The two drums are slightly different in size and shape, with the smaller drum, called Daanya producing treble sounds and the larger drum called baanya producing bass sounds. The Tabla is used in all musical styles, including Indian classical music, bhakti and other semi classical genres etc.

**Performance:** “The presented taal is Teen Taal. Teen Taal can be used for both accompaniment and solo. Various compositions will be played in Teentaal. In the solo presentation, Lehra Teentaal and after that the order is:

- Uthan
- Tritaal vilambit
- Peshkar
- Tripalli
- Kayada vistaar Rela
- Tukra
- Chakkardar Tihai

**Instruments used:** Main instrument is Tabla (Percussion Instrument). Accompany with lehora on Harmonium.

**Additional Information:** There are many taals played on the tabla like-Teen Taal, Ek Taal, Chartaal, Kaharva, Dadra etc. The presented taal is Teen Taal, Teental is a very common taal in Indian classical Music.

**Remarks:**

## ANDHRA PRADESH

**Name/s of Participant/s:** Bhagavatula Annapurna Sivathmika

**Category of Performance:** Solo

**Sub-category of Instrumental Music:** Melodic

**Details of the Art Form:** classical music - violin - all over india

### **Historical and Cultural Background: INTRODUCTION**

Violin is a Tantric Vadyam/ Tata Vadyam (String instrument).

In Indian music, violin is also known as 'Dhanur Veena'

Through this write-up I wish to mention different Baanees in Violin of South Indian music. Also, I am writing the composition "Sobhillu Saptaswara" – Raag: Jaganmohini, Taal Roopak.

### **TUNING**

The Violin is typically tuned to the notes G, D, A, and E from lowest to highest pitch.

### **DIFFERENT BAANIS IN VIOLIN**

1. Dwaram Venkata Swamy Naidu: He was a renowned Indian artiste, violinist, composer and musicologist. He was one of the most influential musicians of his time known for his unique playing style, innovative compositions and contributions to the development of Karnatic music. A legendary figure in Indian classical music from Vizianagaram, Andhra Pradesh.

2. Violin Chowdiah: He is a renowned Indian violinist, composer and music educator from Andhra Pradesh. His full name is Tirukodikavalu Chowdiah, and he is widely regarded as one of the most influential violinist in the history of Karnatic Music.

Chowdiah was born in Tirukodikavalu, a village in Chittoor district of Andhra Pradesh. He began learning music at a young age from his father, who was a musician. Chowdiah later studied violin under the guidance of a legendary violinist.

3. Annavarapu Rama Swamy garu: He is a renowned Indian violinist, composer and musicologist hailing from Vijayawada. He was one of the most influential musicians of his time, known for his unique playing style, innovative compositions and compositions which are contributed to the development of Karnatic Music. He is known for playing the seven stringed violin.

The composition I rendered at State level Kala Utsav of Andhra Pradesh held on 9th and 10th of December 2024:

Composition: Shobhillu Saptaswara

Tyagaraja swamy Kruti in Jaganmohini Raga – Rupaka Tala. Pallavi: Shobhillu Saptaswara  
Sundarula Bhajimpave manasa Anupallavi: Nabhi hritkanta rasana Naasaadulalo – Sobhillu..

Charanam: Dhara rukshama dulalo Varagayatgri hridayamuna

Sura bhoosura manasamuna Shubha Tyagarajuni yeda – Sobhillu –

In this Krithi Sadguru Tyagaraja Swamy praised the divine forms and the seven notes which glow in the navel, heart, neck, tongue and nose of the human body, which shine in 'chaturvedas' and 'Vedamata Gayatri hrudayam' which sparkle in the heart of the celestial worthuy Bhusuras and of Tyagarajaswamy himself.

Jagan Mohini Raga: - Arohanam: S G M P N S Avarohanam: S N P M G R S.

Varjya Ragam, Dha is absent in it and Ri is absent in Arohona.

Jaganmohini is an Audava – Shadava Ragam which is a melodious raga inspiring Bhakti rasam.

**Performance:** student performance is good exlent

**Instruments used:** violin

**Additional Information:** clasical music

**Remarks:**

## ARUNACHAL PRADESH

**Name/s of Participant/s:** Mitet Perme

**Category of Performance:** Solo

**Sub-category of Instrumental Music:** Melodic

**Details of the Art Form:** Instruments play a vital role in upholding the world of music. The instrumental that I am going to play is well known flute. Made out of bamboo fully measured & shaped the raag I am going to play is raag Bhupali with this is am going to play some songs in raag Bhupali i& also some traditional songs of Arunachal Pradesh. lastly, I will conclude my performance by the melody of lord shri krishna.

**Historical and Cultural Background:** Bhoop means king. Raag Bhoop or bhoopali is a majestic raag from the kalyan family. It is a very ancient raag. Though this raag is one of the beginner raags taught to students due to it's simplicity, it has the potential to become a vast raag as your practise advance. It is known as raag mohan or mohanam, in the Carnatic musical system.

Bhoopali is an ancient raga from northern India, possibly 4000 years old. It is one of the five oldest known melodies bhoopali is an evening raga.

**Performance:** The Performance has been done by Mr. MITET PERME. He is the student of Class-XI, Govt. Hr. Sec. School Bolung from Longding- district, Arunachal Pradesh.

**Instruments used:** The instrument that I have used for my performance is flute which is made up of dolu bamboo. Basically, in India, this type of bamboo is found in the north eastern sides and it is also considered as one of the best bamboo to make flute, it is an evergreen, perennial, bamboo with short rhizomes. States like assam produce huge number of bamboo flutes out of the this dolu bamboo.

**Additional Information:** Nil

**Remarks:**

## ASSAM

### **Name/s of Participant/s:**

1. Shri Nabajyoti Phukan
2. Shri Ujjal Saikia
3. Shri Parimal Probah Borah
4. Shri Rajdeep Kalita
5. Shri Binod Saikia

### **Category of Performance:** Group

### **Sub-category of Instrumental Music:** Orchestra Ensemble (Folk)

**Details of the Art Form:** Assam treasures myriads of Folk songs and Folk instruments in both devotional and agrarian celebrations among the natives living in the plains, the hilly areas and tea garden areas. While the devotional forms are prevalent especially in the district of Jorhat, Sivsagar, Majuli, Darrang, and Nalbari, the agrarian folk music like Bihu, Jhumur, Oinitom, Bagrumba, etc. are practised in different parts with equal zeal.

**Historical and Cultural Background:** Assam's folk culture is incredibly rich and diverse, reflecting the state's vibrant history and the many communities that call it home. As far as the devotional music is concerned, the Vaishnava saint Srimanta Sankardeva and Madhavdeva gave birth to Borgeet, Bhaona, and Naam Kirtana. Thereafter, the Vaishnav satras preserved and practised these, from which other forms like Lokageet, Deh Bisar Geet, Tokari Geet, Nagara Naam etc. emerged later on. Bihu being an agrarian festival, came with the arrival of the Ahom dynasty in the 13th century and it is still the main festival celebrated through the state. The tea garden communities performs the Jhumur. Likewise, the Mishing communities celebrate Ali Ayi Ligang with the melodious Oinitom song. Other tribal communities like the Karbis, Bodos, Kacharis, Tiwa, Dimasa, etc., celebrate Bihu in their own traditional way. All these reflect the cultural assimilation and Unity and Diversity of Assam.

**Performance:** The students will make a fusion of different folk songs and music prevalent in Assam using the traditional folk musical instruments. Starting with a natural rendition they will make a blend of the devotional music and those prevalent among the hardworking rustics. Besides, they will perform the folk musics of the tea gardens and the tribes living in the plains and the hills of Assam.

**Instruments used:** The students, though five in number, will use more than 25 handmade folk musical instruments namely - Doba, Khol, Nagara, Bor Taal, Khuti Taal, Shri Taal, Kor Taal, Ram Taal, Manjira, Dogor, Dotara, Tokari, Anand Lohori, Ek Tara, Bansuri (Flute), Bamboo Drums, Bamboo Sticks, Bamboo Shaker, Dhol, Pepa, Toka, Gogona, Sutuli, Lampa, Clay-bird whistle, Hay-made Pepa, Madol. Most of the instruments are made by the students with the help of the guide teacher.

**Additional Information:** The aim of the Instrumental Folk Orchestra to be performed by the students is to preserve the promote the folk music of Assam. It is observed that now-a-days our indigenous cultural identity, age old traditions and cultural practices are under constant threat due to modernization. Folk culture reflects the heart and souls of the sons of the soil. So, the new generation has to embrace it and culture it among them to keep India culturally rich and lively for generations to come.

### **Remarks:**

## BIHAR

**Name/s of Participant/s:** Abhi Shree

**Category of Performance:** Solo

**Sub-category of Instrumental Music:** Melodic

**Details of the Art Form:** पूर्वी झूमर की प्रस्तुति। वीं, झूमर, खेमटा भी भोजपुरी के परम्परागत लोकगीत हैं

**Historical and Cultural Background:** प्राचीन काल में पति बाहर काम करने जाते थे और वह बताना जरूरी नहीं समझते थे। इस गीत में जो नायिका है वह पूर्वी झूमर के माध्यम से अपने मन की बात अपनी सखी को कह रही है कि जो मेरा पति है वह मुझे कहकर गया कि कुछ दिन में लौट आऊंगा लेकिन वह अभी तक नहीं आया अगर उसको पता होता कि वह बाहर ही रह जाएगा तो उसे जाने नहीं देती अगर उसे बाहर ही जाना था तो उसे अपने साथ लेकर जाता, वह इस गीत में अपना दुख व्यक्त कर रही है और इस गीत में कहरवा ताल बज रहा है। इस जीत के लेखक भिखारी ठाकुर है।

**Performance:** झूमर, लोग अपने जीवन की धारा से जोड़कर संस्कृति को आगे बढ़ा रहे हैं इसमें लोक गीतकारों व लोक गायकों का बहुत योगदान है

**Instruments used:** हारमोनियम, ढोलक

**Additional Information:** झूमर बिहार का एक पारंपरिक लोक नृत्य है, जिसे ग्रामीण महिलाएं करती हैं। इस खूबसूरत नृत्य शैली के लिए कोई निश्चित मौसम नहीं है, यह एक ऐसा नृत्य है, जो हर समय किया जाता है।

**Remarks:**

## CHANDIGARH

**Name/s of Participant/s:** Shivam

**Category of Performance:** Solo

**Sub-category of Instrumental Music:** Percussion

**Details of the Art Form:** Tabla is the most famous percussion instrument of North India. It is most commonly used in North Indian classical music, but its versatility in all musical styles has enabled it to become the most popular percussion instrument in all of India. It is also an essential instrument in the Bhakti devotional traditions of Hinduism and Sikhism used during singing of Bhajan and Kirtan.

**Historical and Cultural Background:** The story of tabla is as old as Indian civilization itself. Its roots can be traced back to ancient percussion instruments mentioned in Sanskrit texts dating back two millennia. Over time, influenced by various cultural exchanges, including Persian and Central Asian drumming traditions, these instruments evolved into the tabla we know today. During the Mughal period in India, the tabla developed significantly, with distinct playing techniques and styles emerging.

**Performance:** The most well-known Tala in tabla is “Teental”. This taal is played in all layas ranging from vilambit to atidrut consisting of 16 (4x4) beats. The term ‘Teen Taal’ translates to ‘three claps’ in Hindi. Claps are played on the 1st, 5th and 13th beats and a hand wave is played on the 9th beat. The performance here on Tabla covers Kayda, Tukda, Rela and Chakradhar.

**Instruments used:** TABLA, HARMONIUM

**Additional Information:** Tabla is an indispensable component of Indian musical culture, with a rich heritage of centuries-old traditions and artistic expression. Its rhythmic versatility, melodic ability and dynamic range continue to captivate audiences and inspire musicians worldwide. It has played the role of being the heartbeat of Indian music, pulsating with the vibrant rhythms of a timeless musical tradition.

**Remarks:**

## CHHATTISGARH

### Name/s of Participant/s:

1. Keshav Kumar Tendulkar
2. Nand Kumar Netam
3. Shubhanshu Kashyap
4. Pratyush Gedam
5. Yoraj Maliya

### Category of Performance: Group

### Sub-category of Instrumental Music: Orchestra Ensemble (Folk)

**Details of the Art Form:** गौरा-गौरी एवं मातर पर्व “पारंपरिक लोक वाद्य एवं धुन वादन” छत्तीसगढ़ राज्य लोक संगीत, संस्कृति में अत्यंत धनी है। यहां के जन अपने रीति-रिवाज, पर्व आदि को अत्यधिक उत्साह के साथ मनाते हैं। जो सावन में हरेली से लेकर फागुन के होली आदि त्योहारों तक अपनी खुशहाली में मगन रहते हैं। यहीं पर सभी जनता पांच दिवसीय दीपावली पर्व मनाते हैं। जिसे हम छत्तीसगढ़ी बोली में “देवारी तिहार” कहते हैं। महालक्ष्मी पूजा के दूसरे दिन भगवान श्री कृष्ण लीला के 'गोवर्धन पूजा' और तीसरे दिन 'मातर' जैसे जोशीले दोहे के साथ 'राउत बाजा-नाच' वाली खुमारी हफ्तों तक चलते रहता है। अच्छे फसल के खुशी में....इसी 'देवारी तिहार' की शुरुआत 'सुरहोती' के कुछ दिनों पूर्व ही आदिवासी कुल के अनुयाई अपने देवाधि देव “गौरा और गौरी” का आह्वान करते हैं।

**Historical and Cultural Background:** प्रत्येक घर से महिलाएं सिर पर कलश-दीप लेकर उनको 'नेवतनी - परघौनी' स्वागत करते हुए “गौरा चावरा” में पूरा गांव इकट्ठे होते हैं। “देव स्थापना” के लिए विशेष स्थान से पवित्र मिट्टी लाते हैं। जिसे 'फूल कुचरनी' कहते हैं। देव आह्वान के लिए विशेष ताल एवं धुन बजाया जाता है। साथ में महिलाएं लोक गीत गायन करती हैं। इसी समय एवं सभी दिन 'देव सवारी' का प्रभाव उस पवित्र चौर (चबूतरे) या आस-पास महसूस किया या देखा जा सकता है। इस तरह ये अनुयाई अपने यह विशेष पूजा अर्चना वाला 'रीति-रिवाज' आरंभ करते हैं। इसी के अंतर्गत 'सुमरनी', 'फूल कुचरनी', 'जोहार', 'अखरा', 'डड़ईया' यह परम्परा गोवर्धन पूजा के दिन जल में 'विसर्जन' सहित पूर्ण होता है।

**Performance:** छत्तीसगढ़ राज्य लोक संगीत, संस्कृति में अत्यंत धनी है। यहां के जन अपने रीति-रिवाज, पर्व आदि को अत्यधिक उत्साह के साथ मनाते हैं। जो सावन में हरेली से लेकर फागुन के होली आदि त्योहारों तक अपनी खुशहाली में मगन रहते हैं। यहीं पर सभी जनता पांच दिवसीय दीपावली पर्व मनाते हैं। जिसे हम छत्तीसगढ़ी बोली में “देवारी तिहार” कहते हैं। महालक्ष्मी पूजा के दूसरे दिन भगवान श्री कृष्ण लीला के 'गोवर्धन पूजा' और तीसरे दिन 'मातर' जैसे जोशीले दोहे के साथ 'राउत बाजा-नाच' वाली खुमारी हफ्तों तक चलते रहता है। अच्छे फसल के खुशी में....इसी 'देवारी तिहार' की शुरुआत 'सुरहोती' के कुछ दिनों पूर्व ही आदिवासी कुल के अनुयाई अपने देवाधि देव “गौरा और गौरी” का आह्वान करते हैं। प्रत्येक घर से महिलाएं सिर पर कलश-दीप लेकर उनको 'नेवतनी - परघौनी' स्वागत करते हुए “गौरा चावरा” में पूरा गांव इकट्ठे होते हैं। “देव स्थापना” के लिए विशेष स्थान से पवित्र मिट्टी लाते हैं। जिसे 'फूल कुचरनी' कहते हैं। देव आह्वान के लिए विशेष ताल एवं धुन बजाया जाता है। साथ में महिलाएं लोक गीत गायन करती हैं। इसी समय एवं सभी दिन 'देव सवारी' का प्रभाव उस पवित्र चौर (चबूतरे) या आस-पास महसूस किया या देखा जा सकता है। इस तरह ये अनुयाई अपने यह विशेष पूजा अर्चना वाला 'रीति-

रिवाज' आरंभ करते हैं। इसी के अंतर्गत 'सुमरनी', 'फूल कुचरनी', 'जोहार', 'अखरा', 'डड़ईया' यह परम्परा गोवर्धन पूजा के दिन जल में 'विसर्जन' सहित पूर्ण होता है। इन सभी परम्पराओं के अनुसार रीति-रिवाजों में महिलाओं द्वारा पारंपरिक गीतों का यथा नियम अनुसार धुनों का गायन, उन्हीं धुनों पर 'देव ताल' एवं अन्य लोक शैली में तालों का प्रभावकारी वादन पारंपरिक वाद्यों जैसे - टिमकी(दमऊ), दफड़ा, सिंगबाजा(गुदुम), ताशा, मोहरी आदि से ही पूर्ण होता है। इनके बिना सभी अधूरे हैं। जिसका प्रभाव देखते ही बनता है। हमारे छत्तीसगढ़ राज्य एवं राजनांदगांव जिले में युगांतर पब्लिक स्कूल के छात्र कलाकार अपनी लोक संस्कृति को प्रदर्शित करने के लिए तत्परता सहित अनुमती चाहते हैं।

**Instruments used:** हारमोनियम, गड़वा बाजा, दफड़ा, मंजीरा, तासा, तुमड़ी इत्यादि

**Additional Information:** इन सभी परम्पराओं के अनुसार रीति-रिवाजों में महिलाओं द्वारा पारंपरिक गीतों का यथा नियम अनुसार धुनों का गायन, उन्हीं धुनों पर 'देव ताल' एवं अन्य लोक शैली में तालों का प्रभावकारी वादन पारंपरिक वाद्यों जैसे - टिमकी(दमऊ), दफड़ा, सिंगबाजा(गुदुम), ताशा, मोहरी आदि से ही पूर्ण होता है। इनके बिना सभी अधूरे हैं। जिसका प्रभाव देखते ही बनता है।

हमारे छत्तीसगढ़ राज्य एवं राजनांदगांव जिले में युगांतर पब्लिक स्कूल के छात्र कलाकार अपनी लोक संस्कृति को प्रदर्शित करने के लिए तत्परता सहित अनुमती चाहते हैं।

**Remarks:**

## DAMAN AND DIU + DADRA AND NAGAR HAVELI

### Name/s of Participant/s:

1. Sarvada Shukla
2. Shreyas Shinde
3. Shiven Chuhan
4. Aaditya Rawat
5. Aakash Senthil

### Category of Performance: Group

### Sub-category of Instrumental Music: Orchestra Ensemble (Folk)

**Details of the Art Form:** The Dadra & Nagar Haveli is located on the western side of the foothills of Western Ghats and has undulating terrain 41.63% of the total geographical area is covered with forests and thus offers it a look of woodland. western side of the foothills of Western Ghats and has undulating terrain 41.63% of the total geographical area is covered with forests and thus offers it a look of woodland.

**Historical and Cultural Background:** History of dadra nagar haveli Dadra and Nagar Haveli was a union territory of the Republic of India till January 2020, after which it was merged into one larger union territory of Dadra and Nagar Haveli and Daman and Diu

Dadra and Nagar Haveli were ruled over by the Portuguese More than half of the population of the region belongs to different tribal groups. Varlies, Koli, Kokana, Dhodia, Dublas, Naika and Kathodi are among some of the tribes residing in the Dadra and Nagar Haveli and the culture, customs and traditions of each of these tribes varies to some extent. Folklores, folk dances and songs form an integral part of their culture. People belonging to this region are peace loving and the of the place lies in the fact that different clans live in complete communal harmony.

**Performance:** Our students are performing a Tribble traditional Orchestra, five students are performing Girl and 4 boys are playing Dadra Nagar Haveli's Traditional instruments 1: Tarpa is a very popular instrument of DNH 2: Tur and Thali always played together 3: Sambhal is a rhythmic instrument 4: Kasdi and Sur mani are melodic instrument Harmonium using for supporting others instrument instruments

**Instruments used:** Tarpa is a wind instrument, Ghangri is a string instrument made with gourds. This is used by Warli community during the story telling performances. Tur or drum is made of clay and leather and Thali is a brass plate used along with a striker as a percussion instrument. Kasdi and Sur mani made by wood

**Additional Information:** Traditional Instruments are really very melodious; the important thing is made by artists themselves using forest woods and dry vegetables etc. These instrument sounds are very loud and melodious Even today if students are learning equastic instruments then they can play some electric instruments easily.

Contemporary music becomes more beautiful when acoustic instruments are used.

We are very grateful for Kala utsav competition as it provides a platform to showcase our folk instruments to be entire Contray

### Remarks:

## DELHI

**Name/s of Participant/s:** Jujhar Singh

**Category of Performance:** Solo

**Sub-category of Instrumental Music:** Melodic

**Details of the Art Form:** Tar Shehnai- Raag Jai Jai Vanti

**Historical and Cultural Background:** Tar Shehnai

The tar shehnai is a unique string instrument, resembling a cross between the sitar and veena. Known for its distinct high-pitched sound, it is often used to replicate the tonal nuances of the shehnai, a traditional wind instrument. Its origin lies in Indian classical music, where it beautifully blends melody and rhythm. Played with a plectrum, the tar shehnai is a rare yet expressive instrument that adds charm to Indian performances.

**Performance:** The tar shehnai is an Indian Instrument that combines a bowed string instrument with a mechanical amplifier to create a sound similar to a violin or a shehnai

**Instruments used:** Sound Box

**Additional Information:** Tar Shehnai

The tar shehnai is a unique string instrument, resembling a cross between the sitar and veena. Known for its distinct high-pitched sound, it is often used to replicate the tonal nuances of the shehnai, a traditional wind instrument. Its origin lies in Indian classical music, where it beautifully blends melody and rhythm. Played with a plectrum, the tar shehnai is a rare yet expressive instrument that adds charm to Indian performances.

**Raag Jai Jai Vanti**

Raag Jai Jai Vanti is a beautiful Hindustani classical raga that evokes feelings of devotion and serenity. Its essence lies in its intricate blend of notes, usually associated with the Khamaj Thaata. This raga is performed during the late evening, often to convey romantic or spiritual emotions. Jai Jai Vanti is versatile, lending itself to both light and classical compositions, making it a favorite among artists.

**Remarks:**

## GOA

**Name/s of Participant/s:** Abhinav Mahesh Naik

**Category of Performance:** Solo

**Sub-category of Instrumental Music:** Percussion

**Details of the Art Form:** The tabla has transcended traditional Indian music becoming popular in various genres, including fusion pop and world music. It has gain international recognition and is often featured in global music collaborations. The art of geography is an exploration of the sense of place using cartography art and immersive 360 panoramas.

**Historical and Cultural Background:** The tabla has a deep historical and cultural significance in Indian music you always centuries and intricately tired to the traditions of Indian classical music. It's origins can be traced back to the 18th century. Tabla become a prominent so low instrument by the 19th century and was associated with the Hindustani classical tradition

**Performance:** A solo may be presented in a variety of different way in accordance to gharana and playing style. student present in teental and starts with peshkar, Kanda, Rela etc.ending composition such as tukdas, mukhdas, chakradar, parangats he is playing tabla on lehra that acts as a re hythmic guide.

**Instruments used:** Tabla is a traditional Indian percussion instrument that is traditionally made from wood ofen of the sheesham or Rosewood varieties known for their resonance and durability. The drum head are crafted from animal skin (usually goat or cow) and a surface is coated with a black paste (brass and copper).

**Additional Information:** The quality of an artist expression can change depending on there creativity and artistic inspiration. Art form can be classified into three types visual arts, performing arts and literary arts. Art can communicate information, shape our everyday lives. life, enjoyed for aesthetic beauty. Art subjects encourages the self expressions.

**Remarks:**

## **GUJARAT**

**Name/s of Participant/s:** Sheth Harman Mehulbhai

**Category of Performance:** Solo

**Sub-category of Instrumental Music:** Melodic

**Details of the Art Form:** Instrumental classical music on Mohanveena

**Historical and Cultural Background:** Mohanveena is invented by pt.viswamohan bhatt

**Performance:** I will be playing raag Shudhh Sarang

**Instruments used:** Mohanveena

**Additional Information:** Classical music

**Remarks:**

## HARYANA

### Name/s of Participant/s:

1. Arman
2. Sagar
3. Mukul
4. Arun
5. Guruvansh

### Category of Performance: Group

### Sub-category of Instrumental Music: Orchestra Ensemble (Folk)

**Details of the Art Form:** हम जिस विद्या की प्रस्तुति दे रहे हैं उसका नाम है हरियाणवी हम जिस विद्या की प्रस्तुति दे रहे हैं उसका नाम है हरियाणवी आर्केस्ट्रा हमारे हरियाणा में तीज, त्यौहार, विवाह, मेलों में अनेक खुशियों पर हमारी अपनी प्रांत की बोली में लोकगीत गाए जाते हैं उन गीतों में जो वाद्य यंत्र इस्तेमाल होते हैं वह लोक वाद्य यंत्र होते हैं जैसे बैजो ढोलक, नगाड़ा, बीन, BENZO, चिमटा इत्यादि इन सभी वाद्य यंत्रों के एक साथ बजने को हरियाणवी ORCHESTRA कहा जाता है इसमें सिर्फ म्यूजिक बजता है

**Historical and Cultural Background:** लोक संगीत में लोकवाद्य का प्रमुख स्थान रहा है, यह इसका प्रमुख अंग है। जीवन के उल्लास और लोकगीत मानव हृदय के सरल भाव हैं, जिन्हें वह शब्दों और स्वरों के माध्यम से व्यक्त करता है। गीतों में लय की प्रमुखता होती है, जिसके लिए वाद्य की आवश्यकता हुई, फलस्वरूप लोकगीतों में वाद्यों का प्रयोग प्रारम्भ हुआ। पौराणिक फलस्वरूप लोकगीतों में वाद्यों का प्रयोग प्रारम्भ हुआ। पौराणिक गाथाओं में भी हम वाद्यों को किसी – न – किसी रूप में पाते हैं; जैसे शिव का डमरू, कृष्ण की बंसी, विष्णु का शंख इत्यादि। लोकजीवन में आनन्द और उत्साह बढ़ाने में वाद्यों का सदैव ही प्रयोग होता आया है। नृत्य और गीत दोनों वाद्यों पर ही आधारित होते हैं। अतः लोकजीवन में इन कलाओं को सुरक्षित रखने में वाद्यों ने समुचित सहायता दी है। विभिन्न लोकवाद्य ने हमारे जीवन के साधना और भक्ति पक्ष को सदैव बल दिया है। हमने अपने हरियाणवी आर्केस्ट्रा में कहरवा, दीपचंदी, दादरा, दुगन, तीन ताल का और हरियाणवी लोग धुन जैसे आल्हा नगमा आदि का उपयोग किया है

**Performance:** इसमें अरुण 11th क्लास जो बैजो बजा रहा है। मुकुल 11th क्लास ढोलक प्ले करेगा। अरमान 11th क्लास जो चिमटा, मंजीरे बजा रहे हैं गुरुवंश 9th क्लास ढोलक बजा रहा है और सागर 12वीं क्लास तांसा और तुंबा बजा रहा है

**Instruments used:** हमने अपने हरियाणवी आर्केस्ट्रा में बैजो, ढोलक, ताशा, चिमटा, डेरू, गढ़वा, खड़ताल, मंजीरे इत्यादि इंस्ट्रूमेंटों का उपयोग किया है बैजो लकड़ी और तार की सहायता से बनाया जाता है ढोलक लकड़ी और पशु की खाल से बनाया जाता है चिमटा स्टील की धातु का होता है मंजीरे पीतल से बनाए गए हैं गढ़वा मिट्टी और उसके ऊपर जो टेप लगी है वह CAR के टायर की टेप होती है

**Additional Information:** हमारे जो युवा पीढ़ी, बच्चे हैं वह हमारे लोग विधाओं से, चाहे वह गायन नृत्य या वादन तीनों से कटते जा रहे हैं और हमारी सरकार के द्वारा जो यह हरियाणवी आर्केस्ट्रा की विधा शुरू की गई है वह बहुत ही सराहनीय काम है इन विधाओं के जरिए बच्चों को अपने लोक संस्कृति के बारे में जानकारी मिलेगी वह अपने लोक संस्कृति से जुड़े रहेंगे और हमारी संस्कृति ही हमारी पहचान है

### Remarks:

## HIMACHAL PRADESH

### Name/s of Participant/s:

1. Arman
2. Rudra Pratap
3. Anuj Kumar
4. Aryan
5. Priyanshu Thakur

### Category of Performance: Group

### Sub-category of Instrumental Music: Orchestra Ensemble (Folk)

**Details of the Art Form:** हिमाचल प्रदेश की सांस्कृतिक धरोहर में वाद्य यंत्रों का विशेष स्थान है। कुल्लवी नाटी और अन्य पारंपरिक नृत्यों के साथ बजाए जाने वाले वाद्य यंत्र इस क्षेत्र की संगीत परंपरा को जीवंत बनाए रखते हैं। ये वाद्य यंत्र न केवल मनोरंजन का साधन हैं, बल्कि इनका प्रयोग धार्मिक और सामाजिक आयोजनों में भी किया जाता है।

### Historical and Cultural Background:

#### 1. नगाड़ा

नगाड़ा हिमाचल का एक प्रमुख ताल वाद्य यंत्र है, जिसका उपयोग खासकर पारंपरिक नृत्य और धार्मिक अनुष्ठानों में किया जाता है। यह धातु की बनी ढोलक की तरह होता है, जो एक बड़ा गोलाकार वाद्य होता है। नगाड़ा आमतौर पर दो में बजाया जाता है, एक छोटा और एक बड़ा, जिन्हें लकड़ी की छड़ियों से पीटा जाता है। इसकी गूंजती ध्वनि नाटी नृत्य के ताल को निर्धारित करती है और पूरे वातावरण में ऊर्जा भर देती है।

#### 2. ढोल

ढोल हिमाचली संगीत का एक अभिन्न अंग है। यह नगाड़े के समान होता है, लेकिन इसका आकार और ध्वनि थोड़ी भिन्न होती है। ढोल दोनों ओर से चमड़े से ढका होता है और इसे भी लकड़ी की छड़ी से बजाया जाता है। ढोल की ध्वनि नृत्य और गीतों की लयबद्धता को बनाए रखती है।

#### 3. करनाल

करनाल एक लंबे धातु से बना शंखनुमा वाद्य यंत्र होता है, जिसे बजाने पर गहरी, प्रतिध्वनि उत्पन्न होती है। इसका उपयोग विशेष रूप से देवताओं के स्वागत या धार्मिक आयोजनों में किया जाता है। इसे बजाते समय वातावरण में एक आभामंडल बन जाता है, जो आयोजन की गरिमा को बढ़ाता है।

#### 4. शहनाई

शहनाई एक पारंपरिक सुषिर वाद्य यंत्र है, जिसे लोक संगीत और धार्मिक समारोहों में बजाया जाता है। इसकी मधुर ध्वनि वातावरण को संगीतमय और आनंदमय बना देती है। शहनाई कुल्लू के त्यौहारों, विवाह और धार्मिक अनुष्ठानों में विशेष रूप से महत्वपूर्ण भूमिका निभाती है।

#### 5. रणसिंगा

रणसिंगा या नरसिंगा एक धातु का वाद्य यंत्र है, जिसका आकार अंग्रेजी के “S” अक्षर की तरह होता है। यह यंत्र मुख्य रूप से घोषणा या विशेष अवसरों पर बजाया जाता है, खासकर देवताओं की शोभायात्रा के समय इसकी तेज और भव्य ध्वनि पूरे इलाके में गूंजती है।

## 6. बांसुरी

बांसुरी एक मीठी ध्वनि वाला सुषिर वाद्य यंत्र है, जिसे लकड़ी या बांस से बनाया जाता है। हिमाचली लोक संगीत में बांसुरी का उपयोग प्राचीन काल से होता आया है। इसका मधुर स्वर लोकगीतों और नाटी के दौरान संगीत को और मधुर बना देता है।

**Performance:** कुल्लू क्षेत्र के ये वाद्य यंत्र यहां की समृद्ध लोक संस्कृति और परंपराओं के वाहक हैं। ये न केवल संगीत और नृत्य को संजीवनी देते हैं, बल्कि क्षेत्र की ऐतिहासिक और सांस्कृतिक पहचान को भी संरक्षित रखते हैं।

**Instruments used:** नगाड़ा, ढोल, करनाल, शहनाई, रणसिंगा, बांसुरी

**Additional Information:** कुल्लू क्षेत्र के ये वाद्य यंत्र यहां की समृद्ध लोक संस्कृति और परंपराओं के वाहक हैं। ये न केवल संगीत और नृत्य को संजीवनी देते हैं, बल्कि क्षेत्र की ऐतिहासिक और सांस्कृतिक पहचान को भी संरक्षित रखते हैं।

**Remarks:**

## JAMMU & KASHMIR

**Name/s of Participant/s:** Ishfaq Hamid Bhat

**Category of Performance:** Solo

**Sub-category of Instrumental Music:** Melodic

**Details of the Art Form:** my name is ishfaq hamid bhat i am a grand RABAB Artist from jammu and kashmir my Grandfather was the first RABBA Artist from the Kashmir my father is also a Rabab Artist i have done many cultural as well as national events i was awarded by Bal Poursakar Award last year on the eve of republic day by the honourable president of india

**Historical and Cultural Background:** i have done many cultural events i have performed in Delhi in Sangeet Natak Academy, i have also performed Sarhad Sanasta Academy Pune and i was awarded Bhai Mardana National Award, i have also performed in Indira Gandhi National Centre for the Arts new Delhi and i was awarded by certificate, i have also performed in Music World day in New Delhi Sangeet Natak Academy .i also performed in Main G-20 Summit from 31 aug to 11 Sep. i have also performed in SKicc Srinagar. i have also participated in many district level programmes

**Performance:** i have done many cultural events i have performed in Delhi in Sangeet Natak Academy, i have also performed Sarhad Sanasta Academy Pune and i was awarded Bhai Mardana National Award, i have also performed in Indira Gandhi National Centre for the Arts new Delhi and i was awarded by certificate, i have also performed in Music World day in New Delhi Sangeet Natak Academy .i also performed in Main G-20 Summit from 31 aug to 11 Sep. i have also performed in SKicc Srinagar. i have also participated in many district level programmes

**Instruments used:** RABAB, TABLA, MATKA, TUMBHEK, NARI ETC

**Additional Information:** i have done many cultural events i have performed in Delhi in Sangeet Natak Academy, i have also performed Sarhad Sanasta Academy Pune and i was awarded Bhai Mardana National Award, i have also performed in Indira Gandhi National Centre for the Arts new Delhi and i was awarded by certificate, i have also performed in Music World day in New Delhi Sangeet Natak Academy .i also performed in Main G-20 Summit from 31 aug to 11 Sep. i have also performed in SKicc Srinagar. i have also participated in many district level programmes.

**Remarks:**

## JHARKHAND

**Name/s of Participant/s:** Arpan Mukharjee

**Category of Performance:** Solo

**Sub-category of Instrumental Music:** Percussion

**Details of the Art Form:** The tabla is a pair of hand drums originating from the Indian subcontinental music since the 18th century. The North Indian tabla is a pair of drums, one tuned to a clear, bell like treble tone and the other to a flexible low bass tone. The DAYAN is the smaller & carved out of a single piece of wood, higher pitched, tuned to the SA. The BAYAN is larger bass drum and is usually tuned to low SA, GA or PA. Musician plays well-established TALAS that are performed through BOLS called TEKAS. There are six commonly recognized GHARANAS in classical Indian tabla. The Dilli gharana is believed to be the oldest GHARANA and was founded by Siddhar Khan. From Dilli came the Lucknow GHARANA, founded by Mian Bakhshu Khan. From Lucknow came the Farrukhabad GHARANA, founded by Haji Vilayat Khan. From Dilli came the Ajrara GHARANA, founded by Kallu Khan and Meeru Khan. The Punjab GHARANA developed more independently in Lahore, first as a pakhawaj tradition founded by Lal Bhawani Singh. From Lucknow came the Benares gharana founded by Ram Sahai.

**Historical and Cultural Background:** The tabla was developed in the fourteenth century to accompany vocal, instrumental, and dance music and is composed of two drums. Some believe that ancient stone carvings, which show what appear to be upright hand drums, are proof that the tabla is an ancient Indian instrument. One such story is that the tabla evolved from drums by Muslim invaders. Tabla which sounds very much like the Arabic word tabl, a generic term meaning “drum”. Another common story of Benaras is that the tabla was created by Amir Khusru (18th century) who cut a pakhawaj in half. The tabla became the main accompaniment instrument for the vocal style known as khyal. Khyal was the most important music genre to emerge during the Mughal period, when Persian music influences blended with local Indian traditions.

**Performance:** Initially Teentaal on Tabla will be presented, which shall include Uthaan, Tukde, Kayde and Chakradar. In the beginning, the lahara player shall play the lahara at a certain speed on the harmonium, and I will present some tukdas, kaydas and chakdars at the same speed. After this, the lahara player shall increase the tempo on my signal, and I will conclude my presentation with the Chakradar, presenting more interesting kayadas at a faster tempo.

**Instruments used:** Tabla with Harmonium Sangat

**Additional Information:** The tabla symbolizes the deep-rooted traditions of Indian music, reflecting the historical and cultural narratives of the region.

The tabla has transcended geographical boundaries, gaining popularity worldwide. It is now featured in various musical genres, including fusion, world music, and even contemporary pop, highlighting its adaptability and universal appeal.

As musicians from different backgrounds incorporate the tabla into their work, it fosters cultural exchange and appreciation, bridging gaps between diverse musical traditions.

In summary, the tabla is not only a musical instrument but also a powerful medium of cultural expression that remains relevant in today's diverse musical landscape. Its ability to convey complex rhythms and foster creativity ensures its continued significance in both traditional and contemporary contexts.

**Remarks:**

## KARNATAKA

**Name/s of Participant/s:** Kushal Boddupalli Raghucharan

**Category of Performance:** Solo

**Sub-category of Instrumental Music:** Melodic

**Details of the Art Form:** Music of Bharat, specifically south Indian classical music or Carnatic music is sourced from Vedas and Hindu Mythology. Between 12th and 14th centuries AD, the music of India began to evolve along two separate paths as Carnatic music, or music of South India and Hindustani music or the music of North India. Carnatic classical Music is characterised and driven by Bhakti (devotion) and Melody. However, the basic concepts of music, Shruti (Pitch), Raga (Melody) and Tala(rhythm) form the pillars of Indian classical music. In the case of Carnatic music, Gamakas (ornamentation, oscillation of swaras) play a pivotal role in enhancing the beauty of a melodic piece. Since carnatic music is spread across the entire south Bharat, the compositions can be found in Sanskrit, Telugu, Kannada, Tamil and Malayalam.

**Historical and Cultural Background:** Carnatic music traces its origins back to the Vedas and ancient sacred scriptures of India, which are believed to have been written over 3000 years ago. The musical elements from these scriptures formed the foundation for what would later become Carnatic music. 500 BC to 500 AD, during which Sage Bharata wrote the Natyashastra, which covered concepts of music and dance. The great epics like the Ramayana and Mahabharata contain references to musical instruments and their usage. The medieval period (5th century Ad - 13th century AD) witnessed the works of Matanga's Brihaddeshi in which the term Raga was first used, Gita Govinda written by Jayadeva, where he is regarded as the trailblazer for having composed a work with structured compositions. Over time, Carnatic music evolved, influenced by various dynasties and empires that ruled the Indian subcontinent, such as the Cholas, Cheras, and Vijayanagara Empire. Carnatic music has played an integral role in Indian society for centuries. Its significance goes beyond just being a performing art. It is deeply intertwined with the spiritual and cultural fabric of the nation. The rhythmic and melodic patterns of Carnatic music have been used in religious rituals, cultural ceremonies, and festivals, creating a sacred ambiance and connecting people to their spiritual selves. In the classical music tradition of India, music has been considered a means to attain spiritual elevation. Ancient saints and poets, known as "Bhakti Saints," used music as a powerful medium to express their devotion and love for the divine. Carnatic music's ability to evoke profound emotions and touch the soul has made it a quintessential part of Indian spirituality. Beyond its spiritual aspect, Carnatic music has also been instrumental in preserving Indian cultural traditions. The compositions often depict ancient stories, mythologies, and historical events, thus acting as a repository of Indian cultural heritage.

**Performance:** I chose a krithi "Entha Muddu Entha Sogasu" composed by saint Tyagaraja in Telugu Language for Kala Utsav 2024. The krithi is composed in Bindumalini raga which is a janya of the 16th Melakarta Chakravaka. Swaras used in this raga are Shudda Rishabham (Ri-1), Anthara Gandharam (Ga-3), Shudda Madhyamam (Ma-1), Chatusruthi Daivatham (Da-2), Kaishaki Nishadam (Ni-2). The raaga evokes bhakthi rasa and attracts the listener. In this krithi, Tyagaraja pities people who fall for lust without realizing or knowing the beauty of lord Sree Rama. A krithi in carnatic style is composed of 3 parts: Pallavi (first verse of the krithi), Anupallavi(An optional verse that follows the pallavi) and Charanam(Last part of the composition). Pallavi: entha muddo entha sogaso, evari valla varnimpa tagune (Who is capable of describing the most charming and beautiful form of him (Lord Rama)? Anupallavi :

Entavaaralainagaani, Kaama-ChintaaKraantulainaaru (No matter how great people are, they become besieged by thoughts of lust Charanam : Atthameeda kanulaasaku daasulai, sattha bhaagavatha vesulai, duttha paala ruchi teliyu samyame, dhurinudau tyagarajanuthudu (People who pretend like devotees of the lord much like knowing the taste of a jug of milk in reality fear their mother in law and are slaves to money. He who is the bearer of the universe is praised by Tyagaraja. I have split my presentation into 3 parts: elaboration of the raaga Bindumalini (where I have portrayed the mood of the raaga and expanded the possible phrases and gamakas possible in this raaga in all the octaves. This prepares the listener to get tuned to the main krithi), presentation of the krithi in its prescribed form (pallavi, anupallavi and charanam), Repetition of the pallavi with kalpana swarams. Kalpana swarams is an artists imaginary on the fly representation of the raaga in a rhythmic and well bounded structure. Here a line of the pallavi is played and the artist follows it up with his own swara pattern which is both melodic and mathematical in nature. I end the presentation with a muktayi pattern (a mathematical ending pattern). I chose the scale D# to be my shruthi for this presentation.

**Instruments used:** I used my 4 stringed violin set to Sruthi D# and a tambura app from my Andriod phone. No other electronic or acoustic instruments were used.

**Additional Information:** Between 12th and 14th centuries AD, the music of India began to evolve along two separate paths as Carnatic music, or music of South India and Hindustani music or the music of North India. Purandara dasa of 15th century (carnatic music pitamaha) systemized and refined the art form which is followed even today. His kritis are referred to as dasara pada. In 17th century, Venkatamakhi defined 72 melakartha raga scheme which encompasses all the musical modes used in ancient and modern music in different parts of the world. 17th and 18th century saw nourishment of carnatic music through composers like Annamacharya, Bhadrachalam Ramadas, Tyagaraja, Muthuswami Dikshitar, Shyama Shastri (called dearly as trinity of carnatic music). After this, carnatic music was uplifted by composers like vina kuppayyar, patnam subramaniam iyer, mysore vasudevachar, papanasanam sivan and few others. Carnatic musicians are closely acquainted with hindustani music and can be well seen in their many compositions.

The violin with special reference to Carnatic music had its early beginnings when it was used as a mere melodic support in Harikatha performances. Certain musical passages sung by the main exponent were reproduced on the violin for the sake of effect. A little later, violin figured in devotional music concerts where musical lyrics and songs alone figured. Later came the 'accompanying role' of the violin to the main singer. It is at this juncture, when classical vocal concerts gained a formidable portion in the 'classical' stage of Carnatic music concerts. In later parts of the 20th century, the violin through its tonality, emotional sound, ability to adapt to gamakas and complex notations stood tall as a solo instrument in the carnatic music world. It has beautifully adapted to the timeless compositions filled with devotion and melody.

**Remarks:**

## LADAKH

**Name/s of Participant/s:**

1. Stanzin Namgail
2. Tsering Toldan

**Category of Performance:** Group**Sub-category of Instrumental Music:** Orchestra Ensemble (Folk)

**Details of the Art Form:** This particular instrument can be only seen in Ladakh and Tibet (Ngari) that's why it is believed to be a unique instrument.

**Historical and Cultural Background:** “INSTRUMENT:

The instrument that I am playing is called” “KOPONG” and there are two ideologies behind its origin. Some believe it is originated from Afghanistan (instrument called rabab) and unlike other according to some it is originated from Tibet.

**Performance:** We have played various Ladakhi jabsos in both major and minor scale/mode. (Jab) means foot whereas (do) refers to the movement.

**Instruments used:** “(Kopong/ Gowo) is a traditional instrument with 6 strings which we later combine three of them with other three to sound wide and beautiful. Kopong technique as follows: 1. Lowest string - Pa/So 2. Middle strings - Sa/Do 3. Highest/right string - Ma/Fa”

**Additional Information:** “Kopong is a fretless Ladakhi traditional guitar with six strings. Especially in Ladakh few years back it seemed to be lose its identity due to declining in kopong players but with the initiative of culture academic of Ladakh it gain its value back. I will be playing junglu, shonlu and jabro style.”

**Remarks:**

## LAKSHADWEEP

### Name/s of Participant/s:

1. Mohammed Aboosalih K. P
2. Muhammed Zawahir Abrar. KB
3. Mohammed Shammash. P

### Category of Performance: Group

### Sub-category of Instrumental Music: Orchestra Ensemble (Folk)

**Details of the Art Form:** Traditional instrumental music encompasses diverse regional styles across the globe, each reflecting local cultures. For example, India is renowned for instruments like the sitar, tabla, and shehnai, rooted in classical and folk traditions. Similarly, Scotland's bagpipes and Japan's shakuhachi flute are iconic. These instruments preserve and express unique cultural identities worldwide.

**Historical and Cultural Background:** The instrumental music tradition in Lakshadweep is deeply rooted in its seafaring and Islamic cultural heritage. Influenced by Arab traders, the music reflects a blend of local folk styles and Islamic devotional themes. Traditional instruments like the drum (daf) and flute play a key role in performances during festivals, weddings, and community gatherings.

Historically, music accompanied lavani (folk ballads) and parichakali (folk dances), celebrating seafaring adventures, love, and spirituality. These traditions continue to thrive, preserving Lakshadweep's unique cultural identity while fostering community bonds and a connection to its maritime history.

**Performance:** A student presentation of instrumental music from Lakshadweep typically highlights the region's rich cultural heritage. Students play traditional instruments such as the daf, a hand-held drum, or flutes, evoking the rhythmic and melodic essence of the islands. The performance often features compositions rooted in local folk traditions, reflecting themes of seafaring life, community celebrations, or Islamic devotional songs. Accompanied by soft singing or dances like parichakali, the presentation emphasizes coordination and skill, offering a glimpse into the unique cultural traditions of Lakshadweep while celebrating its musical legacy.

**Instruments used:** Daf (Frame Drum): Made from wood or metal frames with animal hide or synthetic material as the drumhead. Flute: Typically crafted from bamboo, known for its soothing tones. Coconut Shells: Occasionally used as percussive instruments, reflecting the island's reliance on natural resources. Metallic Bells or Clappers: To add rhythmic accents. These materials and instruments are integral to creating the region's distinctive musical rhythms and melodies.

**Additional Information:** The instrumental music tradition of Lakshadweep conveys themes of community, spirituality, and the connection to the sea. Through rhythmic drumming and melodic tunes, it reflects the daily life, history, and maritime culture of the islands. It also emphasizes the importance of cultural preservation, fostering unity and shared identity among the islanders while celebrating local folklore and religious devotion.

### Remarks:

## MADHYA PRADESH

**Name/s of Participant/s:** Anshika Soni

**Category of Performance:** Solo

**Sub-category of Instrumental Music:** Melodic

**Details of the Art Form:** Classical instrumental music (melodic instrument - sarod) the art form is predominantly practiced in north India especially in cities like Kolkata, Delhi and Lucknow. The art form is also widely appreciated in the international music in USA and Europe

**Historical and Cultural Background:** The sarod, evolving from the Afghan rubab, emerged in India during the 18th century, shaped by Persian and Indian musical influences. Associated with Hindustani classical music, it became prominent in royal courts, especially under the Mughal Empire. It symbolizes India's rich cultural heritage. Sarod performances often reflect spiritual themes, with musicians adhering to guru-shishya parampara (teacher-student tradition), emphasizing discipline and devotion. The instrument embodies the cultural practice of raag interpretation, where artists express profound emotions, connecting audiences to India's classical music legacy.

**Performance:** The participant is going to perform raag 'Kaafi' on sarod in which she will play Alaap, madhya laya gat, drut laya gat and Jhala. Raag kaafi belongs to the kaafi thaat. It uses komal gandhar and komal nishad swaras. This raag very prominent in Indian classical music

**Instruments used:** The Sarod is a prominent Indian classical string instrument, known for its deep, resonant sound. It is traditionally crafted from teak or tun wood, with a resonator made of goatskin. The fingerboard is polished metal which helps in smooth sliding of notes. It has steel, brass, and gut strings, played with a coconut-shell plectrum (Java).

**Additional Information:** The Sarod is a famous Indian classical instrument that came from the Afghan Rabab in the 18th century. Known for its rich and soulful sound, the Sarod expresses emotions like peace and passion. Even today, it plays an important role in keeping India's musical traditions alive and is also used in modern music. Its calming tunes connect the past with the present, showing how music can bring people together and express feelings beyond words.

**Remarks:**

## MAHARASHTRA

**Name/s of Participant/s:** Anhad Ainoddin Warsi

**Category of Performance:** Solo

**Sub-category of Instrumental Music:** Melodic

**Details of the Art Form:** शास्त्रीय वाद्य वादन (बासरी) - solo. भारत वर्ष के कोने कोने में बासरी ये वाद्य पाया जाता है. लोकसंगीत तथा शास्त्रीय, उपशास्त्रीय, सुगम संगीत तथा फिल्मी संगीत में भी बासरी का स्थान अनन्साधारण है.

**Historical and Cultural Background:** अशम युग में हड्डी से बनी बासरी के भी अवशेष पाये गये हैं इस बात से ये पता चलता है की बासरी अती प्राचीन वाद्य है. बासरी को भगवान श्री कृष्ण का वाद्य कहा जाता है. महाभारत काल में भगवान श्री कृष्ण की बासरी सुनकर पशू पक्षी और गोपियां अपनी सुध खो बैठते थे. बासरी अती मधुर वाद्य है जो बांस की पोंगरी से बनाया जाता है. वर्तमान समय में शास्त्रीय संगीत में सोलो बासरी वादन का बहुत महत्व है. पं. हरिप्रसाद चौरासिया, पं. रोणू मुजुमदार वर्तमान समय में भारत के महान बासरी वादक हैं.

**Performance:** राग चारुकेशी जो पूर्वांग में शुद्ध स्वर और उत्तरांग में कोमल स्वरों की रचना के कारण अति मधुर राग माना जाता है. प्रस्तुत है मध्य द्रुत आडा चौताल, द्रुत तीनताल की रचना .

**Instruments used:** बासरी ये वाद्य मुख्यतः बांस की पोंगरी से बनायी जाती है. धातू, pvc पाइप. मिट्टी आदी से भी बनायी जाती है. शास्त्रीय संगीत मुख्यतः बांस की बनी बासरी पर ही बजाया जाता है.

**Additional Information:** पंडित पन्नालाल घोष बासरी के युगपुरुष माने जाते हैं क्योंकि उन्होंने बासरी को शास्त्रीय संगीत में एकल वादन का स्थान दिलाया. साथ साथ लोकसंगीत एवं फिल्मी संगीत में भी बासरी वादन का प्रयोग कर बासरी की मधुरता से जनमानस को प्रभावित किया. शास्त्रीय संगीत में मैहर घराने में अनेक महान बासरी वादक हुवे हैं. जिन में पंडित हरिप्रसाद चौरासिया, पंडित रोणू मुजुमदार पंडित विजय राघोराव जैसे नाम उल्लेखनीय हैं.

**Remarks:**

## MANIPUR

**Name/s of Participant/s:** Laishram Ronaldo Singh

**Category of Performance:** Solo

**Sub-category of Instrumental Music:** Percussion

**Details of the Art Form:** Tabla is to be presented as a Hindustani Classical Tabla Solo. It is also used in classical vocal like Khayal, Ghazal, Thumri, Bhazan, light and other songs etc in the most part of India.

**Historical and Cultural Background:** Tabla is one of the oldest musical instrument used in India. It was firstly introduced/invented in the last part of 13th century AD, by Sidharth Khaa and Amir Khushu. It is modified from of instrument Mirdanga by cutting into two parts as tabla and Dhaga (left and right drum) by the above two inventors. Thereafter it become a gharana (origin) of the of the instrument. At present six gharanas are used in India.

**Performance:** Laishram Rolando, a class IX student of Mother's Pride Academy, Kwasiphai, Bishnupur District Manipur will shower his master over rhythm and timing in Teen Tal Tabla solo. The performance will begin with interact peshkar, unfolding the taal in study, reflective tempo, laying a graceful foundation of the journey ahead. He moves in to the fist Zaida, skilfully exploring variations, followed by a vibrant rela, all set in vilambit (slow tempo). Transitioning to Laya drut, Rolando will present energetic chakradhar and concluding paran elevating rhythmic complexity and bigger teen tal, accompanied by a melodious Lehera in Raag rageshree this performance celebrates the traditional structure and improvisation beauty of Tabla in an exceptional display of skill timing cultural expression.

**Instruments used:** Tabla left and right drum, gadhi (ring) Sur peti, Harmonium to be used as lehera performed together with the performance as an accompanist.

**Additional Information:** nil

**Remarks:**

## MEGHALAYA

**Name/s of Participant/s:**

1. Damebanteinam Rynjah
2. Mangkyrpang Rapsang
3. Banjied Hoojon
4. Damebanbha Kharbuki

**Category of Performance:** Group

**Sub-category of Instrumental Music:** Orchestra Ensemble (Folk)

**Details of the Art Form:** For their instrumental they are playing with their traditional instruments in combining with Western instrument (Guitar) for the background.

