

Art and Culture Class 12

30th March, 2024 at 1:00 PM

5.ODISSI (01:10 PM)

- It is regarded as the **second oldest** classical form of India.
- It is mentioned as **Odra Nritya** in Bharat Muni Natya Shashtra.
- **Maharis** were the initial repositories of this dance form
- They were patronised by **Jain King Kharvela**.
- Maharis were professional temple dancers but in later times, the Mahari system became defunct and at its place, Nartala Odissi developed which was popular in the royal courts.
- In the 19th century another very popular form of Odissi, **Gotipua** emerged
- The dance form was popularised by **Indrani Rehman and Charles Fabri**
- Gotipua is a very popular version of Odissi which is performed by young boys aged below 14.
- It is an **acrobatic** performance that involves leaping, jumping and Frogging. Young boys are dressed like women and they perform on the themes of Vishnu.
- Odissi represents the **element of water in the body**.
- It is often regarded as a Fluidic dance as dancers can create any shape with the help of their body curves.
- It is also referred to as a mobile sculpture dance as in the group performances, dancers cover the stage without changing their postures and stance.
- Odissi's performance **starts with Mangal Charnam** in which dancers enter to stage with flowers in their hands to invoke the god and seek his blessings.
- It is **followed by Batuk Nritya** which is a fast dance dedicated to Batukeshwar Bhairav.
- The next step is Pallavi and Tharijham which is a combination of dance and expression.
- Odissi's performance can be ended in two ways Moksha or Trikhanda Manjura
- Both involve exuberant and joyous movements symbolising temporary salvation but Moksha is performed on music and Trikhanda Manjura without music.
- **Tribhanga** is the most popular mudra or posture in Odissi.
- It is the feminine posture of dance which involves the tri-bent position of body at the neck, torso and knee.
- **Chowk**- It is the masculine posture of dance whereby dancers try to create the shape of a square with the help of their legs.
- Odissi sangeet is used during the performance.
- Odissi and Bharatnatyam share a resemblance in many of their steps and postures.
- **Famous exponents-**
- Guru Kelu Charan Mohapatra
- Pankaj Charan Das
- Sonal Mansingh
- Myrta Bravie
- Sharon Lowen

6. MANIPURI (01:38 PM)

- It traces its origin to the mythological story popular in Manipur.
- According to them, once upon a time lord Shiva and Goddess Parvati descended to the hills of Manipur and danced with the local **Gandharvas**. This **celestial** dance marked the beginning of Manipuri.
- Present-day Manipuri is a **combination of the** **Lai-Hairoba** ^{festival} **dance and the martial dance Thang-ta**
- Moreover, in contemporary times themes of lord Krishna **i.e. Sankirtan and Raasleela** became highly popular.
- In the 20th century, the dance form went into **oblivion**. At this time, Rabindranath Tagore revived the dance form by introducing it in the curriculum of Vishwa Bharti University.
- Mukha abhinaya (facial expression) is **absent** in Manipuri. Instead, dancers perform **Sarvang Abhinaya**.
- **Naganbandha mudra** is the most popular mudra in Manipuri whereby dancers try to create the shape of 8 with the help of body curves.
- Many a time during the performance dancers used to sing also.
- Local Manipuri music is used during performance which includes musical instruments like Pung, Pena, Cymbals and rhythmic hand clapping known as Kartal.
- **Famous exponents-**
- Guru Bipin Singha
- Bimbavati Devi
- Jhaveri sisters- Nayana, Suverna, Ranjana, Darshana

7. SATTRIYA (02:00 PM)

- It is derived from the word '**Sattar**' which **means Vashnavite monasteries of Majuli Island**.
- These Sattars were headed by one of the most popular Bhakti Saint of Assam, **Shankar Dev**
- He introduced two folk ^{dances} ~~dancers~~ of Assam in the rituals of Sattar.
- These folk Dances are **Devadashi** and **Vyah** ^{Goa Oiah} ~~Gia Oiah~~ **Palli**
- The combination of these two dances in the ritual of Sattar came to be known as Sattariya.
- The theme of Sattariya was based on the writings of Shankar Dev known as **Borgeets**
- It is performed by both males and females and male devotee dancers are referred as Bhokots
- During the dance a musical instrument, Khol is used
- The costume of the dancers is of utmost importance i.e. made from Pat Silk of Assam
- For **males**, the **costume is Kurta, Dhoti and Paguri** and for **females**, it is **Kurta, Kanchi and Paguri**.
- **Famous exponents**
- Jatin Goswami
- Tankeshwar Hazarika
- Anita Sarma

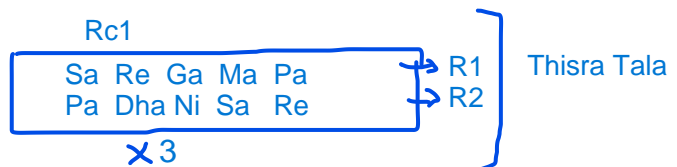
8. KATHAK (02:13 PM)

- It started as the Kathak tradition or storytelling tradition of Braj and Awadh
- Initially, the religious people started to take up the stories from the Ramayana, Mahabharata and Puranas and they also performed dance on it.
- As such Kathak evolved as a temple form of dance.
- During the Mughal Period, the dance form was popularised by including many Persian techniques in Kathak. E.g. Baiji form of dance. At this time, Kathak was transformed into a court form of dance from a temple form of dance.
- Kathak is very different from all the other dance forms as there is no bent position in Kathak. Instead, full foot contact with the dance floor is of