**Historical and Cultural Background:** For the melody they have the DUITARA, for the beat and the precautions they have KA BOM, KA KSING and KA KYN SHEW.

**Performance:** These instruments are also a great part in the KHASI culture, in most of the events such as the SHAD SUK MYNSIEM festival these instruments were likely to be played.

**Instruments used:** Traditional instruments and guitar

**Additional Information:** These instruments are also a great part in the KHASI culture, in most of the events such as the SHAD SUK MYNSIEM festival these instruments were likely to be played.

**Remarks:**

## MIZORAM

### **Name/s of Participant/s:**

1. H Vanlalhruaia
2. John Calvin
3. Lalthlengkima
4. Saitluangzela
5. Hc Beirakhochhi

### **Category of Performance:** Group

### **Sub-category of Instrumental Music:** Instrumental Music Orchestra Ensemble (Folk)

**Details of the Art Form:** An attempt to trace the early origins of Mizo music has yielded evidence suggesting the emergence of certain musical forms during the settlement of Thantlang in Burma I.e; between 13th to 14th Century. During this period the development of folk songs encompassed themes including Dar hla (songs featuring gongs), Bawh hla (War chants), Hla do (chants associated with hunting), and Nauawih hla (cradle songs). Darkhuang, also known as Zamluang (Jamluang), is a large brass musical drum used as part of cultural activities of dance and festival revelry in the State of Mizoram. It is a costly drum as it was an important musical instrument used to convey or exchange messages. It is also used to convey messages of mourning in distant areas and is therefore known as Zamluang. Bengbung, a mizo indigenous instrument which has some similarity with Xylophone. It is a musical instrument consisting of a series of flat wooden bars, producing three musical notes. Bengbung is usually played by girls at their leisure. Phenglawng, it is the Mizo flute made of bamboo. Originally, Phenglawng had only three holes producing three different sounds which differ from modern flute we see now.

**Historical and Cultural Background:** From time immemorial, the people of Mizoram have embraced the use of various musical instruments in their cultural practices and traditions. Although the exact origin of these instruments remains uncertain, historical records suggest that during the late 10th to 13th centuries AD, while residing in the Kabaw valley, the Mizo community developed a musical tradition that laid the foundation for their contemporary practices. Furthermore, it is said that the hills of Mizoram are alive with the sound of music. This strong sense of music and song of the Mizos' has manifested itself in locally made musical instrument.

**Performance:** On this Kala Utsav competition, a group of five students from Gov't High School, New Siaha had performed Orchestra art form. Each student plays one or two musical instruments based on their expertise. The presentation includes different types of Mizo Indigenous music which were played with different Mizo traditional music instruments.

**Instruments used:** Some of the Mizo musical instruments used in this Kala Utsav Competition are: Darkhuang – A large brass gong. Darbu – A set of three different sizes of gongs, producing three musical notes. Khuang – A hollow tree trunks wrapped on both sides with animal skin. Bengbung – A series of wooden bars. Seki – Domesticated mithun's horn. Phenglawng – Flute made of bamboo. Dar ben-thek – Brass clappers.

**Additional Information:** For this competition different Mizo's music is played with different traditional musical instruments. Instruments used in this orchestra art form were made from

locally available materials. It is a key part of a community's cultural identity and legacy. It also represents a community's tradition, practices and creative expression. Understanding these traditional instruments also provide insight into the Mizo music and cultural practices. These musical instruments also try to reflect the unity in diversity as music binds people together and decreases their differences.

**Remarks:**

## NAGALAND

**Name/s of Participant/s:**

1. Panjungrenla
2. Ketirenla
3. Yangro Imchen
4. Jongpongsashi

**Category of Performance:** Group**Sub-category of Instrumental Music:** Orchestra Ensemble (Folk)

**Details of the Art Form:** Traditional Instrumental Music. These instrumental music is used by the Ao tribe of Mokokchung district in Nagaland.

**Historical and Cultural Background:** There are different traditional folk songs being sung during different occasions. Most of these songs are sung during traditional festivals before and after sowing and harvest seasons. These songs are usually accompanied by the traditional instruments.

**Performance:** There will be four participants consisting of 2 boys and 2 girls. Each of them will have their own different instruments.

**Instruments used:** (1). Kota-Kongki, (2). Traditional Naga Drum, (3). Banhum, (4). Buffalo horn. Materials used: dried bottle gourd, bamboo and buffalo horn

**Additional Information:** The instrumental music is accompanied by folk songs. It conveys the successful harvest which signifies that celebrations are on. In contemporary times, most of the traditional instruments are blended with folk fusion played during any important occasions.

**Remarks:**

## ODISHA

**Name/s of Participant/s:**

1. Amit Sindhria
2. Satyam Karei
3. Rahul Bariha
4. Karan Suna
5. Saikrishna Seth

**Category of Performance:** Group**Sub-category of Instrumental Music:** Orchestra Ensemble (Folk)

**Details of the Art Form:** The Ganda Baja is most prominent and unique folk music in western part of Odisha. The present paper focused on importance of Ganda Baja in socio-religious practices. This music exclusively plays by the Scheduled Caste (Harijan/ Ganda) community in western Odisha. It is believed that, no socio-religious rituals are complete without the Ganda Baja. The Ganda Baja is traditionally plays during marriage ceremony, child birth celebration, idol immersion procession, some administrative occasion, funeral procession, etc or any fair and festival. Each occasion's music has distinct beat and tenor

**Historical and Cultural Background:** The Ganda baja is a ritual inter-village orchestra that carries with it indigenous concepts of rhythms, instruments and goddesses, and is associated with marriage alliances and religious ceremonies. Since the music combines gods and humans in a sensual manner, it is never absent during weddings or rituals for local gods and goddesses. In the urban setting, the inter-village orchestra transforms itself into dulduli, a form of folk art on stage, also known as sambalpuri music. Dulduli players are generally urban middle-class musicians, who perform mainly on stage in a range of cultural contexts.

**Performance:** The folk music of western-Odisha (India) is probably one of the few living musical traditions that has endured over centuries in its practice and performance. It encompasses within it a wide range of folk music with varied forms and sets a cultural boundary or a distinct ethnic identity of its own. The students are played the seven rhythms (Paars). The seven Paars are Bharni, Parghen, Debta, Jhulen, Dalkhai, Rasarkeli, Ghumura.

**Instruments used:** Dhol, Lisan, Tasa, Jhanj

**Additional Information:** There is just a handful of mentioning about Ganda Baja in folk music literature till date. Here and there we find some references by the colonial officials mostly on ethnographic perspective or few governments survey reports gazetteers. However, discussion on music aspect is very less. Here are few major early works that mention Ganda Baja. From these references one can see the profundity of Ganda Baja and can analyse its continually changing connotations and perspectives. Presently, the 'Ganda Baja' is widely known as 'Dulduli'

**Remarks:**

## PUDUCHERRY

**Name/s of Participant/s:** Tejasree .S

**Category of Performance:** Solo

**Sub-category of Instrumental Music:** Percussion

**Details of the Art Form:** Thavil, a barrel-shaped percussion instrument, is integral to Tamilnadu's traditional music, especially in Thanjavur and Madurai. Played mainly by men, it accompanies Carnatic and folk performances. Known for its powerful rhythm, the Thavil energizes temple rituals, weddings, and festive events, symbolizing cultural vibrancy across South India.

**Historical and Cultural Background:** The Thavil, a traditional barrel-shaped percussion instrument from Tamilnadu, plays a crucial role in South Indian classical and folk-music, primarily performed by men. It is often paired with the Nadaswaram during temple rituals, weddings, and festivals, symbolizing auspiciousness. Crafted from jackfruit-wood and animal skin, it produces deep, resonant beats. Thavil players undergo rigorous training to master intricate rhythms. Historically linked to temples, Thavil has evolved with Carnatic music, reflecting Tamil culture's spiritual essence and festive vibrancy. Although traditionally uncommon for women to play, I have learned this art and aim to show the world that girls can do it too.

**Performance:** I am going to perform a dynamic Thavil sequence in Carnatic style using Aadi Thalam (8 beats) and various Nadai patterns, including Sathusura Jaadhi Nadai, 64 Kandan, Thisara Nadai, and Sausar Nadai. The rhythmic complexity will be enhanced with intricate Mora Korvai, reflecting both tradition and contemporary vibrancy.

**Instruments used:** The Thavil, played with sticks and caps worn on the fingers, produces rhythmic sounds when struck on the skin. Its rhythm is coordinated with the Talam artists, ensuring synchronization. This traditional instrument adds depth and vibrancy to performances, showcasing its cultural significance and enhancing the overall musical experience.

**Additional Information:** The Thavil, a symbol of Tamil Nadu's cultural heritage, conveys rhythm, devotion, and celebration. Traditionally used in temple festivals and rituals, it enhances spiritual ambiance and festive energy. Played with sticks and finger caps, its rhythmic sounds are coordinated with Talam artists. In modern times, the Thavil bridges tradition and innovation, thriving in classical, film, and fusion music. Performing the Thavil at a national competition, I break gender stereotypes and showcase my mastery. Through this performance, I highlight the strength of women in preserving and evolving Tamil heritage, contributing to India's rise as a superpower by 2047.

**Remarks:**

## **PUNJAB**

**Name/s of Participant/s:** Nil

**Category of Performance:** Nil

**Sub-category of Instrumental Music:** Nil

**Details of the Art Form:** Nil

**Historical and Cultural Background:** Nil

**Performance:** Nil

**Instruments used:** Nil

**Additional Information:** Nil

**Remarks:** Nil

## RAJASTHAN

**Name/s of Participant/s:** Aditya Chokdayat

**Category of Performance:** Solo

**Sub-category of Instrumental Music:** Melodic

**Details of the Art Form:** Sitar is the dominant and most famous string instrument in Hindustani Classical Music, used widely throughout the Indian subcontinent. It is a plucked stringed instrument, used as a solo instrument with 'tambura' (drone-lute) and 'tabla' (drums) and other percussive instruments in ensembles, as well as for northern Indian 'kathak' (dance-dramas). Sitar sound is firmly rooted to the India's devotional traditions. Two modern schools of sitar playing in India are the 'Ravi Shankar' and 'Vilayat Khan' schools, each with its own playing style, type of sitar (varying in size, shape, number of strings, etc.), and tuning system.

**Historical and Cultural Background:** The word Sitar is derived from the Persian word 'sehtar', meaning 'three-stringed'. The instrument appears to have descended from long-necked lutes taken to India from Central Asia. The Sitar flourished in the 16th and 17th centuries and arrived at its present form in the 18th century. Khusrau Khan, an 18th-century figure of the Mughal Empire has been identified by modern scholars as the inventor of the sitar. According to most historians, he developed the sitar from the 'Sehtar', a Persian instrument of Abbasid or Safavid origin. Sitar sound is firmly rooted to the India's devotional traditions. Sitar produces its sound, and explored the technical, aesthetic, and spiritual contributions of three towering 20th-century masters - Pandit Ravi Shankar, Pandit Nikhil Banerjee, and Ustad Vilayat Khan.

**Performance:** I will perform a 'Raga Desh' on the Sitar accompanied by the percussionist on tabla. Performance will begin with 'aalap', followed by 'rachna', tanai, and jhala & tihayi in the end. Raga Des belongs to the 'thaat - khamaj'. It belongs to 'audav - sampooran' Jati, which means five sawars in the 'Aaroha' (ascending) and all seven sawars in the 'Awroha' (descending). The 'vaadi sawar' is 'Re' and 'sam-vadi sawar' is 'Pa'. The nature of the 'Raga' is 'chanchal'. It's time of playing is second prahar of night i.e. from 9pm to 12pm.

**Instruments used:** Sitar accompanied by the percussionist on tabla. It is a stringed instrument of the lute family. Typically measuring about 1.2 metres (4 feet) in length, the sitar has a deep pear-shaped gourd body; a long, wide, hollow wooden neck; both front and side tuning pegs; and 20 arched movable frets. Its strings are metal, there are usually five melody strings, one or two drone strings used to accentuate the rhythm or pulse, and as many as 13 sympathetic strings beneath the frets in the neck that are tuned to the notes of the raga (melodic framework of the performance).

**Additional Information:** The Sitar may have gone global, but the core of its sound is still firmly rooted to North India's devotional traditions. This is always likely to be the case - the instrument's characteristic sparkle is near-synonymous with visions of the country in the global mind, immediately conjuring up whatever essence of 'Indianness' is required for a film, advert, or festival tent. The sitar became popularly known in the wider world through the works of Ravi Shankar, beginning in the late 1950s and early 1960s. The advent of psychedelic culture during the mid-to-late 1960s set a trend for the use of the sitar in Western popular music, with the instrument appearing on tracks by bands such as the Beatles, the Rolling Stones, Metallica and many others. Now-a-days, Sitar music is being used to promote mental wellness.

**Remarks:**

## SIKKIM

**Name/s of Participant/s:**

1. Juhang Limboo
2. Prakash Subba
3. Adarsh Limboo

**Category of Performance:** Group**Sub-category of Instrumental Music:** Orchestra Ensemble (Folk)

**Details of the Art Form:** This Instrumental Music (Folk) performance is concerning the paddy harvest season and celebration of gratitude and thankfulness for a “Bountiful Harvest “, wherein everyone in the community joins together in unison and express their joy and gratitude by moving along the rhythm of Chyabrung; Ke-lang. This dance is characterized by movements that showcases Yalang (Dhan Nach) and imitates the lively actions of birds and animals such as apes, woodpeckers, sparrows, and horses, symbolizing the harmony between humans and nature. In total, there are 108 variations of dance steps, each inspired from the mother nature herself.

**Historical and Cultural Background:** Religion and spirituality are deeply rooted within each Limboo. “The First Harvest” is essentially offered to the Gods, “Tagera-ningwa Phumang and Yuma Mang,” expressing their gratitude for a generous harvest.

There is a belief, that, it was “The Gods “who first taught humans “This art of Cultivation “. Ever since then, every harvest has been viewed as a sign of “Blessing, Abundance, and an Invaluable Knowledge of Agriculture “.

**Performance:** With the envision of a holistic and a healthy society where everyone irrespective of age, irrespective of gender are equally involved in nurturing and nourishing the best in everybody and this is what our students portrayed with enthusiasm and rhythm. As the dance concludes, our performers will bid farewell to one another, their hearts filled with gratitude for the knowledge of harvest—a knowledge that has sustained communities and shaped cultures throughout history. We hope you enjoyed this vibrant performance and felt the spirit of joy and thankfulness that the Limboo people embody through their traditions.

**Instruments used:** Ke-lang Chyabrung which is a hollow, oblong, wooden drum about a two meters in diameter and two feet in length. The drum is strung around the neck with a cord at stomach.

**Additional Information:** This performance includes the performers dancing while playing the Chyabrung. This dance is characterized by movements that showcases Yalang (Dhan Nach) and imitates the lively actions of birds and animals such as apes, woodpeckers, sparrows, and horses, symbolizing the harmony between humans and nature. In total there are 108 variations of dance steps, each inspired from the mother nature herself, out of which the students will be presenting 8 dance forms.

**Remarks:**

## TELANGANA

**Name/s of Participant/s:** N. Amit Raj

**Category of Performance:** Solo

**Sub-category of Instrumental Music:** Percussion

**Details of the Art Form:** Tabla is a pair of hand drums from the Indian sub-continent. Since the 18th century, it has been the principle percussion instrument in Hindustani classical music where it may be played solo, as on accompaniment with other instruments and vocals, or has a part of larger ensembles. It is frequently played in popular and folk music performances in India, Bangladesh, Afghanistan, Pakistan, Nepal & Sri Lanka.

**Historical and Cultural Background:** Tabla is an essential instrument in the devotional tradition of Hinduism and Sikkism, such as during *bajan* and *keerthan* singing. It is one of the main *Qawwali* instrument used by *sufi* musicians. The instrument is also mutated in dance performances, such as *Kathal*. Tabla is a Rhythmic instrument. The name *tabla* lightly comes from *tabl*, the Arabic word of drum. The ultimate origin of the musical instrument is contested by scholars, though some trace its evolution from indigenous musical instrument of the Indian sub-continent.

**Performance:** NAME OF THE PARTICIPANT : N.Amith Raj CLASS : 9th Standard SCHOOL : Sri Vijaya Sai High school TOWN : Bodhan MANDAL : Bodhan DISTRICT : Nizamabad STATE : Telangana PINCODE : 503185 AADHAR NUMBER : 6227 8779 6938, Performance : Solo Presentation: *Teentaal Talamu* ( In *Teentaal Peshkaar*, *kaaida*, *Mukhuda*, *Relaa*, *Chakradhaar*, *Tukhuda*) Genre : Indian classical music Style : Hindustani classical music Language : Telugu & Sanskrit Instrument : Tabla Tabla consists of two small drums of slightly different sizes and shapes. Each drum is made of hollowed - out wood, clay or metal. The smaller drum (*Dayan/tabla*) is used for creating treble and tonal sounds, while the primary functions of the larger drum ( *bayam/daggara*) is for producing bass. They are laced with hoops, thongs and wooden, dowels on its sides. The dowels and hoops are used to tighten the tension of the membranes for tuning the drums. The playing technique is complex and involves extensive use for the fingers and palms in various configurations to create a wide variety of different sounds and rhythms, reflected in mnemonic symbols.

**Instruments used:** A *tabla* is a pair of hand drums from the Indian subcontinent. Since the 18th century, it has been the principal percussion instrument in Hindustani classical music, where it may be played solo, as an accompaniment with other instruments and vocals, or as a part of larger ensembles. It is frequently played in popular and folk music performances in India, Bangladesh, Afghanistan, Pakistan, Nepal and Sri Lanka. The *tabla* is an essential instrument in the *bhakti* devotional traditions of Hinduism and Sikhism, such as during *bhajan* and *kirtan* singing. The classical guitar is a member of the guitar family used in classical music and other styles. An acoustic wooden string instrument with strings made of gut or nylon, it is a precursor of the modern steel-string acoustic and electric guitars, both of which use metal strings. Classical guitars derive from instruments such as the *lute* which evolved into the Renaissance guitar and into the 17th and 18th-century baroque guitar.

**Additional Information:** Tabla is an essential instrument in the devotional tradition of Hinduism and Sikkism, such as during *bajan* and *keerthan* singing. It is one of the main

Qawwali instrument used by sufi musicians. The instrument is also mutated in dance performances, such as Kathal.

Tabla is a Rhythmic instrument. The name tabla lightly comes from tabl, the Arabic word of drum. The ultimate origin of the musical instrument is contested by scholars, though some trace it's evolution from indigenous musical instrument of the Indian sub-continent.

**Remarks:**

## TRIPURA

**Name/s of Participant/s:** Manajit Debnath

**Category of Performance:** Solo

**Sub-category of Instrumental Music:** Percussion

**Details of the Art Form:** The art form is Tabla, a classical percussion instrument primarily associated with Hindustani classical music. It is prevalent across India, particularly in northern regions, including Uttar Pradesh, Punjab, and Maharashtra. The tabla is widely used in various genres such as classical, semi-classical, folk, and contemporary music.

**Historical and Cultural Background:** The Tabla originated in the Indian subcontinent during the 18th century, believed to have evolved from traditional Indian drums such as the Mridangam and Pakhawaj. It consists of two drums: the dayan (right-hand drum) and bayan (left-hand drum), symbolizing balance in sound. The Tabla holds cultural significance, often accompanying vocal, instrumental, and dance performances. It is deeply rooted in Indian classical traditions and is integral to rituals, celebrations, and festivals, making it a versatile instrument that bridges traditional and modern music styles.

**Performance:** Manajit Debnath, a Class 9 student, performed a solo Tabla recital showcasing intricate rhythmic patterns and compositions, including kaidas, relas, and tukdas. His performance highlighted his mastery over tempo and clarity in rhythm, reflecting the depth of this art form. This exceptional presentation earned him a state-level first prize.

**Instruments used:** The Tabla consists of two hand-played drums. The dayan is made of wood and tuned to a specific pitch, while the bayan is crafted from metal or clay, producing deep bass sounds. Both drums feature a central black patch made of iron oxide and rice paste, crucial for sound modulation.

**Additional Information:** The Tabla conveys the message of harmony and rhythm, which are essential in life and art. Its adaptability makes it relevant in contemporary music, including fusion and world music, breaking geographical and cultural barriers. The Tabla is not just an instrument but a storyteller, reflecting India's rich cultural heritage and connecting generations through its dynamic and melodious beats.

**Remarks:**

## UTTAR PRADESH

**Name/s of Participant/s:** Vasudev Pandey

**Category of Performance:** Solo

**Sub-category of Instrumental Music:** Percussion

**Details of the Art Form:** तबला एक प्रमुख भारतीय **percussion** वाद्ययंत्र है, जो शास्त्रीय संगीत में विशेष रूप से उपयोग होता है। यह दो मुख्य भागों में बंटा होता है—बाएं हाथ का 'बाया' और दाएं हाथ का 'दाहिना'। तबला भारतीय उपमहाद्वीप में उत्पन्न हुआ और खासतौर पर उत्तर भारत, खासकर उत्तर प्रदेश, दिल्ली और पंजाब में प्रचलित है।

**Historical and Cultural Background:** तबला का इतिहास भारतीय संगीत में गहरा जुड़ा हुआ है। इसकी उत्पत्ति लगभग 200 साल पहले मानी जाती है, जब इसे पखावज और ढोलक जैसे पारंपरिक वाद्ययंत्रों से विकसित किया गया। तबला के दो हिस्से होते हैं: 'दाहिना' और 'बाया', जो अलग-अलग ध्वनियाँ उत्पन्न करते हैं। यह भारतीय शास्त्रीय संगीत, खासकर हिंदुस्तानी संगीत में अत्यधिक महत्वपूर्ण है। सांस्कृतिक दृष्टि से, तबला की विद्वत्ता और तकनीक को संगीत साधना का एक प्रमुख हिस्सा माना जाता है। इसे साक्षात्कार, कथक नृत्य, और भजन-कीर्तन जैसे सांस्कृतिक आयोजनों में प्रमुखता से बजाया जाता है।

**Performance:** ताल तीनताल - पेशकार, कायदा (पंजाब घराना), रेला (बनारस घराना), साधारण टुकड़े, चक्करदार परने, फ़रमाईशी चक्करदार परने, अनागत की फ़रमाईशी चक्करदार परन, रेला तिहाई ।

**Instruments used:** हारमोनियम अथवा सारंगी

**Additional Information:** तबला केवल एक वाद्ययंत्र नहीं, बल्कि भारतीय संगीत की आत्मा है, जो शास्त्रीय संगीत में रागों और तानों के साथ गहरी आत्मीयता से जुड़ा है। यह वाद्ययंत्र लय, ताल और ध्वनि का सूक्ष्म संतुलन स्थापित करता है, जो संगीतकारों और श्रोताओं दोनों के लिए ध्यान और साधना का माध्यम बनता है। समकालीन समय में तबला न केवल भारतीय शास्त्रीय संगीत में, बल्कि फिल्म संगीत, और फ्यूजन संगीत में भी महत्वपूर्ण भूमिका निभा रहा है। यह विविध शैलियों और संस्कृतियों के संगम के रूप में संगीत के वैश्विक मंच पर अपनी पहचान बनाए हुए है।

**Remarks:**

## UTTARAKHAND

**Name/s of Participant/s:** Naman Bhatt

**Category of Performance:** Solo

**Sub-category of Instrumental Music:** Percussion

**Details of the Art Form:** एकल तबला वादन एवं (उनके नियम सर्वप्रथम तीन ताल तीन ताल भारतीय संगीत में एक प्रसिद्ध ताल है तीन ताल में 16 मात्राएं होती हैं यह मात्राएं चार-चार मात्राओं के चार विभागों में बाटी होती हैं हर दो ताल के बीच की अवधि बराबर होती है एवं तीन ताल पहले पांचवी और 13वीं मात्रा पर ताली एवं नवी मात्रा पर खाली होती है।

**Historical and Cultural Background:** (तीनताल) सोलो वादन के नियम :) जिस भी ताल का आप सोलो वादन करते हैं प्रथम में उस ताल का ठेका बजाया जाता है जैसे (तीन ताल) एवं अन्य ताल की शुरुआत उठान से की जाती है (उठान) की परिभाषा यह है एक ऐसा रूप है जिसका प्रयोग किसी प्रदर्शन में तबला पेश करने के लिए किया जाता है यह ठेके के बाद बजाया जाता है

**Performance:** उसके बाद (पेशकार): पेशकार का अर्थ होता है पेश करना पेशकार एक तबला वादक की विस्तारवादी क्रिया और ताल की समझ को दर्शाता है (कायदा): कायदा एक चक्रीय रूप है और प्रदर्शन में तबला वादक आमतौर पर दो तरीकों में से एक में प्रदर्शन करता है तबले में कायदा एक सोने का काम करता है कायदे के बिना तबला सोलो वादन अधूरा है।

**Instruments used:** उसके बाद (टुकड़े): टुकड़ा का एक प्रचलित प्रकार है जिसमें तिहाई की तरह ही मूल रूप से लंबे मुखड़े जैसा बजाया जाता है उसके बाद उसे संपर लाया जाता है (चक्रदार टुकड़ा): एक टुकड़े की रचना जिसमें तीन तिहाई दोहराई जाने के बाद सम पर आने को चक्रधर टुकड़ा कहते हैं इसके बाद (रेला): रेला का अर्थ होता है (रेल की ध्वनि) तबले में कुछ ऐसे बोल जिसमें रेल की आवाज को दर्शाया जाए उसे रेला कहेंगे अंतिम में कुछ चक्रधर तिहाई बजाने के बाद तबला सोलो वादन का समापन किया जाता है।

**Additional Information:** हर दो ताल के बीच की अवधि बराबर होती है एवं तीन ताल पहले पांचवी और 13वीं मात्रा पर ताली एवं नवी मात्रा पर खाली होती है।

**Remarks:**

## WEST BENGAL

**Name/s of Participant/s:** Souparno Ghosh

**Category of Performance:** Solo

**Sub-category of Instrumental Music:** Melodic

**Details of the Art Form:** Art form-Instrumental Music (Violin): Hindusthani Classical Music is the classical music of Indian subcontinent's northern regions. It may also be called North Indian Classical Music. It diverged in 12th century from Carnatic Music, the classical tradition of Southern India. Hindusthani Classical Music is taught through a process of schooling called "Gharana".

**Historical and Cultural Background:** The origin of Indian Classical Music dates back to the Vedic times and a reference of the concept of Nadabrahma is found during this time. Ancient text Samveda, containing organized music was structured to melodic themes. It is believed that the earliest raga originated from Samaveda. "Natyashastra", by Bharat Muni was the first musical work in written format that divided into octaves and 22 keys. The development of Hindusthani Classical music reached its peak during the medieval period. Amir Khusrau and legendary musician Tansen introduced many musical aspects to Hindusthani Classical Music. During the 1900s, Pt. Ravi Shankar and Ust Ali Akbar Khan took Hindusthani Music to the Western World.

**Performance:** Performance is based on Raag Bageshri in "Gayaki Aang" style. The content follows-

- Alaap.
- Drut bandish in Ektaal.
- Ati Drut in Teentaal.
- Jod and Jhala.

**Instruments used:** Violin- It is the soprano of the string family and has a hollow, wooden body with four strings. It is a bowing instrument. Tabla – It is a pair of small drums that are a fundamental part of Hindusthani Classical Music. Tanpura – It is a plucked drone instrument used to accompany instrumental and vocal performances.

**Additional Information:** Indian Classical Music is a way to meet the Divine. Practicing / performing this music helps one to concentrate and focus the mind and feel very peaceful and relaxing. The sur, laya, taal and lyrics poetry esthetics bring all kind of peace and joy. As modern lifestyle draws modern man out of his inner realm, classical music offers peace for the heart and soul.

**Remarks:**

## KVS

**Name/s of Participant/s:** Sohang Dey Sarkar

**Category of Performance:** Solo

**Sub-category of Instrumental Music:** Melodic

**Details of the Art Form:** The Flute is from the family of sushira or blowing instrument which can be used for both classical and folk as well as modern music all over the world. Like all woodwinds, flutes are aerophones, producing sound with a vibrating column of air. Flutes produce sound when the player's air flows across an opening. Here Raag Brindavani Sarang was played by me initially set to JHAPTAL (10 beets) and then a smooth transition into TEENTAL (16 beets) Madhyalaya and drut.

**Historical and Cultural Background:** In India, the flute, or “bansuri,” has ancient roots, symbolizing divine connection, particularly associated with Lord Krishna. It features prominently in classical music, particularly in Hindustani tradition. Traditionally made of bamboo, the bansuri reflects India's spiritual and artistic heritage, blending melodic beauty with cultural symbolism.

**Performance:** A North-Indian Raag, Raag Sarang is also known as Brindavani or Vrindavani Sarang where the ascending and descending is “S R m P N S' - S' n P m R S, N S”. Here Vadi is Rishabh (R) and Samvadi is Pancham (P). The combinations N S R R P; m P; R R m; S R S clearly shows the intensity of noon time and the summer season to which the melody is particularly oriented. The Suhddha Nishad (N) here is placed on the Kshobhini, that causes disturbance. Hence the Prakruti of this Raag is neither deep nor playful.

**Instruments used:** I am going to use bamboo flute which will be accompanied by tabla and tanpura.

**Additional Information:** The flute, a traditional wind instrument, has a profound influence on Indian history and mythology. Revered in Hindu lore, particularly with Lord Krishna, it symbolizes divine expression and spiritual connection. Over centuries, the flute has remained integral to Indian classical music, enriching both Hindustani and Carnatic traditions. Its versatility extends to modern contemporary, light, and folk music, maintaining a timeless relevance. The bansuri, made of bamboo, continues to evoke emotional depth and cultural resonance.

**Remarks:**

## NVS

**Name/s of Participant/s:**

1. Saurav Bora
2. Rajdeep Borah
3. Debo Pratim Bora
4. Debo Jyoti Bora
5. Sonshita Kashyap

**Category of Performance:** Group**Sub-category of Instrumental Music:** Orchestra Ensemble (Folk)

**Details of the Art Form:** The Assamese folk Orchestra is a Traditional ensemble that features a variety of indigenous musical instruments. This orchestra plays a vital role in Assamese cultural festivals. Here we includes some of the folk tunes i.e. Bihu, Bagurumba (Bodo Tribal Folk), Tiwa, Jikir, Gowalparia Folk, Diha naam etc. The rhythmic and melodic interplay of these instruments creates a unique and lively sounds cape, reflecting the region's agricultural roots and it's deep connection to nature. The Assamese folk orchestra is a cornerstone of the state's musical heritage.

**Historical and Cultural Background:** Assamese music rooted in antiquity, reflects the state's diverse cultural tapestry. Influenced by tribal traditions, it incorporates folk forms like Bihu, Vaishnavite devotional songs by Sankardev, and classical nuances Celebrate nature, love, and spirituality.

**Performance:** The orchestra blends folk tunes with energetic beats, celebrating Assamese culture through vibrant music and a sense of community and tradition.

**Instruments used:** Key instruments include Doba and Nagara (percussion), Dhol (drum), Pepa (buffalo hornpipe), Bahi and Gagana (reed instruments), Taal (cymbals), Khol, Dutara (strings) and Dagar.

**Additional Information:** During the presentation we use Muga costume crafted from golden silk, features intricate designs. Women wear a Mekhela Sador, while men don a Dhoti and Kurta. This elegant attire symbolizes Assam's rich weaving uniqueness and harmony.

**Remarks:**

## EMRS

### Name/s of Participant/s:

1. Lokesh Kumar Maravi
2. Shwetraraj Paraste
3. Narendra Kumar Markam
4. Dilendra Dhurwey

### Category of Performance: Group

### Sub-category of Instrumental Music: Orchestra Ensemble (Folk)

**Details of the Art Form:** यह लोक संगीत मध्य प्रदेश के आदिवासी क्षेत्रों में प्रचलित है, विशेष रूप से गोंड जनजाति द्वारा इसे प्रस्तुत किया जाता है। कर्मा पर्व, सैला नृत्य, दशहरा, दिवाली, और ऋतु परिवर्तन जैसे अवसरों पर इस संगीत का विशेष महत्व है। यह संगीत आदिवासी संस्कृति और प्रकृति से जुड़े हुए हैं।

**Historical and Cultural Background:** इस लोक संगीत का संबंध प्रकृति और जीवन के विभिन्न पहलुओं से है, जो आदिवासी समाज के त्योहारों और धार्मिक अनुष्ठानों से जुड़ा हुआ है। इस संगीत के माध्यम से सामाजिक एकता, कृषि और पारिवारिक समृद्धि का उत्सव मनाया जाता है। यह संगीत पीढ़ी दर पीढ़ी संरक्षित किया गया है और आज भी सांस्कृतिक धरोहर का हिस्सा है। इसकी शैली स्थानीय है और ग्रामीण क्षेत्र के वातावरण के साथ पूरी तरह से समायोजित है। यह नृत्य जलवायु परिवर्तन पर आधारित आदिवासी नृत्य है, जो मौसम और कृषि से संबंधित प्रक्रियाओं को प्रदर्शित करता है।

**Performance:** इस लोक संगीत का प्रदर्शन त्योहारों और विशेष अवसरों पर किया जाता है। प्रदर्शन के दौरान कलाकार पारंपरिक वेशभूषा पहनते हैं, जैसे पत्तों की स्कर्ट और पंखों वाला हेडगियर। वाद्य यंत्र जैसे ढोल मंदर, थाली, मंजीरा, और नगाड़ा बजाए जाते हैं, जो संगीत और नृत्य को लयबद्ध बनाते हैं।

**Instruments used:** इस संगीत में प्रमुख वाद्य यंत्रों में ढोल मंदर, थाली, मंजीरा और नगाड़ा, शामिल हैं। इन वाद्य यंत्रों का निर्माण स्थानीय प्राकृतिक सामग्रियों से किया जाता है। इन यंत्रों की आवाज़ नृत्य और सामूहिक गान को उत्साहित और जीवंत बनाती है।

**Additional Information:** यह लोक संगीत समाज में एकता और सांस्कृतिक धरोहर की महत्ता को संजोने का महत्वपूर्ण माध्यम है। इसके द्वारा आदिवासी समाज अपनी परंपराओं, धार्मिक आस्थाओं और सामाजिक जीवन को बनाए रखता है। यह संगीत ग्रामीण जीवन और स्थानीय जलवायु परिवर्तन से गहरे रूप में जुड़ा हुआ है, जो उसे समाज की स्थिरता और परंपराओं से जोड़े रखता है। इस कला का संरक्षण आज भी आवश्यक है, क्योंकि यह पीढ़ी दर पीढ़ी संरक्षित होता है, और समाज को पर्यावरणीय संतुलन और सांस्कृतिक मूल्यों के प्रति जागरूक करता है। इस संगीत का संरक्षण और प्रसार एक जीवित धरोहर के रूप में है।

### Remarks:

विद्यया ऽ मृतमश्नुते



एन सी ई आर टी  
NCERT

राष्ट्रीय शैक्षिक अनुसंधान और प्रशिक्षण परिषद्  
NATIONAL COUNCIL OF EDUCATIONAL RESEARCH AND TRAINING



3-6 January, 2025

# Theatre

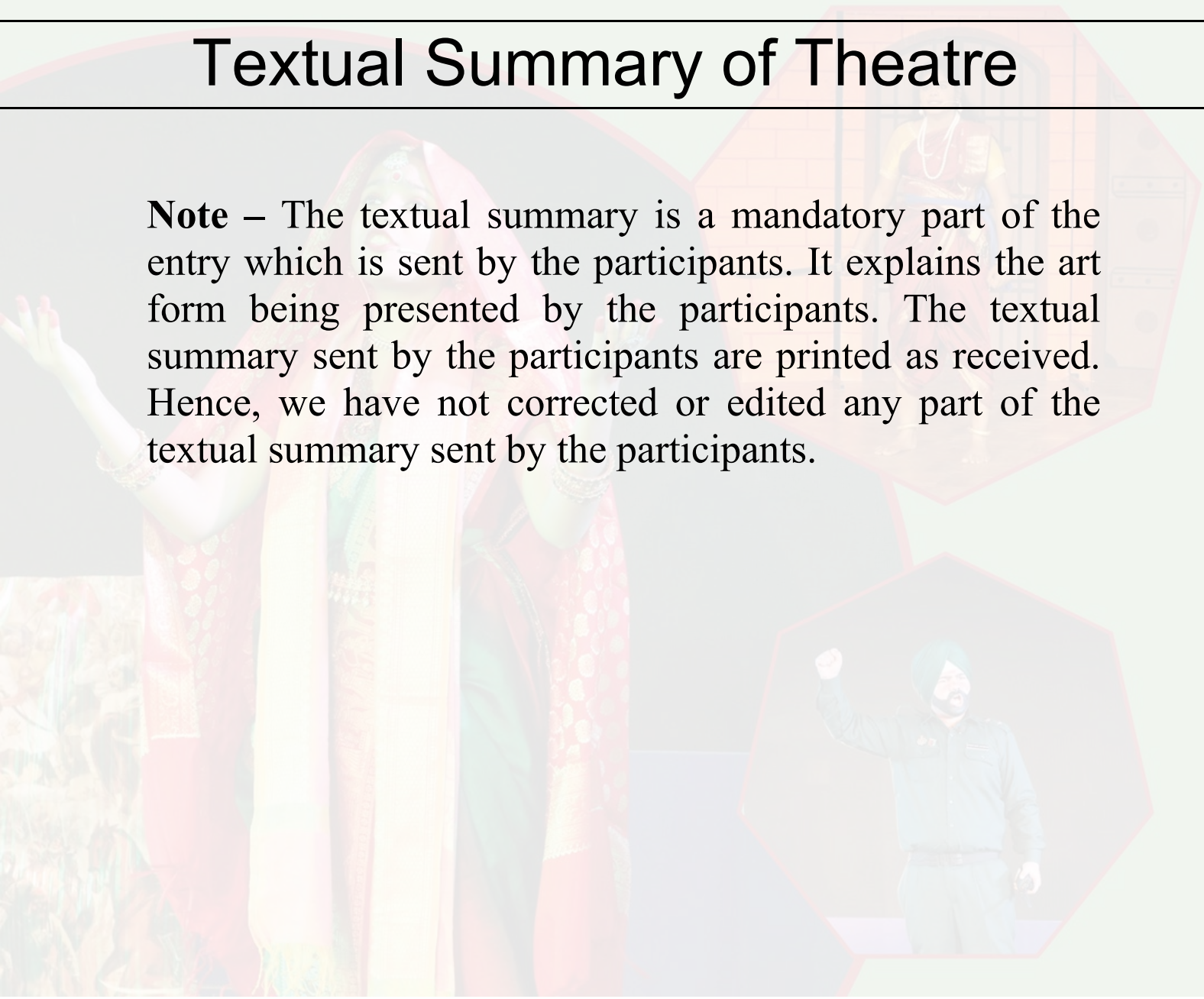
## TEXTUAL SUMMARY



# Kala Utsav 2024-25

## Textual Summary of Theatre

**Note** – The textual summary is a mandatory part of the entry which is sent by the participants. It explains the art form being presented by the participants. The textual summary sent by the participants are printed as received. Hence, we have not corrected or edited any part of the textual summary sent by the participants.



## Table of Contents

ANDAMAN AND NICOBAR ISLANDS .....	1
ANDHRA PRADESH .....	2
ASSAM .....	3
BIHAR.....	5
CHANDIGARH.....	6
CHHATTISGARH .....	7
DAMAN AND DIU + DADRA AND NAGAR HAVELI .....	9
DELHI .....	10
GOA .....	11
GUJARAT .....	12
HARYANA .....	13
HIMACHAL PRADESH .....	14
JAMMU & KASHMIR .....	15
JHARKHAND.....	16
KARNATAKA.....	17
LADAKH .....	20
LAKSHADWEEP .....	21
MADHYA PRADESH .....	22
MAHARASHTRA .....	23
MANIPUR .....	25
MEGHALAYA .....	26
MIZORAM.....	27
NAGALAND .....	28
ODISHA.....	29
PUDUCHERRY .....	30
PUNJAB .....	31
RAJASTHAN .....	32
SIKKIM .....	33
TELANGANA.....	35

TRIPURA.....	36
UTTAR PRADESH .....	37
UTTARAKHAND.....	38
WEST BENGAL.....	39
KVS .....	40
NVS .....	41
EMRS .....	42

## ANDAMAN AND NICOBAR ISLANDS

**Name/s of Participant/s:**

1. Aastha Sindhya
2. Shayan Mondal
3. Pratap Lohar
4. Anshita Sandil
5. Konika Mandal

**Category of Performance:** Group

**Sub-category of Theatre:** Mime

**Details of the Art Form:** Mime is one of the Theatre forms that evokes the inner sense of the audience through the appealing gestures and body expression of the artist.

**Historical and Cultural Background:** Mime is a theatrical technique that involves conveying a story or message through physical movement, facial expressions, and gestures, without using words| Mimes are not allowed to speak directly to the audience| Mime originated in Greece and Rome, and some believe that cavemen may have used mime to communicate. Marcel Marceau is considered one of the most well-known mimes.

**Performance:** The students knew mime for the first time and enthusiastically showed their interest in acting upon the Mime| they picked up the life story of Deborah Herold as her life and struggle is worth inspiring.

**Instruments used:** A Tricolour Flag is used to show Deborah's representation at International games. Few Medals and Placards were used to relate the act.

**Additional Information:** Deborah's struggle since childhood and her bravery to conquer all of them are praiseworthy and teaches the new generation about managing and combating even the Lifetaking critical situations.

**Remarks:**

## ANDHRA PRADESH

### **Name/s of Participant/s:**

1. Siddineni Bhargav Ram
2. Nukathoti Vasanth Sai
3. Gudapati Elim Babu
4. Bathula Krupa Lakshmana Rao
5. Kaliseti Manikanta

### **Category of Performance:** Group

### **Sub-category of Theatre:** Play/Drama

### **Details of the Art Form:** DRAMA - ALL OVER INDIA

**Historical and Cultural Background:** We the students of Andhra Nalanda municipal High school, Gudiwada, Krishna district are going to perform the theatrical playlet "Dwarabhandhala Chandraiah Naidu" written by Sri P.V.Satyanarayana S.A Maths and directed by P.Krishna Hithesh.

Dwarbandhala Chandraya was the first freedom fighter of East Godavari district. Struggle against the British based at Buradakota in East Godavari District Manyam, he raised a revolt against the British in 1879. [ 1 ] [ 2 ] British officials at the time of the rebellion named Rampa Pithuri. Under the leadership of Dwarbandhala Chandraya and Pulichintha Sambaya Ambul Reddy, the peasants and Muradars of Manyam raised this rebellion against the tyranny of the officials as part of the resistance of the imperialists. Pithuri, which started in Rampachodavaram, spread to Bhadrachalam, Rekapalli and Gologonda areas. As part of this, Dwarbandhala Chandraya destroyed the Addathigela police station in April 1879, the same year 79 of Chandraya's followers were shot by the government. Chandraya was also shot by the police in February 1880.

### **Performance:** VERY GOOD

### **Instruments used:** No

**Additional Information:** We the students of Andhra Nalanda municipal High school, Gudiwada, Krishna district are going to perform the theatrical playlet "Dwarabhandhala Chandraiah Naidu" written by Sri P.V.Satyanarayana S.A Maths and directed by P.Krishna Hithesh.

Dwarbandhala Chandraya was the first freedom fighter of East Godavari district. Struggle against the British based at Buradakota in East Godavari District Manyam, he raised a revolt against the British in 1879. [ 1 ] [ 2 ] British officials at the time of the rebellion named Rampa Pithuri . Under the leadership of Dwarbandhala Chandraya and Pulichintha Sambaya Ambul Reddy, the peasants and Muradars of Manyam raised this rebellion against the tyranny of the officials as part of the resistance of the imperialists. Pithuri, which started in Rampachodavaram, spread to Bhadrachalam, Rekapalli and Gologonda areas. As part of this, Dwarbandhala Chandraya destroyed the Addathigela police station in April 1879, the same year 79 of Chandraya's followers were shot by the government. Chandraya was also shot by the police in February 1880.

### **Remarks:**

## ASSAM

**Name/s of Participant/s:** Sri Sourabh Dutta

**Category of Performance:** Solo

**Sub-category of Theatre:** Mono Acting

**Details of the Art Form:** Art and drama are essential components of education that can help children develop critical life skills, confidence, and creativity. They can also make learning more engaging and enjoyable. Theatre, music, gymnastics, object manipulation, and other kinds of performances are present in all human cultures. The history of music and dance date to pre-historic times whereas circus skills date to at least Ancient Egypt. Many performing arts are performed professionally. Performance can be in purpose-built buildings, such as theatres and opera houses, on open air stages at festivals, on stages in tents such as circuses or on the street. Live performances before an audience are a form of entertainment. The development of audio and video recording has allowed for private consumption of the performing arts. The performing arts often aims to express one's emotions and feelings.

**Historical and Cultural Background:** Indian theater dates back to the 2nd century BC and has evolved through three periods: classical, traditional, and modern. Indian theater is a vital part of Indian culture, and has remained relevant for over 5,000 years. Indian arts have been influenced by indigenous and foreign cultures, including Islam and British Gothic and Roman styles.

### **Ancient Athens**

The traditions of ancient Athens have dominated Western theater and drama. The poet Arion of Lesbos is credited with inventing the dithyramb, the lyrical ancestor of tragedy. The Great Dionysia in Athens in 534 established tragic drama.

### **Ancient Egypt**

The earliest recorded theatrical event was in Ancient Egypt around 2000 BC. The story of the god Osiris was performed annually at festivals.

### **Context**

In the humanities, context refers to the factors that surround a work of art or literature. This background information helps us understand the work and analyze it. It's important to consider what the artist was experiencing and reacting to at the time.

Art historical scholarship depends on:

The scholar's experience, judgment, and sensitivity Knowledge of the historical context in which the artist lived and worked Empathy with and understanding of the artist's ideas, experiences, and insights.

**Performance:** The presentation of a drama is also known as a theatrical production, and involves planning, rehearsal, and presentation. Live performers use themselves or inanimate figures, such as puppets, to present the work. A drama is a piece of writing that is presented to an audience through dialogue, and is typically presented as a live performance. The presentation of a drama includes the following elements: Plot: The story line or incidents Characters: The people represented in the play, including their physical, social, psychological, and moral characteristics Theme: Insights into life and humanity Music: All sound Spectacle: Scenery and other visual elements Diction/language: The dialogue and

poetry Dramatic structure: The organization of events and actions in the story to create interest and tension.

**Instruments used:** There are several instruments used in drama, including: Mixing console Also known as a sound board or mixing deck, this electronic device controls audio volume and dynamics. Moving head light Also known as intelligent lights, these lights can be remotely controlled to illuminate any area of the stage. Keyboard Electronic keyboards can recreate a wide range of instrument sounds and synthesizer tones. Aerophone A musical instrument that produces sound by causing a body of air to vibrate. Harp A string instrument that produces different pitches when its strings are plucked. Idiophone An instrument that creates sound through vibrating itself. Other elements used in drama include: Stage movement: A moving stage allows for variability during performances. Curtains and scenery: These allow for quick script changes. Decorations and furniture: These create atmosphere. Special effects: These add magic and drama. Voice expressiveness: This is used to create roles, situations, relationships, atmosphere, and symbols.

**Additional Information:** Dramatic arts tell stories on stage through action. The dramatic arts are one type of performing art, which also includes acting, pantomime, and puppetry. Each performing art has distinct attributes that determine how it tells a story. Music is often included as a performing art. The elements of drama are essential pieces to the structure of a drama or play. Aristotle's six elements include plot, characters, diction, thought, music, and spectacle. Each component is included in a play though they vary based on a play's unique story. Prominent examples of the arts include: visual arts (including architecture, ceramics, drawing, filmmaking, painting, photography, and sculpting), literary arts (including fiction, drama, poetry, and prose), and performing arts (including dance, music, and theatre).

**Remarks:**

## BIHAR

**Name/s of Participant/s:** Kumari Diksha

**Category of Performance:** Solo

**Sub-category of Theatre:** Mono Acting

**Details of the Art Form:** Kisan Chachi is a play that highlights the story of women empowerment in rural India. The play is inspired by the backdrop of Indian agrarian society and particularly Bihar. It aims to promote the potential, self-reliance and role of women in rural areas. The presentation of this play incorporates elements of folk art, which makes it lively and impressive. **Name of the Art Form:** Kisan Chachi Natak, mainly follows the Indian folk drama style. It is based on the folk culture and rural life of Bihar. **Geographical Presence:** Region: The play particularly represents the rural culture of the state of Bihar and its surrounding areas. Its context and plot incorporates local language, folk music, and regional dance. **Cultural Context:** It is based on the theme of Indian agricultural system and rural women empowerment, which is understood and appreciated all over India, especially in the rural areas of North India. **Key Features of the Art Form:** Folk Theatre Style: It includes dialogues, songs, and traditional dances. Folk tunes and songs are used to make the play more impressive. **Social Message:** This play highlights the economic independence of rural women and their role. **Simplicity and Reality:** The rural environment and lifestyle are depicted in an authentic manner in the staging. **Dialogue and Narrative:** The audience is connected to the story through the dialogue of the characters and the plot of the play. **Themes Represented in the Play:** Women Empowerment: How rural women become self-reliant through their efforts. Agricultural Life: Realistic portrayal of Indian agriculture and farmer life. Community Support: Promoting the spirit of collectivism and cooperation in rural society.

**Historical and Cultural Background:** Famous women farmers of our Bihar who move away from traditional farming and cultivate fruits, vegetables and spices

**Performance:** This Name of the theatre group play/drama presentation: Kisan chachi This act is based on the life of Kisan Aunty. Her real name is Rajkumari Devi. She is a famous woman farmer of Bihar. she shifted from traditional farming to spices, fruits and vegetables, which gave him a new identity. With his hard work and dedication, he inspired rural women to become self-reliant. Working towards new methods of farming and self-employment, she not only strengthened his financial position but also other women. Kisan Chachi has received many national and international awards for his contribution, and he is still an inspiration to millions.

**Instruments used:** The play has household items like broom, cloth basket, pickle box, bicycle bag and stand. Recorded Background Music

**Additional Information:** Through this play of mine, Kishan Chachi, I have a message for the country and the women of the country who, apart from doing household chores, used to do farming and make pickles and send them to the farmers and became self-reliant and this inspired women.

**Remarks:**

## CHANDIGARH

### Name/s of Participant/s:

1. Vansh Makhija
2. Mohika
3. Navjot Kaur
4. Priyal Sharma
5. Aryan Yadav

### Category of Performance: Group

### Sub-category of Theatre: Play/Drama

**Details of the Art Form:** साहित्य जगत की मशहूर लेखिका, अमृता प्रीतम ने काव्य, उपन्यास, लोक साहित्य और आत्मकथा सहित विभिन्न विधाओं में लिखा। उन्होंने पुरुषत्व और स्त्रीत्व विहीन एक नारीवादी स्वप्नलोक की कल्पना करते हुए मानवीय चेतना को बढ़ाने का प्रयास किया। उनकी प्रतिभा को साहित्य अकादमी पुरस्कार, ज्ञानपीठ पुरस्कार और पद्म विभूषण से सम्मानित किया गया। 31 अक्टूबर 2005 को उन्होंने इस दुनिया को अलविदा कह दिया। हालाँकि, साहित्य की दुनिया में वह सदैव अमर रहेंगी। यह नाटक उनके जीवन के उन प्रभावशाली चरणों को चित्रित करने का प्रयास करता है, जिनके कारण उनकी प्रतिभा को आकार मिला और दुनिया को उत्कृष्ट साहित्यिक रचनाएँ प्राप्त हुईं।

**Historical and Cultural Background:** अमृता प्रीतम का नाटक रसीदी टिकट 1955 में लिखा गया था, जो भारतीय समाज के पोस्ट-स्वतंत्रता दौर की सच्चाइयों को उजागर करता है। यह नाटक महिलाओं की सामाजिक स्थिति और उनके खिलाफ हो रहे शोषण को केंद्र में रखता है। स्वतंत्रता के बाद भारतीय समाज में भ्रष्टाचार, असमानता और महिलाओं की स्थिति में सुधार की कमी पर आलोचना की जाती है। अमृता प्रीतम ने नाटक के माध्यम से महिलाओं के आत्म-सम्मान, संघर्ष और स्वतंत्रता की आवश्यकता को व्यक्त किया। रसीदी टिकट भारतीय नाटक के आधुनिक रूप को स्थापित करने वाला एक महत्वपूर्ण और सामाजिक रूप से जागरूक कार्य है।

**Performance:** अमृता प्रीतम के नाटक \*रसीदी टिकट\* की छात्र प्रस्तुति में अभिनय के माध्यम से महिलाओं के शोषण और सामाजिक असमानता पर जोर दिया जाता है। छात्र पात्रों की भावनाओं को सजीव तरीके से प्रस्तुत करते हैं, जिससे नाटक का सामाजिक संदेश प्रभावी रूप से दर्शकों तक पहुँचता है।

**Instruments used:** कुर्सियाँ 3, मेज 2, छोटा स्टूल 2, बड़ा स्टूल 1, चित्रफलक 1, चारपाई 1, लकड़ी की पेटी छोटी 1, मेटल पेटी स्माल 1, दीपक 1, एक्सटेंशन बोर्ड 1, गद्दा 1

**Additional Information:** थिएटर एक्ट में छात्रों ने प्रसिद्ध लेखिका अमृता प्रीतम (1919-2005) के जीवन के विभिन्न चरणों को चित्रित करने का विनम्र प्रयास किया है। यह अधिनियम उनकी आत्मकथा रसीदी टिकट का एक अंश है। अमृता का लेखन, अपने समय से बहुत आगे, आने वाली पीढ़ियों के लिए हमारा मार्गदर्शन और प्रभाव डालता है:

- रुढ़िवादी मान्यताओं को चुनौती
- स्वतंत्र और आत्म-अभिव्यक्ति की स्वतंत्रता
- वंचितों के प्रति सहानुभूति

### Remarks:

## CHHATTISGARH

### Name/s of Participant/s:

1. Ku. Janhavi Sahu
2. Ku. Dunika Sahu
3. Ku. Anjali Dhruve
4. Ku. Kiran Singaur
5. Ku. Arti Yadav

### Category of Performance: Group

### Sub-category of Theatre: Mime

**Details of the Art Form:** राधा बाई का जन्म सन् 1875 में हुआ था। 9 वर्ष की अल्पायु में वे विधवा हो गई थी। जीविकोपार्जन के लिए उन्होंने दाई का काम सीखा और बिलासपुर में नौकरी करते हुए वे सन् 1918 में रायपुर ट्रांसफर होकर आई और स्थाई रूप में यहीं तात्यापारा में रहने लग गई। रायपुर के माहौल में उनमें भी राष्ट्रीय भावना बलवती हुई और उन्होंने महिलाओं को संगठित किया और नेतृत्व भी किया। खादी और स्वदेशी का प्रचार-प्रसार, शराब बंदी, हरिजनोद्धार और जनजागरण में वे सेवादल की प्रमुख सेविका के रूप में सन् 1920 से कार्य कर रही थीं।

**Historical and Cultural Background:** सविनय अवज्ञा आंदोलन में डा. राधाबाई के प्रयासों से सत्याग्रही बहनों का एक जत्था तैयार हुआ था। जिसमें रोहणीबाई परगनिहा, केतकी बाई, फुलकुंवर बाई, पार्वती बाई आदि महिलाएं थीं। रायपुर जिले में महिला कार्यकर्ताओं के चार केन्द्र थे जहां सत्याग्रही बहनों को प्रशिक्षण दिया जाता था। साथ ही प्रभात फेरी, धरना, बहिष्कार, प्रदर्शन और जनजागरण के कार्यक्रमों की भी रूपरेखा निर्धारित होती थी। ऐसा ही एक केन्द्र डा. राधाबाई का मकान था और उसका नेतृत्व वे स्वयं करती थीं। कीका भाई के मकान के सामने 2 बार धरना प्रदर्शन महिला सत्याग्रहियों ने किया। 29 मार्च सन् 1932 और पुनः 20 अप्रैल को अनेक महिला सत्याग्रहियों को गिरफ्तार किया गया। डा. राधाबाई 13 जून सन् 1937 को गिरफ्तार हुईं। उन्हें 6 माह की और 25 रुपये की सजा हुई।

**Performance:** राधा बाई का जन्म सन् 1875 में हुआ था। 9 वर्ष की अल्पायु में वे विधवा हो गई थी। जीविकोपार्जन के लिए उन्होंने दाई का काम सीखा और बिलासपुर में नौकरी करते हुए वे सन् 1918 में रायपुर ट्रांसफर होकर आई और स्थाई रूप में यहीं तात्यापारा में रहने लग गई। रायपुर के माहौल में उनमें भी राष्ट्रीय भावना बलवती हुई और उन्होंने महिलाओं को संगठित किया और नेतृत्व भी किया। खादी और स्वदेशी का प्रचार-प्रसार, शराब बंदी, हरिजनोद्धार और जनजागरण में वे सेवादल की प्रमुख सेविका के रूप में सन् 1920 से कार्य कर रही थीं। सविनय अवज्ञा आंदोलन में डा. राधाबाई के प्रयासों से सत्याग्रही बहनों का एक जत्था तैयार हुआ था। जिसमें रोहणीबाई परगनिहा, केतकी बाई, फुलकुंवर बाई, पार्वती बाई आदि महिलाएं थीं। रायपुर जिले में महिला कार्यकर्ताओं के चार केन्द्र थे जहां सत्याग्रही बहनों को प्रशिक्षण दिया जाता था। साथ ही प्रभात फेरी, धरना, बहिष्कार, प्रदर्शन और जनजागरण के कार्यक्रमों की भी रूपरेखा निर्धारित होती थी। ऐसा ही एक केन्द्र डा. राधाबाई का मकान था और उसका नेतृत्व वे स्वयं करती थीं। कीका भाई के मकान के सामने 2 बार धरना प्रदर्शन महिला सत्याग्रहियों ने किया। 29 मार्च सन् 1932 और पुनः 20 अप्रैल को अनेक महिला सत्याग्रहियों को गिरफ्तार किया गया। डा. राधाबाई 13 जून सन् 1937 को गिरफ्तार हुईं। उन्हें 6 माह की और 25 रुपये की सजा हुई।

सजा हुई। उन्होंने व्यक्तिगत सत्याग्रह में भी हिस्सा लिया था। भारत छोड़ो आन्दोलन में भी डॉ. राधा बाई ने सत्याग्रहियों के एक जुलूस का नेतृत्व किया और गिरफ्तार हुई। उनकी लोकप्रियता और उनके प्रति श्रद्धा इतनी थी कि एक मिडवाइफ को लोगों ने डॉक्टर माना। 2 जनवरी सन् 1950 को उनका स्वर्गवास हो गया। हमारा नाटक छत्तीसगढ़ की प्रथम महिला स्वतंत्रता संग्राम सेनानी डॉ राधा बाई की जीवनी पर आधारित हैं। हमारे नाटक का उद्देश्य जन-जन में देशभक्ति की भावना का संचार मरणा है।

**Instruments used:** लोटा, जेल का सेटअप, डंडा, झंडा इत्यादि

**Additional Information:** राधा बाई का जन्म सन् 1875 में हुआ था। 9 वर्ष की अल्पायु में वे विधवा हो गई थी। जीविकोपार्जन के लिए उन्होंने दाई का काम सीखा और बिलासपुर में नौकरी करते हुए वे सन् 1918 में रायपुर ट्रांसफर होकर आई और स्थाई रूप में यहीं तात्यापारा में रहने लग गई। रायपुर के माहौल में उनमें भी राष्ट्रीय भावना बलवती हुई और उन्होंने महिलाओं को संगठित किया और नेतृत्व भी किया। खादी और स्वदेशी का प्रचार-प्रसार, शराब बंदी, हरिजनोद्धार और जनजागरण में वे सेवादल की प्रमुख सेविका के रूप में सन् 1920 से कार्य कर रही थीं।

सविनय अवज्ञा आंदोलन में डा.राधाबाई के प्रयासों से सत्याग्रही बहनों का एक जत्था तैयार हुआ था। जिसमें रोहणीबाई परगनिहा, केतकी बाई, फुलकुंवर बाई, पार्वती बाई आदि महिलाएं थी। रायपुर जिले में महिला कार्यकर्ताओं के चार केन्द्र थे जहां सत्याग्रही बहनों को प्रशिक्षण दिया जाता था। साथ ही प्रभात फेरी, धरना, बहिष्कार, प्रदर्शन और जनजागरण के कार्यक्रमों की भी रूपरेखा निर्धारित होती थी। ऐसा ही एक केन्द्र डा. राधाबाई का मकान था और उसका नेतृत्व वे स्वयं करती थी। कीका भाई के मकान के सामने 2 बार धरना प्रदर्शन महिला सत्याग्रहियों ने किया। 29 मार्च सन् 1932 और पुनः 20 अप्रैल को अनेक महिला सत्याग्रहियों को गिरफ्तार किया गया। डा. राधाबाई 13 जून सन् 1937 को गिरफ्तार हुईं उन्हें 6 माह की और 25 रुपये की की सजा हुई।

उन्होंने व्यक्तिगत सत्याग्रह में भी हिस्सा लिया था। भारत छोड़ो आन्दोलन में भी डॉ. राधा बाई ने सत्याग्रहियों के एक जुलूस का नेतृत्व किया और गिरफ्तार हुई। उनकी लोकप्रियता और उनके प्रति श्रद्धा इतनी थी कि एक मिडवाइफ को लोगों ने डॉक्टर माना। 2 जनवरी सन् 1950 को उनका स्वर्गवास हो गया। हमारा नाटक छत्तीसगढ़ की प्रथम महिला स्वतंत्रता संग्राम सेनानी डॉ राधा बाई की जीवनी पर आधारित हैं। हमारे नाटक का उद्देश्य जन-जन में देशभक्ति की भावना का संचार मरणा है।

**Remarks:**

## **DAMAN AND DIU + DADRA AND NAGAR HAVELI**

### **Name/s of Participant/s:**

1. Pallavi Varma
2. Ayush Kumar Ojha
3. Aman Raj
4. Bhatuse Param Harishchandra
5. Gunjan Pathak

### **Category of Performance:** Group

### **Sub-category of Theatre:** Play/Drama

**Details of the Art Form:** theater drama showcasing contribution of Smt. Jamniben Vartha in dadra nagar haveli

**Historical and Cultural Background:** Smt. Jamniben Vartha was a Gujarat-based freedom fighter active during India's independence struggle. While less known nationally, she contributed to regional movements, promoting nationalism and independence. Her efforts reflect the significant role women played in both political activism and cultural transformation during India's fight against Portuguese rule. She started a social and economic movement to empower the Poor Tribal people of DNH. She was highly impressed by the ideology of Mahatma Gandhi. She took the lead in various Satyagrahas which called for the better improvement of the tribal people. She fought for land ownership, the welfare of women, and many other issues of tribal people. She is still alive and is of the age of about 105 years.

**Performance:** Drametical performance, glimps of contribution of jamniben vartha in liberating dnh and merging in with india by promoting education

**Instruments used:** 5x Mic, pluck cards, banner, mat, chair, tabel, basket, garland

**Additional Information:** Education plays a crucial role in the development of any country. Regardless of the background a woman comes from, her determination, courage, fearlessness, and intellect have the potential to make history and shape the future of the nation. The contribution of Smt. Jamniben Vartha has played a significant role in the development of India 2047. As you can see, DNH, once considered backward, has now emerged as a leader and is creating a new identity for itself in modern India.

### **Remarks:**

## DELHI

### Name/s of Participant/s:

1. Kabir Shokeen
2. Bani Bhatia
3. Prisha Rastogi
4. Tushti Rana
5. Gurseerat Kaur Khanna

### Category of Performance: Group

### Sub-category of Theatre: Play/Drama

### Details of the Art Form: अमृता प्रीतम (Modern Theatre)-Punjab

**Historical and Cultural Background:** पंजाबी भाषा की प्रसिद्ध कवयित्री और लेखिका अमृता प्रीतम का जन्म 31 अगस्त 1919 के दिन गुजरांवाला (पाकिस्तान में) पंजाब (भारत) में हुआ था। उन्हें पंजाब की पहली मुख्य कवयित्री महिला भी माना जाता था। इसके साथ ही वे महान निबंधकार तथा साहित्यकार भी थीं। इन्होंने लगभग सौ से ज्यादा पुस्तकें लिखीं। जिनमें उनकी चर्चित आत्मकथा 'रसीदी टिकट' तथा उपन्यास पिंजर भी शामिल हैं। वह अपने एक प्रसिद्ध काव्य 'आज आखां वारिस शाह नु' के लिए काफी प्रसिद्ध हैं। जो आज भी देश विभाजन के दर्द को जीवंत रूप में प्रस्तुत करता है। उन्हें पद्मविभूषण, पद्म श्री, साहित्य अकादमी पुरस्कार, भारतीय ज्ञानपीठ पुरस्कार आदि से अलंकृत किया जा चुका है। साहित्य में दिए उनके योगदान को न भूल पाएँगे, कहानी, नज़्में, कविताओं को उनकी हम सदैव गुनगुनाएँगे। 31 दिसंबर 2005 को छियासी वर्ष की उम्र में नई दिल्ली में लंबी बीमारी के चलते उनका देहांत हो गया। वे अपनी लेखन कला से सदैव स्मरण रहेंगी। हमने अपने नाटक को क्षेत्रीय रूप देने के लिए नौटंकी और हरनातर शैलियों का प्रयोग कर, पंजाबी तथा चंबियाली भाषाओं को व्यवहार में लाते हुए उसे वास्तविक रूप देने की एक छोटी-सी कोशिश की है। आज हम आपके समक्ष अपने नाटक के माध्यम से अमृता प्रीतम जी के जीवन की कुछ झलकियाँ, उनकी रचनाओं के प्रमुख पात्रों तथा उनकी जीवन यात्रा में आए विशेष व्यक्तित्वों को दिखाकर उन्हें जीवंत करने का एक छोटा-सा प्रयास करेंगे।

**Performance:** 5 Students presented the life of Amrita Pritam a famous author they showed her life incidents of her childhood, sahir, imroz and characters of her novels.

**Instruments used:** Stage Properties, Set-Frames, Platforms, Door, Stairs, Stuls, Posters, Frames, Aisel, Untlis,

**Additional Information:** Contemporary modern theatre- where performers create the plot, characters and dialogue in the moment to present experiences of a real or imagined event before a live audience on stage.

### Remarks:

## GOA

**Name/s of Participant/s:**

1. Aahana Amey Kamat
2. Shanvi Nilesch Mahale
3. Soumya Swapnil Sukthankar
4. Arya Gaurish Kamat Mhamai
5. Shridha Parshuram Godkar

**Category of Performance:** Group**Sub-category of Theatre:** Play/Drama

**Details of the Art Form:** The art form is Chorus Theatre, an ancient performance tradition with roots in Greek drama, widely practiced globally, including India. It involves synchronized, collective performances where actors take on multiple roles, often using minimalistic props and movement to convey the narrative.

**Historical and Cultural Background:** Chorus Theatre dates back to ancient Greece, where choruses narrated stories through collective voice and movement. In India, similar forms exist in folk traditions like Yakshagana and Bhavai, where performers engage in multi-role storytelling. In Goan folk culture, Ranmale is a chorus-based form, emphasizing collective performance. This art form fosters community expression, connecting audiences to cultural, social, and moral themes.

**Performance:** **\*\*Viksit Bharat\*\*** India's development journey, rooted in Ayurveda's ancient wisdom, has evolved through transformative advancements in education, technology, agriculture, and space exploration. Embracing modern innovations like AI, space technology, and digital education, the nation fuels economic growth and sustainability. Technological integration has revolutionized farming, promoting productivity and eco-friendly practices. As India approaches its centenary of independence in 2047, the vision of a "Green India" emphasizes renewable energy, eco-friendly infrastructure, and climate-resilient solutions. This harmonious balance between progress and environmental preservation positions India as a global leader in both technological innovation and ecological stewardship.

**Instruments used:** Hard board props, Background music, makeup, lights

**Additional Information:** Chorus Theatre conveys powerful messages of unity, collective identity, and social responsibility. In contemporary times, it addresses relevant issues through collective storytelling, promoting cultural awareness and community values. The visuals performed are created in a modern form, blending traditional techniques with innovative approaches, making it relatable and engaging for today's audiences while preserving its rich cultural essence.

**Remarks:**

## GUJARAT

**Name/s of Participant/s:**

1. Shradhaben Maniben Bhagora
2. Damor Pinkalben Rajubhai
3. Bhavnaben Rameshbhai Khant
4. Mittalben Sanjaybhai Kharad
5. Jyoyiben Vinodbhai Asari

**Category of Performance:** Group**Sub-category of Theatre:** Mime

**Details of the Art Form:** This performance is a mixed media art piece featuring a mobile phone as the centerpiece surrounded by broken chains symbolizing pride from addiction with a background of blurred social media screens and a foreground of paint splatters representing the artists' emotions and a bold front with the phrase 'disconnect to reconnect'. A mobile phone with a glowing screen is surrounded by a map with pins and lines connecting different locations illustrating the global reach and geographical spread of mobile usage and a green line indicating healthy usage.

**Historical and Cultural Background:** Excessive scrolling and swiping. Social media addiction. Loneliness and disconnection. Anxiety and stress. Sleep deprivation. social isolation. Decreased productivity. Affecting physical and mental health. Ignoring relationship responsibilities.

**Performance:** The unhealthy usage of mobile phones is growing concern in modern times. (1) health problems (2) mental health impact (3) social isolation (4) productivity less. (5) addiction. so set time limits for usage.

**Instruments used:** only face expression

**Additional Information:** The unhealthy usage of mobile phones is growing concern in modern times. (1) health problems (2) mental health impact (3) social isolation (4) productivity less. (5) addiction. so set time limits for usage.

**Remarks:**

## HARYANA

**Name/s of Participant/s:**

1. Vikas
2. Kamal
3. Ajay
4. Mafi
5. Diksha

**Category of Performance:** Group**Sub-category of Theatre:** Play/Drama

**Details of the Art Form:** A biographical one-act play inspired by the life of Thomas Alva Edison, set against the backdrop of Ohio, America.

**Historical and Cultural Background:** In the nineteenth century, America, a land of abundance, was shrouded in darkness, illuminated only by flickering flames. It was in this era that Thomas Alva Edison, a brilliant American scientist, revolutionized the world by conquering the night

**Performance:** This play, performed by children, aims to instill a scientific temperament in young minds while also conveying a poignant message about social inclusion. It highlights the struggles of intellectually challenged children who are often marginalized in modern society, emphasizing their right to be an integral part of the community.

**Instruments used:** Recorded Music Play with Mobile

**Additional Information:** In the current perspective, this one-act play based on the biography of great 19th century scientist Thomas Alva Edison, attacks those aspects of society in which mentally challenged children are neglected by the society by not recognizing their talent. It inspires mentally challenged children to move ahead in life. An attempt is made to tell through this medium that being mentally challenged cannot become an obstacle in their life. One of the objectives of the above one-act play based on a true incident is to create a scientific outlook in children, in which an attempt has been made to present the biography of Thomas Alva Edison through dramatic adaptation.

**Remarks:**

## HIMACHAL PRADESH

**Name/s of Participant/s:** Aishna

**Category of Performance:** Solo

**Sub-category of Theatre:** Mono Acting

**Details of the Art Form:** “नारी जीवन”

**Historical and Cultural Background:** मेरे इस नाटक को करने का उद्देश्य यह था कि इसके प्रति लोगों में जागरूकता लाना! क्यों कि आज भी कुछ जगहों पर स्त्रियों के साथ इस तरह का व्यवहार किया जाता है। जो सम्मानित नहीं है। इसलिए मैं अपने नाटक के माध्यम से सभी का ध्यान इस विषय पर एकत्रित करना चाहती हूँ।

नारी के बिना हर पुरुष अधूरा, समाज और संसार अधूरा। नारी तू अबला नहीं खुद को पहचान, उठ खड़ी हो और लड़ तभी मिलेगा सम्मान।

अबला नहीं सबला हे देखो नारी आज, नारी के सहयोग से उन्नति कर रहा समाज। कम उम्र की शादी बचपन खत्म कर देती है, बाल – विवाह, बच्चों की शिक्षा, स्वास्थ्य और संरक्षण पर नकारात्मक प्रभाव डालता है इसे रोकना होगा। हर महिला हिंसा मुक्त परिवार में रहना चाहती है भीख नहीं अधिकार दिलाओ, महिलाओं को भी शिक्षित बनाओ।

**Performance:** हर महिला हिंसा मुक्त परिवार में रहना चाहती है भीख नहीं अधिकार दिलाओ, महिलाओं को भी शिक्षित बनाओ।

**Instruments used:** Bridal Dupatta

**Additional Information:** नारी के बिना हर पुरुष अधूरा, समाज और संसार अधूरा। नारी तू अबला नहीं खुद को पहचान, उठ खड़ी हो और लड़ तभी मिलेगा सम्मान।

अबला नहीं सबला हे देखो नारी आज, नारी के सहयोग से उन्नति कर रहा समाज। कम उम्र की शादी बचपन खत्म कर देती है, बाल – विवाह, बच्चों की शिक्षा, स्वास्थ्य और संरक्षण पर नकारात्मक प्रभाव डालता है इसे रोकना होगा।

**Remarks:**

## **JAMMU & KASHMIR**

**Name/s of Participant/s:**

1. Lucky
2. Brijeshwar Singh
3. Priyaaithmia
4. Jaswant Singh
5. Neeraj

**Category of Performance:** Group

**Sub-category of Theatre:** Play/Drama

**Details of the Art Form:** Theatre drama include a pure soul data ranpat dev who is a divine person and also god fearing.

**Historical and Cultural Background:** There is a huge temple in birpur as a remark of data ranpat dev a divine soul and God's person

**Performance:** They are good at their performance and always gave goosebumps there

**Instruments used:** Back ground music

**Additional Information:** Theatre drama which include Data ranpat dev as a main character and he is God of Justice who fought for justice all his life.

**Remarks:**

## JHARKHAND

### Name/s of Participant/s:

1. Ayush Ahazam
2. Utkarsh Kumar
3. Rosha Munda
4. Anmol Kumar
5. Nitesh Udhar

### Category of Performance: Group

### Sub-category of Theatre: Play/Drama

**Details of the Art Form:** 10. Details of the art form (name of the form and its geographical presence) The Birsa Munda Theatre Act is a cultural performance inspired by the life and legacy of Birsa Munda, a revered tribal leader and freedom fighter from Jharkhand, India. This art form portrays tribal struggles, folklore, and socio-political messages through music, dance, and drama. Its presence is prominent in tribal regions of Jharkhand

**Historical and Cultural Background:** The “Birsa Munda Theatre Act” draws from the rich tribal traditions of Jharkhand and neighboring states. It celebrates the life of Birsa Munda, a 19th-century tribal leader who led the \*Ulgulan (Great Rebellion) \* against British colonial rule and feudal exploitation. Rooted in the customs of the Munda tribe, the act integrates traditional dance, music, and storytelling to depict tribal resilience and unity. Culturally, it honors tribal heritage, emphasizing their connection to nature, rituals, and community-centric living. The act also serves as a platform to preserve indigenous languages, folklore, and resistance narratives in a rapidly changing socio-political landscape.

**Performance:** Information about the presentation/performance of the student. The student delivered a captivating performance, embodying the essence of the \*Birsa Munda Theatre Act\* through expressive storytelling, dynamic choreography, and authentic tribal rhythms. Their portrayal effectively highlighted Birsa Munda’s bravery and the cultural richness of tribal traditions, leaving a lasting impression with their emotional depth and dedication to preserving indigenous heritage.

**Instruments used:** 13. Instruments/ Material used The “Birsa Munda Theatre Act” employs traditional tribal instruments and materials, including:

- Mandar and Dhol: Percussion instruments producing deep, rhythmic beats.
- Flute: Melodic woodwind for soulful tunes.
- Dhak and Nagada: Drum variations for dramatic impact.
- Costumes: Tribal attire with natural fibers, beads, and feathers.
- Props: Handmade bows, arrows, and symbolic tools reflecting tribal life.

**Additional Information:** 14. Additional information about the Art form (message it conveys/ relevance in contemporary times): The \*Birsa Munda Theatre Act\* conveys themes of resistance, unity, and cultural pride, rooted in the struggles and legacy of tribal communities. It highlights issues like land rights, exploitation, and social justice, resonating deeply with contemporary movements advocating for indigenous and marginalized voices. By showcasing tribal traditions and stories, it fosters cultural preservation and awareness, bridging generational gaps. In modern times, the act remains relevant as a medium to inspire activism, educate about tribal history, and promote inclusivity, ensuring the enduring impact of Birsa Munda's vision of dignity and equality for his people.

### Remarks:

## KARNATAKA

### **Name/s of Participant/s:**

1. Vighneshavara Harish Naik
2. Sushant Mohan Marathi
3. Lambodhara Luma Marathi
4. Murshid Hassan Byari
5. Darshan Timmappa Naik

### **Category of Performance:** Group

### **Sub-category of Theatre:** Mime

**Details of the Art Form:** Mime is a form of silent art that uses body movements, facial expressions, and gestures to communicate stories, emotions, and ideas. It has roots in ancient theater and has evolved into a refined performance art recognized worldwide. Here are some key details about mime art: **Origins and History** Ancient Greece and Rome: The origins of mime can be traced back to ancient Greek theater, where performers used expressive gestures and physicality to convey narratives. **Commedia dell'Arte:** In the Renaissance period, Italian Commedia dell'Arte troupes influenced the development of mime with their use of exaggerated physical comedy. **French Mime Tradition:** In the 19th and 20th centuries, France became synonymous with modern mime through figures like Jean-Gaspard Deburau, who developed the iconic Pierrot character. **Key Figures** Marcel Marceau: Perhaps the most famous mime artist of the 20th century, Marceau popularized the character Bip the Clown and refined the art of mime for contemporary audiences. Étienne Decroux: Known as the “father of modern mime,” he created Corporeal Mime, focusing on using the entire body to express ideas. **Types of Mime** 1. Pantomime: Using body movements and expressions to create invisible objects or environments. 2. Corporeal Mime: Focuses on the body as the main instrument to communicate abstract ideas or emotions. 3. Marcel Marceau’s Style: Combines storytelling, humor, and emotional depth without words. **Techniques and Elements** Isolation: Controlling specific parts of the body while keeping others still. Illusions: Creating the sense of interacting with invisible objects, like walls or ropes. Exaggeration: Amplifying movements to make emotions and actions clear to the audience. Facial Expressions: Using exaggerated facial cues to convey emotion. **Cultural Significance** Silent Storytelling: Mime transcends language barriers and is accessible to a global audience. **Influence on Modern Performance:** Mime techniques are widely used in acting, dance, and even film, especially in physical comedy and non-verbal communication. **Famous Performances and Symbols** The classic “trapped in a box” illusion. The Pierrot character: a melancholic, white-faced clown. The use of white face paint to emphasize expressions and clarity of movement. Mime remains a dynamic and versatile art form, blending tradition with contemporary performance.

### **Historical and Cultural Background:** Historical and Cultural Background of Mime

Mime is a form of silent performance art that relies on body language, gestures, and facial expressions to convey stories or emotions. Its development spans millennia and reflects diverse cultural influences

1. Ancient Beginnings  
Ancient Egypt  
Ancient Greece

Theater and Festivals: Mime-like performances were present in Greek theater as early as the 6th century BCE. During festivals honoring Dionysus, actors performed short, humorous skits using physicality and gestures to entertain crowds.

Characters: Mimesis, meaning imitation, was central to Greek drama. Performers often used masks and exaggerated gestures to portray recognizable social types and situations.

Ancient Rome

Professional Mimes: In the Roman Empire, mime became a popular form of entertainment, often performed in public spaces like the Forum and amphitheaters.

Themes: Roman mime included bawdy humor, slapstick, and satirical commentary on daily

## 2. Medieval and Renaissance Periods

Medieval Europe

Renaissance and Commedia dell'Arte

Italy (16th Century): Commedia dell'Arte troupes introduced improvised, highly physical comedy featuring stock characters such as Harlequin, Pierrot, and Columbina. Performers used masks, slapstick humor, and physical expression to entertain diverse audiences.

Influence: Commedia's physicality laid the foundation for modern mime.

---

## 3. 18th to 20th Centuries: The Rise of Modern Mime

France: Birthplace of Modern Mime

Jean-Gaspard Debureau (1796–1846): A pivotal figure who popularized the character Pierrot, a sad clown, emphasizing subtle body movements and emotional depth. His work elevated mime as a serious art form.

Silent Film Era: Mime techniques influenced early silent film actors like Charlie Chaplin and Buster Keaton, who mastered storytelling without words.

Étienne Decroux (1898–1991)

Developed Corporeal Mime, a disciplined approach focusing on the body as the primary instrument of expression. His methods shaped contemporary mime and acting.

Marcel Marceau (1923–2007)

Perhaps the most famous mime artist of the 20th century, Marceau's character Bip the Clown expressed universal human experiences. He revived global interest in mime post-World War II.

---

## 4. Mime in Different Cultures

Japan: Traditional forms like Noh and Kabuki theater incorporate mime-like gestures to tell stories.

India: The classical dance form Bharatanatyam uses hand gestures (mudras) and facial expressions (abhinaya) to convey narratives.

China: Peking Opera features stylized mime and acrobatics to represent character actions

Cultural Significance

1. Non-Verbal Communication: Mime transcends language barriers, making it a universal storytelling medium.

2. Social Commentary: Historically, mime has been used to satirize society, highlight human folly, and critique authority.

3. Artistic Influence: Mime has significantly influenced physical theater, film, dance, and clowning traditions.

4. Accessibility: Its simplicity and reliance on gesture make it accessible to broad audiences.

Mime continues to be a dynamic art form, blending tradition with contemporary interpretations, and thriving in street performances, theater, and modern visual arts.

**Performance:** Mastering Mime is a difficult task, it is also difficult for untrained students to perform, but students understand the performance of that art form as taught by the teacher in regular periods, It is a matter of pride to do pradarshana and stand first at the state level and to be selected for the national level. The mime performance by the students is a creative and educational experience.

**Instruments used:** Black pants and shirts are what immediately comes to mind as mime, but in modern stage thought, different color clothes are used, like track music is used for music, to enhance the beauty of the stage, to complement the mime.

**Additional Information:** Dear friends, Now a day's mobile has become one of the most powerful device and is a must from children to senior. It helps us to do most of our tasks by just moving our fingers. But its disadvantages are more than the advantage. Addiction to mobile has caused some ailments such as estrangement from relationship, loss of interest in learning loss of eyesights etc.

This mime creates awareness the form of humour by many such incidents of disaster of mobiles unrestricted situations are and losing joy at the time of celebration due to misuse of mobiles

**Remarks:**

## LADAKH

**Name/s of Participant/s:**

1. Zulqarnain
2. Mohd Issa
3. Mohd Hasnain
4. Mehrun Nissa
5. Maqsuma Bano

**Category of Performance:** Group

**Sub-category of Theatre:** Play/Drama

**Details of the Art Form:** Ladakh Traditional Theatre

**Historical and Cultural Background:** this is a traditional Ladakhi (purgi) drama, Geographical Presence: This is an ancient art form prevalent in Ladakh region, This traditional theatre form is still performed in various villages and towns of Kargil district in Ladakh to sensitize general public or a particular target group on many issues.

**Performance:** Two Boys and Three Girls will perform the Drama and try to convey the message to the audience. The drama shall be in local Ladakhi Language with full traditional dresses

**Instruments used:** traditional dresses, traditional materials

**Additional Information:** "Play Theme: Drug Abuse and the remedy in ancient time. The play highlights how societal influences can lead a young, impressionable child down a negative path, exposing the impact of external pressures and bad influences. However, through the unwavering love, patience, and guidance of family or mentors, the child is brought back to the right path, emphasizing the transformative power of compassion, support, and positive role models in overcoming harmful societal forces."

**Remarks:**

## LAKSHADWEEP

### **Name/s of Participant/s:**

1. Anabareen Adil
2. Zulfah
3. Haaziya. H.L.B
4. Fareeha
5. Arheena.Kha

### **Category of Performance:** Group

### **Sub-category of Theatre:** Mime

**Details of the Art Form:** Mime is a silent theatrical art form that uses gestures, expressions, and body movements to narrate stories or convey emotions without words. Originating in ancient Greece and Rome, mime evolved significantly in France, becoming a cornerstone of modern performance art. Today, it is practiced and celebrated worldwide in theaters and street performances.

**Historical and Cultural Background:** Art forms often serve as a reflection of a community's history and cultural practices. For example, Kathakali, a classical dance-drama from Kerala, originated in the 17th century and blends storytelling with elaborate costumes, makeup, and expressions to depict tales from Indian epics like the Mahabharata and Ramayana. Similarly, Kalamezhuthu, an intricate floor art, involves the ritualistic drawing of deities with natural powders, often performed during temple festivals in South India. These art forms are deeply tied to spirituality, traditional rituals, and communal celebrations, preserving and transmitting cultural heritage across generations.

**Performance:** Mime is a theatrical art form where performers use body movements, gestures, and facial expressions to convey a story or emotion without spoken words. Rooted in ancient Greek and Roman theater, mime evolved into a modern form in 19th-century France, epitomized by artists like Marcel Marceau. It emphasizes non-verbal communication, often using exaggerated motions to captivate and engage audiences. Mime is widely practiced globally and serves as a versatile medium in theater, street performances, and even films.

**Instruments used:** 1. Costumes: Simple and neutral attire, often black and white, helps emphasize the performer's movements. 2. Makeup: White face paint with black details to highlight expressions and add dramatic effect. 3. Props (optional): Imaginary or minimal real objects to support storytelling. 4. Lighting: To create mood and enhance the performance's visual impact. These elements combine to focus attention on the mime's expressive body language and storytelling.

**Additional Information:** A mime performance depicting the usage of mobile phones can creatively highlight its impacts on daily life. Through exaggerated gestures and expressions, performers can showcase:

1. Obsession: Repeated scrolling, taking selfies, or losing awareness of surroundings.
2. Social Disconnection: Ignoring people while engrossed in the phone.
3. Positive Aspects: Using the phone for communication or learning.
4. Humor: Misunderstandings or errors due to over-reliance on phones.

### **Remarks:**

## MADHYA PRADESH

### Name/s of Participant/s:

1. Rohan Sharma
2. Prithvi Raj Shinde
3. Ananya Tiwari
4. Veera Shrivastava
5. Sanskar Goswami

### Category of Performance: Group

### Sub-category of Theatre: Play/Drama

**Details of the Art Form:** यह नाटक नोबेल पुरस्कार विजेता कैलाश सत्यार्थी के जीवन पर आधारित है और प्रयोगात्मक शैली में प्रस्तुत किया गया है जो आधुनिक रंग मंच को दर्शाता है। नवीन कार्यों की प्रस्तुति, नई अवधारणाओं और तकनीकों का विकास ही प्रयोगात्मक रंगमंच है। कोई भी प्रदर्शन हमेशा प्रयोग होता है। प्रयोगात्मक रंगमंच मौजूदा विचारों का विस्तार करता है और सीमाओं को तोड़कर उसे आगे बढ़ाने का प्रयास करता है। नाटक के शुरुआत में मध्य प्रदेश के सुप्रसिद्ध कवि राजेश जोशी की कविता बच्चे काम पर जा रहे हैं का प्रयोग किया है। जो बच्चों के बाल मजदूरी और उनकी इच्छाओं के दमन और संघर्ष पर आधारित है। कैलाश जी की लड़ाई इसी के खिलाफ है।

**Historical and Cultural Background:** प्रयोगात्मक रंगमंच परम्परागत नाट्य प्रस्तुतियों को चुनौती देता है। यह आधुनिक रंगमंच का हिस्सा होते हुए भी नाट्य परम्परा के तत्वों का प्रयोग करते हुए सृजनात्मक प्रस्तुति देने का प्रयास करता है। इस नाटक में भी नाट्य तत्वों को ध्यान में रखते हुए इस नाटक का सृजन किया गया है। नाटक के तत्वों में भाषा बोली का महत्वपूर्ण स्थान है। चूंकि कैलाश सत्यार्थी मध्य प्रदेश के विदिशा से हैं, यह क्षेत्र बुंदेलखंड में आता है और यहाँ के अधिकतर लोग बुंदेली बोली का प्रयोग करते हैं। इस नाटक में हिंदी भाषा के साथ साथ कहीं कहीं बुंदेली बोली का भी प्रयोग किया गया है।

**Performance:** In all 5 students will be performing of classes IX, XI and XII

**Instruments used:** Recorded Music, Live Music - Guitar, Frames, Wooden Blocks, Bamboo Sticks, Paintings, New Paper, Brush, Kettle, Paper Cups etc.

**Additional Information:** यह नाटक नोबेल पुरस्कार विजेता कैलाश सत्यार्थी के जीवन पर आधारित है। जिन्होंने अपना पूरा जीवन बच्चों के उज्ज्वल भविष्य के लिए लड़ाई लड़ी है। उनका मानना है कि कोई भी समस्या बिना समाधान के जन्म नहीं लेती समाधान समस्या में ही छिपा होता है। इसी को अपना लक्ष्य मानकर उन्होंने बच्चों से जुड़ी हर समस्या को अपनी समस्या समझकर उनका समाधान किया। यह प्रयोगात्मक नाटक कैलाश जी के जीवन के हर पहलू को छूता है। यह नाटक यह संदेश देता है कि जो बच्चे अपने मूलभूत अधिकारों से वंचित रह जाते हैं उन्हें मुख्यधारा में लाने की कोशिश हम सभी को करनी चाहिए। यह नाटक यह भी संदेश देता है कि कैलाश जी की इस कोशिश में हम अगर उनका साथ दें तो हम विकसित भारत की ओर अग्रसर होंगे।

### Remarks:

## MAHARASHTRA

**Name/s of Participant/s:** Miss Harshita Mahadevji Sorte

**Category of Performance:** Solo

**Sub-category of Theatre:** Mono Acting

**Details of the Art Form:** प्रस्तुत किया गया नाट्य एक सच्ची घटना पर दर्शाया गया है। डॉ। मोमिता देबनाथ के साथ हुए हादसे में उनके मृत्यु बाद उनका हम सबको क्या कहना है इस पर दर्शाया गया है। उनका कहना है की मरने के बाद दिये जलाने से अच्छा है की जिन लड़कियों की राह में अंधेरा छा गया है उनके राह में उम्मीदों के दिये जलाइये ताकि वह सुरक्षित रह सके।

**Historical and Cultural Background:** यह आर्ट एक सच्ची घटना पर आधारित है। डॉ। मोमिता देबनाथ यह पच्छिम बंगाल, कोलकता की रहनेवाली है। जिनका जनम 1993 में कोलकता में हुआ। वह भारत की एक कुशल डॉक्टर और प्रतिबद्ध पर्यावरण वैज्ञानिक थी। उन्होंने स्कूल और चिकित्सा तथा पर्यावरण अध्ययन दोनों में अपनी नोकरी में बहुत अच्छा प्रदर्शन किया। दुख की बात यह है की महज 31 साल के उम्र में उनकी मृत्यु आरजीकर मेडिकल कॉलेज में एक अस्पष्ट स्थिति में हो गई।

**Performance:** बचाव, बचाव, हेल्प मी, हेल्प मी, आप, पहचाना मुझे मैं एक सीधी सी लड़की दिसे अपनी पढाई, अपना परिवार, अपना काम बस ने खुशी मानती थी पर मुझे के पता था की मेरी ये खुशी एक दिन खतम हो जायेगी। मेरे माता पिता का सपना था की मैं एक बहुत बड़ी डॉक्टर बनूँ उनका नाम रोशन करूँ उनका सपना पूरा करने निकली थी मे। मे बड़े खानदान से बड़े घर से नहीं हु मेरे पिताजी एक टेलर का काम करते है। ओर उन्होंने उसी टेलर की कमाई से मुझे आज डॉक्टर बनाया था। मुझे पढना था। ओर मे पढी भी ओर बहुत बड़ी डॉक्टर भी बनी। एक्सपीरियंस के लिए मैंने मेडिकल कॉलेज मे एडमिशन लिया ताकी मे मरीजो के साथ रहना सीख जाऊँ उनकी सेवा कर सकूँ। पर क्या ये मेरी सबसे बड़ी गलती थी। की मैंने उस मेडिकल कॉलेज मे एडमिशन लिया। नाईट शिफ्ट ये हर डॉक्टर को करनी पडती है। मेरी भी नाईट शिफ्ट थी मैंने मं से कहा कि मा आज मेरी नाईट शिफ्ट हैं मुझे आज हॉस्पिटल में रुकना पडेगा मा घबरा गई उन्होंने कहा नहीं, नहीं तुम नहीं जाओगे रास्ते पर आवरा लाडके घुमते रहते है। मैंने मा से काहा मा मे काहा रस्ते पर रहाने वाली हूँ मैं तो हॉस्पिटल में रहूँगी। यह कहकर मैं हॉस्पिटल आ गई हॉस्पिटल मे पोहोचणे के बाद सभी मरीजो को चेक किया उनको दवाई दी ओर ज्युनिअर डॉक्टर के साथ खाना खाने चली गई। मा चिंता कर रही होगी यह कहकर मा को कॉल किया। मा मेरा खाना हो गया है। आप भी आप खाना खा लीजोकर सो जाये और हा पिताजी को बीपी की गोली जरूर दे दीजिएगा बहुत थकी हुई थी चार-पाच दिन से लगातार नाईट शिफ्ट कर रही थी। इसलिये आराम की जरूरत थी। इसीलिए उपर सेमिनार हॉल में आराम करने के लिए गई। थकी हुई थी इसलिये नींद बहुत गहरी थी। मुझे लगा की कोई मेरे पैर दबा रहा है। बुरा सपना होगा यह कहकर छोड दिया। पर वो पैरो के हात कब मेरे सीने तक आ पहुंचे मुझे पता ही नहीं चला मे होश मे आते ही मैंने देखा कि वो हैवान मेरी अब्रू छीन रहा है। मे चीखती रही चिल्लाती रही लेकिन कोई नहीं आया मैंने खुद को बचाने की हर कामयाब कोशिश की वो हैवान मेरे बॉडी के एक एक अंग को नोचत रहे। मेरे नाखून नोको तोडा गया मेरे पैरो को 90 के अँगले मे मोडा गया। पर मे कुछ नहीं कर पायी। आप सब लोगो

ने मुझे बचाने के लिए बहुत प्रोटेस्ट की उसके लिए आपका बहुत बहुत धन्यवाद करती हु पर मेरे मर जाने के बाद दिया जलाने से अच्छा है कि वो लडकी जिसके रहा में अंधेरा छा गया है। उसके उसके रहा मे उम्मीद ओके दिये जलाईये ताकि वो सुरक्षित रह सके और किसी के भी लडकी के जीवन में अंधेरा ना हो आप सब ने उस हैवान को फासी दिलाने के लिए जो कुछ भी किया उसके लिए आपका बहुत बहुत धन्यवाद परंतु मुझे भी जीना है। मुझे भी उडना है। मुझे भी जीना है। मुझे भी जीना है।

**Instruments used:** यह आर्ट फार्म में सिर्फ चार्ट बोर्ड का ही प्रयोग किया गया है। इस चार्ट में उन सभी तस'विर का वर्णन किया गया है जो इस घटना पर आधारित है।

**Additional Information:** प्रस्तुत 'किया गया नाट्य से यही संदेश देना चाहते है कि जिन लडकियों के साथ यह हादसे होते हे, जिनके राह में अंधेरा छा गया हे उनके राह में हमें उम्मीदों के दिये जलाने चाहिये ताकि वह सुरक्षित रह सके। उनकी सुरक्षा हमारा प्रथम कर्तव्य होना चाहिए और उन्हें आगे बढ़ने के लिए समाज में सन्मान मिलना चाहिये।

**Remarks:**

## MANIPUR

**Name/s of Participant/s:** Kshetrimayum Ashis Singh

**Category of Performance:** Solo

**Sub-category of Theatre:** Mono Acting

**Details of the Art Form:** (name of the form and its geographical presence) Theatre is a collaborative art form that uses a combination of speech, gesture, music, dance, and visual elements to Express meaning. It can be performed live, scripted, or improvised, and can take many forms, including plays, musicals, opera, bullet, and more A proscenium theatre is a type of theatre where the stage is separated from the audience by a proscenium arch, which is a frame or structure that frames the stage. The proscenium arch is also known as the “fourth wall” because it creates an invisible barrier between the stage and the audience Historical and cultural background Around 50 to 100 words including a brief history of art form and the cultural practices associated with it

**Historical and Cultural Background:** The history of theatre is a long and storied one that spans over 2,500 years. It can be divided into several major periods, including Classical theatre, The foundation of theatre were laid in this period, which lasted from the 6th century BCE to the 5th century CE. Sophocles was a notable playwright from this time.

The cultural background of theatre varies across cultures, with different traditions and origins. Ancient Greece -The origin of western theatre can be traced back to ancient Greece in the 6th century BCE. The ancient Greeks performed rituals to honor Dionysus, the god of fertility and wine. These rituals eventually evolved into formal plays performed in amphitheaters. Actors wore large masks and padded shoes to make themselves appear larger and to help the audience see them from a distance.

**Performance:** When theatre starts, he gives an introduction. This student acts well on the stage. He acts after knowing the character well, he also expresses emotion well. He delivers dialogues well. He also does physical movements well, and gives good facial expressions. And before the play ends, he bids farewell to everyone and then leaves.

**Instruments used:** In this theatre, music taken from YouTube has been edited and used, for example Manipur dholap music, Manipur pena music and the sound of firing a gun have also been used. And it has been used in costumes, soldier dress, bullet proof jacket, hand gloves, helmet and an Ak-47 toy gun has been used.

**Additional Information:** The word ‘theatre’ comes from the Greek word theatron, which means “a place of seeing”. The design of theatres has evolved over time to accommodate the audience's need to see and hear the performers, as well as the nature of the performance. Theatre can take many forms including plays, musical, operas, ballets, mimes, and more This theatre gives information to the people that due to Manipur conflict a lot of young men go to battlefield to save their motherland and give their life there for their motherland.

**Remarks:**

## MEGHALAYA

**Name/s of Participant/s:**

1. Safi Iawphniaw
2. Sophia Nonglang
3. Ridonald Thyrnang
4. Shamborlin Kharbani
5. Johnvianey Lyngkhoi

**Category of Performance:** Group

**Sub-category of Theatre:** Play/Drama

**Details of the Art Form:** Ka Sohlyngngem (the umbilical cord) and U Rynniaw (the associated ritual) are integral to the birth and early life of a Khasi child, signifying the deep cultural belief in the connection between the individual, their family, and their spiritual heritage. These practices highlight the importance of maintaining ties to one's ancestors and the larger cosmos, as well as ensuring the well-being and protection of the newborn.

**Historical and Cultural Background:** Ka Sohlyngngem:

The term “Ka Sohlyngngem” refers to the umbilical cord in Khasi tradition. In Khasi culture, the umbilical cord is considered an important part of a person's spiritual and cultural identity. It is regarded as a symbol of the connection between the individual and their ancestral lineage.

U Rynniaw:

“U Rynniaw” refers to the rituals or ceremonies related to the umbilical cord or the birth rituals in Khasi culture. The rituals surrounding the Rynniaw serve to welcome the newborn into the community and establish their ties to both the family and the broader clan.

**Performance:** The students showcases the rituals that are performed by the tribal khasi people and the reverence that they pay to their ancestors

**Instruments used:** Traditional attire and props

**Additional Information:**

- **Cultural Importance:** The Rynniaw is considered an essential ritual for ensuring that the child is protected spiritually, and it is often performed by a priest or elder in the community who understands the sacred rites. The ritual might involve the offering of prayers or blessings to ensure the child's well-being and a healthy life.
- **Connection to the Ancestral Line:** Just as the Sohlyngngem (umbilical cord) ties the newborn to their family and ancestors, the Rynniaw establishes the child's rightful place within the extended family, clan, and community. This ritual acknowledges the divine and spiritual forces at play in the child's life.

**Remarks:**

## MIZORAM

**Name/s of Participant/s:**

1. James Malsawmtluanga
2. Mark Laldinnggheta
3. C. Lalrinfela
4. Mesak Lalbiakdawnga
5. H.C Biakremsanga

**Category of Performance:** Group**Sub-category of Theatre:** Play/Drama**Details of the Art Form:** Historical Drama (Freedom fighter)

**Historical and Cultural Background:** Khuangchera was the first Mizo freedom fighter to lay down his life fighting British imperialism.

A lesser-known Mizo warrior, Ngurbawng, died alongside Khuangchera in the firing that took place at Changsil near Aizawl.

Pasaltha Khuangchera has not been forgotten by mizo people and will always be remembered and praise for his bravery, courage and his righteousness.

**Performance:** 1. Khuangchera is one the the bravest freedom fighters from Mizoram| He was one of the defenders of the region, who fought against the British Invasion and tried to occupy the state by force.

**Instruments used:** Rifle and Chempui

**Additional Information:** Khuangchera was the first Mizo freedom fighter to lay down his life fighting British imperialism.

A lesser-known Mizo warrior, Ngurbawng, died alongside Khuangchera in the firing that took place at Changsil near Aizawl.

Pasaltha Khuangchera has not been forgotten by mizo people and will always be remembered and praise for his bravery, courage and his righteousness| Khuangchera instill bravery and patriotism in the hearts of the mizo people.

**Remarks:**

## NAGALAND

**Name/s of Participant/s:** P Chingmei Lily Konyak

**Category of Performance:** Solo

**Sub-category of Theatre:** Mono Acting

**Details of the Art Form:** Mono Acting on Rani Gaidinliu. North East India

**Historical and Cultural Background:** At the age of 13, Rani Gaidinliu joined her cousin Jadonang, a visionary who had ignited the flames of rebellion in her heart. He spoke of a world where, the Naga people, would be free, our spirits unshackled, our gods honored. He started the Heraka movement, a spiritual and political call to arms, urging people to resist not only with weapons but with faith against the British.

She fought against the British and was imprisoned for many years. She was conferred the title “Rani” by Jawaharlal Nehru in 1937.

**Performance:** One participant will act on the role of Rani Gaidinliu. She will be dressed as Rani Gaidinliu and perform.

**Instruments used:** Props such as posters will be used.

**Additional Information:** The act on Rani Gaidinliu aims to rekindle the spirit of patriotism and to remind the audience of how our elders fought against the colonization of the Britishers on our land. The methods used in fighting against the British were not as organised as elsewhere in mainland India. However, although in a limited scale, the tribals also fought against the British at many isolated places. Rani Gaidinliu reminds all of us that the tribals resisted the colonizers as much as people elsewhere in the country.

**Remarks:**

## ODISHA

**Name/s of Participant/s:**

1. Soumya Ranjan Sethy
2. Snehasis Das
3. Soumya Kanta Sahoo
4. Shradhakanta Kahali
5. Akankhya Patra

**Category of Performance:** Group

**Sub-category of Theatre:** Play/Drama

**Details of the Art Form:** Theatre (Group Drama), Khurda, Odisha

**Historical and Cultural Background:** About Jayee Rajaguru, the first martyr of Odisha, a great scholar of Sanskrit, a noble statesman. He fought against the British.

**Performance:** A group drama performance showing the characters as Jayee Rajaguru, Mukund Dev, Major Fletcher, colonel Harcourt and royal messenger.

**Instruments used:** Royal Throne, Banyan Tree, Rope, Sword, Gun, Background music

**Additional Information:** It conveys the bravery, courage, sacrifice and dedication of Odias.

**Remarks:**

## **PUDUCHERRY**

**Name/s of Participant/s:** Vishnu Kumaran .M

**Category of Performance:** Solo

**Sub-category of Theatre:** Mono Acting

**Details of the Art Form:** \* Mono - Action is all about a performance that is done by a sole person (or) by a single individual. \* The individual plays numerous roles in an alternative manner in the same scene, each with a new and changed version.

**Historical and Cultural Background:** \* Mono - Acting could be traced back to culturally rooted solo performance practices from various culture (globally). \* The roots of drama in the Indian subcontinent can be traced back to the Rig Veda which contains a number of hymns in the form of dialogues, scenes and other literary forms.

**Performance:** ☐ he artist here acts and portrays the last battlefield incident of Maaveran Azhagumuthu Kone that took place in Pethanaickanur Fort and Nadukkatur.

**Instruments used:** 1. BLOCKS 2.SET AND PROPERTIES

**Additional Information:** In Opera, a monodrama was originally a melodrama with one role.

**Remarks:**

## PUNJAB

**Name/s of Participant/s:**

1. Prabhsimranjeet Kaur
2. Veerpal Kaur
3. Jashanpreet Kaur
4. Gurpreet Kaur
5. Diksha Rani

**Category of Performance:** Group**Sub-category of Theatre:** Play/Drama

**Details of the Art Form:** Our drama is in realistic form of Modern Punjabi theatre| Modern Punjabi Theatre is performed widely across Punjab. It is staged in educational institutions and public venues to portray the life and struggle of great personalities, i.e., artist, writer, poet, freedom fighter etc.

**Historical and Cultural Background:** Punjabi theatre, with roots in folk traditions, evolved into a structured art form during British colonial times. Norah Richards, the “Grandmother of Punjabi Theatre,” arrived in Punjab in the early 20th century, inspiring local artists through her plays and teachings at Punjab University. Ishwar Chander Nanda advanced Punjabi theatre by creating realistic, socially focused plays like ‘Suhag’, which highlighted common people's hardships and solidified his influence. Punjabi cultural practices, blending folk music and dance into drama, remain central to community life and celebrations.

**Performance:** In this drama, students depict the life of Punjabi poetess Sukhwinder Kaur Amrit, who overcame personal and societal challenges in a male-dominated literary world. Her resilience made her a powerful voice in Punjabi literature, known for her poetry on social issues and women's rights.

**Instruments used:** A set formed of Black wings, Mud chulha/clay stove (without fire), books, tap with small pipe, Three small wooden blocks, clay diya. This set shows the middle class house. Harmonium and laptop is used backstage for background music.

**Additional Information:** This drama highlights women's strength and their ongoing struggle for equality, showcasing the journey from oppression to empowerment. In contemporary times, it resonates deeply as women continue to break barriers across various fields, advocating for equal rights, respect, and opportunities, thus inspiring audiences to support gender equality, societal progress, and a world where every woman's voice is heard and valued. It serves as a reminder of the importance of collective action and perseverance in achieving lasting change.

**Remarks:**

## RAJASTHAN

**Name/s of Participant/s:**

1. Muskan Gurjar
2. Bhawana Nayak
3. Batul Banjara
4. Nitu Rav
5. Khushbu Bhat

**Category of Performance:** Group

**Sub-category of Theatre:** Play/Drama

**Details of the Art Form:** It Prevents Female Awareness and Indicate to All Non Social Elements Who Are Enemy Of Society.

**Historical and Cultural Background:** Its Written by Bhawani Shanker Bhatt.

**Performance:** Muskan Gurjar Act Mental Disturb Man. Bhawana Nayak Act Mother Role of Small Child. Nitu Rav. Batul Banjara And Khushbu Bhat Act Non Social Elements

**Instruments used:** Harmonium

**Additional Information:** Its Only Based on Female Sensitivity

**Remarks:**

## SIKKIM

### **Name/s of Participant/s:**

1. Awaz Rai
2. Adriel Gurung
3. Uday Tamang
4. Dewakr Poudyal
5. Asbin Chettri

### **Category of Performance:** Group

### **Sub-category of Theatre:** Play/Drama

**Details of the Art Form:** Title: Ashok Chakra Recipient Paratrooper Sanjay Chhetri. Paratrooper Sanjog Chhetri, AC (26 June 1982-22 April 2003) was an Indian soldier and a recipient of the Ashoka Chakra, India's highest peace time military decoration. He was posthumously awarded the Ashoka Chakra for his actions during an Indian Army counterterrorism operation on 22 September 2002 while serving with the 9 Para (Special Forces). He is the youngest recipient of the Ashoka Chakra.

**Historical and Cultural Background:** Chhetri enlisted for the Indian Army and entered the military service with the 5/11 Gorkha Rifles on 31 March 2001 at the age of 19. He later attempted the selection process and training course of the Para (Special Forces) and was posted with its ninth battalion after clearing both. He was subsequently stationed in Jammu and Kashmir, an area where the special forces frequently participated in counterinsurgency operations during the 2000s Insurgency in Jammu and Kashmir.

On 22 April 2003, Indian security forces received intelligence about the presence of high profile militants at an insurgent hideout near the Hill Kaka region. After a careful analysis of intelligence inputs, the army decided to launch an operation code named 'Operation Sarp Vinash' to flush out the militant commanders. An assault team of 20 operators which included Chhetri was sent to conduct the operation.

The team successfully cordoned off the area quickly after arriving at the hideout but drew heavy fire upon trying to move forward. A fierce gunbattle then ensued, in which the thirteen militants, who were well armed with automatic firearms fired at the operators from secure positions.

After observing that his team had been caught in a rather dangerous position against the militants, Chettri crawled a distance of almost 100 yards and killed a militant from close range. He then exchanged fire with the other militants and was soon wounded but refused to retreat from his position, gunning down another militant despite having been shot at multiple times. He then drew his combat knife and killed another insurgent in hand to hand combat before succumbing to his injuries. The assault team was later able to successfully kill all the remaining militants.

**Performance:** The five participants in the act includes 2 CWSN children who performed equally well to make the act a success. All of the participants of the said act performed it so well that the life of Paratrooper Late Sanjog Chettri was brought into life and the emotions of the act was felt by the audience. None in the audience had a mixed feeling regarding the

students' performance. The main character was able to portray his role well with the support of the other participants.

**Instruments used:** Props: chairs, army uniform, khukuri, walkie talkie, banners, toy guns and Indian flag.

**Additional Information:** Paratrooper Late Sanjog Chhetri, AC (26 June 1982-22 April 2003) was an Indian soldier and a recipient of the Ashoka Chakra, India's highest peace time military decoration and was posthumously awarded the Ashoka Chakra, India's highest peace time military decoration by the Government of India during the 2003 Indian. Thus, his story had to be told and the students' choosing his life story is a great example for other students to ponder and opt for stories of such heroes in the future too. This drama despite being in Nepali will definitely reach out to audiences of every dialect.

**Remarks:**

## TELANGANA

### Name/s of Participant/s:

1. Md. Fiza
2. Naredla Vyshali
3. Abhinaya Sri .M
4. Manha Sulthana
5. Myakala Adarsha

### Category of Performance: Group

### Sub-category of Theatre: Play/Drama

**Details of the Art Form:** Theatre is a collaborative form of performing art that uses live performers, usually actors or actresses, to present experiences of a real or imagined event before a live audience in a specific place, often a stage. The performers may communicate this experience to the audience through combinations of gesture, speech, song, music, and dance. It is the oldest form of drama, though live theatre has now been joined by modern recorded forms. Elements of art, such as painted scenery and stagecraft such as lighting are used to enhance the physicality, presence and immediacy of the experience.

**Historical and Cultural Background:** The city-state of Athens is where Western theatre originated. It was part of a broader culture of theatricality and performance in classical Greece that included festivals, religious rituals, politics, law, athletics and gymnastics, music, poetry, weddings, funerals, and symposia. In India also it is extensively used.

### Performance:

Name of the Drama Plastic tho pramadam Genre :

Drama Language: Telugu

In our day to day life we are using Plastic, living made impossible with out plastic. But it is very unhygienic. It causes cancer, Alergies, multiple diseases and deposits microplastic in the blood of every living organisms. Though the people aware of it. The writer. V. Rayamallu Strongly believes that avoid of plastic is compulsory. He wanted to see his nation healthy as it is growing rapidly. The nation needs manpower to reach its goal. He emphasis that plastic should be avoided. He also advised other resources in place of plastic.

**Instruments used:** Tabla: A tabla is a pair of hand drums from the Indian subcontinent. Since the 18th century, it has been the principal percussion instrument in Hindustani classical music, where it may be played solo, as an accompaniment with other instruments and vocals, or as a part of larger ensembles. It is frequently played in popular and folk music performances in India, Bangladesh, Afghanistan, Pakistan, Nepal and Sri Lanka. The tabla is an essential instrument in the bhakti devotional traditions of Hinduism and Sikhism, such as during bhajan and kirtan singing. and Harmonium, Harmonium: A harmonium, also called a “reed organ” or “pump organ”, is a keyboard instrument that is a lot like an organ. It makes sound by blowing air through reeds, which are tuned to different pitches to make musical notes.

**Additional Information:** Performed since the days of Aristotle (c. 335 BCE), the term “drama” comes from the Greek words (an act, a play). The two iconic masks of drama—laughing and crying faces—symbolize two ancient Greek Muses: Thalia, the Muse of comedy, and Melpomene, the Muse of tragedy.

### Remarks:

## TRIPURA

**Name/s of Participant/s:** Drisha Lodh

**Category of Performance:** Solo

**Sub-category of Theatre:** Mono Acting

**Details of the Art Form:** Details of the Art Form: Theatre is a collaborative form of performing art that uses live performers to represent real life situation experience. It combines music, acting, set design and lightening to create mesmerizing atmosphere to entertain the audience. Geographical presence of theatre: A theatrical culture flourished in ancient Greece from 700BC. India has a rich theatrical tradition in different parts of the country. The state in India that practices theatre the most is Maharashtra. Other states in India also practice their theatrical performance with their respective methodologies.

**Historical and Cultural Background:** The history of theatre charts the development of theatre over the past 2500 years ago. While performative elements are present in every society, it is customary to acknowledge a distinction between theatre as an art form and entertainment or performing elements in other activities. The history of theatre is primarily concerned with the origin and subsequent development of the theatre as an autonomous activity. In the 5th century B.C. the theatre flourished the world with the hands of Athens.

**Performance:** The act shows some particular scenes from the life history of Neera Arya. She was the first woman spy of Azad Hind Fauj. She belongs to Uttarpradesh and her father was a businessman. From her childhood she was interested in the cause of National freedom struggle. The main agenda of this theatrical performance is Neera Arya's patriotism and immense faith and respect for Subhas Chandra Bose and Azad Hind Fauj. Ignoring her personal life and marital status, she has always been with Subhas Chandra Bose and tried to widen the cause of India's freedom struggle. She never even thought of killing her husband to pave the way of India's freedom struggle and protect Azad Hind Fauj.

**Instruments used:** Material used: A trunk will be used which will contain another props. It reminds Neera's memories such as Neera's dress and cap (when she was the member of Azad Hind Fauj), Marriage Veil, Knife, Red water which is symbolize blood. Plate which will have roti, glass have water, flowers and the portrait of Subhas Chandra Bose. There is no need to use instruments. Tracks will be used.

**Additional Information:** Neera Arya's story serves as an inspiration to all, reminding us that a woman is a symbol of power, courage, determination, integrity and preserverence.

**Remarks:**

## UTTAR PRADESH

**Name/s of Participant/s:**

1. Amit
2. Deepak
3. Shivanshu
4. Ayush
5. Shubham

**Category of Performance:** Group

**Sub-category of Theatre:** Play/Drama

**Details of the Art Form:** The Art Form presented is Theatre. It is a group play representing a village of eastern U.P.

**Historical and Cultural Background:** Theatre in Uttar Pradesh (U.P.) has a rich history, deeply rooted in traditional art forms like Ramlila and Nautanki. The present play reflects the cultural practices of Awadh region. The language used here is Awadhi which is a dialect of Hindi in the cultural region of U.P.

**Performance:** In this play a rural young scientist named Amit, makes a Robot after studying hard in a big city. The robot is designed with great skill. It is competent of performing various tasks with little to no human intervention. It can sense its environment and act in the real world. Amit brings the robot to his village and saves his countrymen and their valuable crops from the natural disasters of lightning strike.

**Instruments used:** For stage setting, a Hukka, a cot, an earthen pot, a hand-fan, a winnowing (roop) a bucket, a basket, a sack containing crops, cereals, stand for drying up clothes, a lantern, a dish, a glass, a television, a television stand, a piece of rope, slogan board, etc. are used

**Additional Information:** It clearly reflects the theme of developed nation. Technology has reached every nook and corner of India. The theme showcases that technology has touched every aspect of human life in India. It is a futuristic play that displays India as a developed nation in the year 2047.

**Remarks:**

## UTTARAKHAND

**Name/s of Participant/s:**

1. Nitin Fulara
2. Piyush Negi
3. Mayank Chauhan
4. Gaurav Fulara
5. Nitin Singh Boura

**Category of Performance:** Group**Sub-category of Theatre:** Play/Drama

**Details of the Art Form:** ब्रिटिश भारत में टिहरी गढ़वाल रियासत (अब उत्तराखंड, भारत का जिला टिहरी) से एक भारतीय राजशाही-विरोधी सामाजिक कार्यकर्ता, स्वतंत्रता सेनानी और लेखक थे।

**Historical and Cultural Background:** उत्तराखंड के इतिहास में श्री देव सुमन को उनके बलिदान उनके साहस और उत्तराखंड के जनमानस को उनके अधिकारों के लिए जागरूक किया

**Performance:** उत्तराखंड के स्वतंत्रता संग्राम सेनानी श्री देवसुमन ने प्रजामंडल की मांग के लिए 84 दिन का आमरण अनशन शुरू किया उसके उपरांत जेल में ही उनकी मृत्यु हो गई। उत्तराखंड को राजशाही व ब्रिटिश हुकूमत के अत्याचारों से निजात दिलाने के लिए अपने प्राणों की आहुति हंसते-हंसते दे दी।

**Instruments used:** स्वनिर्मित जेल कुर्सी टेबल राजा की बैठने का सिंहासन बाल्टी इत्यादि।

**Additional Information:** श्री देव सुमन, जिनका जन्म श्री दत्त बडोनी के रूप में हुआ था (25 मई 1916 - 25 जुलाई 1944) ब्रिटिश भारत में टिहरी गढ़वाल रियासत (अब उत्तराखंड, भारत का जिला टिहरी) से एक भारतीय राजशाही-विरोधी सामाजिक कार्यकर्ता, स्वतंत्रता सेनानी और लेखक थे। देव सुमन अहिंसक गांधीवादी नागरिक अधिकार आंदोलनों और अंततः टिहरी की राजशाही के पूर्ण उन्मूलन की मांग करने वाले अभियानों को प्रेरित करने और उनका नेतृत्व करने में अपनी भूमिका के लिए सबसे प्रसिद्ध हैं।

**Remarks:**

## WEST BENGAL

### **Name/s of Participant/s:**

1. Sanchita Mondal
2. Bristi Biswas
3. Jharna Ghosh
4. Radhika Paul
5. Mandita Halder

### **Category of Performance:** Group

### **Sub-category of Theatre:** Play/Drama

**Details of the Art Form:** Art form - Drama: The drama “Chipko: A Tribute to Sunderlal Bahuguna” honors global environmental activism. Originating in Garhwal, Uttarakhand, the Chipko movement inspired “Save the River” and “Save the Seed” movements, addressing Dam impacts on rivers like Bhagirathi and Bhilangana and conserving indigenous species.

**Historical and Cultural Background:** During the 1960s, extensive deforestation driven by foreign enterprises wreaked havoc on India’s ecological balance, triggering floods and landslides. The Chipko Movement, born in 1973 under Chandi Prasad Bhatt’s leadership, used the profound act of tree-hugging as a form of resistance. Later the Women played the most vital role in Chipko movement. Women like Gaura Devi of Reni village (1974) became the movement's torchbearers, inspiring uprisings across 150 Garhwal villages. This relentless grassroots activism forced the government to impose at least 10-year ban on commercial logging in 1980. The movement's legacy extended through Vijay Jardhari’s Beej Bachao Andolan, which championed seed preservation, intertwining environmental conservation with sustainable agricultural practices.

**Performance:** The drama portrays the resistance movements in the Garhwal and Garo regions. It begins with a lively forest and a thriving river, both destroyed by deforestation and dam construction. The devastating impact on animals and humans unfolds, highlighting nature's plight. Through collective resistance, harmony is restored, symbolizing hope and the power of unity in protecting the environment.

**Instruments used:** In this drama a pole and some fabrics are used to form the set. A mask and a traditional bowl of seeds (which are worshipped) are also applied as props. A percussion instrument and some pre recorded audio files are played as background music.

**Additional Information:** The movement gradually evolved into the broader “Save Himalaya” campaign, encompassing the region’s entire ecological preservation. Between 1981 and 1983, Sunderlal Bahuguna undertook an iconic march across the Himalayas, amplifying its significance. The drama celebrates women’s pivotal role, honoring figures like Bachni Devi and Sudesha Devi, and highlights the movement’s legacy of planting over a million trees. It also underscores Vijay Jardhari’s advocacy for preserving traditional seeds, emphasizing sustainable agriculture. Beyond ecological conservation, the narrative serves as a tribute to women’s empowerment and inspires contemporary audiences to contribute actively to reforestation and the preservation of the natural heritage of our beautiful country.

### **Remarks:**

## KVS

**Name/s of Participant/s:**

1. P. S Theertha
2. Kaushik S Nair
3. Lakshmi Narayanan
4. P. N Nashuan
5. Arathi Nair S

**Category of Performance:** Group**Sub-category of Theatre:** Play/Drama

**Details of the Art Form:** The theatrical drama 'Museum of Silence' portrays the life of Kuyili, the unsung freedom fighter from Tamil Nadu and Kerala, who fought alongside Rani Velu Nachiyar against the British. The performance integrates martial arts and powerful physical theatre to depict her bravery. It is primarily staged in Tamil Nadu and Kerala.

**Historical and Cultural Background:** Theatre originated in ancient rituals, evolving into a formal art in cultures like Greece, India, and China. Greek playwrights like Sophocles shaped drama, while India's Natya Shastra defined classical theatre. Over time, theatre became a means of storytelling, cultural expression, and social commentary globally.

**Performance:** The drama 'Museum of Silence' features two girls exploring a museum, where they discover a mysterious blank frame. As they delve deeper, they uncover the story of Kuyili, an unsung hero known for her sacrifice and love for the nation. The performance includes martial arts and fire, exploring themes of national pride and selfless sacrifice.

**Instruments used:** Blank frame, china paper, fake gun, flag of british east India company, fire torches made of cloth and stick, small chairs to keep properties, school bang etc

**Additional Information:** Kuyili, a heroic figure in Tamil folklore, embodies the spirit of courage, sacrifice, and resistance against tyranny. Her story of defiance continues to resonate today, symbolizing the fight for justice and freedom. In modern times, Kuyili's legacy inspires activism and resilience, making her a powerful icon of empowerment and social change.

**Remarks:**

## NVS

**Name/s of Participant/s:**

1. Vimal Babu
2. Hridik A.S.
3. Ashish G.
4. Ajin G.
5. Abhishek C.

**Category of Performance:** Group**Sub-category of Theatre:** Mime

**Details of the Art Form:** Mime is a form of silent theatrical performance where artists use gestures, expressions, and body movements to narrate a story or convey emotions. Unlike traditional drama, mime relies on visual storytelling without spoken words. This art form demands exceptional physical agility, precision, and emotive expressions to effectively communicate with the audience.

**Historical and Cultural Background:** The Kalinga War (circa 261 BCE) was one of the most significant events in Indian history. Fought under the reign of Emperor Ashoka, it resulted in massive loss of life and suffering. The devastation deeply affected Ashoka, leading to his profound transformation. Renouncing violence, he embraced Buddhism and adopted a path of peace and non-violence. This pivotal moment in Indian history symbolizes the triumph of humanity and compassion over aggression, making it a timeless theme for artistic expression.

Mime as an art form has ancient roots, with evidence of its use in Greece and Rome. In India, its elements can be traced to traditional dance forms like Kathakali and Bharatnatyam, where gestures (mudras) and expressions narrate stories.

**Performance:** The performers here present a scene where a war takes place in India amongst kings like Kalinga War during olden days and in later days among soldiers of different countries. The repercussions of these wars can be seen until now in India.

**Instruments used:** Props: Nil Music: Instrumental background music featuring drums for the war scenes and soothing flute melodies to signify peace and transformation. Costumes: Appropriate attire for this theme. Lighting: Dramatic lighting to highlight shifts from chaos to calmness.

**Additional Information:** Mime's universal appeal lies in its ability to transcend language barriers. It fosters a deep connection between the performers and the audience by evoking raw emotions through visual storytelling. Themes like peace after war align perfectly with mime's expressive nature, offering a powerful medium to reflect on historical lessons and their relevance in contemporary times.

Through the story of the Kalinga War, this mime underscores the enduring value of non-violence and compassion, leaving the audience with a poignant message about the transformative power of inner peace.

**Remarks:**

## EMRS

### Name/s of Participant/s:

1. Nilam Singh Sardar
2. Pushpa Tubid
3. Saraswati Kerai
4. Shanti Tudu
5. Ambika Oraon

### Category of Performance: Group

### Sub-category of Theatre: Drama

**Details of the Art Form:** आयरन लेडी ऑफ झारखंड: दायमानी “बरला” एक थिएटर नाटक आधारित किताब है, जिसे “विस्थापन का दर्द” के नाम से जाना जाता है। यह नाटक मुख्य रूप से झारखंड और आसपास के आदिवासी क्षेत्रों में प्रचलित है, जहां विस्थापन और पर्यावरणीय संकट के मुद्दे गहरे रूप से जुड़े हैं

**Historical and Cultural Background:** “विस्थापन का दर्द” नाटक झारखंड के आदिवासी समुदायों के संघर्षों को प्रदर्शित करता है, जिसमें दायमानी बरला का महत्वपूर्ण योगदान है। यह नाटक आदिवासी समाज की सांस्कृतिक और पारंपरिक धरोहर को बचाने के लिए उनके संघर्ष को उजागर करता है, जो खनन और औद्योगिकीकरण के कारण खतरे में है। दायमानी बरला ने अपनी आवाज उठाकर आदिवासी भूमि और संसाधनों की रक्षा की है। ये संघर्ष समुदाय की पहचान और जीवनशैली को बचाने के लिए महत्वपूर्ण हैं। आज भी यह नाटक इन संघर्षों के प्रति जागरूकता फैलाने का एक सशक्त माध्यम बन चुका है।

**Performance:** “विस्थापन का दर्द” नाटक में विभिन्न प्रॉप्स जैसे गांव का सेटअप, शहर का दृश्य, पुलिस स्टेशन और मानव तस्करी का चित्रण शामिल है। ये प्रॉप्स नाटक की वास्तविकता को उभारते हैं और दर्शकों को संवेदनशील मुद्दों से जोड़ते हैं। गांव के दृश्य से आदिवासी जीवन की कठिनाइयों को और पुलिस स्टेशन सेटअप से कानूनी जटिलताओं को दर्शाया जाता है। मानव तस्करी का दृश्य सामाजिक समस्याओं पर गहरी सोच उत्पन्न करता है, जिससे नाटक और प्रभावी बनता है।

**Instruments used:** “विस्थापन का दर्द” नाटक में कई प्रॉप्स और सामग्री का उपयोग किया गया है। इसमें पुलिस स्टेशन, जेल का कृत्रिम सेटअप और पलायन से संबंधित चित्र शामिल हैं। पुलिस और गांववालों के वेशभूषा के माध्यम से सामाजिक स्थिति को दर्शाया जाता है, जिससे नाटक की गंभीरता और वास्तविकता को उभारा जाता है।

**Additional Information:** “विस्थापन का दर्द” नाटक विस्थापन के दर्द और आदिवासी समुदायों के अधिकारों की रक्षा के महत्व को उजागर करता है। यह नाटक न केवल झारखंड के आदिवासी समुदायों की समस्याओं को दर्शाता है, बल्कि समाज में समानता, न्याय और पर्यावरणीय संरक्षण के लिए एक मजबूत संदेश भी देता है। समकालीन संदर्भ में यह नाटक बताता है कि कैसे पर्यावरणीय समस्याएं और मानवाधिकारों का उल्लंघन आज भी जारी है, और समाज को इस मुद्दे पर ध्यान देने की आवश्यकता है। यह नाटक न केवल झारखंड, बल्कि पूरे देश में आदिवासी अधिकारों के प्रति जागरूकता फैलाने का एक महत्वपूर्ण माध्यम बन चुका है।

### Remarks:

विद्यया ऽ मृतमश्नुते



एन सी ई आर टी  
NCERT

राष्ट्रीय शैक्षिक अनुसंधान और प्रशिक्षण परिषद्  
NATIONAL COUNCIL OF EDUCATIONAL RESEARCH AND TRAINING



3-6 January, 2025

# Traditional Story Telling

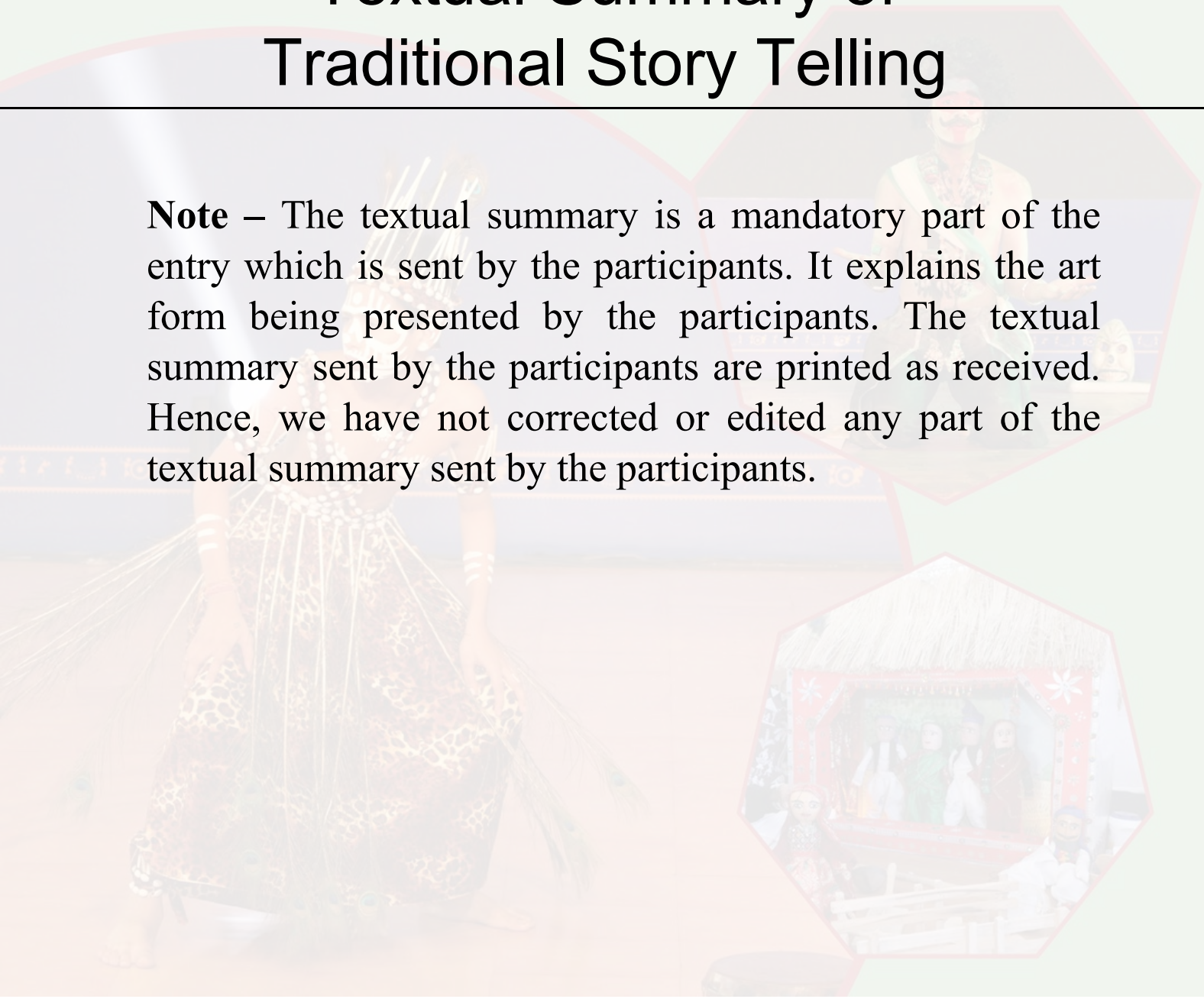
## TEXTUAL SUMMARY



# Kala Utsav 2024-25

## Textual Summary of Traditional Story Telling

**Note** – The textual summary is a mandatory part of the entry which is sent by the participants. It explains the art form being presented by the participants. The textual summary sent by the participants are printed as received. Hence, we have not corrected or edited any part of the textual summary sent by the participants.



## Table of Contents

ANDAMAN AND NICOBAR ISLANDS .....	1
ANDHRA PRADESH .....	2
BIHAR.....	3
CHANDIGARH.....	4
CHHATTISGARH .....	5
DAMAN AND DIU + DADRA AND NAGAR HAVELI .....	6
DELHI .....	7
GOA .....	8
GUJARAT .....	9
HARYANA .....	10
HIMACHAL PRADESH .....	11
JAMMU & KASHMIR .....	12
JHARKHAND.....	13
KARNATAKA.....	14
LADAKH .....	15
LAKSHADWEEP .....	17
MADHYA PRADESH .....	18
MAHARASHTRA .....	19
MANIPUR.....	20
MEGHALAYA .....	21
MIZORAM.....	22
NAGALAND .....	23
ODISHA.....	24
PUDUCHERRY .....	25
PUNJAB .....	26
RAJASTHAN .....	28
SIKKIM .....	29
TELANGANA.....	30
TRIPURA.....	32

UTTAR PRADESH .....	33
UTTARAKHAND.....	34
WEST BENGAL.....	35
KVS .....	36
NVS .....	37
EMRS .....	38

## ANDAMAN AND NICOBAR ISLANDS

**Name/s of Participant/s:**

1. Divyanka Prasad
2. S Sujal Kumar

**Category of Performance:** Group**Details of the Art Form:** Traditional Story Telling

**Historical and Cultural Background:** Through the oral and intangible heritage of Andaman and Nicobar aborigines tribes art form, The Storytelling narrates what occurred 165 years ago in the soil of Andaman Island i.e. The Battle of Aberdeen (Fought between the Andamanese and the British). The story is narrated through the historical characters viz. “LEEPA” an Andamanese Tribal woman and “DUDHNATH TIWARI” a convict. The story telling is in the traditional art form highlighting the convicts escape from the penal settlement, Dudhnath Tiwari's life with Andaman tribes, plotting against Britishers by the Andamanese Tribes and the bloodshed and the brutal assassination took place in the form of The Battle of Aberdeen.

**Performance:** In the story telling both the students will perform the story in the traditional attire and a convict costume. The story will be narrated in an interactive manner under which 165 years past story is narrated by the artist in various integrating art form. The performance of the character are as it is in the historical event through which the performer will try to elaborate how the battle of Aberdeen has been occurred between Britishers and the tribal community Great Andamanese.

**Instruments used:** 1. tribal costume 2. tribal jewellery 3. convict costumes 4. pat chitra (conveying story through picture) 5. background props such as hut and tree.

**Additional Information:** the entire story telling art form is depicted through tribal culture as well as real historical event and characters occurred in 1859 ie the Battle of Aberdeen.

**Remarks:**

## ANDHRA PRADESH

**Name/s of Participant/s:** Nookareddy Yaswanth Reddy

**Category of Performance:** Solo

**Details of the Art Form:** Story Telling

**Historical and Cultural Background:** This legend is a cherished part of Hindu tradition, celebrating the union of the two deities. The story beautifully depicts the journey of Srinivasa, his trials, and the events that culminate in his marriage to Padmavati. Yashwant's narration promises to capture the essence of this timeless tale with devotion, creativity, and depth, offering his audience an enriching experience of culture and spirituality.

**Performance:** GOOD PERFORMANCE

**Instruments used:** No

**Additional Information:** STORYTELLING IS OLD FORM OF LITERATURE

**Remarks:**

## BIHAR

**Name/s of Participant/s:** Annu Kumari

**Category of Performance:** Solo

**Details of the Art Form:** Traditional storytelling is a method of sharing a fixed story to an audience using a variety of techniques, such as: Verbal tones: The narrator uses different tones to evoke reactions from the audience Physical gestures: The narrator uses physical gestures to engage the audience Facial expressions: The narrator uses facial expressions to engage the audience

**Historical and Cultural Background:** Storytelling is universal and is as ancient as humankind. Before there was writing, there was storytelling. It occurs in every culture and from every age. It exists (and existed) to entertain, to inform, and to promulgate cultural traditions and values.

Oral storytelling is telling a story through voice and gestures.

**Performance:** Anu Kumari, Student of +2 School Kariri, Bhojpur presenting Folk narratives These stories are often about kings, queens, hunters, or animals, and often include moral warnings.

**Instruments used:** Harmonium and Tabla

**Additional Information:** Anu Kumari, Student of +2 School Kariri, Bhojpur presenting Folk narratives These stories are often about kings, queens, hunters, or animals, and often include moral warnings

**Remarks:**

## CHANDIGARH

### Name/s of Participant/s:

1. Guntasbir Kaur
2. Siya Sharma

### Category of Performance: Group

**Details of the Art Form:** Traditional storytelling thrives worldwide, flourishing in diverse cultures holding a mirror to the myriad traditions, beliefs, and histories of a nation. In Africa, griots pass down history through song; in Europe, the Brothers Grimm preserve folklore. Indigenous peoples of the Americas recount creation stories, while Asia's epics, like the Mahabharata, share the wisdom of ages with the future. Across continents, the art of storytelling carry the distinct flavours of its origin sharing the experiences, emotions, and life lessons.

**Historical and Cultural Background:** Traditional storytelling is a revered art form that conveys cultural narratives through the spoken word, passed down through generations. It encompasses myths, legends, folktales, and historical accounts, imparting valuable moral lessons, cultural heritage, and societal values. Storytellers skillfully use vocal expression, gestures, and sometimes music to captivate audiences, preserving age-old traditions while fostering a deep sense of community, connection, and continuity across generations. This practice remains essential in safeguarding cultural identities worldwide.

**Performance:** The presentation blends storytelling with fine arts, music, and drama, exploring the teachings of the four Yugas - Satya Yuga (the Golden Age), Treta Yuga (the Silver Age), Dvapara Yuga (the Bronze Age), and Kali Yuga (the Iron Age). It narrates the stories of Vishnu Ji, Sri Ram Ji, Shri Krishna Ji, and the challenges of Kalyug, highlighting cultural values, nurturing creativity, and reinforcing a commitment to holistic education.

**Instruments used:** Props: 2 doors, 1 chakra, 1 Shesh Naag, 1 Narasimha mask, 1 turtle, 1 fish, 1 Sudarshan chakra, 1 earth and mask, 1 dupatta, dafli with a stick, and a big lathi, with background recorded music.

**Additional Information:** Traditional storytelling conveys powerful messages about culture, identity, morality, and human connection. Through myths, legends, and folktales, it imparts values such as respect, resilience, and wisdom. In modern times, this art form remains relevant by fostering community, bridging generational gaps, and preserving cultural heritage in an ever-changing world. Contemporary storytellers often blend traditional techniques with modern themes, ensuring the art form remains dynamic. It also serves as a tool for healing, activism, and social change, amplifying marginalised voices and experiences.

### Remarks:

## CHHATTISGARH

**Name/s of Participant/s:** Ku. Yenakshi Singh

**Category of Performance:** Solo

**Details of the Art Form:** हिंदू परंपराओं से प्रेरित होली, दिवाली के बाद आने वाले सबसे महत्वपूर्ण त्योहारों में से एक है। यह कुछ जगह पर दो दिनों तक चलता है जिसकी शुरुआत होलिका दहन से होती है, जो बुराई पर अच्छाई की जीत का प्रतीक है। होली वसंत ऋतु में मनाया जाने वाला एक महत्वपूर्ण भारतीय और नेपाली लोगों का त्यौहार है। यह पर्व हिंदू पंचांग के अनुसार फाल्गुन मास की पूर्णिमा को मनाया जाता है। हिंदू धर्म में माना जाता है कि बहुत समय पहले हिरण्यकश्यप नाम का एक शैतान राजा था। उसका एक बेटा था जिसका नाम प्रह्लाद था और एक बहन थी जिसका नाम होलिका था। ऐसा माना जाता है कि शैतान राजा को भगवान ब्रह्मा का आशीर्वाद प्राप्त था। इस आशीर्वाद का मतलब था कि कोई भी इंसान, जानवर या हथियार उसे नहीं मार सकता था। यह आशीर्वाद उसके लिए अभिशाप बन गया क्योंकि वह बहुत घमंडी हो गया था। उसने अपने राज्य को भगवान की जगह उसकी पूजा करने का आदेश दिया, अपने बेटे को भी नहीं बख्शा।

**Historical and Cultural Background:** इसके बाद, सभी लोग उसकी पूजा करने लगे, सिवाय उसके बेटे प्रह्लाद के। प्रह्लाद ने भगवान की जगह अपने पिता की पूजा करने से इनकार कर दिया क्योंकि वह भगवान विष्णु का सच्चा भक्त था। उसकी अवज्ञा को देखकर, शैतान राजा ने अपनी बहन के साथ मिलकर प्रह्लाद को मारने की योजना बनाई। उसने उसे अपने बेटे के साथ आग में बैठा दिया, जहाँ होलिका जल गई और प्रह्लाद सुरक्षित निकल आया। यह दर्शाता है कि उसकी भक्ति के कारण उसके भगवान ने उसकी रक्षा की थी। इस प्रकार, लोगों ने बुराई पर अच्छाई की जीत के रूप में होली मनाना शुरू कर दिया।

**Performance:** लोग होली को बहुत जोश और उत्साह के साथ मनाते हैं, खासकर उत्तर भारत में। होली से एक दिन पहले, लोग 'होलिका दहन' नामक एक अनुष्ठान करते हैं। इस अनुष्ठान में, लोग सार्वजनिक क्षेत्रों में जलाने के लिए लकड़ियों का ढेर लगाते हैं। यह होलिका और राजा हिरण्यकश्यप की कहानी को दोहराते हुए बुरी शक्तियों के दहन का प्रतीक है। इसके अलावा, वे होलिका के चारों ओर इकट्ठा होकर आशीर्वाद मांगते हैं और भगवान को अपनी भक्ति अर्पित करते हैं।

**Instruments used:** Callor Mike others

**Additional Information:** अगला दिन शायद भारत का सबसे रंगीन दिन होता है। लोग सुबह उठते हैं और भगवान की पूजा करते हैं। फिर, वे सफेद कपड़े पहनते हैं और रंगों से खेलते हैं। वे एक-दूसरे पर पानी छिड़कते हैं। बच्चे पानी की बंदूकों से पानी के रंग छिड़कते हुए इधर-उधर भागते हैं। इसी तरह, बड़े भी इस दिन बच्चे बन जाते हैं। वे एक-दूसरे के चेहरे पर रंग लगाते हैं और पानी में डूब जाते हैं। वे पूरे दिन नाचते हैं एक विशेष पेय पीते हैं। सभी उम्र के लोग होली के विशेष व्यंजन 'गुजिया' का बड़े चाव से लुत्फ उठाते हैं। संक्षेप में कहें तो होली प्रेम और भाईचारा फैलाती है। यह देश में सद्भाव और खुशियाँ लाती है। होली बुराई पर अच्छाई की जीत का प्रतीक है। यह रंगीन त्योहार लोगों को एकजुट करता है और जीवन से सभी प्रकार की नकारात्मकता को दूर करता है।

**Remarks:**

## **DAMAN AND DIU + DADRA AND NAGAR HAVELI**

**Name/s of Participant/s:**

1. Shilpi Nandlal Thakur
2. Nitish Ganesh Yadav

**Category of Performance:** Group

**Details of the Art Form:** Traditional story telling through Drama

**Historical and Cultural Background:** Storytelling originated with visual stories, such as cave drawings, and then shifted to oral traditions, in which stories were passed down from generation to generation by word of mouth. There was then a shift to words formed into narratives, including written, printed and typed stories.

**Performance:** The traditional story telling was conveyed through drama. Students has performed as a live charcter of Gora Kumbhar and his wife.

**Instruments used:** Props: Hut, Clay Pots, Toy of Baby, Flowers, Diya, Thread, Plate, Battery, Bell, Khanjari, Curtain, Photo of Lord Vittalla

**Additional Information:** The story of Sant Gora Kumbhar, a Hindu saint from the Bhakti movement in Maharashtra, India, conveys the message of devotion, humility, and resilience. Gora Kumbhar taught that true devotion is a way of life, not just a matter of rituals.

**Remarks:**

## DELHI

**Name/s of Participant/s:**

1. Akshita Prashar
2. Namita Gupta

**Category of Performance:** Group**Details of the Art Form:** Traditional Story Telling

**Historical and Cultural Background:** Bharat Muni's Natyashastra has focused on the theory of navraas or the nine emotions based on which human life revolves. The nine Rasas include Shringar, Hasya, Karuna, Raudra, Veer, Shant, Adbhut, Vatsalya and Bhavishya. The students would be emoting and telling the story of Draupadi 'schiharan from the famous epic Mahabharata through the nine rasas.

**Performance:** During a game of dice in Hastinapur, Yudhisthir loses all his possessions and Draupadi is humiliated by the Kauravas. Dushasan tries to disrobe her, but lord Krishna intertwines and saves her. At last, Draupadi represents the fight for women's dignity and justice, vowing to not tie her hair until her oppressors are vanquished. Her daughter, a symbol of modern women, reflects the progress made in Viksit Bharat, where women now soar in every field. Draupadi's teachings of courage and resilience are carried forward by her daughters, who break societal chains and rise as empowered individuals. Together, they signify a new dawn for Viksit Bharat, where equality, strength, and unity lead the way, inspiring all to strive for a truly developed and empowered nation.

**Instruments used:** NIL

**Additional Information:** Storytelling is the vivid description of ideas, beliefs, personal experiences, and life- lessons through stories, narratives and dance drama that evoke powerful emotions and insights. Storytelling has advantages over the communication techniques commonly used in organizations, be they electronic mail, reports, or formal speeches.

**Remarks:**

## GOA

**Name/s of Participant/s:**

1. Miss. Bhavika Jayandranath Haldankar
2. Miss. Ishani Dattaraj Desai

**Category of Performance:** Group

**Details of the Art Form:** Traditional story of “Satiya devi” and her son “Mulvir” from beautiful cultural Village Naibag, Pernem Goa.

**Historical and Cultural Background:** India was under Colonial Rule of British and Goa was under the rule of Portuguese. In order to get freedom many people sacrificed their life and became martyr and women's followed Sati system. Devi Satiya also followed the same ritual soon after giving premature birth to the child whose care was then taken by the cow and later became Rakhandar of the village known as and worshipped as 'Mulveer’

**Performance:** In the performance Bhavika playing role of an Old women who is narrating a traditional story and Ishani who is acting out the story in traditional way.

**Instruments used:** Coconut Scraper (Aadoli/Vili), Wooden Stick, Doll

**Additional Information:** A story where an animal, cow showing Kindness saves life of a Child and in present where in order to give respect to the animal people worship the cow. People of the village have also build a statue of the cow in front of the temple.

**Remarks:**

## GUJARAT

**Name/s of Participant/s:**

1. Dayala Bhavy Dharmeshbhai
2. Savani Laksh Pankajbhai

**Category of Performance:** Group

**Details of the Art Form:** To stop the extinct Indian heritage. It is necessary to develop the convention and culture, among people is better than traditional storytelling to preserve the Indian heritage. The aim behind this story is to spread our cultural glory to people.

**Historical and Cultural Background:** With the best combination of history and culture Traditional story expands its culture and values to people. The history and cultural environment of that time is being preserved and transferred through story. In historical India, the cultural heritage of our ancestors is a great gift to us...

**Performance:** Traditional story shows extinct Indian. Culture, We express our big Indian culture and its glory by Traditional Story Telling, Folktale proves human nobility and hereditary. Mainly the folk tale of Saurashtra of Gujarat is the best example of bravery. We want to hold our culture back so the traditional stories are the best way to revive the heritage again,

**Instruments used:** Heart touching and elegant Scenario of village life poster, An old heritage machine to grind the grains cultural Indian traditional woven bed. Sword for bravery plants.

**Additional Information:** Through traditional stories, we want to spread awareness in people regarding our culture. They will understand our culture. They will know that generosity was so much in blood of ancestors. They were people of words and promises but in today's world, we can't find that kind of generosity and person with pledge.

**Remarks:**

## HARYANA

### Name/s of Participant/s:

1. Neha
2. Divya

### Category of Performance: Group

**Details of the Art Form:** कहानी सुनाते हुए एक छात्रा पोस्टर दिखाती है तथा दूसरी कहानी सुनाती है। एक छात्रा कुएँ पर रस्सी की सहायता से पानी खींचने का दृश्य दिखाती है। दूसरी छात्रा समझाती है कि कैसे बार-बार रस्सी के आने जाने से निशान पड़ गए हैं। ऐसे ही बार-बार अभ्यास से हम सभी क्षेत्रों में सफलता हासिल कर सकते हैं।

**Historical and Cultural Background:** वरदराज 17 वीं सदी के संस्कृत व्याकरण विद थे। वे महा पण्डित भद्रो जिदी क्षित के शिष्य थे। इतिहास में वरद राज संस्कृत व्याकरण आचार्य के रूप में अद्वितीय स्थान रखते हैं। उनकी यह कहानी सच्चाई पर आधारित है, जो हमें आगे बढ़ने के लिए प्रेरित करती है।

**Performance:** छात्रा हावभाव के साथ कहानी शुरू करती हैं। डायलॉग बोलकर भावों को प्रकट करती है। बादल गरजने की आवाज निकालती है। दूसरी छात्रा तारतम्य बैठते हुए पोस्टर दिखाकर कहानी में कलात्मकता पैदा करती है। कुएँ पर रस्सी का घर्षण साक्षात् कहानी की शिक्षा को समझाने में सहायक होता है।

**Instruments used:** कहानी वाचन में पोस्टर दिखाए गए हैं। जो वरदराज के आश्रम का दृश्य दिखाते हैं तथा कुएँ पर पानी भरने वाली औरतों का दृश्य भी पोस्टर के माध्यम से श्रोताओं पर साक्षात् प्रभाव डालता है, कुएँ पर रस्सी से पड़ने वाले निशान कुएँ पर पानी खींचकर दिखाए गए हैं। जिसमें बाल्टी, रस्सी तथा कुएँ को दृश्य सामग्री में शामिल किया गया है।

**Additional Information:** करत करत अभ्यास ते जड़मति होत सुजान दोहे के माध्यम से कवि यह बताना चाहते हैं कि बार-बार अभ्यास करने से जड़मति यानि मंदबुद्धि व्यक्ति भी समझदार हो जाता है जीवन में नियमित अभ्यास से व्यक्ति विचारशील बनता है और ज्ञान प्राप्त कर जीवन में सफलता हासिल करता है जो लोग भाग्य के भरोसे या आलस्य में बैठे रहते हैं वह कभी भी सफलता हासिल नहीं कर पाते हैं। जब जड़ पदार्थ पत्थर पर रस्सी बार-बार आ जा रही थी तो उस पर निशान बना रही थी। फिर मनुष्य तो बुद्धिजीवी है। अगर मनुष्य के विचार सकारात्मक हो साथ ही साथ परिश्रमी भी हो तो निश्चित रूप से सफलता उसके कदमों में होगी अतः हमें विपरीत परिस्थितियों से घबरा कर निराश नहीं होना चाहिए बल्कि मेहनत के बल पर मंजिल तक पहुंचना चाहिए

### Remarks:

## HIMACHAL PRADESH

**Name/s of Participant/s:**

1. Priyanka
2. Ankita Devi

**Category of Performance:** Group

**Details of the Art Form:** Himachal Pradesh Traditional storytelling the vivid description of ideas, beliefs, personal experiences, and life- lessons through stories or narratives that evoke powerful emotions and insights. Interactive Art form

**Historical and Cultural Background:** Our story based on True event happened in District Bilaspur Himachal Pradesh. We have took one most popular story of Himachal Pradesh “Mohana ka Balidaan” All seven points of story structure has been included in our story. The story clearly confronts “Commitment is an Act, not a word “

**Performance:** The both students will describe the whole story by singing, describing whole story in act visuals and various props describing act also be used one student play Mohana main title person of story & one will describe whole through words. Whole act visualize by using props & acting & also by using background music

**Instruments used:** Hard boards, flex, cut out flex & wooden props, clay pots & traditional himachali clothes & crafts

**Additional Information:** Mohana is pathetic tale of irony which speaks of human values and sacrifice without any reward. It is said that about 70 or 80 years ago there was a boy named Mohana whose brother was a personal attendant of the Raja of Bilaspur. The brother of Mohana had Committed a murder but thought, that he would never be prosecuted because the Raja favoured him. Mohana was young totally vulnerable. Moreover, his brother was a married man and had him understand that if he, the brother, remained out of the dispute; he could by virtue of his better influence in the Royal spheres, save Mohana from capital Punishment. The juries and the Raja persuaded Mohana to speak out the truth about the mystery of the murder in vain. Mohana stuck to the promise given to his brother, and consequently was hung. After his death the people started singing his tale which is known as Mohana music has a direct connotation to social, cultural and ethnic aspects of any society. Our story describes this in whole performance.

**Remarks:**

## JAMMU & KASHMIR

### Name/s of Participant/s:

1. Jatin Kumar
2. Sourav Kumar

### Category of Performance: Group

**Details of the Art Form:** जम्मू और कश्मीर के जम्मू क्षेत्र में जाहर वीर गोगाजी को राजा मंडलिक के नाम से जाना जाता है। राजा मांडलिक की कहानी को पारंपरिक रूप में कारक के माध्यम से सुनाया जाता है। जोगी ढोल के साथ उनके जीवन इतिहास को एक गीत के रूप में सुनाते हैं जिसे कारक कहा जाता है।

**Historical and Cultural Background:** गोगाजी का जन्म राजस्थान के चुरू जिले के ददरेवा में हुआ था, उनका जन्म चौहान वंश के शासक जेवर चौहान और रानी बाछल के घर 900 ई. के आसपास हुआ था। वे एक प्रख्यात योद्धा-नायक हैं। हिंदू और मुसलमान दोनों ही उन्हें समान रूप से पूजते हैं। उन्हें एक संत और यहां तक कि 'सांप-देवता' के रूप में भी पूजा जाता है। उन्हें हिंदुओं के बीच गोगा और मुसलमानों के बीच जाहर पीर के रूप में जाना जाता है।

कैमखानी मुसलमान उनके वंशज होने का दावा करते हैं और उन्हें एक पीर (संत) के रूप में मानते हैं। ऐसा माना जाता है कि गोगाजी ने गोगामेड़ी में समाधि ली थी।

**Performance:** राजा मांडलिक की कहानी को पारंपरिक रूप में कारक के माध्यम से सुनाया जाता है। जोगी ढोल के साथ उनके जीवन इतिहास को एक गीत के रूप में सुनाते हैं जिसे कारक कहा जाता है।

**Instruments used:** गोगाजी के जीवन इतिहास पर गीत और भजन गाए जाते हैं और साथ ही डमरू, चिमटा जैसे, ढोल, हारमोनियम, पारंपरिक वाद्ययंत्रों के साथ संगीत बजाया जाता है।

**Additional Information:** NEP 2020 के दिशा अनुसार समकालीन समय में पारंपरिक कला रूपों की प्रासंगिकता सांस्कृतिक विरासत को संरक्षित करने और पहचान को बढ़ावा देने और नवाचार को प्रेरित करने की उनकी क्षमता में निहित है। पारम्परिक रूप से कहानी को प्रस्तुत किया गया है और अपनी संस्कृति को संजोने का प्रयास किया गया है।

### Remarks:

## JHARKHAND

**Name/s of Participant/s:**

1. Riya Kumari
2. Shreya Kumari

**Category of Performance:** Group

**Details of the Art Form:** झारखंड के हूल आंदोलन में सिद्धू कानों का साथ देने वाली फूलों और jhano

**Historical and Cultural Background:** हूल आंदोलन संथाल परगना में अंग्रेजों की दमनात्मक नीतियों के विरुद्ध सिद्धू और कानों द्वारा किए गए आंदोलन में और आदिवासी औरतों को अपने हक की लड़ाई लड़ने के लिए प्रेरित किया था

**Performance:** फूलों और jhano का कैरेक्टर एक कैरेक्टर और एक नरेटर

**Instruments used:** बैकग्राउंड म्यूजिक एंड सम प्रॉप्स आदिवासी पोषक एवं आभूषण

**Additional Information:** drama सिद्धू कानू से प्रेरित होकर जिस प्रकार आदिवासी औरतों ने अपने हक की लिए अंग्रेजों के खिलाफ लड़ाई लड़ी इस प्रकार आज के समय में भी सभी औरतों को उनसे प्रेरणा लेकर अपने हक के लिए आगे आना चाहिए। आज भी औरतों को आत्मनिर्भर होना बहुत जरूरी है तभी वह देश और समाज की उन्नति में अपना योगदान दे सकती है।

**Remarks:**

## KARNATAKA

### Name/s of Participant/s:

1. Manvi
2. Sanjana

### Category of Performance: Group

**Details of the Art Form:** Traditional story telling is the art of telling a story to an individual or group without the use of a book. The story teller conveys a story of panchatantra to the audience. The story teller engages and captives the audience's interest using tone of voice, gesture, and expressive body languages. It is necessary to learn the traditional story. It has a long history, it comes from generation to generation.

**Historical and Cultural Background:** Traditional story telling is the art of telling a story to an individual or group without the use of a book. The story teller conveys a story of panchatantra to the audience. The story teller engages and captives the audience's interest using tone of voice, gesture, and expressive body languages. It is necessary to learn the traditional story. It has a long history, it comes from generation to generation.

**Performance:** A powerful lion who regarded himself as the king of all creatures once resided in a deep forest. He tormented the forest by taking down several species every day. The animals came together to come up with a remedy given that they were each in fear of turning extinct. They reached the decision to negotiate with the lion. "Oh powerful lion, we are going to provide you one animal every day to eat if you abide not to kill at random," they said. Despite his own pride, the lion accepted the deal. It might save him the effort of hunting, he reasoned. Peace returned to the jungle when one animal was sent to the lion every day after that. One day, it was a rabbit's turn to go to the lion. The rabbit was clever and didn't want to become the lion's meal. He thought of a plan. Instead of going directly to the lion, he deliberately delayed his arrival. When he finally reached the den, he was furious. "Why are you late? Do you not value my time?" roared the lion. "Oh , mighty king, I was just making my journey when another lion stopped me," the rabbit said, portraying fear. He intended to devour me and proclaimed himself the real ruler of the forest. When I told him you were the true king, he smirked and challenged your legitimacy. "Take me to this imposter at once!" the lion commanded, furious at the prospect of a competition. "The other lion is inside this well," the rabbit explained as it directed the lion to a deep well. The lion saw his reflection in the water when he peered into the well. Then he roared angrily, thinking it was another lion. He thought the "other lion" was roaring back at him as the sound resonated. The lion drowned after jumping into the well to slaughter his competitor in a fit of vengeance. After returning to the forest, the clever rabbit posted the animals of their predicament. The animals hailed the rabbit's courage and cunning, and they all went on to live in harmony. Moral of the story "Wisdom is stronger then strength". Wisdom place an important role. Patience is important One should not lose patience at any cost If you lost tolerance life will end.

**Instruments used:** In this presentation wearing ilkal saree with ornaments while telling stories.

**Additional Information:** Moral of the story

"Wisdom is stronger then strength". Wisdom place an important role.

Patience is important One should not lose patience at any cost If you lost tolerance life will end.

**Remarks:**

## LADAKH

### Name/s of Participant/s:

1. Archo Meher
2. Fatima Nissa

### Category of Performance: Group

### Details of the Art Form: Story Telling (Zrgums in Ladakhi)

**Historical and Cultural Background:** “zgrums (storytelling) holds a special place in the cultural fabric of Ladakh. It's a tradition deeply rooted in the region's history, especially during the long, harsh winters when people were confined to their homes due to the biting cold.

Sitting around the warm glow of a bukhari (traditional wood stove), families and neighbors would gather to share stories—tales of heroism, folklore, spirituality, and even humorous anecdotes. These sessions weren't just entertainment but a way to pass down traditions, morals, and collective memory to younger generations.

Even during special occasions like shaadi boya (wedding gatherings), zgrums played a significant role. Elders would narrate tales of past weddings, familial histories, and the values of love and unity, adding depth and meaning to the celebrations.

It's not just storytelling—it's about connecting, learning, and preserving the essence of Ladakhi life”

**Performance:** Two Girls Students will perform the Storey telling in Purgi Ladakhi Language with full Traditional Dress

**Instruments used:** Traditional Dress, ornaments and full costumes

**Additional Information:** “ACHYRA KARMO  
OUR STORY (ZGRUMS\*)

Once upon a time, there was a goat who had two kids. One Fori and the other was named Mori. The mother goat's name was Achyra karmo. Every day Achyra karmo would go out to find food for her kids.

‘Don’t open the door until I sing this song.

Fori langsay fu tubang bo, Mori langsay zgo fasang bo,  
Pacha keyal keyal basay yungsait bo  
Nusha feyal feyal basay yungsait bo.

Then the kids happily opened the door after hearing a door listening the song. One day a bear 🐻 was hiding behind to the door listening conversation between Achyra karma and her kids. The next day after Achyra karma went out to search for food, the bear came shortly after and imitating Achyra karmo's voice, sang the same song.

Thinking it was their mother, kids happily opened the door.”“ The bear ate both - The kids. When their mother returned and didn't find them, she set out in search of her children. On her

way, she met a stone. The stone asked her what Was wrong, Achyra karmo told the whole story. After walking a bit further, she found a needle and shared the same story with it. Later she came across some cow dung and told the story to it as well. The three of them offered to help and said, we'll come with you and do whatever we can. ““They all went to her house and waited for the bear.

The stone sat on the roof, the needle on the floor and the cow dung by the door.

As soon as the bear entered. He slipped on the cow dung, the needle pierced his stomach, and the stone fell on the bear's head, killing him instantly. When the bear's stomach was cut open, many baby animals came out, including Fori And Mori. They all happily returned home with their mother.

#### THE MORAL OF STORY.

Evil may seem powerful, but with clever thinking, teamwork, and perseverance, even the most difficult challenges can overcome.”

#### **Remarks:**

## LAKSHADWEEP

### Name/s of Participant/s:

1. Shazna Naharin KK
2. Fathima Beebi.B.K

### Category of Performance: Group

**Details of the Art Form:** Beekunji was a brave woman from Agatti Island. During the Portuguese era, excessive and unjust tax collection led to resistance. An elder from the island, named Kunji, stood up against this oppression. His defiance angered the rulers, and in their fury, they mercilessly killed him and his family.

**Historical and Cultural Background:** There are several stories that shed light on the history of Lakshadweep. One such story is associated with a rock named Beekunji Para, located near Kalpitti on the southern shore of Agatti Island. This rock symbolizes a bitter chapter in Lakshadweep's history involving the Portuguese.

Beekunji was a brave woman from Agatti Island. During the Portuguese era, excessive and unjust tax collection led to resistance. An elder from the island, named Kunji, stood up against this oppression. His defiance angered the rulers, and in their fury, they mercilessly killed him and his family.

Among the survivors was the courageous woman Beekunji, who managed to escape the attackers and sought refuge at the home of a trusted person, Bhandaari. She was hidden near a rock close to Kalpitti, where she spent an entire night in hiding. The following day, she was taken to Amini Island for safety.

This tale, steeped in bravery and resilience, continues to resonate as a significant part of Lakshadweep's folklore. We present this legendary story to honor her courage and the historical struggles of the island's people.

**Performance:** the following points carried out the presentation Title/Theme: The story's central theme or title (e.g., folktale, myth, or cultural narrative). Objective: The purpose of the performance (e.g., cultural preservation, entertainment, moral teaching). Language: The language or dialect used, especially if it's native to the community. 2. Content Evaluation Authenticity: Adherence to traditional storytelling styles and cultural values. Creativity: Unique elements added by the student to enhance the narrative (e.g., metaphors, analogies, improvisation). Structure: The narrative arc – introduction, buildup, climax, and resolution. 3. Delivery Skills Voice Modulation: Ability to use varying tones and pitch to convey emotions. Gestures and Expressions: Effective use of body language to illustrate the story. Engagement: Interaction with the audience through eye contact, rhetorical questions, or participatory elements.

**Instruments used:** Projectors: For visual storytelling or animation s. Speakers/Microphones: To amplify voice and sound effects. Screens: To display accompanying videos or images. traditional dress

**Additional Information:** ach of these materials is chosen based on the cultural background, type of story, and intended audience, ensuring that the storytelling experience remains immersive and memorable. Let me know if you need details for specific traditions or a local context like Lakshadweep!

### Remarks:

## MADHYA PRADESH

### Name/s of Participant/s:

1. Saumya Pandey
2. Adilya Pratap Singh

### Category of Performance: Group

**Details of the Art Form:** दास्तानगोई, फारसी शब्द “दास्तान” से प्रेरित, भारत की प्राचीन कहानी सुनाने की कला है, जो मुगल काल में लखनऊ और दिल्ली में विकसित हुई। दास्तान-ए-अमीर हमजा जैसी कहानियों पर आधारित यह कला आज मुंबई, दिल्ली, कोलकाता जैसे शहरी केंद्रों में साहित्यिक और सांस्कृतिक आयोजनों में प्रस्तुत होती है।

**Historical and Cultural Background:** दास्तानगोई, जो फारसी और अरबी परंपराओं से प्रेरित है, 16वीं सदी के मुगलकालीन भारत में एक कला के रूप में उभरी। यह लखनऊ और दिल्ली जैसे सांस्कृतिक केंद्रों में फली-फूली, जिसमें उर्दू कविता, कल्पना और लोककथाओं का समावेश था। दास्तान-ए-अमीर हमजा जैसी कहानियां वीरता, जादू और रोमांस से भरी होती थीं। इसे परंपरागत रूप से एकल रूप में प्रस्तुत किया जाता था, जहां दास्तानगो अपनी आवाज़, भाव-भंगिमा और अभिनय के माध्यम से कहानी सुनाते थे। यह कला उस दौर की साहित्यिक समृद्धि और मौखिक परंपरा का प्रतीक थी। 21वीं सदी में इसका पुनरुद्धार इसे नई पीढ़ी से जोड़ता है।

**Performance:** हमारी दास्तानगोई में दो दास्तानगो मोमबत्तियां लेकर मंच पर आते हैं, जिनकी रोशनी के साथ दर्शकों का स्वागत होता है। शेर-ओ-शायरी से दास्तानगोई का परिचय देते हुए, वे लोक कलाकार के जीवन की कहानी सुनाते हैं। स्वर के उतार-चढ़ाव और भाव-भंगिमाओं से दास्तान को जीवंत बना देते हैं।

**Instruments used:** हमारी दास्तानगोई में सफेद चादर से ढका गद्दा इस्तेमाल होता है, जिस पर दास्तानगो सफेद कुर्ता-पजामा पहनकर बैठते हैं। उनके सामने पानी के दो प्याले और जलती हुई दो मोमबत्तियां रखी जाती हैं। पृष्ठभूमि में तीन पेंटिंग होती हैं, जो कहानी के मुख्य पहलुओं को दर्शाती हैं।

**Additional Information:** दास्तानगोई सिर्फ कहानियां सुनाने की कला नहीं, बल्कि गहरे जीवन संदेशों का माध्यम है। यह कल्पना, संस्कृति और मानवीय भावनाओं का मेल है, जो हाशिए पर पड़े विषयों, सांस्कृतिक धरोहर, और समकालीन मुद्दों जैसे लैंगिक समानता और प्रतिरोध को उजागर करती है। डिजिटल युग में यह मौखिक परंपराओं को संरक्षित करते हुए मानवीय जुड़ाव को गहराई देती है।

हमारी दास्तान आदिवासी कलाकार जंगढ़ सिंह श्याम की कहानी पर आधारित है, जो उनके संघर्ष और गोंड कला को वैश्विक पहचान दिलाने की यात्रा को दर्शाती है। यह दास्तान आदिवासी कला की महत्ता को रेखांकित करते हुए उपेक्षित आवाज़ों को मंच देती है।

### Remarks:

## MAHARASHTRA

**Name/s of Participant/s:** Suraj Santosh Sawang

**Category of Performance:** Solo

**Details of the Art Form:** Story-telling Geographical presence: Geographical presence of the story the story revolves around the great king rajarshi Shahu Maharaj for his people in his kingdom.... Rajarshi Shahu Maharaj was a true visionary leader who recognized the unjust caste system that plagued India during pre-British rule. Rajarshi Shahu Maharaj was a strong-willed man with a vision and mission of betterment and upliftment of the socially deprived sections. He founded the Kolhapur Agricultural Association in 1902 to promote agricultural development in the state. The importance of the kindness of Rajarshi Shahu Maharaj for his people...

**Historical and Cultural Background:** Traditional storytelling is universal and is as ancient as humankind. Before there was writing, there was storytelling. It occurs in every culture and from every age. It exists (and existed) to entertain, to inform, and to promulgate cultural traditions and values.

Oral storytelling is telling a story through voice and gestures. The oral tradition can take many forms, including epic poems, chants, rhymes, songs, and more. Not all of these stories are historically accurate or even true. Truth is less important than providing cultural cohesion. It can encompass myths, legends, fables, religion, prayers, proverbs, and instructions.

**Performance:** Name of the story -Amboli's Field - In this story, a working woman gives her food to a stranger passing by knowing that he is hungry and despite being a worker, she feeds him with her compassionate nature. At that time, the working woman does not know that the person she is feeding is King Rajarshi Shahu Maharaj. Pleased with the kindness and service of the working woman, the next day when the king calls her to the palace, she comes to know the truth that she has fed not a common man but the king. The king is pleased and gifts the farmland to the working woman so that she does not face any difficulty in earning her livelihood. This farm of Amboli still exists today. Amboli Farm: In this story, Shahu Maharaj's love for his subjects, his kindness and social justice. His greatness has been described by visualizing the sense of justice. Thank you...!

**Instruments used:** No

**Additional Information:** Storytelling is the social and cultural activity of sharing stories, sometimes with improvisation, theatrics or embellishment. Every culture has its own narratives, which are shared as a means of entertainment, education, cultural preservation or instilling moral values. Crucial elements of stories and storytelling include plot, characters and narrative point of view. The term "storytelling" can refer specifically to oral storytelling but also broadly to techniques used in other media to unfold or disclose the narrative of a story.

**Remarks:**

## MANIPUR

**Name/s of Participant/s:** Pangambam Pakhangba Meitei

**Category of Performance:** Solo

**Details of the Art Form:** Kao Phaba is an art form of story telling in co-operating dance music and drama called Moirang Sai in Manipur. Morang Sai is a story containing the historical event that took Place in Moirang. A place in Manipur Kao Phaba is an episode of Moirang when Khuman Khamba catches a ferocious bull.

**Historical and Cultural Background:** Kao Phaba which means catching a bull where Khuman Khamba who is legendary heroic character in Moirang sai and Angom Nongban Kokyamba who played a villain character in Moirang Sai, they compete to catch ferocious bull. Angom Nongban tried to cheat but Lord Thangjing deity of Moirang made the truth Khamba hooked the horn by rope made out of silk. At the eleventh hour the ferocious bull was tempt and Khuman Khamba won the match.

**Performance:** In this art form the student will narrate the story in co-operating dance, music and drama and will played more than one character and shows the emotion and fulling of each and every character. While singing dancing but the student will played Khuman Khamba who catch the ferocious bull.

**Instruments used:** In this Moirang Sai which is story telling art form, two instrument will be used narrating show Kaw Phaba story. One is pena a Manipuri folk instrument which is made from coconut shell and horse tail and produce a melodious sound and another one is Langden that is just like drum which is very large and produces a bigger sound.

**Additional Information:** In this story the massage conveyed that truth always win. Whatever deed is seen by gods. Gods will never make a cheater win over innocent ones, it will always find a way to make the innocent win. In this story Angom Nongban tried to cheat, think that no one can see him. But Lord Thangjing knowing his desire let him failed to catch the bull and Khamba the innocent man win the catching bull match.

**Remarks:**

## MEGHALAYA

**Name/s of Participant/s:** Rebecca Warjri

**Category of Performance:** Solo

**Details of the Art Form:** In Khasi folklore the stories are to keep the children entertain and stories that the adults tell around the bonfire

**Historical and Cultural Background:** “U Thlen” refers to a malevolent, mystical creature often describe as a blood thirsty entity that preys on human, believed to be capable of shapeshifting and lurking in caves; the legend narrates how the Khasi people attempted to trick and capture U Thlen, but never fully destroyed it, with some stories even suggesting that certain families kept U Thlen, leading to practice like “Nongshohnoh” (Throat - cutting) where human sacrifices were offered in exchange for wealth; the U Thlen legend is deeply ingrained in Khasi Society, reflecting fears of the unknown and serving as a cautionary tale about the consequences of greed and deception

**Performance:** The student tells the story in form of a narrator and tells about the folklore

**Instruments used:** Traditional attire

**Additional Information:** It tells about the defeat for evil when men/ women come together to defeat it

**Remarks:**

## MIZORAM

**Name/s of Participant/s:** Martin C Lalrozama

**Category of Performance:** Solo

**Details of the Art Form:** The name of the art form is traditional storytelling. Storytelling has its presence all over the world, predating written literature in each civilization. Mizo storytelling is used as a means of entertainment and learning, and is practiced by different tribes living within the state to date.

**Historical and Cultural Background:** Storytelling is the oldest art form in Mizo literary history. Oral literature like story telling has helped preserve culture, traditions, history etc. and serves as a bridge to the present day through amalgamation with written literature. The elders would gather the young ones around the fire at night, and tell stories with unbridled passion and enthusiasm. As such Mizo literature is filled with cumulative tales that has grown longer and longer over time with additions from different places. Storytelling is also practiced in the Zawlbuk – the Mizo boys’ dormitory which represents the first place of community learning experience.

**Performance:** The student will narrate “Liandova te unau” the story of Liandova and his brother, in traditional Mizo style but will use English as his medium for the benefit of the crowd. He will also use Darbu to do a presentation of the rhyme that is associated with this story.

**Instruments used:** The student will be clothed in traditional Mizo attire and will use stage props as his background and another prop to emphasise an important aspect in the story. He will also use Darbu to present a rhyme that is associated with the story he is narrating.

**Additional Information:** The story of Liandova and his brother conveys two important messages– the unbreakable love/bond between siblings and the benevolence of God who takes care of helpless people. It is a symbol of the communitarian spirit that Mizos take so much pride in. It has often been narrated to instill love and hope in younger generations who will have to face an ever-individualistic world.

**Remarks:**

## NAGALAND

**Name/s of Participant/s:**

1. Leu Tsuzuh
2. Dzuzhu-O Venuh

**Category of Performance:** Group

**Details of the Art Form:** Folk Lore which is believed to have taken place at Kami Village in the district of Phek, Nagaland.

**Historical and Cultural Background:** Long ago there lived a couple with their son in a village but the wife died early when the boy was very young and the father decided to remarry. His marriage was arranged with a girl who gave the ultimatum that if he didn't abandon his boy, she would not marry him. The father already in love with the girl decided to follow the girl's demand and came up with ways on how to make his son disappear

**Performance:** 1st performer will narrate the story while the 2nd performer will act as the abandoned son.

**Instruments used:** Background picture of Kami village where the traditional story originated.

**Additional Information:** Moral of the Story: "Everything you do catches up to you at the end. Do evil and evil will come back to You. Do Good and Good will come back to You."

**Remarks:**

## ODISHA

**Name/s of Participant/s:**

1. Sattayanee Patnaik
2. Aratrika Praharaj

**Category of Performance:** Group

**Details of the Art Form:** Daskathia is a traditional Odia folk art that is a combination of acting, music and storytelling. It is a performing art widely performed by local or travelling performers, usually done by a two person group, within the state of Odisha. Here the performers use a pair of wooden instruments called as Daskathia.

**Historical and Cultural Background:** Daskathia is a traditional Odia story telling folk art performed since thousands of years in Odisha. Here the performers use a pair of wooden instruments called as Daskathia. The performance is usually done by a two person group. The music used in Dasakathia is based on traditional Odissi music. The content generally refers to traditional, mythological and inspirational stories. One important aspect of the performance is satire and social message. Recently government has used Dasakathia artists for many public service messages.

**Performance:** The group is presenting the story of Ekalavya and Guru Dronacharya in traditional Daskathia form.

**Instruments used:** Daskathia as main instrument and harmonium and table as accompanying instruments

**Additional Information:** With the advent of other modes of entertainment Dasakathia has lost opportunities to perform. However, with efforts of Government and Non government organisations efforts are being made to revive the art form.

**Remarks:**

## PUDUCHERRY

**Name/s of Participant/s:**

1. Naveen Raj. E
2. Denise. J

**Category of Performance:** Group

**Details of the Art Form:** Crucial elements of stories and storytelling include plot, characters and narrative point of view. Storytelling as an ancient art form and a valuable form of human expression. Because story is essential to so many art forms, however, the word “Storytelling” is often used in many ways.

**Historical and Cultural Background:** Storytelling is the social and cultural activity of sharing stories, sometimes with improvisation, theatrics or embellishment. Every culture has its own stories or narratives, which are shared as a means of entertainment, education, cultural preservation or instilling moral values.

**Performance:**

- In this Art form of Storytelling the artists narrates the scene in Mahabharatha battle field (Kurukshetra) between Lord Krishna and Mahaveer Karna.
- Lord Krishna explains the Life Mystery of Mahaveer Karna to Pandavas.
- Mahaveer Karna attained Mooksha.

**Instruments used:** 1. Dholak 2. Stick & Plate 3. Cloth Bundle 4. Screen (4) 5. Blocks 6. King Dresses

**Additional Information:**

- Storytelling is interactive.
- Storytelling uses words.
- Storytelling uses actions such as Vocalization, Physical movement and/or Gesture.
- Storytelling presents a story.
- Storytelling encourages the active imagination of the listeners.

**Remarks:**

## PUNJAB

### Name/s of Participant/s:

1. Jasnoor Kaur
2. Poonam

### Category of Performance: Group

**Details of the Art Form:** Details of the art form Heer Ranjha: Art Form: Folk Tale Story telling Geographical Presence: Primarily Punjab, India, and Pakistan. It's also popular in other regions of South Asia where Punjabi culture is prevalent. Key Characteristics: \* Oral Tradition: It's primarily transmitted orally, with generations of storytellers passing down the tale. \* Romantic Tragedy: The core narrative revolves around a tragic love story between Heer and Ranjha. \* Folk Music and Song: The story is often accompanied by folk music and songs, enhancing its emotional impact. \* Regional Variations: Different regions have their own versions of the story, with slight variations in plot and characterization.

**Historical and Cultural Background:** The historical and cultural background of Heer Ranjha is deeply rooted in the rich and vibrant Punjabi culture. Here are some key aspects:

Historical Context:

- \* Pre-Islamic Era: The roots of the Heer Ranjha story likely trace back to pre-Islamic folklore and oral traditions of the Punjab region.

- \* Medieval Period: The story gained significant popularity during the medieval period, with various poets and storytellers adding their own interpretations and embellishments.

- \* Sufi Influence: Sufi saints and mystics often drew inspiration from the story, incorporating it into their teachings and poetry. This connection with Sufism elevated the story's spiritual and philosophical significance.

Cultural Significance:

- \* Symbol of Love and Sacrifice: Heer Ranjha is a powerful symbol of love, sacrifice, and the enduring nature of human emotions. It explores themes of caste, class, and societal norms, often challenging traditional values.

- \* Folklore and Oral Tradition: The story is deeply embedded in Punjabi folklore and has been passed down through generations through oral storytelling, songs, and poetry.

- \* Literary Tradition: The story has inspired numerous literary works, including poetry, prose, and drama. Waris Shah's epic poem "Heer" is considered the most famous and influential version of the story.

- \* Music and Dance: The story has been adapted into various forms of music and dance, including folk songs, classical music, and theatrical performances.

- \* Pilgrimage Sites: Several locations associated with the story, such as Takht Hazara and Tilla Jogian, are considered pilgrimage sites for devotees.

The Heer Ranjha story continues to resonate with audiences today, transcending cultural and geographical boundaries. It serves as a reminder of the enduring power of love and the timeless nature of human emotions.

**Performance:** Heer Ranjha In the heart of Punjab, Heer, a beauty, and Ranjha, a shepherd, fell deeply in love. Their passion was forbidden, yet their love burned brighter than the sun. Fate intervened, tearing them apart. Grief-stricken, Ranjha became a Sufi, seeking solace in his beloved's memory. Their tale of love, loss, and devotion continues to echo through the ages. We will tell the story with some expressions, we also sing traditional song (ranjhe di

kali) with instruments like dafli, bugdhu (bugchu) etc. We will also decorate or set the props for the feel and for better understanding about our story.

**Instruments used:** We will play some instruments in our performance like bugchu which is a gourd instrument from Punjab. Its unique sound adds rhythm to Punjabi folk music, Sapp is a instrument from Punjab, Its high-pitched sound adds energy to performance, Dafli is hand held drum but smaller in size and duff It's a hand-held drum, similar in shape but larger in size. Like the Dafli, it's used in folk music provide rhythmic beats.

**Additional Information:** In our performance we will also show the instrument vanjli (look like bigger form of flute) which is traditional instrument of punjab because in our story the character ranjha always play vanjli and heer told him to change his vanjli.

**Remarks:**

## RAJASTHAN

**Name/s of Participant/s:** Khushi Rawal

**Category of Performance:** Solo

**Details of the Art Form:** अभिनय के साथ मेवाड़ की महारानी क्षत्राणी हाडी के त्याग और बलिदान की कहानी अपने पति चुण्डावत राना रतन सिंह को डटे रहने की प्रेरणा दी

**Historical and Cultural Background:** अभिनय के साथ मेवाड़ की महारानी क्षत्राणी हाडी के त्याग और बलिदान की कहानी अपने पति चुण्डावत राना रतन सिंह को डटे रहने की प्रेरणा दी

**Performance:** दोनों प्रतिभागी की पैड पर बज रही धुन के साथ नृत्य करते हुए कहानी वाचन कर रहे थे

**Instruments used:** keypaid, props

**Additional Information:** कर्तव्य के लिए हँसते-हँसते बलिदान देना

**Remarks:**

## SIKKIM

### Name/s of Participant/s:

1. Shriya Pradhan
2. Abigal Pradhan

### Category of Performance: Group

**Details of the Art Form:** MAHABHARAT [DRAUPADI CHIR HARAN AND GITA GYAN] This story showcases scenes which happened in Dwapar yug where Mahabharat was fought. Once upon a time in 'Panchal'. A beautiful damsel was born to raja drupad out of fire called was called Draupadi. During her birth there was a forecaste "Bhavisyawani" a celestial voice had proclaimed that one day she (Draupadi) the unparalleled beauty shall be the reason behind the destruction of "Kshatriyas" has taken birth to uproot kauravas who later became the honored wife of pach pandavs.

**Historical and Cultural Background:** One day Yudhishtra the eldest brother of pandavas was conspired to play chawlsar and hence invited by sakuni to play the game. Which was plotted against him yudhishtra was unknown of the conspiracy hence he started losing everything from his kingdom, wealth, his brothers and even he lost himself to kauravas. At the end he was provoked by Duryodhana to stake their beautiful wife Draupadi and ultimately he lost her to them.

After the gambling match and having lost every stake Duryodhana ordered Dushashyana to drag Draupadi to the court which was demeaning and insulting. In order to insult her he ordered his brother to drag her from her hair to the court. Draupadi was humiliated and disrobed in public space. It was an example of Draupadi's resistance and is considered an unacceptable and atrocious treatment. She prays to Krishna, and her garment becomes endless, defeating Dushasana's intentions. Drama Depicting Vastraharan was showcased.

**Performance:** The performance incorporates the depiction of the acts of DRAUPADI, DURYODHAN, DUSHASANA, BHISHMA, SAKUNI, ARJUN, AND KRISHNA.

**Instruments used:** COSTUMES – DHOTI, SHAWL, LEHenga. ORNAMENTS – MUKUT CROWN, TIRA, EAR RINGS, NECKLACES, BELTS (KAMAR BANDH), BANGLES, NOSE PIN, AND ANCKLET. PROPS – HAWAN KUND, DICE, CHAUSAR, (made out of waste materials) SAREE.

**Additional Information:** In the Dharma yudha 'Bhim' the strongest later defeats Dushasana and tears his chest and completes the vow taken by DRAUPADI. In the mean time Arjuna the great archer finds difficulty in the battle field, his Dilemma on the Battle field on raising arm against his brothers, uncles, and teachers. Here lord Krishna evokes Gita Gyan to him.

karmanye vadikharaste ma phaleshu kadachana ma karmaphalaheturbhurma te sangostvakarmni

Means: you have the right to perform your actions, but you are not entitled to the fruits of the actions. Do not let the fruits be the purpose of your actions, and therefore you won't be attached to not doing your duty. In this way he makes Arjuna understand the value of karma duty, and he stays as his 'Sarathi' in the Drama yudha.

### Remarks:

## TELANGANA

**Name/s of Participant/s:** Sandru Architha

**Category of Performance:** Solo

**Details of the Art Form:** Storytelling is universal and is as ancient as humankind. Before there was writing, there was storytelling. It occurs in every culture and from every age. It exists (and existed) to entertain, to inform, and to promulgate cultural traditions and values. Oral storytelling is telling a story through voice and gestures. The oral tradition can take many forms, including epic poems, chants, rhymes, songs, and more. Not all of these stories are historically accurate or even true. Truth is less important than providing cultural cohesion. It can encompass myths, legends, fables, religion, prayers, proverbs, and instructions.

**Historical and Cultural Background:** Narration is a great art form that informs the people about the past, present and future, from the royal rule to the present day public rule. The main purpose of our Sodi is to convey social issues and situations with such a vanished folk art form, Sodi. Today, under the leadership of the Prime Minister of our country, Narendra Modi, our country is developing in all fields and becoming a global guru on this occasion, it is very important for every citizen to participate in the progress. The conditions of today's government schools have come under the cold gaze of our Hon'ble Chief Minister of Telangana.

**Performance:** In the earlier times, this SODI (Narration) is an art form of coming to the house to tell the people about the past, present and the future. People also believed in these things. Such a group used to get their fortune. All the childhood games have disappeared and the strange and extreme new trends of today's world have crushed the hearts of the children and the present conditions are a hindrance to their physical and mental growth. In folk literature, a traditional method unique to the Telangana region is to play and sing rhythmically by stacking batakammas. But even this tradition is being neglected and they are taking steps towards meaninglessness. In those days even the uneducated used to sing the songs by memorization in a melodious manner. Today's youth have stopped reading books and become addicted to cell phones, the adults at home have stopped talking about good and bad things and are living in front of TV serials. Today humanity is getting worse day by day. Falling in love with Western culture, they are blaspheming the values of humanity. Parents are being sent to orphanages. Dogs are being ignored and given more priority. Girls are studying together in government schools. They are leading in all fields. If this continues, there is a possibility that the race of male warriors in government schools will become extinct. Meanwhile, the drug epidemic that challenges the youth is booming. It should be eradicated forever. If this is not avoided, an unexpected disaster will engulf the world. The main purpose of our SODI (Narration) is to make people aware of these issues and help in the development of the country through our folk art form, Sodi (Narration) which expresses the problems of such social issues.

**Instruments used:** Samboora, Basket (Gampa) and a Stick

**Additional Information:** All the childhood games have disappeared and the strange and extreme new trends of today's world have crushed the hearts of the children and the present conditions are a hindrance to their physical and mental growth. In folk literature, a traditional method unique to the Telangana region is to play and sing rhythmically by stacking

batakammas. But even this tradition is being neglected and they are taking steps towards meaninglessness. In those days even the uneducated used to sing the songs by memorization in a melodious manner. Today's youth have stopped reading books and become addicted to cell phones, the adults at home have stopped talking about good and bad things and are living in front of TV serials. Today humanity is getting worse day by day. Falling in love with Western culture, they are blaspheming the values of humanity. Parents are being sent to orphanages. Dogs are being ignored and given more priority. Girls are studying together in government schools. They are leading in all fields. If this continues, there is a possibility that the race of male warriors in government schools will become extinct. Meanwhile, the drug epidemic that challenges the youth is booming. It should be eradicated forever. If this is not avoided, an unexpected disaster will engulf the world.

The main purpose of our SODI (Narration) is to make people aware of these issues and help in the development of the country through our folk art form, Sodi (Narration) which expresses the problems of such social issues.

**Remarks:**

## TRIPURA

### **Name/s of Participant/s:**

1. Srabani Bakshi
2. Trisha Bhattacharjee

### **Category of Performance:** Group

**Details of the Art Form:** It is an ancient and universal art form that has been a corner stone of human communication and cultural heritage. This art form refers to the ancient and timeless art of sharing stories, leg ends, myths and histories through verbal or visual means often passed down through generations by words of mouth and deeply rooted in the cultural social and historical context of a community or society. It includes different forms and styles such as epic storytelling, folk tales, mythology, legends, puppetry etc. Cultural preservation, community building, education and therapeutic benefits are among its modern significance.

**Historical and Cultural Background:** Traditional story telling can be found in almost every culture around the World including Africa, Asia Europe, Americas, Oceania. Looking back into history this art form can be found among ancient groups such as African Griots, Native American tribes, ancient Greeks, Indian Vedic priests, Chinese story tellers, polynesian Kahunas, Sumerian Epic poets, Celtic Bards. India has a rich tradition of story telling, with various forms and styles that have been passed down through generations, that includes Katha Kathakali, Panchatantra, Jataka tales, Bhavai, therukoothu, Yakshagana, Hari Katha, Villu Paatu, Dastangoi etc.

**Performance:** "Raima Sima'folktale from Tripura: Tripura have a rich tradition of story telling practiced among the indigenous community of Tripura, that is, Tripuri, Reang, Jamatia, Noatia and some noticeable story telling traditions in Tripura include: the 'Risa' tradition, the 'Khambalung' tradition, the Hoja giri' tradition. The performance is a Katha' form of storytelling that narrates a popular folktale from Tripura, named 'Raima Saima' where two sisters hard working in their Jhum fields befriends a giant python who helped the two tripuri girls in times of their need, teaching them about loyalty, friendship and interconnectedness of all living beings. This story tells about the origin of Tripura's longest river Gomti and largest waterfall Dumbur.

**Instruments used:** Materials used: Materials to be used for the performance are- Doko, a traditional bamboo basket made by Tribals in Tripura Kuki, a traditional curved knife used by jhum cultivators of Tripura bamboo canvas paintings, canvas paintings on bamboo frames, etc. All the materials, costumes and ornaments used are traditionally made by Tripuri tribes mainly from bamboo. An indigenous musical instrument of Tripura called Rosem has been used for background music in the entire performance.

**Additional Information:** Message: The folktale tells about importance of hard work and preserverance, kindness and generosity and it also reveals the cultural heritage and lifestyle of Tripuri tribal.

### **Remarks:**

## UTTAR PRADESH

**Name/s of Participant/s:** Aparna Saraswat

**Category of Performance:** Solo

**Details of the Art Form:** कावड़ बाचना कहानी कहने की लगभग 500 वर्ष पुरानी कला है जो कभी राजस्थान तथा इसकी सीमा से लगे उत्तर प्रदेश के कुछ क्षेत्रों में प्रचलित रही थी। परंतु उचित संरक्षण न मिलने के कारण अब यह राजस्थान में भीलवाड़ा के बस्सी गांव में ही सीमित रह गई है।

**Historical and Cultural Background:** कावड़िया अपना संबंध श्रवण कुमार से जोड़ते हैं, जिसने मरते समय राजा दशरथ से मांगा कि मंदिर को उसके अंधे माता-पिता के पास लाया जाए क्योंकि वे स्वयं मंदिर नहीं जा सकते। तभी इस पोर्टेबल मंदिरनुमा संरचना की अवधारणा का जन्म हुआ। सुथार (जांगिड़), जो भगवान विश्वकर्मा के वंशज हैं और चित्रकार क्रमशः कावड़ बनाते और चित्रित करते हैं, और 'भंवर भाट' जो भगवान शिव की भूति से जन्मे माने जाते हैं, भंवरों के समान घूमते हुए जजमानों के सामने कावड़ के द्वार खोल-खोल कर उन पर बने चित्रों की सहायता से पौराणिक, ऐतिहासिक या उनके पूर्वजों की कहानियां कहते हैं।

**Performance:** प्रस्तुति में शिल्पकला, चित्रकला, और अभिनय कला का सम्मिश्रण है। परंपरा अनुसार कावड़िया कावड़ के पीछे बैठ, कावड़ के द्वारपाल जय और विजय से अनुमति लेकर कावड़ को खोलते हुए 'दानवीर कर्ण' की कहानी पश्चिमी उत्तरप्रदेश में प्रचलित ब्रजभाषा में प्रस्तुत करेगी। अंत में गर्भगृह में स्थित भगवान के दर्शन कराए जाएंगे।

**Instruments used:** कावड़ लकड़ी की एक पोर्टेबल मंदिरनुमा संरचना है, जिसमें कई किवाड़ (द्वार) होते हैं, जिन पर कहानी के दृश्य चित्रित होते हैं। यह कावड़ स्वयं बनाई गई है। पारंपरिक वेशभूषा, मोरपंख तथा उपयुक्त पार्श्व संगीत के प्रयोग से प्रस्तुति को आकर्षक बनाया गया है।

**Additional Information:** कावड़िया वंशावली विशेषज्ञ होते हैं। ये पौराणिक, ऐतिहासिक और जजमान के पूर्वजों की कहानी सुनाकर सांस्कृतिक धरोहर को सहेजते हैं। पूर्व में कावड़ कपड़े की बनती थी परंतु वो जल्दी खराब हो जाती थी, इसलिए लकड़ी से कावड़ बनने लगी।

कावड़ बाचने की कला प्रचलन से बाहर हो रही है, कावड़ भी कहानी कहने में प्रयोग कम, घरों में सजावटी सामान की तरह बिक रही है। इस क्षेत्र में प्रसिद्ध नाम श्री सत्यनारायण सुथार और श्री द्वारका प्रसाद हैं। इस कला को मंच प्रदान करके प्रोत्साहन देने की आवश्यकता है। वर्तमान में कावड़ से बच्चों को अक्षर ज्ञान तथा विभिन्न जागरूकता कार्यक्रमों को चलाया जा रहा है।

**Remarks:**

## UTTARAKHAND

### Name/s of Participant/s:

1. Megha
2. Lalita

### Category of Performance: Group

**Details of the Art Form:** पारम्परिक लोक कहानी - लोककथाओं का उद्भव मौखिक परम्परा से हुआ है। यह आमतौर पर मौखिक रूप से पीढ़ियों से चली आ रही है। इनकी असली उत्पत्ति अज्ञात है, लोक कथाओं को किसी एक लेखक के नाम से नहीं जोड़ा जा सकता इसमें आदर, इज्जत, सम्मान, सच जैसे मूल होते हैं।

**Historical and Cultural Background:** इसमें आम लोगों की भाषा का इस्तेमाल किया जाता है। यह लोगों के सुख-दुखों की अभिव्यक्ति होती है साथ ही यह मनोरंजन और श्रम का परिहार भी होता है। लोक कथाओं में कई बार परिकथाएं एक बार की बात है से शुरू होती हैं। गढ़वाल कुमाँऊ में घुघुती की छाप सबके मन में है। चैत बैसाख की बात हो और घुघुती की बात न हो। ऐसा नहीं हो सकता। घुघुती हमारे लोक में रच बस गयी है। घुघुती के बिना हम चैत बैसाख की कल्पना भी नहीं कर सकते। लोककथाओं की शैली अनौपचारिक और सूचनात्मक होती है। इसमें मिथक दंत कथाएँ, परिकथाएँ प्राकृतिक परिवेश में घटनाएं घटित होती हैं।

**Performance:** घुघुती की कहानी में दो भाई बहनो के अगाध प्रेम की कहानी का वर्णन किया गया है। जिसमें बहन अपने भाई से मिलने के लिए सात साल तक इंतजार करती है।

**Instruments used:** मंच पर 8X10 फिट का बैकग्राउंड में पर्दा (प्रतिभागी स्वयं लेकर आयेंगे)

**Additional Information:** जब उसका भाई आता है तो वह उससे बिना मिले चले जाता है। तभी भाई से न मिल पाने के कारण वह रोते-राते अपने प्राण त्याग देती है। तो कहा जाता है कि मरने के बाद घुघुती एक सुन्दर पक्षी बन जाती है। जिसे पहाड़ों में ये कहते सुना जाता है कि घुघुती भह भूखी मैं सूती। मेघा एवं ललिता केजीबीवी दशार्थल जनपद पिथौरागढ़ उत्तराखण्ड

### Remarks:

## WEST BENGAL

### **Name/s of Participant/s:**

1. Mounipsha Pal
2. Tushar Gorai

### **Category of Performance:** Group

**Details of the Art Form:** Art form-Traditional Story Telling: Story telling is an age old tradition and is found almost across all habitation around the world. India is a land of story tellers and West Bengal shares a similar rich tradition. Various forms of storytelling exist still now and flourish in the districts of Nadia (Kirtan), Bankura (Patachitrakatha), Birbhum (Kabigram) and Purulia (Vadu).

**Historical and Cultural Background:** Storytelling, an art of weaving language into a concrete narrative with a purpose of creating believable experiences, has a long history from cave paintings to oral traditions with many socio-cultural variations. India as well as Bengal is a land of storytelling. Our daily lives revolve round the stories from Ramayana-Mahabharata and other myths and modern texts with grandparents telling stories to children. Oral or musical traditions like folktale, ballad, 'harikatha', 'kirtan', 'patachitrakatha', 'kabigaan' etc have evolved down the ages into audio-visual storytelling with many innovations.

**Performance:** “The Honest Woodcutter” from “Aesop's Fables”, is a well known story of honesty and generosity, A new way of 'telling' has been tried by amalgamating dance elements like 'Nritya' and 'Natya' of Bharatnatyam and drama with traditional narration. An audio has been played to create proper ambience. Appropriate costumes and make up have been integrated. The final part of the story has been recast a bit to contemporize the story and restore truthfulness.

**Instruments used:** Two axes, one of iron, another of gold. A wooden structure of a tree that is hacked down into two pieces and some scattered leaves around. Two or three white sarees have been used to create an illusion of a river. An audio track of sitar played by Pandit Ravishankar on the raga Hamsadhwani is also used.

**Additional Information:** This presentation is based on lives of the 'adivasi' people earning livelihood through similar kinds of jobs depending on the forest around Ausgram, West Bengal (in the district of Purba Bardhaman). This well-known story is chosen to convey the message of honesty and integrity in this greedy and mechanical world. The performance has been made contemporary by showing the woodcutter humbly refusing to accept the gift of gold and silver axe from the Goddess to highlight struggle, truthfulness and sacrifice in place of deceit, corruption and falsity.

### **Remarks:**

## KVS

### **Name/s of Participant/s:**

1. Aadith UP
2. Navya M Vinod

### **Category of Performance:** Group

**Details of the Art Form:** Yakshagana is a traditional art form of South Karnataka that combines dance, music, drama, and vibrant costumes to narrate stories from Indian epics and folklore. Known for its elaborate makeup, dynamic dialogues, and powerful facial expressions, it is performed overnight in open-air theaters. The art reflects the rich cultural heritage and devotion of the region.

**Historical and Cultural Background:** Yakshagana originated in Karnataka during the 16th century, influenced by temple rituals, folk traditions, and classical Sanskrit theater. This unique art form evolved as a medium to narrate epic tales like the Ramayana and Mahabharata. Traditionally performed in open spaces, it integrates dance, music, and storytelling with intricate costumes and makeup. Deeply rooted in South Karnataka's culture, it is often associated with temple festivals and rural celebrations, symbolizing devotion and community bonding.

**Performance:** We are presenting a captivating duo performance showcasing the epic tale of the Mahabharata. I will narrate the heroic story of Abhimanyu, the young warrior known for his valor and sacrifice. My partner, Navya, will bring the story to life through the expressive art of Yakshagana, portraying its intensity with vibrant costumes, dynamic movements, and evocative expressions.

**Instruments used:** We are using 2 chairs (to keep our properties), few properties to make the stage into a warm war atmospheric place, a flex sheet and kuzhithal (a type of cymbal) as instrument.

**Additional Information:** Yakshagana stands out for its larger-than-life portrayal of epic tales, combining mythology with local folklore. Its open-air, overnight performances are marked by rhythmic beats, vivid face paint, and dynamic movements. Unique to Yakshagana is its spontaneity—actors improvise dialogues, creating a fresh experience each time. This centuries-old tradition remains a cultural treasure of Karnataka, captivating audiences worldwide. It is not just a performance but an immersive experience. Its roots lie in temple rituals, blending spirituality with entertainment. The vibrant costumes are crafted with intricate detail, symbolizing divine and heroic personas. Performances often last all night, with impromptu dialogues and interactive storytelling. This living tradition continues to thrive, connecting communities to their cultural and spiritual heritage.

### **Remarks:**

## NVS

**Name/s of Participant/s:**

1. Gayathri E.V
2. Anada Shyam Prasad

**Category of Performance:** Group

**Details of the Art Form:** Storytelling, a timeless art, involves sharing narratives through words, images, or actions. It serves to entertain, educate, and inspire, transcending generations and cultures. Whether it's a simple tale or an epic saga, storytelling evokes emotions, imparts lessons, sparks imagination, and fosters connections. It can be oral, written, visual, or performed, each form captivating audiences in unique ways. This powerful tool shapes our understanding of the world and our place within it.

**Historical and Cultural Background:** It began with cave paintings and visual records of hunts and beliefs. Oral tradition followed, with stories shared through spoken word, gestures, and vocal inflections. Bards and sages recounted epics like the Ramayana and Mahabharata, passing down morals and values through generations.

**Performance:** Chilapathikaram is a beautifully crafted narrative that offers a glimpse into the lives of ordinary people. It is often considered the greatest work of classical Tamil literature. Its central theme revolves around the tragic love story of Kovala and Kannaki. The drama concludes with a sense of hope and resilience, suggesting that even in the phase of adversity, love can triumph.

**Instruments used:** The musical instruments used for storytelling includes organ, cymbals etc.

**Additional Information:** In the context of Vikasit Bharat, we can extract significant lessons from Chilpathikaram that are relevant to modern India. The story of Kannaki's unwavering commitment to truth highlights the importance of ethical governance and accountability. As we strive for a developed nation, embracing these values will be crucial in building a just society where every citizen is valued and heard.

**Remarks:**

## EMRS

**Name/s of Participant/s:**

1. Sidhant Datta Lokhande
2. Pooja Keshav Bele

**Category of Performance:** Group

**Details of the Art Form:** Bada Pen is a traditional religious practiced by the Gond tribal community in Maharashtra. This art form combines ceremonial worship, dance, and musical elements to tell stories passed down through generations. It is performed in sacred spaces within dense forest regions, specifically near trees considered sacred to Bada Pen.

**Historical and Cultural Background:** Bada Pen is a traditional religious art form practiced by the Gond tribal community in Maharashtra, deeply rooted in their spiritual and cultural heritage. This unique art combines ceremonial worship, dance, and music to narrate ancient stories passed down through generations. Bada Pen, emphasizes the tribe's reverence for nature and the environment. The performance serves as a medium to honor deities and ancestors, with each ritual and dance symbolizing a connection between the divine, nature, and the Gond way of life. Through Bada Pen, the community preserves its rich cultural traditions while maintaining a harmonious relationship with the natural world.

**Performance:** Two students beautifully brought to life the traditional storytelling of the Gond tribal community, combining performance, music, and ceremonial worship. Using symbolic representations of trees, mountains, forests, and deities, they illustrated the deep connection between nature, humans, and the divine. The art symbolizing prayer for rain and agricultural abundance.

**Instruments used:** The Bada Pen performance is accompanied by traditional tribal instruments, including tribal Dhol, portray of mountains, forests, tree, deity in form of tree. The performance also involves the sacred tree, which serves as the central symbol, and idols or representations of Bada Pen.

**Additional Information:** Bada Pen is not just a spiritual practice but also a powerful reminder of the importance of maintaining a harmonious relationship with nature. In modern times, it highlights the significance of ecological balance and sustainable living, echoing global concerns about environmental preservation. This traditional art form brings attention to the interconnectedness of human life with nature and the vital role that communities play in safeguarding their natural environment. As urbanization increases, Bada Pen remains a symbol of ecological consciousness.

**Remarks:**

विद्यया ऽ मृतमश्नुते



एन सी ई आर टी  
NCERT

राष्ट्रीय शैक्षिक अनुसंधान और प्रशिक्षण परिषद्  
NATIONAL COUNCIL OF EDUCATIONAL RESEARCH AND TRAINING



3-6 January, 2025

# Visual Arts

## TEXTUAL SUMMARY



# Kala Utsav 2024-25

## Textual Summary of Visual Arts

**Note** – The textual summary is a mandatory part of the entry which is sent by the participants. It explains the art form being presented by the participants. The textual summary sent by the participants are printed as received. Hence, we have not corrected or edited any part of the textual summary sent by the participants.

## Table of Contents

ANDAMAN AND NICOBAR ISLANDS .....	1
ANDHRA PRADESH .....	2
ARUNACHAL PRADESH .....	3
ASSAM .....	4
BIHAR.....	5
CHANDIGARH.....	6
CHHATTISGARH .....	7
DAMAN AND DIU + DADRA AND NAGAR HAVELI .....	8
DELHI .....	9
GOA .....	10
GUJARAT .....	11
HARYANA .....	12
HIMACHAL PRADESH .....	14
JAMMU & KASHMIR .....	15
JHARKHAND.....	16
KARNATAKA.....	17
LADAKH .....	19
LAKSHADWEEP .....	20
MADHYA PRADESH .....	22
MAHARASHTRA .....	23
MANIPUR.....	25
MEGHALAYA .....	26
MIZORAM.....	27
NAGALAND .....	28
ODISHA.....	29
PUDUCHERRY .....	30
PUNJAB .....	31
RAJASTHAN .....	32
SIKKIM .....	33

TELANGANA.....	34
TRIPURA.....	36
UTTAR PRADESH .....	37
UTTARAKHAND.....	38
WEST BENGAL.....	39
KVS .....	40
NVS .....	41
EMRS .....	42

## ANDAMAN AND NICOBAR ISLANDS

**Name of Participant:** Sophie

**Sub-category of Visual Art:** Local Craft

**Details of the Art Form:** Visual Arts (Local Craft), Medium - Wood Carving, Theme - Hentakoi and Kareau (Scare Devils of Nicobar Islands)

**Historical and Cultural Background:** “Hentakoi/Kareau 'scare Devils of Nicobar Island' (An interface between the human and the spiritual World). Scare Devils, also known as Kareau figures, are carved wooden figures from the Nicobar Islands, once under Asian empire control. These figures were used to guard homes against illness, bad luck, and evil spirits. The Nicobar Islands were colonized by the Danish in 1756 and sold to the British in 1869. They became part of India in 1947. The Nicobar people practiced both Christian and traditional animistic religions, including belief in good and bad spirits. When a household experienced misfortune, the discarded” “idols” “were collected as souvenirs by visiting sailors. Kareau figures were carved by spiritual healers to heal and protect against illness caused by various sources, including evil spirits, for foreigners. These figures were set up outside a sick person's house to scare and drive away the bad spirits thought to be causing disease.”

**Presentation:** It's a handcrafted wooden material, shaped purely with the help of chisel and sandpaper, using minor clamps to shape it perfectly, and at the end gurnished with acrylic color. also used ritualist materials to enhance its beauty.

**Material used:** Wood, Chisel (Flat, Round & V Shaped), Mallet, Colour, Hexa Blade, Clamp, Zig Shaw, Sand Paper

**Additional Information:** And this kind of art could only be made by men. I am extremely delighted to raise awareness of this underutilized talent as a woman. I'm proud to bring this overlooked expertise to the public's attention. I want to introduce the entire world to its stunning aesthetic. Nicoberies have now become mainstream, and they no longer feel it, but we may still retain the art form and its significance.

**Remarks:**



## ANDHRA PRADESH

**Name of Participant:** Ponaganti Sowjanyaamani

**Sub-category of Visual Art:** 3-D (Sculpture)

**Details of the Art Form:** 3D (Sculpture) art form - all over india

**Historical and Cultural Background:** Visual 3D-clay Art:

About my work:

In the olden society, women were looked upon as kitchen Rabbits. Means they were only limited to household works. Out of that situations, women came out of their houses. Today women are in the forefront. But still women are facing some hurdles from the society. There are number of enemies around women like snakes and Spread poison on their growth and pulling them back, they ingest the poison called intoxicant and do violence to women while intoxicated. Even from this position women should overcome. 90% of todays youth are in a position to teach, but not in a position to listen. At present parents are telling all rules, restrictions, regulations and conditions to a girl child but not for a boy child. Parents should come out of the stereotypic notions. They should observe their sons behaviour and their each and every movement. And taught them to treat every girl as their mother or sister's. They should be taught how to respect women. Mothers should watch their sons and husbands behaviours always. They should question their sons if they identify any misbehaviours regarding girls. Every mother nurture their sons to give equal respect to women. In every girl they should see their mother and sister. Parents role is very crucial in nurturing children as good citizen. Right from childhood every mother should teach their sons about equality among male and female.

“save the girl child save the nation.”

“she dreams big, let her fly high”.

Beti bachao, beti padhao, beti ko samjhaao.

**Presentation:** good performance

**Material used:** clay, water

**Additional Information:** nil

**Remarks:**

## ARUNACHAL PRADESH

**Name of Participant:** Atan Wangpan

**Sub-category of Visual Art:** 3-D (Sculpture)

**Details of the Art Form:** Wood-Carving work of the Wancho tribe of Arunachal Pradesh is a part of Sculpture:3-Dimensional work of art. This art is in practice till today in various part of the community. This kind of art work can be seen in Craft-centre, village headman's house, Panu (Community institutional house for male) and in the house of some artisans. This art-form was one of the events/topics set by the Kala Utsav for 2024-25 which competition was organized in the Districts of Arunachal Pradesh.

**Historical and Cultural Background:** The art of Wood-Carving work of the Wancho tribes of Arunachal Pradesh was started since time immemorial. The beginning was not known as there was no any written record found so far. As told, this Art work can be seen or found in the big house of the village-headman/ chief/ Wangham of the village, in the male's institutional building called Paanu and other Paas, in each residence and somewhere in the ancient graveyard. Some common wood carving works were the log-drum found in the Paas (largest musical instrument of the world), the rice pounding table called thamm, the bed (tantonglia) and stool (tantong) all made of solid wood, available in each the family till today. The grave-effigy called Chapa for the deceased of the male was also found in the graveyard during till 90s. The different style of beatings of the log-drum in the Paa gives different significances. As such the keeping of this log-drum was very important in the community. Only specific trees are to be used for the concern art-work.

**Presentation:** The presentation of the Art-form: 3-Dimensional, i.e., making of Hornbill, the State Bird of Arunachal Pradesh by Shri Atan Wangpan, a student of Class-XI of PM Govt. Hr. Sec. School Longding was very unique and fascinating. He had completed the work within a short span of time in a very splendid way. As per his statement, the wood he used for the work was alstonia wood locally called tsamtson. For making of body and head separately he simply used daw, hammer and knife. Then he joined the head with the body by adhesive, which was followed by painting with fabric colours.

**Material used:** The required materials for the art-work of making an idol out of a solid wood piece of alstonia he collected daw (local sword), knife, clay, hammer, fevicol adhesive, fabric colour paint, and brushes.

**Additional Information:** Nil

**Remarks:**



## ASSAM

**Name of Participant:** Bhargab Das

**Sub-category of Visual Art:** 2-D (Painting)

**Details of the Art Form:** He has an acrylic colour (water work) art form to represent our Assam culture which is rich in various tribes, their cultural activities, their artistic works on cloths, jewellerys, accessories, musical instruments and also on Art work

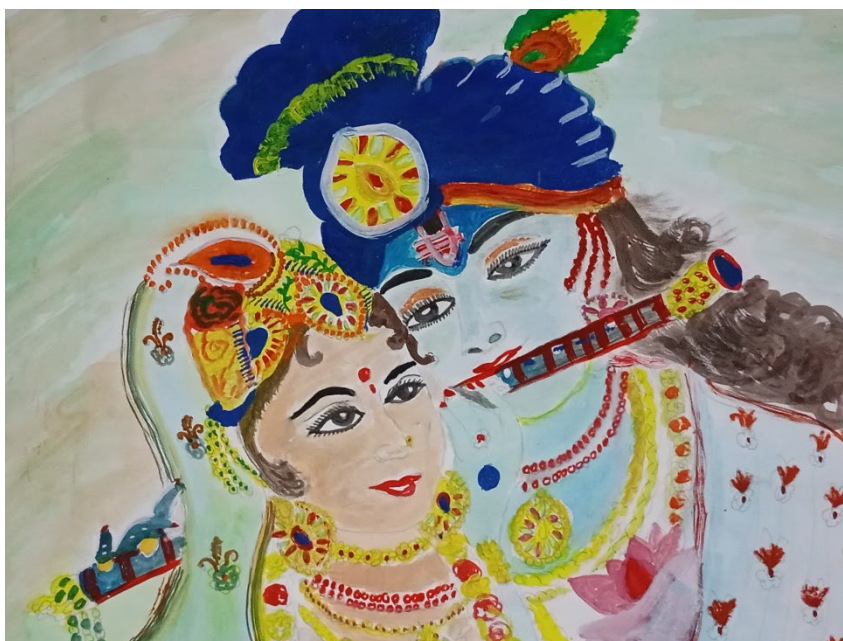
**Historical and Cultural Background:** He also tried to show on his art work about his art work about his homeland BARPETA district which is rich in Shatriya nritya(dance), Deul (Holi Utsav), BARPETA Kirtan Ghar, Khol Badya (musical Instruments) etc.

**Presentation:** He is an active student and has a very artistic mind. He likes to paint thinks that comes in his mind and whatever he observed in his surroundings

**Material used:** He has used water colour, pencils, pen, paints brushes, crayons, clip board, canvas, water colour, pastels, erasers, markers, poster colour, chalks etc.

**Additional Information:** He has done an Art form on Assam tradition. He has shown the Assam culture such as Bihu Dance, Shorai, Gamosa, Assam 's pride One Horned Rhino etc.

**Remarks:**



## BIHAR

**Name of Participant:** Nisha Praveen

**Sub-category of Visual Art:** 3-D (Indigenous Toys and Games)

**Details of the Art Form:** दृश्य कला में 3 - D आर्ट में खेल खिलौने गतिविधि निशा द्वारा राज्य में कृषि के लिए बैलगाड़ी का उपयोग करने मनोरम छवि को मूर्त रूप में प्रदर्शित किया गया है

**Historical and Cultural Background:** बैलगाड़ी बैलों से खींची जाने वाली गाड़ी या यान है। यह विश्व का सबसे पुराना यातायात का साधन एवं सामान ढोने का साधन है। यह यातायात का एक साधन भी होता था है और मुख्यतः ग्रामीण क्षेत्रों में प्रयोग में लाया जाता है। इसे बैलों द्वारा खींचा जाता है। इसकी डिजाइन बहुत सरल होती है और परम्परागत रूप से इसे स्थानीय संसाधनों से स्थानीय कारीगर बनाते रहें हैं। आज भी विश्व के सभी भागों में बैलगाड़ियाँ पायी जाती हैं।

**Presentation:** दृष्ट कला में आज मैं बैलगाड़ी और पर बनाने जा रही हूँ। यह बैलगाड़ी मैं कृषि वह खेती से संबंधित बनाया है जिसमें मैं बांस, संधी और जूट की सहायता से बनाया है। यह चलता भी है और आवाज भी करता है। पेड़ यह पेड़ मैंने पंख और सूखी लकड़ी का प्रयोग करके बनाया है जिसमें मैंने सन (जूट) का प्रयोग किया है यह प्राकृतिक वेस्ट मटेरियल द्वारा बनाया गया है। बेस बोर्ड यहां मैं बेस के रूप में एक प्लाई का प्रयोग किया है जहां मैं घास के रूप में बुरादा का प्रयोग किया है

**Material used:** बांस, संधी, जूट, पंख, बेस बोर्ड और सूखी लकड़ी

**Additional Information:** आज जब लोग शहर में नए तकनीक के उपयोग, एवं गाड़ी तथा वहाँ से यात्रा कर रहे है, इस परिस्थिति में बैलगाड़ी का दृश्य केवल गाव तक ही सिमित हो गया है | ऐसे में बैलगाड़ी का दृश्य एवं प्राकृतिक सामग्री का इस्तेमाल कर बनया गया बैलगाड़ी काफी मनोरम अनुभूति देता है |

**Remarks:**

## CHANDIGARH

**Name of Participant:** Aman

**Sub-category of Visual Art:** 3-D (Sculpture)

**Details of the Art Form:** मिट्टी की मूर्तियों का इतिहास भारत में सिंधु नदी घाटी सभ्यता से मिलता है यहाँ पर लगभग 7000 ईसा पूर्व की देवी-देवताओं की मिट्टी की मूर्तियाँ, गाड़ी के फ्रेम और पहिए पाए गए हैं और ये समय के साथ पूरे भारत में विस्तृत होते जाते हैं जैसे बंगाल, राजस्थान, महाराष्ट्र, इत्यादि

**Historical and Cultural Background:** मिट्टी की मूर्तियों का इतिहास भारत में सिंधु नदी घाटी सभ्यता से मिलता है यहाँ पर लगभग 7000 ईसा पूर्व की देवी-देवताओं की मिट्टी की मूर्तियाँ, गाड़ी के फ्रेम और पहिए पाए गए हैं और ये समय के साथ पूरे भारत में विस्तृत होते जाते हैं जैसे बंगाल, राजस्थान, महाराष्ट्र, इत्यादि

**Presentation:** प्रस्तुत मूर्ति एक महिला की है जिसकी 6 भुजाएँ हैं। वह अपने दो हाथों से पृथ्वी को थामे हुए है, जो मनुष्य और पृथ्वी के बीच प्रेम को दर्शाते हैं और दो हाथ शिक्षा एवं कला और संस्कृति का प्रतीक हैं एवं अंतिम दो हाथ तकनीक और विज्ञान का प्रतीक हैं। भारत माता की यह मूर्ति वर्तमान समय में महिलाओं की स्वतंत्रता, क्षमताओं और लक्ष्यों को दर्शा रही है। इस मूर्तिशिल्प को बनाने में मैंने प्राकृतिक मिट्टी का प्रयोग किया है।

**Material used:** NATURAL MODELING CLAY

**Additional Information:** इसमें मैंने नारी शक्ति की अहमियत एवं 21वीं सदी के भारत में उसके योगदान को दिखाया है, जिसमें वह सभी क्षेत्रों जैसे कला, विज्ञान, तकनीक इत्यादि में अपनी महत्वपूर्ण भूमिका निभा रही है।

**Remarks:**



## CHHATTISGARH

**Name of Participant:** Aman Das

**Sub-category of Visual Art:** 2-D (Painting)

**Details of the Art Form:** “Viksit Bharat 2047” – My Vision for a Developed India This artwork represents my aspirations and dreams for India as a developed nation by 2047. The central theme revolves around growth, innovation, sustainability, and education as the pillars of progress. The painting is structured like a flourishing plant, symbolizing growth, rooted in strong values and nourished by advancements across various domains. Key Elements Depicted:

**Historical and Cultural Background:**

- **Space Exploration:** The imagery of satellites, astronauts, and rockets highlights India's advancements in space technology, such as ISRO's achievements, and emphasizes its potential to lead in space exploration globally.
- **Sustainable Energy and Infrastructure:** The solar panels, windmills, and energy-efficient homes reflect a future where India transitions to renewable energy sources, ensuring sustainability while meeting the growing demands of urbanization.
- **Science and Technology:** The depiction of robotics, biotechnology, and artificial intelligence showcases the role of innovation and technology in shaping industries, healthcare, and governance. This aligns with the vision of a “Digital India.”

**Presentation:**

- **Education and Knowledge:** At the base, the open book with the quote “Education is the only key to development” underscores the importance of education in empowering citizens and driving progress.
- **Economic Growth:** The inclusion of GDP, industrial growth, and financial symbols reflects the aim of achieving economic prosperity, self-reliance, and global leadership.
- **Environmental Conservation:** The lush greenery and focus on ecosystems depict a balance between development and preserving nature, ensuring that growth does not come at the cost of environmental degradation.
- **Cultural Heritage:** The use of vibrant colors and traditional motifs connects modern progress with India's rich cultural heritage, symbolizing unity in diversity.
- **Transport and Connectivity:** The high-speed train and modern transport infrastructure represent improved connectivity, enhancing trade, mobility, and integration across regions

**Material used:** Drawing Paper, Colour Pen, Colour Pencil others

**Additional Information:** This painting envisions an India that embraces innovation while preserving its roots. It portrays a nation where education and sustainability form the foundation for advancements in technology, economy, and infrastructure. Through this, I aim to convey hope for a brighter, inclusive, and empowered future for India by its centennial celebration of independence.

**Remarks:**

## **DAMAN AND DIU + DADRA AND NAGAR HAVELI**

**Name of Participant:** Kooyel Debashis Acherjee

**Sub-category of Visual Art:** 2-D (Painting)

**Details of the Art Form:** Madhubani Painting, also known as Mithila painting, is a traditional Indian art form originating from the Mithila region of Bihar. This intricate style uses vibrant colors, natural motifs, and detailed patterns to depict themes such as mythology, nature, and daily life. It is renowned for its rich cultural significance.

**Historical and Cultural Background:** Madhubani painting traces its origins to the Mithila region of Bihar, India, and is believed to date back to ancient times, with references in Hindu mythology. The art form flourished as part of ritualistic practices, especially during weddings and festivals. Traditionally, women painted the walls of their homes with intricate designs, using natural dyes and pigments. The motifs often included scenes from nature, gods, and religious rituals, symbolizing prosperity and protection. Over time, it evolved into a canvas art form, gaining recognition and appreciation globally for its vibrant colors and detailed storytelling.

**Presentation:** The Madhubani painting beautifully portrayed Lord Krishna and Radha celebrating nature, capturing the essence of harmony and divine love. The use of vibrant colors, combined with the intricate Kachni and Bharni techniques, enhanced the visual appeal, making the artwork both captivating and soothing for the viewers.

**Material used:** A white chart paper was used as the base for the artwork, with acrylic colors to bring the vibrant scene to life. A specially designed nib, tailored for Madhubani painting, along with a paintbrush, was employed to create precise lines and intricate patterns, ensuring the authenticity and richness of the traditional style.

**Additional Information:** Madhubani painting serves as a cultural identity for Maithili women, preserving their history and traditions through visual storytelling. It acts as a medium for narrating tales, myths, and legends while richly incorporating symbolism and folklore. This art form also conveys messages of harmony, spirituality, and the deep connection between humans and nature. In contemporary times, Madhubani has gained global recognition for its vibrant colors and intricate patterns. It continues to preserve cultural heritage while allowing modern artists to explore social issues, environmental concerns, and personal expressions, bridging traditional and contemporary art.

**Remarks:**

## DELHI

**Name of Participant:** Ashish

**Sub-category of Visual Art:** 2-D

**Details of the Art Form:** विकसित भारत

**Historical and Cultural Background:** एक मल्टी-पार्ट मिशन है, जिसमें एक ऑर्बिटर, एक लैंडर और एक रोवर शामिल है। ऑर्बिटर चंद्रमा की परिक्रमा करेगा और चंद्रमा की सतह और उसके वातावरण का अध्ययन करेगा। विक्रम लैंडर चंद्रमा की सतह पर उतरेगा और प्रज्ञान रोवर चंद्रमा की सतह पर वैज्ञानिक प्रयोग करेगा।

**Presentation:** "विकसित भारत" नामक इस चित्रकला में मैंने चंद्रयान मिशन को केंद्र में रखा है, जो हमारे देश के अंतरिक्ष विज्ञान में हो रहे अद्वितीय विकास को दर्शाता है। चित्र में चंद्रयान की यात्रा, भविष्य में चंद्रमा पर मानव जीवन की संभावना, और विज्ञान की विविध उन्नतियों को सजीव रूप से प्रस्तुत किया गया है। यह चित्र भारतीय अंतरिक्ष कार्यक्रम की सफलता, समर्पण और तकनीकी नवाचार को प्रदर्शित करता है। मैं यह दिखाना चाहता हूँ कि चंद्रयान मिशन के माध्यम से भारत ने न केवल चंद्रमा तक पहुंच बनाई, बल्कि वह दिन भी निकट है जब मनुष्य स्वयं चंद्रमा पर कदम रखेगा। इस कला कृति के माध्यम से, मैंने भारतीय विज्ञान, प्रौद्योगिकी और विकास की गति को उजागर किया है, जो "विकसित भारत" के दृष्टिकोण को साकार करता है।

**Material used:** Water Colors, Cartridge Sheet, Pen.

**Additional Information:** मेरी पेंटिंग भारत के चंद्रयान मिशन और भविष्य की उस कल्पना को दर्शाती है, जहां भारतीय अंतरिक्ष यात्री चंद्रमा की सतह पर कदम रखेंगे। यह चित्र भारत की वैज्ञानिक उन्नति, आत्मनिर्भरता और विश्व पटल पर उसकी बढ़ती हुई शक्ति को सलाम करता है। हमारा सपना, विकसित भारत!

**Remarks:**



## GOA

**Name of Participant:** Jasmeen Bano Guddu Ansari

**Sub-category of Visual Art:** 3-D (Sculpture)

**Details of the Art Form:** The Basilica of Bom Jesus is a Catholic basilica located in Old Goa, the former capital of Portuguese India in Tiswadi Taluka Goa. It is considered as the best example of baroque architecture. This is the church without plaster, cruciform in plan, it's facade combine iconic, doric, Corinthian and composite in style.

**Historical and Cultural Background:** The construction work of church began in 1594 and was consecrated in 1605. The church is one of the oldest in Goa and in India. There was a Portuguese rule in Goa for 451 years till Goa was liberated in 1961.

The church is more than 428 years old and is open to public everyday. The body of St. Francis Xavier is kept in well decorated casket. The solemn exhibitions of the body are held after every ten years.

**Presentation:** In this particular art form student will prepare the same model of a church out of bricks made up of natural clay using carving tools, cutter and hacksaw on a wooden platform supporting with natural grass. The language of presentation will be English and Hindi.

**Material used:** The basic material used by the student are small bricks cut out from bigger ones made up of natural clay terracotta, using cutter and hacksaw. The pieces were carved using carving tools to get required shapes. The roof is also made using same material. Natural grass is added in the background.

**Additional Information:** The church was built in 1605 It has an impact of Portuguese style. This church is a perfect model for students, researchers and art lovers. Old Goa has become a pilgrimage centre where many devotees visit. One way it's an example of communal harmony where people come together irrespective of their classes. The Major aspect of 'Vikasit Bharat' is Economic growth. Tourism plays a very important role in economic growth. To promote Art and tourism, we need to highlight our Heritage monuments. Hence, we have selected this structure to highlight this year's Kala Utsav's theme 'VIKASIT BHARAT'

**Remarks:**

## GUJARAT

**Name of Participant:** Patel Flesha Vipul

**Sub-category of Visual Art:** 3-D (Local craft)

**Details of the Art Form:** Art is to know, to identify. I do enjoy and to have. Art is a unique part of culture. That is, the basic elements of culture have an effect on art. To understand the meaning of art one needs to enjoy it. This work of art of mine is based on the model of developed India. In this work, the story of the development of India has been shown to some extent. Like a glimpse of a replica of a spaceship being built by a scientist in India, a glimpse of a model of a satellite, a glimpse of the work of a navy ship patrolling the sea coast of India, a glimpse of a model of the currently developed metro in rail practice, and the dance of folk culture in the development of cultural India. One tried to give a glimpse.

**Historical and Cultural Background:** Looking at this work from a historical point of view, a role model depicting the development of the currently developed India is depicted in this work. In this world. Today, various countries have developed by sending spaceships very quickly, the space sector by the scientists of India has made various spaceships and made India at the forefront in science and technology. Indian army, navy and air force contribute a lot to the security of India. So it is shown that the navy soldiers protect the India by staying in the sea. India is inhabited by people of different races and these different races living together have represented the Indian culture very well as shown through folk dances. Thus, it is shown that the entire work has tried to describe the story of the development of India.

**Presentation:** Talking about the present India, this age is like a golden age for the India. India is progressing in every field. The strength and hard work of the youth of every state and region of India is making a very important contribution to the development of India. Development means working one step ahead in every field. Today's India has a distinct identity. In the development of India today, India is developing very much in every field by scientists in the field of science and technology, in the field of telecommunication, in the field of rail transport, in the field of agriculture, in the field of study, in the field of industry, in the field of residential areas etc. With this in mind, a few development excerpts are presented in this work. Such as the working methods of ISRO scientists, the working methods of satellites, the working methods of Indian Navy soldiers, the working methods of rail operations and a glimpse of our cultural heritage have been shown in this work.

**Material used:** The model is based on developed India. These works are generally made using natural elements. The work consists of a wooden base, small bamboo sticks, small bamboo branches, mango and other trees, groundnuts, mushrooms/fungus growing on the ground, wooden planks, dry bottlegourd and bottlegourd seeds, banyan vines, shar tree seeds, and various things. A model of this developed India, work has been made using beautiful varieties of seeds. A model of developed India is made by joining separate samples from all these things and arranging them beautifully on a wooden base. Then after polishing it with colors polish and varnish, my work is completed.

**Additional Information:** The model describes the development story of India in present times. In order to narrate the story of the development in various sectors of India, the story of the development of some sectors has been described in this work. Such as the achievements of scientists in the field of science and technology, utilization of resources in the field of

telecast, a glimpse of India's security in the marine time sector and a glimpse of the folk dance of Indian culture by various species have been shown. This work gives an overview of the contribution of various culture in the development of India. This work attempts to show a glimpse of the development in the successful sectors of developed India.

**Remarks:**



## HARYANA

**Name of Participant:** Jatin

**Sub-category of Visual Art:** 3-D (Sculpture)

**Details of the Art Form:** मेरी विधि टेराकोटा है। टेराकोटा, इतालवी भाषा का शब्द है जिसका मतलब होता है, 'पकी हुई मिट्टी'। यह एक तरह का सिरेमिक है और नारंगी से लाल-भूरे रंग की होती है।

**Historical and Cultural Background:** क्ले मॉडलिंग का इतिहास सभ्यता के शुरुआती दौर से जुड़ा हुआ है। सिंधु घाटी सभ्यता के कुम्हारों ने मिट्टी के बर्तनों को बेहतर बनाने में अहम भूमिका निभाई। उन्होंने अच्छी तरह से पके हुए बर्तन बनाए और उन्हें चमकदार बनाने के लिए पॉलिश किया।

**Presentation:** मैं राष्ट्रीय स्तर पर होने वाली प्रतियोगिता कला उत्सव में रानी लक्ष्मीबाई बनाना चाहता हूँ। इनका जन्म 19 नवंबर सन 1828 असीघाट वाराणसी में हुआ था। इनको बचपन में मणिकर्णिका के नाम के बुलाया जाता था। 1842 में झांसी के महाराज से उनका विवाह हुआ। कुछ समय के पश्चात उनको पुत्र की प्राप्ति हुई। राजा गंगाधर राऊ की मृत्यु के बाद महारानी लक्ष्मीबाई राज्य को संभालने लगीं। मैं उनकी प्रेरणा को सलाम देता हूँ। की मुझे उनकी प्रतिमा बनाने का अवसर प्राप्त हुआ।

**Material used:** इसमें केवल माने मिट्टी, पुराल, लोहा, तार, रस्सी आदि का प्रयोग किया है।

**Additional Information:** मैं राष्ट्रीय स्तर पर होने वाली प्रतियोगिता कला उत्सव में रानी लक्ष्मीबाई बनाना चाहता हूँ। इनका जन्म 19 नवंबर सन 1828 असीघाट वाराणसी में हुआ था। इनको बचपन में मणिकर्णिका के नाम के बुलाया जाता था। 1842 में झांसी के महाराज से उनका विवाह हुआ। कुछ समय के पश्चात उनको पुत्र की प्राप्ति हुई। राजा गंगाधर राऊ की मृत्यु के बाद महारानी लक्ष्मीबाई राज्य को संभालने लगीं। मैं उनकी प्रेरणा को सलाम देता हूँ। की मुझे उनकी प्रतिमा बनाने का अवसर प्राप्त हुआ।

**Remarks:**



## HIMACHAL PRADESH

**Name of Participant:** Vishesh Kumar

**Sub-category of Visual Art:** 3-D (Sculpture)

**Details of the Art Form:** लकड़ी पर बने मोर की दस्तकारी

**Historical and Cultural Background:** लकड़ी पर बना मोर एक बेहतरीन हस्तशिल्प कला का उदाहरण है, जो प्राकृतिक सौंदर्य और रचनात्मकता को दर्शाता है। मोर भारत का राष्ट्रीय पक्षी भी है जो भारतीय संस्कृति में सौंदर्य, समृद्धि, शुभता, प्रेम और ज्ञान का प्रतीक भी माना जाता है। ये कलाकृतियाँ लकड़ी के टुकड़ों को काटने, तराशने और नक्काशी के माध्यम से तैयार की जाती हैं। मोर को लकड़ी पर उकेरते समय उसकी सुंदरता, रंग और पंखों की बनावट का विशेष रूप से ध्यान रखा जाता है, जिससे वह जीवंत और आकर्षक दिखता है। किन्नौर में मोर की दस्तकारी देव मंदिरों और बौद्ध मंदिरों में शुभता और सुंदरता के प्रतीक के रूप में मुख्य द्वार पर उकेरी जाती है।

**Presentation:** किन्नौर में मोर को सुख-समृद्धि व धन का प्रतीक माना जाता है। हिन्दू धर्म में मोर को दिव्य और अध्यात्मिक पक्षी माना गया है। हमारी संस्कृति में देवी देवताओं की मूर्तियों और मंदिरों पर मोर की कलाकृति देखने को मिलती हैं।

**Material used:** लकड़ी, हथौड़ी, चरसी, गुनिया, पेन्सिल, ट्रेसिंग पेपर, रेगमार, ब्रश, लकड़ाना इत्यादि।

**Additional Information:** लकड़ी पर बना मोर एक बेहतरीन हस्तशिल्प कला का उदाहरण है, जो प्राकृतिक सौंदर्य और रचनात्मकता को दर्शाता है। मोर भारत का राष्ट्रीय पक्षी भी है जो भारतीय संस्कृति में सौंदर्य, समृद्धि, शुभता, प्रेम और ज्ञान का प्रतीक भी माना जाता है। ये कलाकृतियाँ लकड़ी के टुकड़ों को काटने, तराशने और नक्काशी के माध्यम से तैयार की जाती हैं। मोर को लकड़ी पर उकेरते समय उसकी सुंदरता, रंग और पंखों की बनावट का विशेष रूप से ध्यान रखा जाता है, जिससे वह जीवंत और आकर्षक दिखता है। किन्नौर में मोर की दस्तकारी देव मंदिरों और बौद्ध मंदिरों में शुभता और सुंदरता के प्रतीक के रूप में मुख्य द्वार पर उकेरी जाती है। किन्नौर में मोर को सुख-समृद्धि व धन का प्रतीक माना जाता है। हिन्दू धर्म में मोर को दिव्य और अध्यात्मिक पक्षी माना गया है। हमारी संस्कृति में देवी देवताओं की मूर्तियों और मंदिरों पर मोर की कलाकृति देखने को मिलती हैं।

**Remarks:**

## JAMMU & KASHMIR

**Name of Participant:** Shivanshi Thakur

**Sub-category of Visual Art:** 2-D (Painting)

**Details of the Art Form:** This artwork is a mixed-media painting or drawing. It combines pencil sketching (evident in the realistic portrait), vibrant coloring (using paints or markers), and symbolic imagery. The tricolor ribbon, along with themes like space exploration, transportation, and cultural motifs, suggests it represents a vision of progress, innovation, and heritage, inspired by Indian themes.

**Historical and Cultural Background:** This mixed-media artwork reflects India's vision of progress, blending modern advancements like space exploration, high-speed trains, and technology with traditional cultural elements. The tricolor ribbon symbolizes patriotism and unity. Historically, this art celebrates India's journey from independence to innovation, encouraging women empowerment, blending aspirations for development with a deep respect for cultural heritage.

**Presentation:** "This artwork represents my vision of India's journey of progress and development. The tricolor ribbon symbolizes our unity and patriotism, weaving through various elements like the space shuttle, metro train, and technological advancements to highlight India's achievements. I included traditional cultural motifs to show how we balance modern innovation with our rich heritage. Through this piece, I aim to celebrate India's growth while staying rooted in its culture along with encouraging women empowerment. Creating this artwork was a meaningful process, blending my imagination and pride for my country into a single narrative."

**Material used:**

1. \*Pencil and Charcoal\*– for the detailed sketching, especially in the portrait.
2. Alcohol Color Markers and Pens
3. Watercolors or Acrylic Paints
4. Brushes
5. Eraser and Blending Tools
6. Thick Art Paper/Canvas

**Additional Information:** This art form, blending realism and symbolic representation, conveys a powerful message of unity, progress, and cultural pride and women empowerment. It highlights how tradition and modernity coexist, showcasing aspirations for innovation while preserving heritage. In contemporary times, this art is highly relevant as it inspires patriotism, promotes sustainable progress, and celebrates diversity in a rapidly changing world. It serves as a visual reminder of how collective efforts can lead a nation toward a brighter, harmonious future.

**Remarks:**

## **JHARKHAND**

**Name of Participant:** Pratima Kumari

**Sub-category of Visual Art:** 3-D (Sculpture)

**Details of the Art Form:** Rescue of birds vanishing from the world's forests through their natural conservation.

**Historical and Cultural Background:** Sculpture has an important contribution in the cultural heritage of Jharkhand. The tribes of Jharkhand have been making unique statues from stone, wood and clay. Their religious beliefs and social reflection can be seen in these statues. Clay statues were made for the purpose of toys and entertainment. goes

**Presentation:** Through clay sculpture, a girl has arranged for pure water, food and a safe house on a tree for the birds.

**Material used:** Eco friendly materials like soil, straw, wooden stand, paper and twine thread.

**Additional Information:** Message through clay sculpture - - Protecting bird habitats - - stop cutting of trees - - Arrangement of pure water for birds outside the house - - Safe spraying of pesticides.

**Remarks:**

## KARNATAKA

**Name of Participant:** Prathamgowda K M

**Sub-category of Visual Art:** 2-D

**Details of the Art Form:** Geographical history of togalu gombeyata. A shadow puppetry art form in Karnataka, India is linked to the expansion of empires and the influence of local folk theatre. A form of shadow puppetry practiced in the southern Indian state of Karnataka. Togalu gombeyata draws on epics and folktales, coarse humour and high drama, song and prose in its puppet plays that are performed throughout the night, culturally significant with its associations to fertility. The shadow of puppets of Southern India have been referenced in several historical texts from the 11th century to the 14th century. Scholars state that shadow theatre in Southern India enjoyed the patronage of several dynasties such as the Rashtrakuta, Pallava, Kadamba, Chalukya etc.

**Historical and Cultural Background:** Togalu gombeyata is one of the seven shadow puppetry art forms of Southern India. Scholars believe that this tradition also migrated to overall Karnataka. Several evidences from historic texts such as Mahabhashya and Mahabharata from the 2nd century suggest that the art of shadow puppetry of similar art forms have existed since the first millennium BC in Karnataka. The art of shadow puppetry received royal patronage in the second century and further by the Rashtrakutas in the 10th century, followed by the Vijayanagara Empire in the 15th century. The peak of togalu gombeyata was during the Vijayanagara period, after which its influence diminished during the establishment of the Bahamani Kingdom, which influenced the ornamentation and staging of the puppets. After the decline of the Bahamani Kingdom, the patronage for the art form shrunk significantly and the performances were limited to villages and temple complexes.

**Presentation:** Performance of student. The puppet show is performed by a skilled artist who manipulates the puppets using strings and rods. The show is accompanied by traditional art and narration. Presentation of student. History and evolution of Togalu Gombeyata. In this art, students perform on social media. Like (WhatsApp, reels, Facebook, Instagram etc) he reflects the contemporary style and story-telling methods.

**Material used:** Canvas, acrylic colours and charcoal fixative.

**Additional Information:** I am Pratham Gowda KM, 9th Std. from Adarsh Vidyalaya, Mysore. I am very fond of puppets and dolls. I have chosen to draw puppets inspired by the famous \*Togalu Gombeyata\*. Togalu Gombeyata is the art of leather puppetry, which holds significant cultural and historical value in our state. It is a unique form of folk art that represents our heritage. Our state has a rich collection of leather puppets, and Togalu Gombeyata is considered a pride of our culture.

This art form depicts our traditions and roots, and it is especially famous in Mysuru, where I have attended many shows. I always dream of being a puppet, controlled by the hands of a skilled puppeteer. Through its storytelling, Togalu Gombeyata provides us with knowledge about great epics and local folk tales. In the past, it was also a major source of entertainment. I enjoy these puppet shows so much that I chose this concept for my paintings.

I love tales from ancient stories. One of my favorite story is \*Rakshanana samhara\* A character I find fascinating is , Daithya rakshasa a demoness who was one of the reasons for the war between Goddess and Demons. In today's world, I believe social media platforms have become like Daithya in the lives of children. While social media is essential for communication, it is also a distraction that can negatively impact our studies.

In my painting, I have tried to compare social media to the ancient epic character Daithya rakshasa. Just as God fought against evil forces, it is our responsibility to combat the harmful effects of social media and focus on our studies to improve our lives.

Additionally, in my story, I have included a soldier killing a sage, symbolizing how unexpected or wrongful acts can disrupt peace and wisdom in life.

**Remarks:**



## LADAKH

**Name of Participant:** Sonam Chosphe

**Sub-category of Visual Art:** 2-D (Painting)

**Details of the Art Form:** “The snow leopard is often referred to as the” “Ghost of the Mountains” “due to its elusive nature. It is a symbol of the rugged beauty and mystery of Ladakh. Local communities and conservation organizations have made significant efforts to protect snow leopards. These efforts include community-based conservation programs, which have helped reduce human-wildlife conflict and promote sustainable livelihoods. Snow leopard tourism has become a significant source of income for local communities. Tourists from around the world visit Ladakh to catch a glimpse of these majestic creatures, providing economic benefits to the region. Recently, Ladakh has adopted Snow Leopard and Black-Necked Crane, as State animal and State bird, after separation from the erstwhile State of J&K,”

**Historical and Cultural Background:** The painting not only showcases the beauty of the snow leopards but also highlights the bond between mother and cub. It evokes a sense of tranquility and the importance of family and protection in the wild.

**Presentation:** I have painted a Mother Snow Leopard and her cub. This painting is inspired by the majestic snow leopard, an iconic symbol of Ladakh's wilderness. I aimed to capture a serene and intimate moment between them. The mother leopard stands protectively over her cub, set against the backdrop of the snow-covered Himalayan mountains. This scene represents the bond between mother and child, as well as the strength and adaptability of these magnificent animals.

**Material used:** Water Colour

**Additional Information:** Through this artwork, I hope to raise awareness about the importance of conserving snow leopards, which are endangered due to habitat loss and poaching. By showcasing the beauty and grace of these creatures, I aim to inspire others to appreciate and protect our natural world.

**Remarks:**

## LAKSHADWEEP

**Name of Participant:** Fida Fathima

**Sub-category of Visual Art:** 2-D (Drawing)

**Details of the Art Form:** Drawing is an artistic form that involves creating images, sketches, or illustrations using tools like pencils, charcoal, or ink on a surface such as paper. It is a global art form, with its presence spanning across cultures and regions. Drawing is used in both fine art and graphic design, serving as a foundation for visual arts worldwide.

**Historical and Cultural Background:** Drawing has ancient roots, dating back to prehistoric times with early cave paintings found in places like Lascaux, France, and Altamira, Spain. These early drawings were used for storytelling, religious practices, and recording important events. Over time, drawing evolved as an essential skill for artists, architects, and illustrators.

In ancient civilizations like Egypt, Greece, and Rome, drawing was integral to the creation of sculptures, frescoes, and other artworks. During the Renaissance, artists like Leonardo da Vinci and Michelangelo used drawing as a preparatory tool for their masterpieces, elevating it as a primary medium for artistic expression.

In the modern era, drawing became more accessible to the masses through innovations in paper-making and the development of new techniques. It continues to play a key role in contemporary art, from fine art to digital illustration, serving as a foundation for creativity and visual communication in various cultural contexts worldwide.

**Presentation:** A student's presentation or performance in drawing typically involves the creation of original artwork that demonstrates their understanding of fundamental artistic concepts such as composition, perspective, shading, and proportions. The process may include: Conceptualization: The student begins by brainstorming ideas or themes, often focusing on a specific subject matter (e.g., nature, portraits, abstract art). Sketching: Students start with light pencil sketches, laying the groundwork for their final piece. This stage includes outlining the main elements and structure of the artwork. Detailing and Shading: The student adds intricate details, shading, and texture to enhance depth and realism, or to create an abstract composition depending on the style. Final Touches: Using tools like colored pencils, markers, or ink, the student refines the drawing, highlighting certain areas, and adjusting contrast, tone, and clarity. Presentation: The completed drawing is presented either physically or digitally, showcasing the student's technical skills and personal style. The performance of a drawing may also involve an explanation of the techniques used and the story or emotion behind the artwork, helping to engage the audience and demonstrate the student's creative thought process.

**Material used:** The materials and instruments used for drawing can vary depending on the style and medium of the artwork. Common materials and tools include: Pencils: Graphite Pencils: Ranging from soft to hard (e.g., 2B, 4H) for different shading and detail effects. Colored Pencils: For adding color and texture to the drawing. Charcoal: Used for bold, expressive strokes and shading, available in compressed or vine forms. Ink: Pens: Fine-tipped or broad-tipped pens for detailed line work and cross-hatching techniques. Brush Pens: For creating varying line thicknesses and more dynamic, fluid strokes. Erasers: Kneaded Erasers: Used to gently lift graphite or charcoal without damaging the paper. Rubber Erasers:

For more precise corrections. Paper: Various types, such as drawing paper, sketching paper, watercolor paper (for specific mediums), with varying textures (smooth or rough). Blending Stumps: Used for smoothing out pencil or charcoal marks, especially in shading and creating gradients. Markers: For vibrant color, bold outlines, and graphic style drawings. Pastels: Oil Pastels or Soft Pastels: Used for adding rich, vibrant color and texture to the drawing. These materials are essential for achieving different textures, tones, and effects, enabling artists to create both realistic and abstract drawings.

**Additional Information:** Environmental Awareness: Drawings can highlight the fragile beauty of Lakshadweep's natural environment, such as its coral reefs, marine life, and coastal ecosystems, emphasizing the need for conservation and sustainable practices.

Cultural Preservation: Through art, the traditions, landscapes, and lifestyle of the islanders can be captured, reminding viewers of the importance of safeguarding the local culture amidst modern challenges.

Raising Awareness: Artists can depict the impacts of climate change, pollution, and urbanization on the islands, encouraging both local and global communities to act in the protection and preservation of these unique territories.

**Remarks:**

## MADHYA PRADESH

**Name of Participant:** Satyam Namde

**Sub-category of Visual Art:** 3-D (Sculpture)

**Details of the Art Form:** कला कृति में मेरे द्वारा कर्तव्य पद पर सारनार्थ संग्रहालय का चिन्ह बनाया गया है। इसमें चार सिंह एवं चक्र बनाया गया है तथा नीचे बाग और अन्य पशुओं को आकृतियों को रेखांकित किया गया है।

**Historical and Cultural Background:** सारनार्थ से लिये गये राज्य चिन्ह को बनाने में मिट्टी और सेंट का उपयोग किया गया है।

**Presentation:** मेरे द्वारा पर्यावरण अनुकूल सामग्री द्वारा कला आकृति बनाई गई है। इसको बनाने में महाराष्ट्र में पाई जाने वाली मिट्टी का उपयोग किया गया है।

**Material used:** मिट्टी सेट क्ले इत्यादि का उपयोग किया गया है।

**Additional Information:** यह मूर्ति कला ग्रामिण परिवेश में प्रचलित है।

**Remarks:**



## MAHARASHTRA

**Name of Participant:** Shreya Sameer Chandarkar

**Sub-category of Visual Art:** 3-D (Sculpture)

**Details of the Art Form:** छात्र का पुरा नाम- श्रेया समीर चांदरकर पाठशाला का नाम: वराडकर हायस्कूल एवं कनिष्ठ महाविद्यालय कट्टा , तालुका, मालवण जिल्हा - सिंधुदुर्ग कक्षा: दसवी विद्यार्थी क्या पेश करने वाला है इसके बारे में थोड़ीसी जानकारी: पृथ्वी का 71 प्रतिशत हिस्सा पानी से व्याप्त है। और इसमें सभी महासागर शामिल हैं। इन महासागरों में लाखों जलीय प्रजातियाँ पाई जाती हैं। वर्तमान समय में वायु प्रदूषण, ध्वनि प्रदूषण, जल प्रदूषण और समुद्री जल प्रदूषण भी एक बड़ी समस्या बन गई है। इस मुद्दे की गंभीरता दिखाने के लिए मैंने यह मूर्ति बनाई। इसमें मैंने एक जलपरी को दिखाया है और वह बहुत दुखी है। क्योंकि समुद्र में छोड़े जाने वाले कारखानों से प्रदूषित पानी, अनगिनत प्लास्टिक कचरे, तेल रिसाव, अवैध मछली पकड़ने से समुद्री पर्यावरण के लिए खतरा पैदा हो गया है। इसके अलावा इस मूर्ति में मैंने एक बोतल में फंसी मछली और टायर में फंसा एक कछुआ दिखाया है। वैश्विक स्तर पर इस प्रदूषण के कारण लगभग 817 समुद्री प्रजातियों का अस्तित्व खतरे में है, जो पिछले पांच वर्षों में 23 प्रतिशत बढ़ गया है। मनुष्य यह मानने लगा है कि समुद्र एक विशाल कूड़े का ढेर है, जिसमें हर साल अरबों टन कचरा समुद्र में डाला जाता है। साथ ही समुद्र तल की खुदाई के दौरान जहाजों की आवाज से होने वाला प्रदूषण भी व्हेल और डॉल्फिन जैसे समुद्री जीवों के लिए हानिकारक है। समुद्री प्रदूषण को रोकने के लिए प्लास्टिक से बने उत्पादों का कम से कम उपयोग किया जाना चाहिए और कारखानों से दूषित पानी को समुद्र में नहीं छोड़ा जाना चाहिए। प्लास्टिक से बने उत्पादों का कम उपयोग करना चाहिए और कारखानों से निकलने वाले दूषित पानी को उपचारित और शुद्ध करके समुद्र में छोड़ना चाहिए। सागर जल को शुद्ध रखना हम सबकी जिम्मेदारी आहे।

**Historical and Cultural Background:** छात्र का पुरा नाम- श्रेया समीर चांदरकर पाठशाला का नाम: वराडकर हायस्कूल एवं कनिष्ठ महाविद्यालय कट्टा , तालुका, मालवण जिल्हा - सिंधुदुर्ग कक्षा: दसवी विद्यार्थी क्या पेश करने वाला है इसके बारे में थोड़ीसी जानकारी: पृथ्वी का 71 प्रतिशत हिस्सा पानी से व्याप्त है। और इसमें सभी महासागर शामिल हैं। इन महासागरों में लाखों जलीय प्रजातियाँ पाई जाती हैं। वर्तमान समय में वायु प्रदूषण, ध्वनि प्रदूषण, जल प्रदूषण और समुद्री जल प्रदूषण भी एक बड़ी समस्या बन गई है। इस मुद्दे की गंभीरता दिखाने के लिए मैंने यह मूर्ति बनाई। इसमें मैंने एक जलपरी को दिखाया है और वह बहुत दुखी है। क्योंकि समुद्र में छोड़े जाने वाले कारखानों से प्रदूषित पानी, अनगिनत प्लास्टिक कचरे, तेल रिसाव, अवैध मछली पकड़ने से समुद्री पर्यावरण के लिए खतरा पैदा हो गया है। इसके अलावा इस मूर्ति में मैंने एक बोतल में फंसी मछली और टायर में फंसा एक कछुआ दिखाया है। वैश्विक स्तर पर इस प्रदूषण के कारण लगभग 817 समुद्री प्रजातियों का अस्तित्व खतरे में है, जो पिछले पांच वर्षों में 23 प्रतिशत बढ़ गया है। मनुष्य यह मानने लगा है कि समुद्र एक विशाल कूड़े का ढेर है, जिसमें हर साल अरबों टन कचरा समुद्र में डाला जाता है। साथ ही समुद्र तल की खुदाई के दौरान जहाजों की आवाज से होने वाला प्रदूषण भी व्हेल और डॉल्फिन जैसे समुद्री जीवों के लिए हानिकारक है। समुद्री प्रदूषण को रोकने के लिए प्लास्टिक से बने उत्पादों का कम से कम उपयोग किया जाना चाहिए और कारखानों से दूषित पानी को समुद्र में नहीं छोड़ा जाना चाहिए। प्लास्टिक से बने उत्पादों का कम उपयोग करना चाहिए और कारखानों से निकलने वाले दूषित पानी को उपचारित और शुद्ध करके समुद्र में छोड़ना चाहिए। सागर जल को शुद्ध रखना हम सबकी जिम्मेदारी आहे।

**Presentation:** छात्र का पुरा नाम- श्रेया समीर चांदरकर पाठशाला का नाम: वराडकर हायस्कूल एवं कनिष्ठ महाविद्यालय कट्टा , तालुका, मालवण जिल्हा - सिंधुदुर्ग कक्षा: दसवी विद्यार्थी क्या पेश करने वाला है इसके बारे में थोड़ीसी जानकारी: पृथ्वी का 71 प्रतिशत हिस्सा पानी से व्याप्त है। और इसमें सभी महासागर शामिल हैं। इन महासागरों में लाखों जलीय प्रजातियाँ पाई जाती हैं। वर्तमान समय में वायु प्रदूषण, ध्वनि प्रदूषण, जल प्रदूषण और समुद्री जल प्रदूषण भी एक बड़ी समस्या बन गई है। इस मुद्दे की गंभीरता दिखाने के लिए मैंने यह मूर्ति बनाई। इसमें मैंने एक जलपरी को दिखाया है और वह बहुत दुखी है। क्योंकि समुद्र में छोड़े जाने वाले कारखानों से प्रदूषित पानी, अनगिनत प्लास्टिक कचरे, तेल रिसाव, अवैध मछली पकड़ने से समुद्री पर्यावरण के लिए खतरा पैदा हो गया है। इसके अलावा इस मूर्ति में मैंने एक बोतल में फंसी मछली और टायर में फंसा एक कछुआ दिखाया है। वैश्विक स्तर पर इस प्रदूषण के कारण लगभग 817 समुद्री प्रजातियों का अस्तित्व खतरे में है, जो पिछले पांच वर्षों में 23 प्रतिशत बढ़ गया है। मनुष्य यह मानने लगा है कि समुद्र एक विशाल कूड़े का ढेर है, जिसमें हर साल अरबों टन कचरा समुद्र में डाला जाता है। साथ ही समुद्र तल की खुदाई के दौरान जहाजों की आवाज से होने वाला प्रदूषण भी व्हेल और डॉल्फिन जैसे समुद्री जीवों के लिए हानिकारक है। समुद्री प्रदूषण को रोकने के लिए प्लास्टिक से बने उत्पादों का कम से कम उपयोग किया जाना चाहिए और कारखानों से दूषित पानी को समुद्र में नहीं छोड़ा जाना चाहिए। प्लास्टिक से बने उत्पादों का कम उपयोग करना चाहिए और कारखानों से निकलने वाले दूषित पानी को उपचारित और शुद्ध करके समुद्र में छोड़ना चाहिए। सागर जल को शुद्ध रखना हम सबकी जिम्मेदारी आहे।

**Material used:** इस थ्रीडी sculpture को बनाने के लिए मिट्टी का उपयोग किया जाता है जो की खेत में मिलती है, नैसर्गिक रूप में मिलने वाली इस मिट्टी से बनाई जाने वाली कलाकृति द्वारा किसी भी तरह का प्रदूषण नहीं होता।

**Additional Information:** विद्यार्थी क्या पेश करने वाला है

इसके बारे में थोड़ी सी जानकारी: पृथ्वी का 71 प्रतिशत हिस्सा पानी से व्याप्त है। और इसमें सभी महासागर शामिल हैं। इन महासागरों में लाखों जलीय प्रजातियाँ पाई जाती हैं। वर्तमान समय में वायु प्रदूषण, ध्वनि प्रदूषण, जल प्रदूषण और समुद्री जल प्रदूषण भी एक बड़ी समस्या बन गई है।

इस मुद्दे की गंभीरता दिखाने के लिए मैंने यह मूर्ति बनाई। इसमें मैंने एक जलपरी को दिखाया है और वह बहुत दुखी है। क्योंकि समुद्र में छोड़े जाने वाले कारखानों से प्रदूषित पानी, अनगिनत प्लास्टिक कचरे, तेल रिसाव, अवैध मछली पकड़ने से समुद्री पर्यावरण के लिए खतरा पैदा हो गया है। इसके अलावा इस मूर्ति में मैंने एक बोतल में फंसी मछली और टायर में फंसा एक कछुआ दिखाया है। वैश्विक स्तर पर इस प्रदूषण के कारण लगभग 817 समुद्री प्रजातियों का अस्तित्व खतरे में है, जो पिछले पांच वर्षों में 23 प्रतिशत बढ़ गया है। मनुष्य यह मानने लगा है कि समुद्र एक विशाल कूड़े का ढेर है, जिसमें हर साल अरबों टन कचरा समुद्र में डाला जाता है। साथ ही समुद्र तल की खुदाई के दौरान जहाजों की आवाज से होने वाला प्रदूषण भी व्हेल और डॉल्फिन जैसे समुद्री जीवों के लिए हानिकारक है। समुद्री प्रदूषण को रोकने के लिए प्लास्टिक से बने उत्पादों का कम से कम उपयोग किया जाना चाहिए और कारखानों से दूषित पानी को समुद्र में नहीं छोड़ा जाना चाहिए। प्लास्टिक से बने उत्पादों का कम उपयोग करना चाहिए और कारखानों से निकलने वाले दूषित पानी को उपचारित और शुद्ध करके समुद्र में छोड़ना चाहिए। सागर जल को शुद्ध रखना हम सबकी जिम्मेदारी आहे।

**Remarks:**

## MANIPUR

**Name of Participant:** Laishram Debita Devi

**Sub-category of Visual Art:** 3-D (Local Crafts)

**Details of the Art Form:** Kouna craft is a unique form of arts of Manipur. Kouna is the local name for aquatic reed or Water rush from which floor mats, mattresses, basket and other valuable items are made. Kouna is a Perennial aquatic plants in the Cyperaceae family, it grows in and around the marshy region of wetland in the valleys of Manipur. This is eco friendly plants and well suited in clay soil, where it grows rooted in the ground. It grows wild in shallow lake, ponds, canals and along the shores of river and lakes.

**Historical and Cultural Background:** The Kouna crafts has a rich heritage in Manipur. This arts has been an internal part of our Manipur culture with the skills being down from generation to generation. Kouna craft stands as a representation of the strict artistic tradition of Manipur. It symbolized cultural identity and sustainability with its unique reed based creation Kouna is Eco friendly plant is culturally associated with the mythical holy snake God “Nongda Lairen Pakhangba” Kouna is harvested twice a year as Summer rush (during September & June), Autumn Rush (September & October) and Winter Rush (during December & January).

**Presentation:** The student has been working since 2019. They show keen interest in this rich heritage craft. They completed twice and the create product for their own. They are on the path of spreading awareness about Kouna weaving adding a touch of aesthetic decor to every home in India and worldwide. Rarely satisfied for their hard work and keen to earn knowledge to produce various types of valuable products.

**Material used:** NA

**Additional Information:** Kouna craft is a unique form of arts of Manipur. Kouna is the local name for aquatic reed or Water rush from which floor mats, mattresses, basket and other valuable items are made.

**Remarks:**



## MEGHALAYA

**Name of Participant:** Ram Larom

**Sub-category of Visual Art:** 3-D (Sculpture)

**Details of the Art Form:** Lum Sohpet Bneng is a hill located in the Indian state of Meghalaya, known for its cultural and religious significance, particularly to the Khasi tribe. The hill, also referred to as the “Navel of the Sky”, holds a sacred place in Khasi tradition and is regarded as a prominent spiritual site.

**Historical and Cultural Background:** Lum Sohpet Bneng holds deep historical and mythological significance for the Khasi people of Meghalaya. The name “Lum Sohpet Bneng” is often translated as the “Navel of the Sky” or “Navel of the Heaven,” which reflects its importance in Khasi cosmology and spiritual practices. The hill is not just a geographical landmark but also a central element in the belief system and creation myth of the Khasi people.

**Presentation:** The student through his sculpture showcases the ancestral story of the seven khasi tribe and their relation to heaven and earth

**Material used:** The student uses paper, cotton, glue and other craft building materials

**Additional Information:** The hill is also associated with the Sohpet Bneng Myth, which narrates how the Khasi people’s ancestors were sent to the earth by the divine beings, and this hill was the first point of landing, establishing the relationship between the Khasi and the heavens.

**Remarks:**



## MIZORAM

**Name of Participant:** Lalnunpuii

**Sub-category of Visual Art:** Local Crafts

**Details of the Art Form:** Puan tah Puantah means ladies who creates a puan that means for the traditional dress for women in the festival. Mostly it is done in loin loom. The loin loom process produces the puan in two parts which are later stiched together. In this process, thebweft is handwoven using a shuttle called Themtleng, which is made from the wood of the meuihle tee.

**Historical and Cultural Background:** Puan is a very very important for the Mizos people, especially the mizo ladies dressup in puan. They made a differents puan design having ginger flower, traditional design,different types of flower etc.it can consisted crab figure too..mostly mizo puantah make clothes to wear and shawls too.Mizo women have very high skill of puantah to make it different kinds of design. In ancient mizo puantah the material are made in bamboo, wood, and to hold in waist we used leather. Mizo women used cotton that they naturally planted during the ancient. During the ancient puantah takes 3 or 4 days in having no design. But to consisted design it takes 1 weeks too or more days according the person regularities.

**Presentation:** I Lalnunpuii, who attent the State level Kala Utsav meeting and organised at Aizawl done my taske force and I 've finished it. Now I'm persuing in class 11 at Khawzawl Higher Secondary School, Khawzawl mizoram. My parmanent address is Khawzawl Electric Veng. I strated the puan tah went i was young making shawls and other small protion too. Went I'm 15 years old I started to sold puan in high cost too. Mizo women wear puan as their custum amd traditional dress. Men also wear like in shirt and shawls and in puan too.

**Material used:** The material are used from Bamboo, Cotton, Wodden, Leather and Robe. To make a comlete puan they are the main parts in puan tah Themtang, Thembupui, Thlemtleng, Themtui hnawih, Themkawl, Tukrek, Sahthlau, Hnahchawi, Taivawn, Themper, and sakuh hlingetc.

**Additional Information:** The puan tah needed a time around 7 days espicially Puanropui, Puanchei, Puanzeh, Puandum, Ngotekherh and Tawlhloh puan, Hmaram and Puanlaisen, Mara puan etc. It is very difficult to finished. According to design the style and stiched hruih, Hnahchawi and themtuihnawih and Making Sakuh hling, themtang. Themtleng. Etc. They needed a time for finishing Puanzeh. At least 7 days.

**Remarks:**

## NAGALAND

**Name of Participant:** Moanaro

**Sub-category of Visual Art:** 2-D (Painting)

**Details of the Art Form:** It is a reflection of rural life of the Naga ancestors rested amidst the mountains and valleys. The portrait of the male is a Naga warrior, the woman is a Naga artisan, the damsel depicts work culture providing for the family. The practice covers North East India and Naga inhabited areas of Myanmar

**Historical and Cultural Background:** The whole picture portrays the actual activities performed by the Nagas in olden days. Man, Woman and young adults all had different roles to play.

**Presentation:** One female participant shall take part in this 2D -Visual Art activity.

**Material used:** Fabric, painting brush and chart paper

**Additional Information:** The portrait of the male warrior in the picture signifies the need for constant vigilance against the enemies from attacking his village and villagers during the head hunting days. Although there is no more war between villages and neighbors or against anybody for that matter, the war dance has been passed down and performed even to this day. The activities of women in the picture depict the life of the Naga women in the olden days which are practiced even to this day.

The house signifies the “morung” which can still be found in Naga villages. It is a kind of educational institution where menfolk come here to learn various art crafts and folk stories from the elders.

**Remarks:**



## ODISHA

**Name of Participant:** Khushi Saha

**Sub-category of Visual Art:** 2-D (Painting)

**Details of the Art Form:** This visual art/ painting is based on European style of painting. This form was evolved through many style and periods. During British Government Raj, this style was brought to india by British painters and wildy followed by Indian artists. Colour schemes and subjects in this form are natural and reality based.

**Historical and Cultural Background:** During 16th. century, European style of painting has been introduced in India by British painters. Europeans brought new styles of painting and different materials of painting to India which wee adopted by the Indian artist later. Indian mythological characteristics also became a part of it and included realism, based on belief of the artists, historical theme, event and religious stories etc.

**Presentation:** Title of the painting is “Faith and devotion”. This painting is a visual aspect of the bond between God and his devotee. Based on the famous Tale “Dasia Bauri”. Being a lower caste person, he was deprived from entering into the temple of Lord jagannath, but the God accepted his coconut offering. Where all the others mocked at his act but were later awestricken by this miracle.

**Material used:** Acrylic Colour, Pencil, Eraser and Canvas.

**Additional Information:** European art is arranged into a number of stylistic periods. Which, historically, overlap each other as different styles flourished in different areas. Since introduction of this style in India, Indian art and craft has undergone a process of creative reinvention, blending traditional techniques with contemporary and this form has become one of the most famous style and cherished by all.

**Remarks:**

## PUDUCHERRY

**Name of Participant:** Shiyam Kumar .S

**Sub-category of Visual Art:** Indigenous Toys and Games

**Details of the Art Form:** The stage has a screen, a piece of white cloth, behind which the puppets are held. The lighting is provided by lamps placed behind the puppets, causing their shadows to fall on the screen. The puppets used in Tholpaavaikoothu used to be made out of Deerskin but are now made from Goatskin. The puppets are controlled using Two Sticks, the puppeteer hold the puppet in one hand while its limbs are manipulated using a thinner stick held in the puppeteer's other hand.

**Historical and Cultural Background:** Tholpaavaikoothu is a form of shadow puppetry that is practiced in Kerala and Tamil Nadu. It is performed using leather puppets and is performed in Temples or in Villages in specially built Theatres.

**Presentation:**

- The artist does a puppet show concept based on the awareness on “NATURAL ENVIRONMENT” like:
- Deforestation.
- Soil Erosion.

**Material used:** 1. GOATS SKIN 2. NATURAL COLOUR

**Additional Information:** Like many traditional Art forms, Tholpaavai also has been facing the threat of extinction. The younger generation have increasingly failed to take up this art form as it is highly demanding and does not pay much. Thematically, puppeteers have begun to introduce contemporary and secular themes to appeal to the youth. This type of Art form was used as a Mass Communication and Visual Media as there was no much of Electronic Media.

**Remarks:**



## PUNJAB

**Name of Participant:** Vineypal Singh

**Sub-category of Visual Art:** 2-D (Painting)

**Details of the Art Form:** Art form refers to Miniature painting art form which is being done in the many states of India like Rajasthan, Himachal and South also. It is believed that this form was brought by Mughals from Persian country. It is very detailed and minute painting art form.

**Historical and Cultural Background:** This painting belongs to Pala school of painting, Western Indian school, some other isolated specific styles, Mughal schools in 1560-1800, same time as Deccani schools, the Central Indian and Rajasthani schools. It basically consists of scenes of Buddha's life and Darabari Chitras and portraits in Mughal times.

**Presentation:** In this miniature painting the first guru of Sikhs Sri Guru Nanak Dev Ji is shown sitting in the beautiful garden in meditation and calm position. This painting refers to the very first painting of Guru Nanak Ji.

**Material used:** Pigments: High-quality pigments are essential for their vibrancy and colour accuracy. Traditional miniature paintings often used natural pigments, whereas modern artists may also use synthetic ones. Surfaces: Common surfaces include vellum, ivory, paper, and wood. Each surface offers a unique texture and absorbency, affecting the applied paint's behaviour. Brushes: Fine, precision brushes are vital for detailed work. Sable brushes are particularly prized for their ability to hold paint and create a smooth application. Binders: These substances mix with pigments to create paint. Examples include gum arabic for watercolours and linseed oil for oils. Magnifying tools: Many artists use magnifying glasses or loupes to see and render the fine details clearer.

**Additional Information:** This painting is very sharp detailed painting as it should be because of miniature painting. It conveys the message of unity, Guru Nanak being the first guru of Sikhs wearing Muslim style cap on head. It gives message that spiritual and social reformer gurus are common for all religions. Sitting in meditation pose gives the message about the value of yoga and meditation to be calm in this very fast techie ages.

**Remarks:**

## RAJASTHAN

**Name of Participant:** Krishna Soni

**Sub-category of Visual Art:** 2-D (Painting)

**Details of the Art Form:** I draw pictures of gods with colour pencils. The pictures made by me are related to the history of gods etc. I like to draw old historical pictures like Raja Ravi Verma. In the national level art festival, I will draw a picture of Maa Saraswati making Veena in an old peaceful environment which will be made with colour pencils.

**Historical and Cultural Background:** I make pictures of ancient gods and goddesses. I like the historical and cultural paintings made by Raja Ravi Varma. I am also interested in making historical and cultural paintings. I will make a picture of Maa Saraswati in the national level art festival. Maa Saraswati is the same for all people. I will make a picture of Maa Saraswati playing the veena in a peaceful environment. Maa Saraswati is considered the goddess of art. Maa Saraswati represents the culture associated with India. Maa Saraswati reflects the ancient culture associated with India.

**Presentation:** I will paint a picture of Maa Saraswati which will reflect the culture of India, the history of India and Indian painting. Just like the great painter Shaka Ravi Tami created a unique identity in the hearts of the Indian art world, I will also paint a similar picture.

**Material used:** I will use booster color pencils in national level art festival and I will also use other important items like pencil sharpener, acrylic color etc.

**Additional Information:** This picture looks like a beautiful picture depicting devotion or religious civilization. This picture has been taken from an old book. It is a picture of Maa Saraswati playing Veena in a calm environment and giving the message of knowledge. It might take about 3 hours to draw the picture of Maa Saraswati. To make it, you would need a white paper, eraser, mineral paint colour and colorful colour. I am making the picture of Maa Saraswati in Kalo Utsav so that people get an idea how to draw pictures of gods and goddesses. Maa Saraswati is the goddess of art. Kalo Mahotsav would be meaningless without Maa Saraswati. And the picture of Maa Saraswati should be put up in schools, colleges, etc. Know about the worship of Ching as well.

**Remarks:**

## SIKKIM

**Name of Participant:** Samten Lepcha

**Sub-category of Visual Art:** Local Craft

**Details of the Art Form:** This Local Craft of the Visual Arts category mainly is used to make the traditional items such as hats, baskets, containers, sieving tray etc. which are the major items used generally as household items. This craft is practised by the Lepcha Tribes, who are categorised as Primitive Tribe in Sikkim.

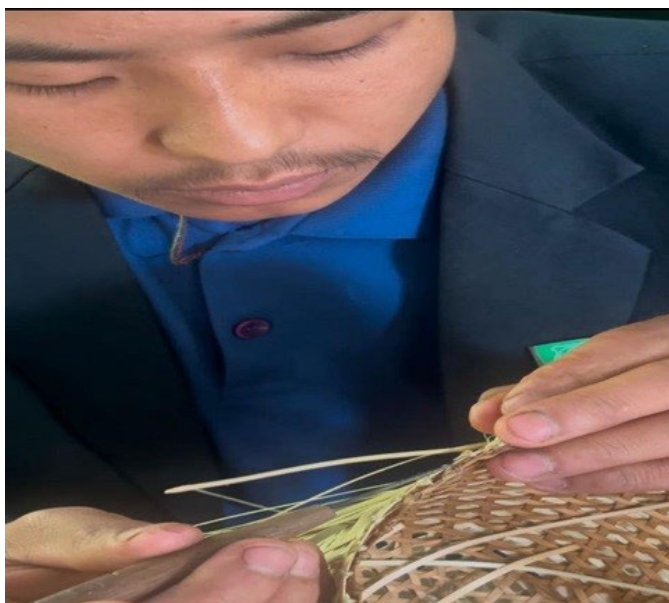
**Historical and Cultural Background:** To promote and preserve the local craft our school is presenting one of our student who is skilled in local bamboo and cane crafts on the stage of Kala Utsav National Level Competition. He learnt this craft from his father who was a skilled craftsman of the village.

**Presentation:** To promote and preserve the local craft our school is presenting one of our student who is skilled in local bamboo and cane crafts on the stage of Kala Utsav National Level Competition. His name is Samten Lepcha a student of standard X. He learnt this craft from his father who was a skilled craftsman of the village.

**Material used:** Cane and local bamboos & Leaves are the main materials used in the craft and the tools used in the process is of local origin.

**Additional Information:** Art and craft, often deeply rooted in tradition and culture, play a significant role in the economic framework of many local communities. These crafts are not only testament to culture heritage but also serves as vital source of income. Due to modernisation it has become important to preserve these local craft practices which has been passed on to us from generations to generations.

**Remarks:**



## TELANGANA

**Name of Participant:** M. Srivastha

**Sub-category of Visual Art:** 3-D (Sculpture)

**Details of the Art Form:** Indian sculpture is an ancient art form present across India, notable for its religious and cultural significance. It includes intricate stone, bronze, and terracotta statues depicting gods, goddesses, and mythological scenes. Key styles include Gandhara, Mathura, and Chola, visible in temples and monuments from Kashmir to Tamil Nadu. Globally, styles range from ancient Egyptian, Greek, and Roman classical forms to African, Gothic, and modern abstract styles, each reflecting regional beliefs and aesthetics.

**Historical and Cultural Background:** Sculpture, one of the earliest art forms, originated in prehistoric times as figures carved in stone, clay, or bone. Ancient civilizations like Egypt, Greece, and India used it to depict deities, rulers, and myths. Over centuries, sculpture evolved, reflecting cultural values and religious beliefs, from realism to abstract expressions. Indian sculpture has a deep-rooted history, with origins tracing back to the Indus Valley Civilization (c. 2500 BCE), known for terracotta figurines and the iconic bronze \*Dancing Girl\*. Over centuries, sculpture flourished in temple architecture, with intricate carvings depicting gods, goddesses, and mythological stories. Different regions developed unique styles, like the Dravidian sculptures of South India and the elaborate temple carvings of Odisha. Often created for religious purposes, Indian sculptures are intricately tied to cultural practices, festivals, and worship, representing spirituality, devotion, and storytelling through symbolic gestures, forms, and expressions.

**Presentation:** NAME: - Manchala Srivastha CLASS:- Inter 1st year [MPC] COLLEGE:- Alphores junior college, I.B. Chowrasta, main campus TOWN:- Mancherial MANDAL:- Mancherial DISTRICT:- Mancherial PINCODE:- 504208 STATE:- Telangana AADHAR NO:- 694433356152

**Material used:** I used Agricultural sand to create terracotta, a natural clay. The process involved collecting and filtering the sand to remove rocks. I applied techniques learned from pot makers to craft the terracotta. I used crafting instruments of sculpture which is craft the terracotta made up of wood. I used biodegradable materials.

**Additional Information:** Inspired by the National Emblem of India, particularly its iconic four lions symbolizing strength, courage, power, and confidence, I created a sculpture reflecting the journey and diverse experiences of women's lives in four symbolic ways. Drawing from these values, my sculpture presents four women embodying different aspects of life:

1. **\*\*Power\*\*:** A Women holding a book and degree, representing empowerment through education and choice.
2. **\*\*Ambition\*\*:** A Women achieving her dream as a police officer, showing resilience in overcoming barriers to fulfil her goals.
3. **\*\*Courage\*\*:** A Mother holding her child, embodying the courage and resilience needed in motherhood.
4. **\*\*Struggle\*\*:** A Women in distress, partially hidden, representing the harsh realities many women face, like domestic violence and harassment, often unrecognized and unaddressed, highlighting the need for societal support and change.

The four figures in the sculpture represent the diverse experiences of women: achievement, fulfilment, and hidden struggles. The partially hidden fourth figure highlights unseen pain, inviting reflection on women's journeys. Inspired by the National Emblem the 4 lions, this sculpture emphasizes respect, recognition, and equality for all women.

**Remarks:**



## TRIPURA

**Name of Participant:** Debasmit Bhattacharya

**Sub-category of Visual Art:** 3-D (Sculpture)

**Details of the Art Form:** This 3D sculpture is inspired by the iconic Chola bronzes and depicts Parvati, the consort of Lord Shiva, with her son Ganesha and Kartikeya. The sculpture showcases the tender bond between a mother and child, while also highlighting the divine feminine energy embodied by Parvati. The intricate details and ornaments are inspired by the Chola sculptures, which are renowned for their elegance and precision. The sculpture measures 24 inches in height and is crafted using ancient clay modeling techniques.

**Historical and Cultural Background:** The Chola dynasty, which ruled southern India from 300-1279 CE, was a period of significant cultural and artistic achievement. The Cholas were patrons of the arts, and their sculptures, particularly bronzes, are renowned for their elegance and precision. The depiction of Parvati with Ganesh is rooted in Hindu mythology and reflects the cultural significance of the divine feminine energy. This art form was often used in temple worship and festivals, highlighting the integration of art, culture, and spirituality in Chola society.

**Presentation:** Title: Mother Parvati with Ganesha and Kartikeya -A Chola-Inspired 3D Sculpture -Student's Name: Debasmit Bhattacharya -Theme: Ancient Indian Sculpture (Chola Dynasty) - Art Form: visual arts 3D Sculpture - Presentation Style: Visual Display with Supporting Narrative -Language: English -Supporting Materials: Sculpture and Narrative Script Presentation/Performance Overview: The student will present a 3D sculpture of Parvati with Ganesha and Kartikeya, inspired by the Chola dynasty. The presentation will include a visual display of the sculpture, accompanied by a narrative that provides context and insights into the art form, its historical significance, and cultural relevance.

**Material used:** Clay, acrylic colors, jute rope and metal colors are meticulously combined to create this cultural masterpiece. The structure is crafted from wooden base and aluminium wire, providing a sturdy base for the intricate design. These materials harmonize to bring the sculpture to life

**Additional Information:** This Chola-inspired sculpture of Mother Parvati with Ganesha and Kartikeya embodies the universal theme of motherly love and devotion. The tender bond between Parvati and her sons transcends time, resonating with audiences today. Just as Parvati nurtures and protects her children, this art form celebrates the selfless love and care that mothers provide. Parvati's eternal beauty shines through her compassionate smile, radiating warmth and serenity. Her timeless charm continues to inspire generations, symbolizing the enduring power of maternal love and devotion.

**Remarks:**

## UTTAR PRADESH

**Name of Participant:** Shilpa

**Sub-category of Visual Art:** 2-D (Painting)

**Details of the Art Form:** My painting is 2D form. 2D Painting refers to the creation of artworks on flat, two-dimensional surfaces such as canvas, paper, wood, or other materials. It is one of the oldest and most widespread art forms, with various styles, techniques, and cultural expressions developed throughout history.

**Historical and Cultural Background:** 2D painting, one of the oldest art forms, spans various cultures and historical periods. From prehistoric cave paintings to classical works in Ancient Egypt and Greece, it evolved through the Middle Ages, Renaissance, Baroque, and Impressionism, reflecting societal and religious changes. In the 20th century, movements like Cubism, Abstract Expressionism, and Pop Art broke traditional norms, emphasizing emotion and modern culture. Across cultures, 2D painting also took unique forms, such as Chinese ink painting, Japanese and Indian miniatures. Today, it continues to thrive, blending traditional techniques with digital innovations in contemporary art.

**Presentation:** The presentation was clear and well-organized, showcasing strong understanding and engagement with the topic. Their performance reflected thorough preparation and the ability to communicate key points concisely, making the presentation informative and engaging for the audience.

**Material used:** Common materials used in 2D art include pencils, charcoal, ink, watercolors, acrylics, and oils for traditional media. For digital 2D art, artists typically use software like Adobe Photoshop, Illustrator, or Procreate, along with. Paper, canvas, and digital screens serve as primary surfaces.

**Additional Information:** 2D art forms like painting, drawing, and digital illustration remain relevant today for their ability to communicate visually, often using symbolism to address universal and contemporary issues. They offer accessibility, allowing viewers to connect with art in homes, galleries, and online. In recent years, 2D art has become a vital platform for social and political commentary on themes like climate change, social justice, and identity. Additionally, digital tools have expanded the reach of 2D art, enabling artists to create and share work globally, fostering conversations across cultures and contributing to social awareness in a rapidly evolving world.

**Remarks:**

## UTTARAKHAND

**Name of Participant:** Abhinav Nautiyal

**Sub-category of Visual Art:** 3-D (Sculpture)

**Details of the Art Form:** प्रत्येक देशवासी की सामुहिक कोशिशों एवं सकारात्मक दृष्टिकोण से निःसन्देह आजादी के 100 वर्ष बाद सन् 1947 का भारत एक उज्ज्वल समृद्ध एवं सम्पन्न भारत के रूप में उभरेगा। 2047 का भारत आर्थिक विकास के क्षेत्र में सर्वोपरि होगा जो कि वर्तमान में विश्व पांचवें स्थान पर है। शिक्षा के क्षेत्र में क्रान्तिकारी परिवर्तन होंगे, शिक्षा में डिजिटल प्रणाली का व्यापक समावेश हो जायेगा। निरन्तर नवाचारों के फलस्वरूप कौशल विकास, व्यावसायिक शिक्षा एवं उद्यमशील मानसिकता के समावेश के पश्चात्, शिक्षा प्रणाली और अधिक प्रभावी हो जायेगी।

**Historical and Cultural Background:** विभिन्न क्षेत्रों में कृत्रिम बुद्धिमत्ता का समावेश देखने को मिलेगा, जिसके प्रयोग से अनेकों क्षेत्र में देश प्रगति करेगा परन्तु समानान्तर रूप से इसके दुष्प्रभावों पर भी चिन्तन अवश्य कर लिया जाय। देश सतत विकास के साथ-साथ पर्यावरणीय चिन्ताओं से भी उभरने का प्रयास करेगा और पर्यावरण संरक्षण हेतु परम्परागत ऊर्जा स्रोतों का अधिकाधिक प्रयोग करेगा।

**Presentation:** पर्यावरण अनुकूल ऊर्जा स्रोतों जैसे - सोलर व विद्युत ऊर्जा पर आधारित परिवहन के साधनों का विकास होगा।

**Material used:** सामरिक क्षेत्र में भारत अपनी रक्षा ताकत को बढ़ाने के लिए स्वदेशी मिसाइल प्रणालियों, सैन्य विमानों के क्षेत्र में उल्लेखनीय प्रगति करेगा।

**Additional Information:** इस मूर्तिशिल्प में उपरोक्त में से कुछ बिन्दुओं पर आधारित प्रतीकों जैसे - अंतरिक्ष विज्ञान, शिक्षा, परिवहन, लैपटॉप, सैन्य विमान, मोबाइल आदि को मिट्टी के माध्यम से उकेरा गया है। अभिनव नौटियाल, दृष्यकला - त्रिआयामी मूर्तिकला, विषय - विकसित भारत 1947, पीएम श्री बालगंगा राइका केमर टिहरी गढ़वाल, उत्तराखण्ड

**Remarks:**

## WEST BENGAL

**Name of Participant:** Dipayan Basak

**Sub-category of Visual Art:** Indigenous Toys and Games

**Details of the Art Form:** Art form- Visual Arts - Indigenous toys and games: This form of toys were earlier made and available in the districts of Bardhaman, Birbhum, Purulia and Bankura wherein miniature forms of foot-soldiers (Sepai) were used. Due to its increased appeal, this has now flourished and can be easily found in fairs across West Bengal.

**Historical and Cultural Background:** One view among many says that it developed during the British rule in India and the toys made from palm leaves (Taal pata) were used to tell stories about the lives of the foreign rulers depicting a Sahib and his wife. Another view says that this came up much before as a source of entertainment among rural folk. During such times animal and human figures were used to tell stories; in later date there was widespread use of this Sepai form (foot soldiers). This was widely used in fairs or social gatherings for quick and easy source of amusement.

**Presentation:** The current toy design is inspired by the soldiers from Pal dynasty which had formidable kings who ruled over vast expanses in these parts of eastern India. As the Palas propagated Buddhism, these figures also boast of some Buddhist religious symbols. Candlesticks and drifting petals of blue-lotus symbolize changing of state and loss of knowledge. Circle of life is hinted by 'Noble Eight-fold-path' or astangika marga. The two soldiers are fighting. East-facing soldier indicates beginning of war whereas west-facing toys indicates stopping of war.

**Material used:** All ingredients used are easily available and mostly bio-degradable. The materials include dried palm leaves (tal pata), burnt clay (for armour), hollow bamboo stick (for pushing and pulling), spring and wire and magnet. Instruments used are pair of scissors, gum, hammer, saw, screw.

**Additional Information:** War only destroys. Men die, everything is ravaged and peace fails to soothe human souls. Only the clattering of weapons and the groaning of wounded persons are heard. In this local crafted toy "War: A game with no winner" the physically weak soldiers (their leafy / feeble look tend to mock their valour) seemingly engage bravely with each in deadly fight with no positive outcome. Inherently this toy tries to use Buddhist religious symbol and preach the sermon of peace and wisdom over death and destruction.

**Remarks:**

## KVS

**Name of Participant:** Neha Kumari

**Sub-category of Visual Art:** 3-D (Sculpture)

**Details of the Art Form:** 3D art sculptures are immersive, tangible artworks that engage viewers from all angles. Crafted from materials like metal, clay, or digital mediums, they range from realistic figures to abstract forms. Sculptures invite physical interaction, evoke emotions, and serve as powerful expressions of culture, challenging perspectives and enhancing shared spaces.

**Historical and Cultural Background:** Sculpture in India dates back to the Indus Valley Civilization (circa 2500 BCE), with famous artifacts like the bronze “Dancing Girl.” Indian sculpture developed richly through religious themes, seen in the intricate carvings of Hindu, Buddhist, and Jain temples at sites like Khajuraho, Ellora, and Ajanta. Gupta-era sculptures (4th–6th centuries CE) reached high levels of realism and grace, idealizing human forms and deities. During the medieval period, intricate South Indian bronze sculptures, such as the Chola dynasty’s Nataraja, exemplified divine energy and craftsmanship. In the modern era, artists like Ramkinkar Baij introduced contemporary forms, blending traditional Indian aesthetics with modernist influences, making Indian sculpture a fusion of spiritual heritage and evolving creativity.

**Presentation:** I have made 3D sculpture on the theme of developed India of 2047. This sculpture actually highlights the beauty of India after hundred years of independence. Its made up of natural clay the sculpture length, breadth and height are 2.5, 2 and 1 feet respectively. We can only imagine that how our country India would be in the year of 2047, and on the basis of this imagination I have shown the beautiful future of our country India.

**Material used:** This sculpture is crafted entirely from natural clay, using specialized sculpture tools to shape and detail each element. The tools allowed for precise carving, molding, and texturing, bringing life to features like the book, globe, and tree. The natural clay adds an earthy, organic feel, highlighting the craftsmanship and intricate design.

**Additional Information:** Crafted from natural clay, the sculpture utilized specialized tools like carving knives, loop tools, and wire brushes for detailed shaping and texturing. Layering techniques ensured a sturdy yet intricate form. After drying, finishing touches were applied, and a protective coat preserved the sculpture, showcasing skilled craftsmanship and artistic vision.

**Remarks:**

## NVS

**Name of Participant:** Anamika

**Sub-category of Visual Art:** 3-D (Sculpture)

**Details of the Art Form:** In this sculpture, I have adopted a compositional style to convey the key elements of a developing India. Through the different components of the sculpture, I have highlighted various aspects such as the importance of saving the environment, the progress in technology, the fight against violence, and the empowerment of women and girls in education and sports. The artwork captures India's transformation towards a “Viksit Bharat” (Developed India) in 2047

**Historical and Cultural Background:** The “Viksit Bharat Abhiyan” was launched by Prime Minister Narendra Modi to envision a developed India by the year 2047. This campaign focuses on India’s progress across various fields, including technology, education, environment, and women’s empowerment. The sculpture reflects the underlying principles of this vision, depicting the country’s journey towards growth and prosperity.

**Presentation:** This sculpture aims to encapsulate the essence of a transformed, developed India in 2047, reflecting progress in all spheres, from social equality to technological innovation, while preserving the environment.

**Material used:** The sculpture is made using a variety of materials: • Clay, wire, and wooden blocks form the base structure. • Acrylic colors are used for painting the sculpture. • Stones and wrappers represent the environment and cleanliness aspect. • The use of wooden blocks and tools helps in the detailed construction of the figures and symbols

**Additional Information:** The boy standing in front of a map of India symbolizes the efforts to erase the negative aspects of the country such as corruption, male domination, and gender inequality. The boy, standing in front of a globe, is shown picking up wrappers, representing the concept of “Swachh Bharat” (Clean India). The hand emerging from stones, bound by chains, symbolizes the struggle and efforts of women fighting for their freedom. Behind the raised hand, elements such as bullet trains, windmills, and solar panels are included to represent India’s advancements in technology and renewable energy. The tree and hands in the sculpture emphasize the importance of preserving the environment while pursuing development. The little statues of girls in the sculpture portray the potential of young girls, showing that they too are capable of achieving the same accomplishments as boys.

**Remarks:**

## EMRS

**Name of Participant:** Rathwa Kishan Janabhai

**Sub-category of Visual Art:** 3-D (Sculpture)

**Details of the Art Form:** The rooster and native hen motifs in Gujarat are symbolic of fertility and agricultural abundance. These themes are widely celebrated in festivals such as the Tarnetar Fair and Rann Utsav. Artisans from Kutch and Saurashtra craft vibrant 3D sculptures using materials like clay and wood.

**Historical and Cultural Background:** The rooster and native hen motifs in Gujarat have strong roots in the region's community history, reflecting the agricultural lifestyle of its rural inhabitants. Historically, Gujarat has been an agrarian society where farming communities relied heavily on livestock for sustenance and prosperity. These motifs symbolize fertility and the cycle of life, linked to the importance of poultry in rural economies. In communities across Saurashtra and Kutch, these symbols passed down through generations, used in folk art and rituals to invoke blessings for good harvests and well-being. The rooster is also revered in spiritual practices, especially as the vehicle of Goddess Bahuchar Maa.

**Presentation:** This is a 3D sculpture of a native hen, inspired by the shape of the rooster, symbolizing fertility and prosperity. The sculpture was painted using eco-friendly acrylic colors, with the hen's head in vibrant red, its body in yellow, and the feathers in black. These colors symbolize vitality, stability and elegance.

**Material used:** To create the native hen sculpture, porcelain clay is used for shaping the intricate details, with a piece of wood providing structural support. Shaping and molding are done using knives and wires for precision. The sculpture is then painted with eco-friendly acrylic colors to ensure an environmentally conscious finish.

**Additional Information:** This art form carries powerful messages of prosperity, vitality, and renewal. It highlights the importance of preserving indigenous art forms and adopting eco-friendly practices. The rooster's vibrant symbolism reminds us of our agricultural roots and showing relation between nature and art. By using vibrant colors and eco-friendly materials, it is aimed to not only showcase artistic skills but also reflect a deeper cultural understanding, preserving traditional art forms while connecting them with contemporary environmental consciousness.

**Remarks:**

विद्यया ऽ मृतमश्नुते



एन सी ई आर टी  
NCERT

राष्ट्रीय शैक्षिक अनुसंधान और प्रशिक्षण परिषद्  
NATIONAL COUNCIL OF EDUCATIONAL RESEARCH AND TRAINING



3-6 January, 2025

# Vocal Music

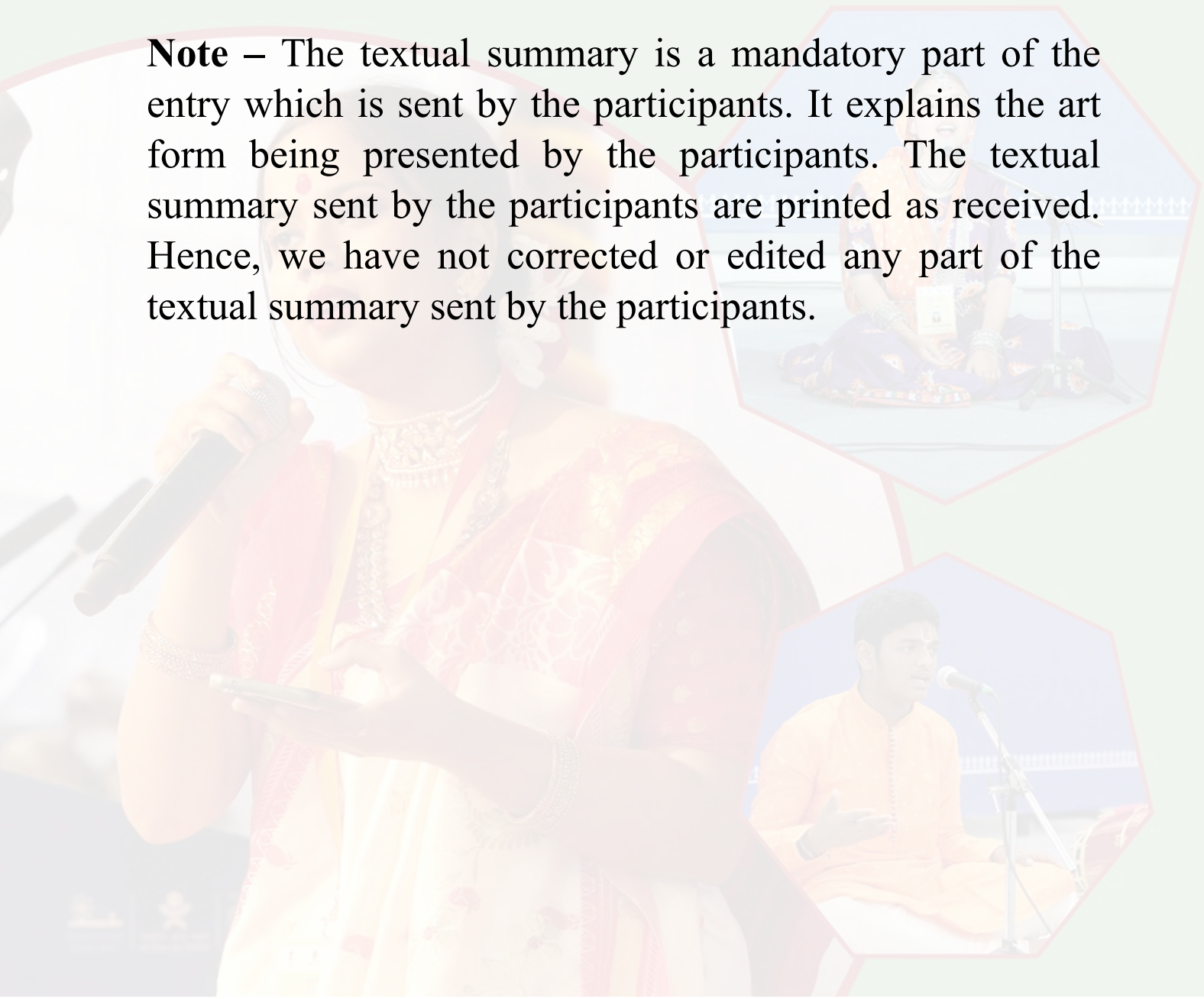
## TEXTUAL SUMMARY



# Kala Utsav 2024-25

## Textual Summary of Vocal Music

**Note** – The textual summary is a mandatory part of the entry which is sent by the participants. It explains the art form being presented by the participants. The textual summary sent by the participants are printed as received. Hence, we have not corrected or edited any part of the textual summary sent by the participants.



## Table of Contents

ANDAMAN AND NICOBAR ISLANDS .....	1
ANDHRA PRADESH .....	2
ARUNACHAL PRADESH .....	3
ASSAM .....	4
BIHAR.....	5
CHANDIGARH.....	6
CHHATTISGARH .....	7
DAMAN AND DIU + DADRA AND NAGAR HAVELI .....	8
DELHI .....	9
GOA .....	10
GUJARAT .....	12
HARYANA .....	14
HIMACHAL PRADESH .....	15
JAMMU & KASHMIR .....	16
JHARKHAND.....	17
KARNATAKA.....	18
LADAKH .....	19
LAKSHADWEEP .....	20
MADHYA PRADESH .....	21
MAHARASHTRA .....	22
MANIPUR.....	24
MEGHALAYA .....	25
MIZORAM.....	26
NAGALAND .....	27
ODISHA.....	28
PUDUCHERRY .....	29
PUNJAB .....	30
RAJASTHAN .....	31
SIKKIM .....	33

TELANGANA.....	34
TRIPURA.....	36
UTTAR PRADESH .....	37
UTTARAKHAND.....	38
WEST BENGAL.....	39
KVS .....	40
NVS .....	41
EMRS .....	42

## ANDAMAN AND NICOBAR ISLANDS

### **Name/s of Participant/s:**

1. Pearl Christina
2. M Princy
3. Angelina Jones
4. Victoria
5. Bearcyba

### **Category of Performance:** Group

### **Sub-category of Vocal Music:** Devotional

**Details of the Art Form:** Nicobari Devotional Tribal Folk Song. (Music and dance are components of Nicobari Culture. Folk song and dances are prevalent in the entire Nicobar group of Islands of A & N Islands.)

**Historical and Cultural Background:** Car Nicobar is an Island where old traditions are being practiced. It's not like we are backward and there is lack of education but it's about preserving our own tradition, we put our culture and tradition as a priority. We learned this right from our childhood because we lived in a joint family it is ingrained how to respect and preserve our very own tradition. We learned to survive, we live, we adapt and that is the power of Tuhet.

**Performance:** "The song begins with an expression of joy, symbolizing unity and gratitude for the positive changes. It describes the beauty of sunrise over the ocean, It describes how modern development and nature coexist in Nicobar and their respect for environment. It acknowledges cultural roots that guide the community as they navigate modernity."

**Instruments used:** The guitar is more than just an instrument in Nicobarese culture; it is a bridge between the past and the present. Its ability to harmonize with traditional songs with modern flair, highlights adaptability & resilience of the Nicobarese. Through it, they celebrate their heritage while embracing the evolving world of music.

**Additional Information:** Song would embody the Nicobarese spirit—grateful, resilient, and hopeful—while celebrating their progress and connection to their land and people. It could be sung during festivals, gatherings, or community events, uniting everyone in pride and joy.

### **Remarks:**

## ANDHRA PRADESH

**Name/s of Participant/s:**

1. P. Tanuja
2. G. Mahalakshmi
3. M. Akshaya Sri
4. J. Shiva Sai
5. P. Sri Vidhya

**Category of Performance:** Group**Sub-category of Vocal Music:** Folk

**Details of the Art Form:** Vocal Music – Folk, Name the State: Andhra Pradesh, Name of the District: Srikakulam

**Historical and Cultural Background:** Folklore was born in villages. The countryside is very beautiful and pleasant. It is said that India lives in villages. Such villages are the backbone of the country. A state that is unique among all the states in India, our state of Andhra Pradesh, which has different characteristics, has many regions with different dialects, different cultural traditions, and they show their uniqueness. The folk born in Andhra Pradesh state is unique to the people born in Srikakulam district of our state. The accent language of the people of Srikakulam district is very lovely. The people of our district have a great mentality and express their pain with a smile, no matter how much pain they have in their hearts. The hardships of the village people are indescribable.

Many people leave the villages and go to the cities to get something to achieve by leaving the villages with beautiful and good climate. Many people leave the village in order to get a good price for the harvested crop when the rains do not fall at the right time to grow the crops.

**Performance:** This folk song of ours is sung by Akshaya Sri, Shiva Sai, Tanuja, Srividya and Mahalakshmi, which tells the greatness of such a village and calls the people who are leaving the village to come back to the village. Parnandi Bhagwati Krishna Sharma has provided the lyrics for this song, while Giribabu and Ekambareshwar Sharma have provided the instrumental.

**Instruments used:** tabala, dolak

**Additional Information:** no

**Remarks:**

## ARUNACHAL PRADESH

**Name/s of Participant/s:**

1. Bengia Juma
2. Tarh Terissa
3. Bamang Yario
4. Tadar Yaniem
5. Tarh Anam

**Category of Performance:** Group**Sub-category of Vocal Music:** Folk group

**Details of the Art Form:** Taliyo Jamje is a traditional folk song of Nyishi tribe of Arunachal Pradesh. Nyishi, being the largest tribe is scattered over 8 districts of the state having regional variation in dialect.

**Historical and Cultural Background:** This folk song dates back to the time where constructing a new house is full of perks and considered a joyous event till date. The song also talks about the sprouting of sown seeds that made the heart dance and content. It also mentions the beautiful traditional attire of the tribe.

**Performance:** The Student of Class- XI & XII, from Govt. Secondary School Kimin, District- Papum Pare, Arunachal Pradesh.

**Instruments used:**

1. Gongga-An instrument made out of bamboo or paddy straw.
2. Riniu-A small bell like ornament used for both decorative and instrumental purpose.
3. Talu-A big round shaped plate like material does have a great importance during marriage, Buya (a form of dance), house warming etc.

**Additional Information:** Nil**Remarks:**

## ASSAM

**Name/s of Participant/s:**

1. Bishnu Das
2. Pratyush Paras Das
3. Nibir Paras Das
4. Prasant Doley
5. Sibanan Bora

**Category of Performance:** Group

**Sub-category of Vocal Music:** Devotional

**Details of the Art Form:** Dihanam is a very prominent aspect of Assamese Folk literature and Lyric literature. Sankaradeva and Madhavadeva are known as the creators of Dihanam. Today Dihanam is very popular amongst the devotees.

**Historical and Cultural Background:** Dihanam is a special style of music belonging to the Shankari music of Assam. Like other Ghosha-kirtans composed by Mahapurush Srimanta Sankaradeva and Madhavadeva, the Dihanam also chant the virtues, names and glories of the Lord. Dihanam is a kind of congregational prayer sung by a group of devotees in Assam in praise of Lord Krishna. The prayer has help to build social unity and shape the spiritual environment in Assam.

**Performance:** Here the team will perform this Brindavani Dihanam directed by Somnath Borah Oja accompanied by the instruments — khool, taal, flute, negera, kortaal, conch and manjira.

**Instruments used:** khool, taal, flute, negera, kortaal, conch and manjira also hand-clapping is used in it

**Additional Information:** Dihanam is performed in special religious ceremonies in the Sattr-samaj. There are two types of Dihanam: one is associated with the daily routine of Sattr-sabha, and the other is associated with the name-houses in the villages of Assam

**Remarks:**

## BIHAR

**Name/s of Participant/s:** Angel Verma

**Category of Performance:** Solo

**Sub-category of Vocal Music:** Folk

**Details of the Art Form:** पूर्वी बिरहा लोकगायन प्रायः गाँव देहात के लोगो द्वारा गाया जाता है। इसका अंतिम शब्द प्रायः बहुत खींचकर गाया जाता है। यह लोकगायन की एक विधा है जो पूर्वी उत्तर प्रदेश तथा पश्चिमी बिहार के भोजपुरीभाषी क्षेत्र में प्रचलित है।

**Historical and Cultural Background:** पूर्वांचल की यह लोकगायकी मनोरंजन के अलावा थकावट मिटाने के साथ ही एकरसता की ऊब मिटाने का उत्तम साधन है। बिरहा गाने वालों में पुरुषों के साथ ही महिलाओं की दिनों-दिन बढ़ती संख्या इसकी लोकप्रियता और प्रसार का स्पष्ट प्रमाण है।

**Performance:** “लेखक और लोकगीत साहित्यकार श्री महेंद्र मिश्रा जी की लिखी हुई कई सारी पूर्वी गीत प्रचलित है। इस गीत में बिरहा का भाव है, जहाँ पत्नी अपने पति के दूसरे शहर में कार्य करने को दर्शा रही है। गीत के बोल हैं (आधी आधी रतिया के कुहके कोयलिया)”

**Instruments used:** “मंच सामग्री है - घर, पेड़, तुलसी पिट्टा, फूलडाला, पूजाथाली, दुपट्टा, पोटरी, मटका, पिंजरा, झंडा।”

**Additional Information:** भोजपुरी भाषा के लोकगायकी में महेंद्र मिश्र द्वारा रचित ‘पुरबी’ संगीत वहाँ-वहाँ पहुँची जहाँ भोजपुरी भाषा और भोजपुरी संस्कृति के लोग पहुँचे हैं। मॉरिसस, फ़िजी, सूरीनाम आदि देशों में उनके द्वारा रचित ‘पुरबी’ संगीत पहुँच गई। वे सिर्फ गायक ही नहीं अपितु आशुकि, संगीतकार, कीर्तनकार, प्रवचनकर्ता और धर्मोपदेशक भी

**Remarks:**

## CHANDIGARH

**Name/s of Participant/s:** Padmakar Kashyap

**Category of Performance:** Solo

**Sub-category of Vocal Music:** Classical

**Details of the Art Form:** Raag Puriya Dhanashree is a classical Indian raga from the Hindustani tradition. It belongs to the Purvi thaat and is traditionally performed during the late afternoon or evening. Geographically, it is popular in North India and is often heard in classical concerts, especially in vocal and instrumental performances.

**Historical and Cultural Background:** Raag Puriya Dhanashree is a raga from the Hindustani classical music tradition, belonging to the Purvi thaat. It is a combination of two ragas: Puriya and Dhanashree, blending serious, introspective moods with a touch of grace and liveliness. Historically, it is associated with the late afternoon or early evening time for its reflective and serene mood. Its origins trace back to ancient Indian classical music, and it is particularly popular in North India. The raga is often performed in both vocal and instrumental forms, evoking devotion, tranquility, and emotional depth.

**Performance:** The details of the presentation are as follows: Arohana:  $\bar{N} \bar{R} G \bar{M} \bar{D} N \bar{S}$  or  $\bar{N} \bar{R} G \bar{M} \bar{D} N \bar{R} \bar{S}$  Avarohana:  $\bar{S} N \bar{D} P \bar{M} G \bar{R} S$  Pakad: Ga Ma Dha Dha Pa, Ga Ma Re Re Sa Chalan: Sa Ga Ma Pa Dha DhaPa Ma Ga Ma Re Sa BARDA KHYAL: -Dharat hun dhyaan CHOTA KHYAL: - sumi ran karo man ram nam

**Instruments used:** Tabla, Tanpura, Harmonium

**Additional Information:** Raag Puriya Dhanashree conveys a message of introspection, tranquility, and emotional depth. The raga's mood is serious yet soothing, evoking feelings of devotion and contemplation. In contemporary times, its relevance lies in offering an emotional and spiritual escape from the fast-paced modern world. It provides listeners with a space for reflection and inner peace, making it significant in today's stressful environment. Additionally, it bridges the traditional with modern music, as it continues to inspire classical musicians and even influences fusion genres, showcasing its timeless appeal and cultural richness.

**Remarks:**

## CHHATTISGARH

### Name/s of Participant/s:

1. Ku. Madhuri Koshale
2. Himanshu Sahu
3. Karan Pal
4. Ku. Priti Bandhe
5. Himendra Sahu

### Category of Performance: Group

### Sub-category of Vocal Music: Patriotic

**Details of the Art Form:** जब हमारा देश आजाद हुआ तब पूरे देश में उंच-नीच जात-पात, छुआ-छूत, भेद-भाव, अमीरी-गरीबी पूरे देश में व्याप्त था। तब देश भक्ति और भाई चारे तथा एक दूसरे आपसी प्रेम सदभावना सहयोग की भावना को विकसित करना। हमारे द्वारा प्रस्तुत गीत एक देश भक्ति गीत है,

**Historical and Cultural Background:** जो लोकगीत छत्तीसगढ़ी में है, इस गीत के माध्यम से सामान्य जन मानस में देश भक्ति की भावना जागृत करना तथा साथ ही छत्तीसगढ़ी सुंदर मधुर, जनप्रिय एवं लोकप्रिय बोली में इस लोकगीत देशभक्ति को और चार चांद लगा देते हैं। यह लोक गीत उन समस्त राज्य वासी एवं देशवासी को के मन में आपसी प्रेम सदभावना को विकसित करती है।

**Performance:** जब हमारा देश आजाद हुआ तब पूरे देश में उंच-नीच जात-पात, छुआ-छूत, भेद-भाव, अमीरी-गरीबी पूरे देश में व्याप्त था। तब देश भक्ति और भाई चारे तथा एक दूसरे आपसी प्रेम सदभावना सहयोग की भावना को विकसित करना। हमारे द्वारा प्रस्तुत गीत एक देश भक्ति गीत है, जो लोकगीत छत्तीसगढ़ी में है, इस गीत के माध्यम से सामान्य जन मानस में देश भक्ति की भावना जागृत करना तथा साथ ही छत्तीसगढ़ी सुंदर मधुर, जनप्रिय एवं लोकप्रिय बोली में इस लोकगीत देशभक्ति को और चार चांद लगा देते हैं। यह लोक गीत उन समस्त राज्य वासी एवं देशवासी को के मन में आपसी प्रेम सदभावना को विकसित करती है। प्राचीन काल में जो कुरीतिया थी, जो स्वतंत्रता के बाद धीरे-धीरे समाप्त हो गई, तथा समस्त देशवासी के विद्यमान उंच-नीच जात-पात, छुआ-छूत, भेद-भाव आदि को मिटाकर समाज में एकता और देश प्रेम की भावना को जागृत कर हमारे भारत देश में अनेकता में एकता और अखण्डता का संदेश दिया है।

**Instruments used:** तबला, ढोलक, हारमोनियम, झांझ, मंजीरा इत्यादि

**Additional Information:** जब हमारा देश आजाद हुआ तब पूरे देश में उंच-नीच जात-पात, छुआ-छूत, भेद-भाव, अमीरी-गरीबी पूरे देश में व्याप्त था। तब देश भक्ति और भाई चारे तथा एक दूसरे आपसी प्रेम सदभावना सहयोग की भावना को विकसित करना। हमारे द्वारा प्रस्तुत गीत एक देश भक्ति गीत है, जो लोकगीत छत्तीसगढ़ी में है, इस गीत के माध्यम से सामान्य जन मानस में देश भक्ति की भावना जागृत करना तथा साथ ही छत्तीसगढ़ी सुंदर मधुर, जनप्रिय एवं लोकप्रिय बोली में इस लोकगीत देशभक्ति को और चार चांद लगा देते हैं। यह लोक गीत उन समस्त राज्य वासी एवं देशवासी को के मन में आपसी प्रेम सदभावना को विकसित करती है। प्राचीन काल में जो कुरीतिया थी, जो स्वतंत्रता के बाद धीरे-धीरे समाप्त हो गई, तथा समस्त देशवासी के विद्यमान उंच-नीच जात-पात, छुआ-छूत, भेद-भाव आदि को मिटाकर समाज में एकता और देश प्रेम की भावना को जागृत कर हमारे भारत देश में अनेकता में एकता और अखण्डता का संदेश दिया है।

### Remarks:

## **DAMAN AND DIU + DADRA AND NAGAR HAVELI**

**Name/s of Participant/s:** Dhanya Gireesh

**Category of Performance:** Solo

**Sub-category of Vocal Music:** Classical

**Details of the Art Form:** Vocal classical music (Hindustani music). Raga - Brindavani Sarang, Brindavani Sarang is a popular raag in the Mathura region of India

**Historical and Cultural Background:** Brindabani Sarang is a Kafi thaata raga. It was created by Swami Haridas. The associated mythology being that he brought Lord Krishna to earth by singing this raga who took the form of an idol which can still be seen in Mathura.

**Performance:** It was an excellent performance in UT Level of Kala Utsav, she can grasp the things fast

**Instruments used:** Tabla and Harmonium

**Additional Information:** Brindavani Sarang is typically played in the early afternoon, around noon, during the summer.

**Remarks:**

## DELHI

**Name/s of Participant/s:** Chandeshwar Kumar

**Category of Performance:** Solo

**Sub-category of Vocal Music:** Folk

**Details of the Art Form:** बिहारी लोक गीत- बिहार के लोक संगीत की उत्पत्ति एवं ऐतिहासिक संदर्भ यह संगीत लोगों की कहानियों, मूल्यों और अनुभवों को संरक्षित करते हुए पीढ़ियों से मौखिक रूप से पारित किया गया है। गाने अक्सर कृषि चक्रों, धार्मिक त्योहारों और जीवन की घटनाओं जैसे जन्म, विवाह और मृत्यु से जुड़े होते हैं।

**Historical and Cultural Background:** बिहारी के लोक संगीत में विविधता और अनेक रंग देखे जाते हैं बिहार के लोक गीतों में चैती मरवा, झुमर, बिरहा, आदि गीत प्रमुख हैं बिहार के लोक वाद्ययंत्रों में मंडल, तुरही, सारंगी बांसुरी, नगाड़ा, ढोल, ढोलक, मंजीरा आदि प्रमुख हैं

प्रस्तुत गीत एक किसान द्वारा गाए जाना वाला गीत है जो अपनी पत्नी के लिए गा रहा है इसमें किसान कहता है की खेत में काम करते करते मुझे सुबह से दोपहर हो गई है लेकिन मेरी पत्नी (धनिया) अभी तक खाना लेकर नहीं आई फिर उसे वह दिखाई देती है तो वह कहता है की जैसे बसंत बहार आ गई है

हारवा जोतड़ते भइल दोपहरिया

हाए राम अइले ना घनिया हमार

हाए राम अइले ना घनिया हमार

**Performance:** बिहार का लोक संगीत सदियों पुरानी परंपरा है जो इस क्षेत्र के सामाजिक और सांस्कृतिक जीवन का एक महत्वपूर्ण हिस्सा है। ये गीत पीढ़ियों से मौखिक रूप से पारित होते हैं और अक्सर जीवन की घटनाओं, धार्मिक त्योहारों और कृषि चक्रों से जुड़े होते हैं। यहां बिहार के लोकगीतों और उनके ऐतिहासिक महत्व के कुछ उदाहरण दिए गए हैं: सोहर : प्रसव के दौरान किया गया सुमंगली : शादियों से जुड़े रोपनीगीत : धान के बीज बोने के दौरान किया गया प्रदर्शन कटनीगीत : धान की कटाई के मौसम के दौरान किया जाता है ऐतिहासिक गाथाएँ : स्वतंत्रता सेनानी कुंवर सिंह के वीरतापूर्ण कार्यों को अमर बनाएं बिहार में लोकगीतों की परंपरा भोजपुर क्षेत्र के कलाकार भिखारी ठाकुर से शुरू हुई। बिहार के लोक संगीत में अन्य उल्लेखनीय हस्तियों में महेंदर मिसिर, राधामोहन चौबे 'अंजन', लक्ष्मण पाठक प्रदीप और शारदा सिन्हा शामिल हैं। भोजपुरी संगीत का भी एक समृद्ध इतिहास है। भोजपुरी संगीत का सबसे पहला रूप निर्गुण गीत था, जिसे कबीर ने गाया था। भोजपुरी संगीत तब दुनिया भर में फैला जब भोजपुरियों को ब्रिटिश उपनिवेशों में बागानों में काम करने के लिए ले जाया गया। यह उन देशों के लोक और आधुनिक संगीत के साथ घुलमिल गया, जिससे भोजपुरी संगीत के नए रूप सामने आए।

**Instruments used:** DHOLAK, HARMONINUM

**Additional Information:** बिहारी के लोक संगीत में विविधता और अनेक रंग देखे जाते हैं बिहार के लोक गीतों में चैती मरवा, झुमर, बिरहा, आदि गीत प्रमुख हैं बिहार के लोक वाद्ययंत्रों में मंडल, तुरही, सारंगी बांसुरी, नगाड़ा, ढोल, ढोलक, मंजीरा आदि प्रमुख हैं

**Remarks:**

## GOA

**Name/s of Participant/s:**

1. Kripa Variyavwala
2. Heer Surti
3. Ishika Chauhan
4. Dixita Makwana
5. Aum Pawar

**Category of Performance:** Group**Sub-category of Vocal Music:** Choir

**Details of the Art Form:** **\*\*Vrund Gaan\*\*** (Choir Singing) is a traditional Gujarati choir art form where a group of singers express emotions and artistry through intricate aalaps, harmonic overlaps, and melodious synchrony. Rooted in cultural heritage, it combines vocal techniques and collective harmony to evoke spiritual and emotional depth, showcasing Gujarat's rich musical traditions.

**Historical and Cultural Background:** **\*\*Vrund Gaan\*\*** is deeply rooted in Gujarat's musical heritage, emerging as a spiritual and artistic expression in traditional gatherings. Influenced by Indian classical and folk music, it blends intricate aalaps, harmonies, and emotive singing. Luminaries like Purushottam Upadhyay, Aashit Desai, Sunil Revar, Rasbihari Mehta, Kshema Divetia, and Shyamal-Saumil have been pivotal in preserving and evolving this art form. Historically performed in cultural and devotional settings, it reflects the communal ethos and aesthetic richness of Gujarati traditions, celebrating unity and emotional resonance through music.

**Performance:** Students are going to perform “AA Manpanvhamna Mela Ma Sau Jaat Laine Aavya che” This poem describes the various aspects of life and human experiences. The poet says that in the carnival of the mind, people have come with various emotions and experiences. Some have come with dreams, while others have come with the darkness of the night. The poet goes on to illustrate how each person carries their own stories and struggles, reflecting the diversity of human existence. Some carry joy and laughter, while others bear sorrow and pain. The imagery of the carnival suggests that life is a vibrant mix of experiences, where every individual's journey contributes to the larger tapestry of humanity. In the end, the poet emphasizes the importance of connection and understanding among people. Despite the differences in their experiences, there is a shared humanity that binds everyone together, reminding us that we are all part of this grand carnival of life. The poem “Manpanchmana Mela” was written by Ramesh Parekh, a notable Gujarati poet known for his impactful and emotive writing. The music for the poem was composed by Sunil Revar, who has a talent for creating melodies that enhance the lyrical beauty of the poetry.

**Instruments used:** Traditional Indian instruments are gonna be used in this performance such as Harmonium, Tabla, Violin, and percussion

**Additional Information:** This poem describes the various aspects of life and human experiences. The poet says that in the carnival of the mind, people have come with various

emotions and experiences. Some have come with dreams, while others have come with the darkness of the night.

The poet goes on to illustrate how each person carries their own stories and struggles, reflecting the diversity of human existence. Some carry joy and laughter, while others bear sorrow and pain. The imagery of the carnival suggests that life is a vibrant mix of experiences, where every individual's journey contributes to the larger tapestry of humanity.

In the end, the poet emphasizes the importance of connection and understanding among people. Despite the differences in their experiences, there is a shared humanity that binds everyone together, reminding us that we are all part of this grand carnival of life.

The poem “Manpanchmana Mela” was written by Ramesh Parekh, a notable Gujarati poet known for his impactful and emotive writing. The music for the poem was composed by Sunil Revar, who has a talent for creating melodies that enhance the lyrical beauty of the poetry.

**Remarks:**

## GUJARAT

### **Name/s of Participant/s:**

1. Kripa Variyavwala
2. Heer Surti
3. Ishika Chauhan
4. Dixita Makwana
5. Aum Pawar

### **Category of Performance:** Group

### **Sub-category of Vocal Music:** Choir

**Details of the Art Form:** **\*\*Vrund Gaan\*\*** (Choir Singing) is a traditional Gujarati choir art form where a group of singers express emotions and artistry through intricate aalaps, harmonic overlaps, and melodious synchrony. Rooted in cultural heritage, it combines vocal techniques and collective harmony to evoke spiritual and emotional depth, showcasing Gujarat's rich musical traditions.

**Historical and Cultural Background:** **\*\*Vrund Gaan\*\*** is deeply rooted in Gujarat's musical heritage, emerging as a spiritual and artistic expression in traditional gatherings. Influenced by Indian classical and folk music, it blends intricate aalaps, harmonies, and emotive singing. Luminaries like Purushottam Upadhyay, Aashit Desai, Sunil Revar, Rasbihari Mehta, Kshema Divetia, and Shyamal-Saumil have been pivotal in preserving and evolving this art form. Historically performed in cultural and devotional settings, it reflects the communal ethos and aesthetic richness of Gujarati traditions, celebrating unity and emotional resonance through music.

**Performance:** Students are going to perform “AA Manpanvhamna Mela Ma Sau Jaat Laine Aavya che” This poem describes the various aspects of life and human experiences. The poet says that in the carnival of the mind, people have come with various emotions and experiences. Some have come with dreams, while others have come with the darkness of the night. The poet goes on to illustrate how each person carries their own stories and struggles, reflecting the diversity of human existence. Some carry joy and laughter, while others bear sorrow and pain. The imagery of the carnival suggests that life is a vibrant mix of experiences, where every individual's journey contributes to the larger tapestry of humanity. In the end, the poet emphasizes the importance of connection and understanding among people. Despite the differences in their experiences, there is a shared humanity that binds everyone together, reminding us that we are all part of this grand carnival of life. The poem “Manpanchmana Mela” was written by Ramesh Parekh, a notable Gujarati poet known for his impactful and emotive writing. The music for the poem was composed by Sunil Revar, who has a talent for creating melodies that enhance the lyrical beauty of the poetry.

**Instruments used:** Traditional Indian instruments are gonna be used in this performance such as Harmonium, Tabla, Violin, and percussion

**Additional Information:** This poem describes the various aspects of life and human experiences. The poet says that in the carnival of the mind, people have come with various emotions and experiences. Some have come with dreams, while others have come with the darkness of the night.

The poet goes on to illustrate how each person carries their own stories and struggles, reflecting the diversity of human existence. Some carry joy and laughter, while others bear sorrow and pain. The imagery of the carnival suggests that life is a vibrant mix of experiences, where every individual's journey contributes to the larger tapestry of humanity.

In the end, the poet emphasizes the importance of connection and understanding among people. Despite the differences in their experiences, there is a shared humanity that binds everyone together, reminding us that we are all part of this grand carnival of life.

The poem “Manpanchmana Mela” was written by Ramesh Parekh, a notable Gujarati poet known for his impactful and emotive writing. The music for the poem was composed by Sunil Revar, who has a talent for creating melodies that enhance the lyrical beauty of the poetry.

**Remarks:**

## HARYANA

### Name/s of Participant/s:

1. Geetika
2. Priyanshi
3. Pratibha
4. Gaurav
5. Rytham

### Category of Performance: Group

### Sub-category of Vocal Music: Patriotic

**Details of the Art Form:** Name of the art form- Vocal patriotic music Geographical presence - of patriotic vocal music is typically nationwide within the country it represents, as it is popular across all regions to inspire national pride and unity. For example, in India, patriotic vocal music spans across various states and regions, often incorporating local languages and cultural elements, but with a unifying theme of national pride and respect.

**Historical and Cultural Background:** In India, vocal patriotic music became especially prominent during the Indian independence movement. Songs like “Vande Mataram,” penned by Bankim Chandra Chattopadhyay, and “Sare Jahan Se Achha,” by Muhammad Iqbal. The cultural background of patriotic music is deeply rooted in a shared sense of identity, drawing from folk music, classical traditions, and popular music styles. These songs typically embody themes of freedom, sacrifice, heritage, and national pride. They often incorporate regional languages, folk instruments, and storytelling styles that connect people emotionally with their culture and history. Even today, patriotic songs are celebrated during national events, such as Independence Day and Republic Day in India, and they continue to be a source of collective pride, uniting people across diverse cultures and languages.

**Performance:** गीत “खुशी के गीत गुनगुनाते बढ़ते जाएं हम” एक प्रेरणादायक और देशभक्ति से भरा गीत है, जिसमें हम वीर शिवाजी और महाराणा प्रताप जैसे महापुरुषों की संतान होने का गर्व महसूस करते हैं। गीत में यह भावना व्यक्त की गई है कि हम अपने पूर्वजों के साहस, बलिदान और गौरवशाली इतिहास से प्रेरणा लेकर, देश की उन्नति के लिए निरंतर आगे बढ़ते रहेंगे। इसके साथ ही, हम यह संकल्प लेते हैं कि एक दिन हमारा भारत फिर से विश्वगुरु बनेगा और पूरी दुनिया में अपने ज्ञान, संस्कृति और शक्ति से मार्गदर्शन करेगा।

**Instruments used:** We have used Harmonium, tabla and guitar earlier with our own accompanist. But as per your guidelines we are not able to arrange Guitar along with other instruments as our teacher would not be able to accompany us as per you guidelines.

**Additional Information:** Patriotic vocal music thus plays a powerful role in preserving and promoting cultural heritage, while fostering a sense of shared identity and belonging.

The history and cultural background of vocal patriotic music trace back to times when music was used as a means to inspire unity, courage, and a sense of identity among people. This genre of music has historically been tied to struggles for freedom, sovereignty, and social justice in many countries, often emerging as a significant tool during movements for independence or social change.

### Remarks:

## HIMACHAL PRADESH

**Name/s of Participant/s:** Ananyashree Thakur

**Category of Performance:** Solo

**Sub-category of Vocal Music:** Classical

**Details of the Art Form:** Indian classical music is the classical music of the Indian subcontinent.[1] It is generally described using terms like Shastriya Sangeet and Marg Sangeet.[2][3] It has two major traditions: the North Indian classical music known as Hindustani and the South Indian expression known as Carnatic.[4] These traditions were not distinct until about the 15th century.

**Historical and Cultural Background:** During the period of Mughal rule of the Indian subcontinent, the traditions separated and evolved into distinct forms. Hindustani music emphasizes improvisation and exploration of all aspects of a raga, while Carnatic performances tend to be short composition-based. However, the two systems continue to have more common features than differences. Another unique classical music tradition from the eastern part of India is Odissi music, which has evolved over the last two thousand years.

The roots of the classical music of India are found in the Vedic literature of Hinduism and the ancient Natyashastra, the classic Sanskrit text on performing arts by Bharata Muni. The 13th century Sanskrit text Sangeeta- Ratnakara of Sarangadeva is regarded as the definitive text by both the Hindustani music and the Carnatic music traditions.

**Performance:** The participant is going to sing Raag Puriya Dhanashri Raga Puriya Dhanashri is the musical personification of India. Remote and inaccessible to the uninitiated, it showers worlds of sublime meaning upon the devotee. The difficulty newcomers have listening to Puriya Dhanashri stems from its unusual combination of swaras, plus an elusive rasa.

**Instruments used:** Instruments used are- Tabla, Harmonium, Tanpura

**Additional Information:** Origin: A combination of the ragas Puriya and Dhanashri, it comes from the Poorvi thaat

Notes: The notes of Puriya Dhanashree correspond to the double harmonic scale with an augmented fourth. The raag contains all seven notes, making it a Sampoorana Jati.

Singing time: It's usually sung in the evening, from afternoon to dusk.

Structure: The aalap and taana usually start from Ni.

Mood: Some say that Puriya Dhanashree is the musical personification of India, and that it can shower sublime meaning on the devotee.

Difficulty: Some say that the raag can be difficult for newcomers to listen to because of its unusual combination of swaras and elusive rasa.

**Remarks:**

## JAMMU & KASHMIR

### **Name/s of Participant/s:**

1. Neeta Devi
2. Silma Devi
3. Radha Devi
4. Meenakshi Devi
5. Ashu Devi

### **Category of Performance:** Group

### **Sub-category of Vocal Music:** Folk

**Details of the Art Form:** Dogri BHaakh Bhaakh is a one of the purest folk song of jammu and Kashmir. It's an integral part of cultural heritage of Jammu Region. .Bhaakh is an amalgamation of geography, economics, physiology and local folklore. This contention becomes all the clearer when one sees that the main narratives flowing through a bhaakh are inextricable connected to the stories underpinning the lives of the Dogra people. One of these narratives is the martial creed of the Dogra's. The song and music is spontaneous and inspiring and the ideas flow without any pre-conceived thought. Bhaakhan are not merely songs of jubilation, but they mirror emotions of people of a particular area arising out of social, political, economic and geographical conditions of that area. The local element that is represented in a Bhaakh reflects the impact of the local conditions related to work, festivals, jobs and life-style

**Historical and Cultural Background:** Bhaakh is very melodic but it is very difficult to Sing as it needs highest level of coordination among performing Singers.L

Bhaakhs are based on various themes including Love and Relationship, Nature and Seasons, Social Issues and Struggles, Mythological and Heroic Stories. It is performed on occasions like Harvest Festivals, Weddings, Cultural Events & Rural Gathering.

**Performance:** This Bhaakh is based on Love and Respect that people of Erstwhile Jammu Kashmir State had for their beloved Maharaja Hari Singh Jee. This Bhaakh talks about Maharaja Hari Singh and his decision to leave Jammu. You can feel the sorrow in the singer's voice.

**Instruments used:** Harmonium, Tabla Flute

**Additional Information:** It convey messages like heroic stories of warriors, Nationalist

**Remarks:**

## JHARKHAND

### **Name/s of Participant/s:**

1. Neha Tithio
2. Punita Kumari
3. Dharmendra Telra
4. Chandra Sekhar Oraon
5. Satish Singh

### **Category of Performance:** Group

### **Sub-category of Vocal Music:** Tribal

**Details of the Art Form:** This Vocal Folk music is a melodious folk music sung on the occasion of marriages among the Sadri speaking tribes and primitive Tribes of the remote tribal dominated area under latehar district of Jharkhand state.

**Historical and Cultural Background:** It is a typical Nagpuri folk music which is one of the melodious folk songs sung inside the pavilion on the auspicious occasion of marriage in the tribal areas of Jharkhand state. The young girls of the village hum this song collectively and captivate everyone through the Damkach dance. Everyone prays to their Ishta Dev, God and wishes the new bride and groom a happy new life. Also, the two lovers who are getting tied in the new bond of life should always have a feeling of love for each other in their hearts. They should face the difficulties of life together in each other's sorrow and adversity. May God's blessings always remain on them. This song is sung by all the villagers as a wish for good luck.

**Performance:** Neha Thithio..singer Punita kumari... singer Satish Singh... Flute player Dharmendra Telra...Mandar player Chandrashekhar Oraon...Nagada player

**Instruments used:** 13. Flute, Mandar, Nagada, Ghaghar (to be tied around the waist) and Panjhar (to be worn on the feet)

**Additional Information:** On one hand, this music captivates the listeners with its melodious musical instruments and on the other hand, it is directly related to folk traditions and values. In the present context, this type of music makes us feel united, brotherhood and true devotion towards God. The new generation becomes aware of our marriage rituals and gates an opportunity to revive the extinct traditions.

### **Remarks:**

## KARNATAKA

**Name/s of Participant/s:** Prarthana B

**Category of Performance:** Solo

**Sub-category of Vocal Music:** Classical

**Details of the Art Form:** Carnatic music, a traditional system of Indian classical music, has a significant presence in the southern part of India, particularly in the states of Tamilnadu, Karnataka, Andra Pradesh, Telangana and Kerala. It is also prevalent in other parts of India, as well as in countries with Indian diaspora communities. Carnatic music has a rich cultural heritage and is an integral part of the traditional music scene in southern India.

**Historical and Cultural Background:** Carnatic music has its roots in the Vedic period, with influences from ancient Tamil Sangam literature and folk music traditions. The tradition evolved over centuries, with significant contributions from the Vijayanagara Empire and the Trinity of Carnatic music - Thyagaraja, Muthuswami Dikshitar, and Shyama Shastri. Deeply rooted in Hinduism and spirituality, Carnatic music is characterized by its emphasis on devotion, emotional expression, and technical virtuosity. With its rich cultural heritage and historical significance, Carnatic music remains an integral part of South Indian culture and identity.

Our music's cultural background is deeply intertwined with the social and religious fabric of South India. The tradition has been shaped by the region's temples, festivals, and spiritual practices. The music is often performed in temples, during festivals, and in concerts, and is characterized by its use of complex ragas, talas, and lyrics that explore themes of love, devotion, and spirituality. The tradition has also been influenced by various regional languages, including Tamil, Telugu, Kannada, and Malayalam, which has contributed to its rich linguistic and cultural diversity.

**Performance:** 'Vishalakshim vishweshim' is a Krithi composed by Sri Muthuswami Deekshitar on Goddess Vishalakshmi of Kashi. The Krithi is in the ragam Panthuvrali also known as Kamavardhini which is the 51st melakarta ragam. The lyrics of the krithi reflects the Vaggeyakara's love and devotion towards his Ishtadaivam.

**Instruments used:** The mridangam and violin are integral components of Carnatic music concerts, providing a rich and dynamic sound. The mridangam, a traditional instrument with a 2,000-year history, brings rhythmic complexity and cultural significance to the performance. The violin, introduced to India by Western colonizers, adds melodic expression and versatility, allowing for a wide range of emotional expression. Together, the mridangam and violin create a balanced sound, with the mridangam providing the rhythmic foundation and the violin adding melodic depth, resulting in a unique and captivating musical experience.

**Additional Information:** Carnatic music continues to thrive in the present day, with a new generation of musicians and audiences embracing the tradition. The advent of digital technology has made it easier for Carnatic music to reach a global audience, with online platforms and social media enabling musicians to share their music and connect with fans worldwide. Additionally, fusion and experimentation with other genres, such as jazz and rock, have helped to introduce Carnatic music to new listeners. Despite these modern developments, the traditional values and aesthetics of Carnatic music remain intact, with many musicians continuing to uphold the timeless principles of this ancient and revered musical tradition.

**Remarks:**

## LADAKH

**Name/s of Participant/s:** Salzes Dolma

**Category of Performance:** Solo

**Sub-category of Vocal Music:** Folk

**Details of the Art Form:** “The song which I am singing is known as” “junglu” Which is the traditional song of ladakhis or the folk song of the region. The origin of folk song have been composed during different periods in the small western Himalayan Buddhist kingdom. It was composed in honor of pious King, holy priest (ringpocha) & popular leaders. It is as long sang in occasions like marriage etc”

**Historical and Cultural Background:** “Ladakhi Folk Song: Shey Yuli Sharba

Folk Song: The traditional song from a particular region which passes on orally from one generation to another

The folk song starts with a question where the singer asks about the person who is adorning a cap coated with gold and the person replies that it belongs to a special place called Shey. The song then proceeds with another question wherein the singers ask a part of the people adorning the special dress made of wool and the reply is that these are from Shey. The singer then ask about a woollen scarf that he adorning and the silk path that he is wearing and they replies that he is from special place called Shey.”

**Performance:** “From which place do the folks belong who adorn in the golden hat? It is the folks of Shey village who adorn the golden hat. It is the folks of Shey village who adorn the magnificent hat. With reverence, serve wine from the cellar to the musicians if you are son of your virtuous parents. With reverence, serve wine from the cellar to the musicians if you are true to your kinship. From which place do the folks belong who adorn the dragon-embroided brocade? From which place do the folks belong who adorn the magnificent dragon brocade? It is the folks of Shey village who adorn the dragon-embroided brocade. With reverence, serve wine from the cellar to the musicians if you are son of your virtuous parents. With reverence, serve wine from the cellar to the musicians if you are true to your kinship. From which place do the folks belong who adorn the woollen sash? From which place do the folks belong who adorn the woollen sash? It is the folks of Shey village who adorn the woollen sash. With reverence, serve wine from the cellar to the musicians if you are son of your virtuous parents. With reverence, serve wine from the cellar to the musicians if you are true to your kinship.”

**Instruments used:** Nil

**Additional Information:** “Ladakhi Folk Song: Shey Yuli Sharba

Folk Song: The traditional song from a particular region which passes on orally from one generation to another. The folk song starts with a question where the singer asks about the person who is adorning a cap coated with gold and the person replies that it belongs to a special place called Shey. The song then proceeds with another question wherein the singers ask a part of the people adorning the special dress made of wool and the reply is that these are from Shey. The singer then ask about a woollen scarf that he adorning and the silk path that he is wearing and they replies that he is from special place called Shey.”

**Remarks:**

## LAKSHADWEEP

**Name/s of Participant/s:** Thafseer Khan. A

**Category of Performance:** Solo

**Sub-category of Vocal Music:** Classical

**Details of the Art Form:** a classical vocal music tradition originating from South India, primarily practiced in the states of Tamil Nadu, Karnataka, Andhra Pradesh, Telangana, and Kerala. Renowned for its intricate compositions and improvisations, it features devotional themes and is accompanied by instruments like the veena, mridangam, and violin.

**Historical and Cultural Background:** traces its origins to the Vedic period (1500–500 BCE), where hymns and chants formed the foundation of Indian classical music. The system was formalized during the Sangam era and developed further during the Bhakti movement (7th–15th centuries), emphasizing devotion through music.

Key figures like Purandara Dasa (known as the “Father of Carnatic Music”) standardized teaching methods in the 16th century, while the Trinity of Carnatic Music—Tyagaraja, Muthuswami Dikshitar, and Syama Sastri—composed enduring masterpieces in the 18th and 19th centuries.

Culturally, Carnatic music is deeply rooted in spirituality, with lyrics often dedicated to Hindu deities. It remains integral to South Indian temple rituals and cultural festivals, reflecting a legacy of devotion, artistry, and regional identity.

**Performance:** Raga Alapana: An improvised exploration of the raga (melodic framework), showcasing the singer’s command over pitch, scale, and expression. Kriti/Keerthana: A classical composition, often devotional, forming the centerpiece of the performance. Neraval and Kalpanaswaras: Improvised elaborations and rhythmic swara patterns to demonstrate creativity and mastery

**Instruments used:** used only hand rhythm

**Additional Information:** Carnatic vocal music conveys themes of devotion, spirituality, and human emotion, with lyrics often drawn from ancient scriptures, epics, and devotional poetry. The compositions celebrate divinity, ethical values, and philosophical ideas, fostering a deep sense of introspection and connection to culture. In contemporary times, Carnatic music retains its relevance as: A cultural bridge: It preserves India’s rich heritage and serves as a medium for passing traditions across generations. A therapeutic tool: Its structured ragas and rhythmic patterns are used in music therapy for mental well-being.

A global art form: Through digital platforms and cross-cultural collaborations, Carnatic music has gained worldwide recognition, engaging diverse audiences.

An educational medium: It nurtures discipline, focus, and creativity in learners, contributing to their overall development. Carnatic music continues to inspire and evolve, integrating modern sensibilities while staying true to its classical roots.

**Remarks:**

## MADHYA PRADESH

**Name/s of Participant/s:**

1. Laxmi Sen
2. Amrita Yadav
3. Shradha Raj
4. Anjali Patel
5. Savita Vishkarma

**Category of Performance:** Group

**Sub-category of Vocal Music:** Folk

**Details of the Art Form:** (Central Area) The traditional folk song of the state of Madhya Pradesh is often sung by women at weddings under the green pavilion during meals to the guests and relatives, especially to the groom's father, uncle and other relatives.

**Historical and Cultural Background:** This traditional song is associated with customs of king Chhatrasal and Orchha Historically when marriages are going place in there reign. The females of bridegroom families sung these songs for entertainment and amusement of the males.

**Performance:** This presentation is really amalgamation of entertainment and humour

**Instruments used:** Dholak /harmonium /benjo/flute

**Additional Information:** Inplace of D.j/ and loudspeaker/ audios/we should opt folk music, traditional song and try to give more importance to our musical instruments.

**Remarks:**

## MAHARASHTRA

### Name/s of Participant/s:

1. हर्षदा प्रफुल्ल शहाणे
2. सौम्या भूषण घोडके
3. ईश्वरी चेतन औढेकर
4. समिक्षा सुजीतकुमार अबोटी
5. श्रेयस दशरथ कदम

### Category of Performance: Group

### Sub-category of Vocal Music: Folk

**Details of the Art Form:** “गोंधळ” महाराष्ट्र की एक महत्वपूर्ण लोककला। माँ तुलजा भवानी अंबाबाई और रेणुका माता की स्तुति और पूजा करने के कुलाचार को “गोंधळ” कहा जाता है। घर में शुभ कार्य सुचारू रूप से संपन्न होने के कारण “गोंधळी” जाति के लोगों द्वारा कृतज्ञता हेतु की रस्म निभाई जाती है। देवी-देवताओं को नववस्त्र पे रखकर उसपर कलशादि के साथ स्थापित किया जाता है। रातभर चलने वाले इस विधी के आरंभ में कई देवी-देवताओं को उपस्थित रहने का आवाहन ‘गण’ के माध्यम से किया जाता है। रामायण, महाभारत और साथ ही कई पौराणिक कहानियों को गद्य-पद्य के रूप में वर्णित किया जाता है। कथावस्तु के निवेदन में नर्म हास्य इसकी विशेषता है। इस लोक कला में संबल, तूनतूने, मंजीरा, ढोलकी आदि वाद्य प्रयुक्त होते हैं। प्रज्वलित किया हुआ ‘पोत’ (बत्ती) भी हाथ में लिया जाता है। वेशभूषा में माथे पर हल्दी कुंकुम और गले में कवड़ियोंकी माला पहनी जाती है। एक लोककला होने के कारण “गोंधळ” मराठी लोक संस्कृति की संवाहक है। यह लोककला लोकाश्रयी कला है। लोक परंपरा की वाहक “गोंधळ” कला अब धीरे-धीरे लुप्त होती जा रही है।

**Historical and Cultural Background:** महाराष्ट्र की एक महत्वपूर्ण लोककला। माँ तुलजा भवानी अंबाबाई और रेणुका माता की स्तुति और पूजा करने के कुलाचार को “गोंधळ” कहा जाता है। घर में शुभ कार्य सुचारू रूप से संपन्न होने के कारण “गोंधळी” जाति के लोगों द्वारा कृतज्ञता हेतु की रस्म निभाई जाती है। देवी-देवताओं को नववस्त्र पे रखकर उसपर कलशादि के साथ स्थापित किया जाता है। रातभर चलने वाले इस विधी के आरंभ में कई देवी-देवताओं को उपस्थित रहने का आवाहन ‘गण’ के माध्यम से किया जाता है। रामायण, महाभारत और साथ ही कई पौराणिक कहानियों को गद्य-पद्य के रूप में वर्णित किया जाता है। कथावस्तु के निवेदन में नर्म हास्य इसकी विशेषता है। इस लोक कला में संबल, तूनतूने, मंजीरा, ढोलकी आदि वाद्य प्रयुक्त होते हैं। प्रज्वलित किया हुआ ‘पोत’ (बत्ती) भी हाथ में लिया जाता है। वेशभूषा में माथे पर हल्दी कुंकुम और गले में कवड़ियोंकी माला पहनी जाती है। एक लोककला होने के कारण “गोंधळ” मराठी लोक संस्कृति की संवाहक है। यह लोककला लोकाश्रयी कला है। लोक परंपरा की वाहक “गोंधळ” कला अब धीरे-धीरे लुप्त होती जा रही है।

**Performance:** नारीशक्ति माँ अम्बाबाई देवी को रिझानेके हेतु पारंपरिक तरीके से पूजा स्थापित करके गोंधल गीत प्रस्तुत किया जाएगा, पोशाख पारंपरिक वेशभूषा परिधान करके हाथ में संबल, तूँतूने, मंजीरा, ढोलकी, बजते हुए इस गीत की प्रस्तुति होगी।

**Instruments used:** संबल, ढोलकी, तूनतूने, मंजीरा, हारमोनियम, झिमड़ी

**Additional Information:** महाराष्ट्र की एक महत्वपूर्ण लोककला। माँ तुलजा भवानी अंबाबाई और रेणुका माता की स्तुति और पूजा करने के कुलाचार को “गोंधळ” कहा जाता है। घर में शुभ कार्य सुचारू रूप से संपन्न होने के कारण “गोंधळी” जाति के लोगों द्वारा कृतज्ञता हेतु की रस्म निभाई जाती है। देवी-देवताओं को नववस्त्र पे रखकर उसपर कलशादि के साथ स्थापित किया जाता है। रातभर चलने वाले इस विधी के आरंभ में कई देवी-देवताओं को उपस्थित रहने का आवाहन 'गण' के माध्यम से किया जाता है। रामायण, महाभारत और साथ ही कई पौराणिक कहानियों को गद्य-पद्य के रूप में वर्णित किया जाता है। कथावस्तु के निवेदन में नर्म हास्य इसकी विशेषता है। इस लोक कला में संबल, तूनतूने, मंजीरा, ढोलकी आदि वाद्य प्रयुक्त होते हैं। प्रज्वलित किया हुआ ‘पोत’ (बत्ती) भी हाथ में लिया जाता है। वेशभूषा में माथे पर हल्दी कुंकुम और गले में कवड़ियोंकी माला पहनी जाती है। एक लोककला होने के कारण “गोंधळ” मराठी लोक संस्कृति की संवाहक है। यह लोककला लोकाश्रयी कला है। लोक परंपरा की वाहक “गोंधळ” कला अब धीरे-धीरे लुप्त होती जा रही है।

**Remarks:**

## MANIPUR

**Name/s of Participant/s:** Luckyrani Leimapokpam

**Category of Performance:** Solo

**Sub-category of Vocal Music:** Folk

**Details of the Art Form:** Moirang Sai (Old Manipuri: Moilang Sai) or Moirang Shai (Old Manipuri: Moilang Shai) is a traditional Meitei musical performing art form, that narrates the story of Khamba and Thoibi.

**Historical and Cultural Background:** Moirang Sai (Old Manipuri: Moilang Shai) is a revered traditional Manipuri musical performing art form that recounts the legendary tale of Khamba and Thoibi, star-crossed lovers from Manipuri mythology. This ancient epic narrates the trials and tribulations faced by the couple as they navigate love, family, social norms, and divine intervention. The performance timing can span over 120 hours

**Performance:** This song, a fragment of “Moirang Sai” tells of princess Moirang Thoibi’s return from exile. For three long months, she dwelled in the land of Kabow, a separation imposed by her father, King Chingkhuba. Yet, moved by a dream of her suffering, the king commands her return from exile. Overcome with joy, she begins her journey home to Kege Moirang, after performing a sacred dance with her grandfather, Laija Hanba, to honor the god Sawang.

**Instruments used:** Pung: ancient drum from Manipur's royal courts, providing rhythmic foundation    Langdee: large drum rooted in Manipuri folklore, adding depth and gravity    Sen: complementary rhythms connecting the epic tale, conveying emotional nuance

**Additional Information:** Thoibi Loi Kaba, marks a pivotal moment in the narrative. This segment depicts Thoibi's poignant return from exile, symbolizing her unwavering dedication to her love for Khamba. The song likely conveys Thoibi's emotional turmoil, longing, and resilience as she reunites with Khamba, highlighting the transcendent power of true love.

**Remarks:**

## MEGHALAYA

**Name/s of Participant/s:**

1. Idapynhun Giri Kharshiing
2. Mebanteiboklang Marbaniang
3. Doreen Warkhyllew
4. Kyrshanborlang Ryntathiang
5. Almadoreen Syiemlieh

**Category of Performance:** Group

**Sub-category of Vocal Music:** Folk

**Details of the Art Form:** The students are honoured to present you today captivating Glimpse into the rich tradition of Khasi Folk Vocal Song representing JNV MAWPHLANG EKH – 1, We are thrill to share this vibrant cultural heritage and excited to introduce ourself as a group Including of 5

**Historical and Cultural Background:** The name of the song is “RISA”, this song speaks about hope about something good ahead of us where we should move forward without any hopeless feelings but with happiness, love and hope sharing happiness to others through our actions and words. It also motivates us to encourage each other with love.

**Performance:** The sings in a group melodizes through their voices and the accompanist

**Instruments used:** traditional instrument and attire

**Additional Information:** Its a form of song of hope and good things ahead that will be coming ahead.

**Remarks:**

## MIZORAM

**Name/s of Participant/s:**

1. Lalrinfeli Kiangte
2. Lalruatkima
3. Lalchhuanmawia
4. F. Vanlalchhuanmawii
5. C. Lalhmingthanga

**Category of Performance:** Group**Sub-category of Vocal Music:** Devotional

**Details of the Art Form:** The name of the art form is vocal music (devotional). Singing is a favourite pastime of Mizos all over the state, and is reflected in our worship life. Devotional songs, with tunes ranging from heavily westernised to culturally rooted, have their presence in different parts of the state.

**Historical and Cultural Background:** Devotional vocal music in Mizoram started as incantations done by local shamans in their performance of religious ceremonies. Others would join in only when asked to. After the advent of Christianity, it has become more of a group activity, and its focus has shifted heavily from appeasement to worship. Devotional vocal music has been the life and soul of Mizo worship for over a century, and is done in any Mizo gathering be it merriment or mourning. Thus, it is deeply ingrained in the Mizo culture.

**Performance:** Students dressed in beautiful traditional attires from different regions of Mizoram will perform a medley of two classic devotional songs “Lalpan min hmangaihna chu” and “Ni tla ngai lo Zion khawpui” composed by Kaplianichunga and S. Lianruma respectively.

**Instruments used:** Accompanying the moody, yet melodic voices of the performers will be traditional Mizo musical instruments seki and phenglawng. Seki is a percussion instrument which helps set the beat, and is made from the hollowed horn of a mithun. Phenglawng is a wind instrument, a traditional Mizo flute.

**Additional Information:** Vocal music, or singing, is an important part of the Mizo experience. The communitarian outlook of Mizos means that anything done in the community by the community is an important fabric in the whole. As such, a community that can sing together stays together. The songs presented tell of the amazement at a Saviour who would sacrifice himself for others (relatable to Mizos as ‘tlawmngaihna’) and of the longing for a better place in the afterlife.

**Remarks:**

## NAGALAND

**Name/s of Participant/s:**

1. Dzutholu Tenenu
2. Vekrelu Tenenu
3. Sakhozo Khesoh
4. Kare-O Lohe

**Category of Performance:** Group

**Sub-category of Vocal Music:** Tribal

**Details of the Art Form:** The tribal song known as “Hakhre Lusu” is sung by youngsters by the Chakhesang Naga tribe in Nagaland.

**Historical and Cultural Background:** This song has been passed down by the forefathers. It is sung by the youngsters who are in the late teenage stage. Unlike other folk songs, this song can be sung in any season when the youngsters come together for any occasion.

**Performance:** This song will be performed by four participants consisting of two boys and two girls accompanied by a tribal musical instrument known as Tati.

**Instruments used:** Traditional stringed instrument known as Tati

**Additional Information:** The song conveys that the youth life is short. It is a good day, however, one can see that people grow old in no time. People go to their respective fields and wait for each other's return. On the way, people search for the spring water. Although the days of being young is short, we sing this happy song.

**Remarks:**

## ODISHA

**Name/s of Participant/s:** Abhilipsa Tripathy

**Category of Performance:** Solo

**Sub-category of Vocal Music:** Classical

**Details of the Art Form:** Vocal music classical (Hindustani). Hindustani classical music is a blend of ancient Indian music, persian and middle asian music styles, and Vedic philosophy.it has evolved over time, influenced by foreign invasions, administrative changes and the languages and culture of foreign nationals.

**Historical and Cultural Background:** Indian classical vocal music has it's roots in the ancient Vedic texts. The Vedas, which are the oldest scriptures in Hinduism, feature hymns that were chanted in a musical form as a way to connect with the divine. hindustani classical vocal music is a vital part of Indian culture, with roots in ancient Vedic texts and a deep connection to spirituality.

**Performance:** Raag DURGA: it is a popular Hindustani raga that is known for its sweet and soulful sound: raag DURGA vadi (ma) sambadi (sa) performing time: late evening to midnight.I will perform this raag with 2 bandishes one is on jhaptaal and another is on drut teental respectively.i will keep variations on alap and taan in my own style.

**Instruments used:**

1. Tabla: tabla is an accompanist instrument which is used in Hindustani classical vocal mainly it is very needed to every hindustani classical vocalist.
2. harmonium: it is a supporting instrument used in Hindustani classical vocal.
3. tanpura: it is one of the sur instruments which is mainly used for getting the sur.

**Additional Information:** Hindustani classical music is the classical music of the Indian subcontinent 's northern regions.it may also be called North Indian classical music or uttar Bhartiya shastriya Sangeet. The term shastriya Sangeet literally means classical music,and is also used to refer to Indian classical music in general.

**Remarks:**

## PUDUCHERRY

**Name/s of Participant/s:** Sahana. S

**Category of Performance:** Solo

**Sub-category of Vocal Music:** Folk

**Details of the Art Form:** NaatupuraPaatu is Tamil Folk music. It consists of Gramathisai (Village Folk Music) and Gana (City Folk Music). Folk singing remains popular, especially in rural areas; elements of the traditional styles are sometimes used in film music. There are contemporary enthusiasts, who have worked to revive popular interest in the folk music of Tamil Nadu.

**Historical and Cultural Background:** Indian folk music is diverse because of India's vast cultural diversity. It is sung in various languages and dialects throughout the length and breadth of this vast nation and exported to different parts of the world owing to migration.

**Performance:**

- This is a Story based song which shows the various colours and transformations of agriculture.
- This song is sung by the Artist for:
- The Growth of Agriculture.
- Mentioning Agriculture is the Backbone of India.
- This is a mixed song variety.

**Instruments used:**

1. NADASWARAM
2. TABLA
3. NAGARA

**Additional Information:** The Urume Mellam also remains as one of the more popular forms of folk music in rural Tamil Nadu and the ensemble is most often played with an Urume and the Nadaswaram as the instrument of choice.

**Remarks:**

## PUNJAB

**Name/s of Participant/s:** Laisel Rai

**Category of Performance:** Solo

**Sub-category of Vocal Music:** Folk

**Details of the Art Form:** The song “Babul Meriyan Gudiya” belongs to Punjabi folk music, a deeply emotional and culturally rich genre from the state of Punjab, located in northern India and eastern Pakistan. Punjabi folk music often tells stories of love, longing, family, and life's everyday joys and struggles.

**Historical and Cultural Background:** The Punjabi folk song “Babul Meriyan Gudiya” reflects the traditional “bidai” (farewell) ceremony, a heartfelt moment in Punjabi weddings when a bride leaves her parental home. This art form, rooted in Punjabi folk music, dates back centuries, capturing the emotional bond between a bride and her family, especially her father (“Babul”). Such songs express deep familial love, nostalgia, and the bittersweet transition into married life. Punjabi folk music as a whole embodies the spirit of Punjab, with themes of love, separation, and resilience, often performed at celebrations, harvest festivals, and weddings to honor life's rites of passage.

**Performance:** In a student performance of the Punjabi folk song “Babul Meriyan Gudiya,” presentation and emotional expression are essential. The song, which centers on a bride's farewell to her family, is often performed with a slow, soulful melody to convey the poignant emotions of departure and familial love. Students might wear traditional Punjabi attire to add cultural authenticity, often performing solo to keep the focus on the lyrical sentiment. To enhance the performance, soft, traditional instruments like the tabla, harmonium, or dholak can accompany the singer, creating a heartfelt ambiance. Emphasis is usually placed on vocal clarity and emotive expression, allowing the audience to connect deeply with the narrative of separation and affection in the song.

**Instruments used:** Dholak and Harmonium and Sarangi.

**Additional Information:** The Punjabi folk song “Babul Meriyan Gudiya” carries a powerful message about the bittersweet emotions tied to a bride's departure from her parental home, expressing love, nostalgia, and the deep bond between parents and children. Traditionally, it symbolizes the universal themes of parting and transformation in a woman's life, often moving audiences with its heartfelt lyrics and melody.

In contemporary times, the song remains relevant as it resonates with themes of family and identity, bridging traditional values with modern perspectives on relationships and marriage. Its performance in weddings and cultural events keeps Punjabi heritage alive, connecting younger generations to their roots while honoring the timeless experience of emotional transitions in life.

**Remarks:**

## RAJASTHAN

**Name/s of Participant/s:** Khushi Rawal

**Category of Performance:** Solo

**Sub-category of Vocal Music:** Classical

**Details of the Art Form:** BHARTIY SHASTRIY GAYAN

**Historical and Cultural Background:** शास्त्रीय संगीत के इतिहास के बारे में कुछ खास बातें: शास्त्रीय संगीत का इतिहास 18वीं शताब्दी के मध्य से 19वीं शताब्दी की शुरुआत तक चला. शास्त्रीय संगीत में यूनानियों के प्राचीन आदर्शों को दर्शाया गया है. शास्त्रीय संगीत में संतुलन, अनुपात, और लालित्य पर ज्यादा ध्यान दिया गया. शास्त्रीय संगीत के दौरान सिम्फनी, स्ट्रिंगचौकड़ी, पियानो, और कई और रूपों का आविष्कार हुआ. शास्त्रीय संगीत के कुछ प्रमुख संगीतकारों के नाम ये हैं: जोहान सेबेस्टियन बाख, फ्रांज़ जोसेफ हेडन, वोल्फगैंग अमाडेस मोज़ार्ट, लुडविग वा न बीथोवेन. ज्यादातर संगीत विद्वान जोहान सेबेस्टियन बाख को शास्त्रीय संगीत का आविष्कारक मानते हैं. शास्त्रीय संगीत के दौरान, कला और संगीत के बीच कई समानताएं थीं. भारतीय शास्त्रीय संगीत के बारे में कुछ खास बातें: भारतीय शास्त्रीय संगीत को उत्तर भारतीय शास्त्रीय संगीत या उत्तर भारतीय शास्त्री संगीत भी कहा जाता है. हिंदुस्तानी शास्त्रीय संगीत को वीणा, सितार, और सरोद जैसे वाद्ययंत्रों पर बजाया जाता है. भारतीय शास्त्री संगीत में स्वामी हरिदास जी का महत्वपूर्ण योगदान रहा. इनको भारतीय संगीत का पितामह भी कहा जाता है. उन्होंने शास्त्रीय संगीत को नए आयाम दिए।

**Performance:** राग यमन कल्याण - यह राग कल्याण ठाठ से उत्पन्न है. कालांतर में मुगल शासन के समय इसको यमन कहा जाने लगा. इस राग में दोनों माध्यम का प्रयोग भी होता है. यह बहुत ही प्रचलित राग है. सायकाल गाये जाने वाले इस राग में बड़ा ख्याल छोटा ख्याल गीत गजल ठुमरी भजन आदि गाये जाते हैं. राग परिचय :- 1 ठाठ कल्याण 2 जाति :- सम्पूर्ण - सम्पूर्ण 3 वादिस्वर :- गंधार (ग) 4 संवादी स्वर :- निषाद (नि) गायन समय :- रात्रि का प्रथम पहर, स्वर :- मध्यम तीव्र, बाकि सभी स्वर शुद्ध | आरोह :- नि, रे, सा, नि, रे, गा, में, प, ध, नि, सां | अवरोह :- सां, नि, ध, प, में, ग, रे, सां | पकड़ :- नि, रे, ग, रे, सां | प, में, ग, रे, सां | गायन :- बड़ा ख्याल विलंबित एक ताल | बोल :- मेरो मन बाँध लीनो रे | आलाप :- तान सहित | छोटा ख्याल :- तीन ताल द्रुतलय आलाप तान सहित, बोल-रूम ड्रूम मोरी पायल बाजे |

**Instruments used:** तानपुरा, तबला, हारमोनियम | तानपुरा :- भारतीय शास्त्रीय संगीत का अभिन्न अंग है. यह तानपुरा शब्द यह फ़ारसी शब्द तंबुर से लिया गया है | तबला :- दो ड्रमों को मिलाकर बनाया गया है. तबला, यह भारत का प्रमुख तालवाद्य है. इसके प्रमुख 5 घराने हैं | हारमोनियम :- हारमोनियम का आविष्कार यूरोप में हुआ और 1915 में भारत में सबसे जादा हारमोनियम का निर्माण हुआ | यह भारतीय संगीत का प्रमुख वाद्य है |

**Additional Information:** साक्षात्पशुः पुच्छविषाणही नः । तृणं न खादन्नपि जीवमानः तद्भागधेयं परमं पशूनाम्॥ इस श्लोक का अर्थ है - साहित्य, संगीत और कला से विहीन मनुष्य साक्षात्त्वा खून और सींग रहित पशु के समान है। और यह पशुओं का भाग्य है कि वो उनकी तरह घास नहीं खाता । यह श्लोक भर्तृहरि विरचित नीति शतकम् इस ग्रंथ से संग्रह किया है।

भारतीय शास्त्रीय संगीत, भारतीय संस्कृति का अहम हिस्सा है। यह गहरे तक आध्यात्मिकता से प्रभावित है और इसकी शुरुआत मोक्ष की प्राप्ति के साधन के रूप में हुई थी। भारतीय शास्त्रीय संगीत की जड़ें हिंदू धर्म के वैदिक साहित्य और प्राचीन नाट्यशास्त्र में हैं। भारतीय शास्त्रीय संगीत के बारे में कुछ खास बातें:

भारतीय शास्त्रीय संगीत में सुरों का महत्व होता है, शब्दों का नहीं। भारतीय शास्त्रीय संगीत के दो आधारभूत तत्व हैं, राग और ताल। भारतीय शास्त्रीय संगीत की दो मूल शाखाएं हैं, कर्नाटक संगीत और हिंदुस्तानी संगीत। भारतीय शास्त्रीय संगीत में नोट्स के बीच का स्थान अक्सर नोट्स से ज्यादा महत्वपूर्ण होता है।

भारतीय शास्त्रीय संगीत को संरक्षित करने के लिए, विद्यालय स्तर से बच्चों को संस्कृति से जुड़े विषय पढ़ाए जाने चाहिए। भारतीय शास्त्रीय संगीत को बढ़ावा देने के लिए, फिल्म निर्माताओं को संस्कृति पर आधारित फिल्मों बनानी चाहिए। भारतीय शास्त्रीय संगीत से जुड़े कुछ संगीत समारोह: हरबल्लभ संगीत सम्मेलन, डोवर लेन संगीत सम्मेलन, सवाई गंधर्व भीमसेन महोत्सव, आईटीसी एसआरए संगीत सम्मेलन।

**Remarks:**

## SIKKIM

**Name/s of Participant/s:**

1. Soosong Lepcha
2. Somsong Lepcha
3. Kingchureep Lepcha

**Category of Performance:** Group**Sub-category of Vocal Music:** Folk

**Details of the Art Form:** This Vocal Music Art Form is folk song of a tribal community in Sikkim (Lepcha). Lepchas are the original inhabitants of Sikkim. the Lepcha people sing this song especially, during the famous festival of the community, Tendong Lho Rumfaat. The song is related to Tendong Hill and is highly related with nature as well as the environment.

**Historical and Cultural Background:** This song is originally composed by a Padmashree Awadee Lepcha Artist from Kalimpong, Late Sonam Tshering Tamsangmoo. The Lepcha people sing this song during the famous festival of Tendong Lho Rumfaat. The song is in praise and to pay respect to the Tendong Hill along with the nature/environment.

**Performance:** The participants performed this folk song with utmost enthusiasm as all of them belong to the same community. For them, it was a pleasure to have recalled their upbringing and respect towards their pious Tendong Hill. The students' attachment towards the nature since childhood came into force and thus, they enjoyed the entire process of the singing including the local instruments with zeal.

**Instruments used:** Tungdar (Drum), Poh-Patek (Bamboo Clapper and Ezi-Thop (Lepcha idiophone). Costume: Thokro (Hand Woven cloth), Tago (hirt), Gyado (Pant), Thyaktuk (Cap), Dumvun (sheet worn as primary outfit), Tago (Loose fitting blouse), Nyamrek (belt).

**Additional Information:** The message that the song conveys is “Mighty hill Tendong (Tundong Lho) where the mother creator resides. We offer prayers to the holy Tundong Lho. While we offer prayers, we pay respect and feel gratitude towards the mighty Tendong Hill as you have bestowed your blessings upon us to the Lepcha Community. You have saved the life of Lepcha people from a great deluge that flooded Sikkim. The Lepcha people fled to the top of the Tendong Hill to escape the flooding. The prayers were being received by the Creator God (Itbu rum) and convert himself into bird called Kohom Foh. The Creator God (Itbu rum) received offerings presented before him and thus saved us from flooding. The Tendong Hill is one of greatest hills and treated as one of the identity of Lepcha Community. So, we offer prayers to the hill in order to keep us away from all the harms and negativity and lead a peaceful and prosperous life”.

**Remarks:**

## TELANGANA

### **Name/s of Participant/s:**

1. Pati Chakrika
2. Koduru Lahya Sri
3. Gali Anjani Mrudula
4. Podicheti Vyshnavi
5. Sreeram Sai Sahasra

### **Category of Performance:** Group

### **Sub-category of Vocal Music:** Vocal Music Devotional

**Details of the Art Form:** Indian Classical Music, Genre: Devotional Keerthana. Style: Carnatic Music, Language: Telugu, Ragam: Kapi Ragam, Talam: Adi Talam.

### **Historical and Cultural Background:** Indian Classical Music.

Genre: Devotional Keerthana.

Style: Carnatic Music.

Language: Telugu.

Ragam: Kapi Ragam

Talam: Adi Talam.

Ramadasu (1720-1780) was a renowned saint, composer, and devotee of Lord Rama in the 18th century. He was born in Andhra Pradesh, India, and his original name was Gopanna. He is famously known for his contributions to Carnatic music and his devotion to Lord Rama.

**Performance:** Class: 9th School: Bhadrachalam Public School and Jr. College, Bhadradri, Town: Sarapaka Mandal: Burgampahad District: Bhadradri -Kothagudam State: Telangana - 507128.

**Instruments used:** Tabla: A tabla is a pair of hand drums from the Indian subcontinent. Since the 18th century, it has been the principal percussion instrument in Hindustani classical music, where it may be played solo, as an accompaniment with other instruments and vocals, or as a part of larger ensembles. It is frequently played in popular and folk music performances in India, Bangladesh, Afghanistan, Pakistan, Nepal and Sri Lanka. The tabla is an essential instrument in the bhakti devotional traditions of Hinduism and Sikhism, such as during bhajan and kirtan singing. Guitar: The classical guitar is a member of the guitar family used in classical music and other styles. An acoustic wooden string instrument with strings made of gut or nylon, it is a precursor of the modern steel-string acoustic and electric guitars, both of which use metal strings. Classical guitars derive from instruments such as the lute which evolved into the Renaissance guitar and into the 17th and 18th-century baroque guitar.

**Additional Information:** Ramadasu is known for his compositions in the pallavi, anupallavi, and caranam genres, which are often about the Hindu god Rama. His compositions were written in the 18th century, specifically between 1720 and 1780, during the Bhakti movement in India..The Bhakti movement was a spiritual and cultural movement that emphasized devotion, love, and surrender to God almighty.

“Charanamule Nammithi” is a song composed by Dr. M. Balamuralikrishna, with lyrics by Bhadrachala Ramadasu. The song is part of the Bhadrachala Ramadasu Keerthanas.

The song “Charanamule Nammithi” is about the victory and power that comes from the love of the Lord. The song's message is that when people pray for the Spirit's help, they will fall down at the Lord's feet in their weakness and find victory and power.

**Remarks:**

## TRIPURA

**Name/s of Participant/s:** Debashree Acharjee

**Category of Performance:** Solo

**Sub-category of Vocal Music:** Folk

**Details of the Art Form:** Baul is a folk music tradition that originated in the Bengal region, which is now split between India and Bangladesh. It is performed by the Bauls, a group of spiritual minstrels who live in the following areas: West Bengal, Eastern parts of Bihar and Jharkhand, and Barak Valley of Bangladesh

**Historical and Cultural Background:** The Bengali folk song “Khachar Bhitor Ochin Pakhi” (খাঁচার ভিতর অচিন পাখি) originated from the work of late 1700s by Lalon Fakir (Shah), a prominent Bengali philosopher, Baul saint, mystic, song writer, and social reformer. The song is about the heart, and the phrase “Ochin Pakhi” (অচিন পাখি) translates to “The unknown bird”.

The song starts with the sensational lines khachar bhitor ochin Pakhi meaning the unknown bird in the cage, how it flies in and out. The narrator uses personification to depict the throbbing, enchanted soul as a bird that goes in and out of a case made of bones, reaps and flesh of the human bod. The soul that is not encaged like the other parts of a human's physically but a free unconfined and untied anatomy.

**Performance:** Debashree Acharjee, a Class 10 student, performed a solo folk song (Baul). Lyrics of the song Khachar vetor achin pakhi Kamne ase Jai Khachar vitor achin pakhi Kamne ase jai Tare dhorte parle mono beri Dhorte parle mono beri Ditam pakhir pai Kamne ase jae Khachar vetor achin pakhi Kamne ase jae.....

**Instruments used:** Our arrangements of these folk songs feature traditional Bengali instruments such as table / Khol, bansuri, and harmornium

**Additional Information:** Folk songs are a living record of India's history and regional diversity, and are passed down orally through generations. They are an important part of preserving India's cultural heritage and oral traditions.

Folk music is like a window into the soul of India. It comes in many flavours, from the soulful tunes of Bengal's Baul to the lively beats of Punjab's Bhangra. These songs have been passed down from generation to generation, telling stories of love, bravery and spirituality.

In today's world, folk music and dance are relevant. They provide a sense of identity and belonging in an increasingly globalized society. However, there are challenges to overcome, such as the threat of cultural appropriation. As stewards of our cultural heritage, it is our responsibility to protect and preserve these traditions for future generations.

**Remarks:**

## UTTAR PRADESH

**Name/s of Participant/s:** Divashri

**Category of Performance:** Solo

**Sub-category of Vocal Music:** Classical

**Details of the Art Form:** Classical Singing generally described using terms shastriya sangeet and marg sangeet it has two major traditions the north indian classical music known as hindustani and the south indian expression known as carnatic. These traditions wer not distinct until about the 15 th century

**Historical and Cultural Background:** The historical and cultural background of Classical music includes the origins of indian classical music, the development of hindustani music and the evolution of Classical era in Europe

**Performance:** Rag Bihag is a hindustani classical raga (also spelled raag) belonging to the Bilawal thaat. Bihag uses aall seven music swars in avroh and five swars in aroh and both Madhyams (shuddha and tivra) are used

**Instruments used:** The Tabla is a percussion instrument that plays a vital role in Indian classical music, providing rhythm and accompaniment to vocal and instrumental performances

**Additional Information:** Classical Music in four major forms: dhrupad, Khayal (or khayal), Tarana, and the semi -classical Thumari. Dhrupad is ancient, khayal evolved from it, Thumri evolved from khyal. There are three major schools of Thumri: Lucknow gharana, Banaras gharana and Punjabi Gharana These weave in folk music innovations.

**Remarks:**

## UTTARAKHAND

**Name/s of Participant/s:** Gargi Bisht

**Category of Performance:** Solo

**Sub-category of Vocal Music:** Classical

**Details of the Art Form:** राग यमन - प्रथम पहर निशि गाइये, ग नि को कर संवाद। जाति सम्पूर्ण तीवर माध्यम यमन आश्रय राग॥ 1. इस राग को कल्याण के नाम से भी जाना जाता है इसकी उत्पत्ति कल्याणथाट से होती है। अतः इसे अक्षय राग भी कहा जाता है।

**Historical and Cultural Background:** मुगल शासन काल के दौरान मुसलमानों ने इस राग को राग यमन अथवा राग इमन कहना शुरू किया।

**Performance:** इस राग की विशेषता है कि इसमें तीव्र माध्यम (मे) का प्रयोग किया जाता है बाकी सभी स्वर शुद्ध लगते हैं।

**Instruments used:** Tabla

**Additional Information:** इस राग को रात्रि के प्रथम पहर अथवा संध्या समय गाया-बजाया जाता है। आरोह और अवरोह में सभी स्वर प्रयुक्त होते हैं। अतः इसकी जाति हुई सम्पूर्ण-सम्पूर्ण। यह गम्भीर प्रकृति का राग है। इस राग में बड़ा और छोटा खयाल, तराना, ध्रुपद आदि सामान्य रूप से गाई-बजाई जाती है। इस राग का चलन तीनों सप्तकों में बराबर रूप से होता है। गार्गी बिष्ट, कक्षा 11 आर्य इंटरकॉलेज देघाट जनपद अल्मोड़ा, उत्तराखण्ड

**Remarks:**

## WEST BENGAL

**Name/s of Participant/s:** Gour Chandra Barman

**Category of Performance:** Solo

**Sub-category of Vocal Music:** Folk

**Details of the Art Form:** Art form-Vocal Music (Folk song): “Bhawaiya” Song is practiced in northern parts of West Bengal and is sung mostly by the Rajbanshi people. It depicts their everyday love, pangs of separation, toil, transport, trade, harvest etc. This song is sung in all the districts of North-Bengal i.e. Coochbehar, Jalpaiguri, Alipurduar, Darjeeling, North and South Dinajpur and in the western districts of Assam (Goalpara, Dhubri, Kokrajhar, Chirang). This form is also found in northern districts of Bangladesh and Jhapa & Morang districts in Nepal.

**Historical and Cultural Background:** Bhawaiya song, according to some researcher has its glorious history of origin tracing back to seventh century, in the time of Charja. In the opinion of some critics, the Rajbanshi/Kamtapuri language, in which the Bhawaiya is sung, is the mother of Bengali and Assamese language. This form has been song nourished for centuries by the working tribes of Garial, Moishal and Mahut. Bhawaiya is of mainly two kinds: Dariya (Slow) and Chatka (Brisk form). In 1937 the first Bhawaiya song 'Diner Sobha Suroj' by Suren Roy Basuniya was recorded by Gramophone Company. Since then numerous maestros popularised the song for decades. It is still a vibrant and flourishing art form in the face of pressure from cultural admixing and social media and internet.

**Performance:** The performer will sing a Bhawaiya song of Dariya segment. In the song the singer urges to the “life” not to leave him. If it leaves, there will be none to love him. The singer compares life to that of water on the arum leaf which is unstable and momentary. Similarly, our body of flesh and blood is also temporary and will decay eventually. After death, our kith and kins will gather, not to mourn over but to demand and take their parts of wealth and belongings. Then at last they will cremate the dead body.

**Instruments used:** Dotara is a type of string instrument, which can be considered the main instrument of Bhatwaiya songs. The Sarinja of North Bengal is an ancient small three stringed bowed instrument a kind of waisted fiddle. Bamboo Flute, Dhol, and Percussion Ghugura which is made of brass used to be tied around the waist.

**Additional Information:** Bhawaiya has originated from word ' Bhav ' that means emotion. This emotional song conveys the message that life is not perpetual. The singer urges to live life to its fullest extent because death is inevitable. This body with flesh and blood will decay over time. Our existence in this mundane world is futile. Relatives will assemble to take their share in property. To them, you are insignificant. This song represents a realistic scenario of present day society also.

**Remarks:**

## KVS

**Name/s of Participant/s:** Shambhavi Roy

**Category of Performance:** Solo

**Sub-category of Vocal Music:** Classical

**Details of the Art Form:** Raag Todi Parichay – राग तोड़ी की उत्पत्ति तोड़ी थाट से मानी जाती है। यह राग अपने अनूठे और भावपूर्ण स्वरूप के लिए प्रसिद्ध है। राग तोड़ी में कोमल रे, ग, ध और तीव्र म का प्रयोग होता है। इस राग का गायन समय दिन का दूसरा प्रहर होता है। राग तोड़ी की जाति संपूर्ण-संपूर्ण है, जिसमें आरोह और अवरोह दोनों में सभी सात स्वरों का प्रयोग किया जाता है। इसमें वादी स्वर धैवत (ध) और संवादी स्वर गंधार (ग) है, जो इसे विशेष रूप से प्रभावी बनाती है।

**Historical and Cultural Background:** राग तोड़ी अपने कोमल और तीव्र स्वरों द्वारा ऐसा प्रभाव पैदा करता है कि भावना का सागर उमड़ पड़ता है। यह 'मियां की तोड़ी' के नाम से भी प्रचलित है। इसे शुद्ध तोड़ी भी कहा जाता है। तोड़ी का कोमल गंधार, कोमल रिषभ की तरफ झुका हुआ होता है अर्थात् यह अति कोमल गंधार है।

**Performance:** nil

**Instruments used:** Tabla, Harmonium and Electric Tanpura

**Additional Information:** राग तोड़ी शांत

**Remarks:**

## NVS

**Name/s of Participant/s:** Prachi Para

**Category of Performance:** Solo

**Sub-category of Vocal Music:** Classical

**Details of the Art Form:** She is Prepared of Raga Abhogi Kanada Abhogi is a raga in Carnatic music and has been adapted to Hindustani music. Abhogi evokes a sense of introspection, devotion, and tenderness. It often conveys a meditative or melancholic mood.

**Historical and Cultural Background:** Abhogi is believed to have originated in South India as a janya (derived) raga of the Kharaharapriya melakarta (22nd parent scale in Carnatic music). It's Hindustani counterpart likely evolved later, adopting characteristics that align with the aesthetic principles of Hindustani classical music, such as simpler structures and emphasis on mood (rasa). The absence of Panchama (Pa) and Nishada (Ni) makes it distinct and pentatonic, aligning it with other ancient scales like Bhoopali and Mohanam.

**Performance:** She is presenting Raga Abhogi Kanada. This rag present of chota khyal Bandish which is composed of Teen Tal.

**Instruments used:** Tabla, Harmonium, Tanpura & Swarmandal

**Additional Information:** Raga Abhogi Kanada details Pancham, Nishad varjya Gandhar komal. Rest All Shuddha swaras, Raga Thaata Kafi Vadi Samvadi madhyam – shadj. Abhogi is often introduced to students early in their training due to its straightforward arohana-avrohana and lack of complex gamakas (ornamentations). It serves as an excellent foundation for understanding the nuances of raga development.

**Remarks:**

## EMRS

### **Name/s of Participant/s:**

1. S Ram Charan
2. R Prasad
3. L Sanjay Kumar
4. L Sai Charan
5. B. Sandhya Rani

### **Category of Performance:** Group

### **Sub-category of Vocal Music:** Tribal

**Details of the Art Form:** “Gunghato O Dalena” is a traditional folk song from Telangana, performed during the Teej festival by tribal communities. It holds a special place in the region's cultural practices, emphasizing unity, devotion, and gratitude. Primarily observed in rural Telangana, it highlights agricultural prosperity and strengthens family ties.

**Historical and Cultural Background:** Gunghato O Dalena is a traditional folk song from Telangana, particularly associated with the Teej festival, which celebrates devotion, unity, and prosperity. The Teej festival is a significant occasion in the region, dedicated to the worship of deities for the well-being of crops, health, and family. Historically, the song forms an integral part of communal celebrations, where men and women come together to perform rituals, sing songs, and dance. The lyrics of Gunghato O Dalena emphasize the bond between the community, its agricultural roots, and the spiritual importance of the festival. The song also highlights themes of gratitude and unity, as families and communities join in collective worship and festivities.

**Performance:** During the Teej festival, tribal men and women come together to perform “Gunghato O Dalena” in groups. The performance includes vibrant costumes, rhythmic chanting, and communal singing, fostering unity. Traditional instruments like the dholak accompany the song, enhancing its devotional and celebratory nature, drawing the community together. The costumes of the performers are also as per the theme of Teej.

**Instruments used:** The harmonium and dafla are the primary instruments used in “Gunghato O Dalena”. The harmonium provides the melody, while the dafla keeps the rhythm, creating a lively and spiritual atmosphere. These instruments complement each other, helping to elevate the song's significance during the Teej festival and encouraging community participation.

**Additional Information:** Gunghato O Dalena carries a profound message of unity, devotion, and gratitude, deeply rooted in the cultural practices of the tribal communities. It reflects a spirit of cooperation, where the community unites in worship, singing, and dancing to honor deities, especially during the Teej festival. In contemporary times, this song remains a vital expression of community spirit. Despite the influence of modernity, it continues to be celebrated during Teej, promoting unity and agricultural sustainability. It not only sustains traditions but also encourages environmental consciousness and respect for nature.

### **Remarks:**

विद्यया ऽ मृतमश्नुते



एन सी ई आर टी  
NCERT

राष्ट्रीय शैक्षिक अनुसंधान और प्रशिक्षण परिषद्  
NATIONAL COUNCIL OF EDUCATIONAL RESEARCH AND TRAINING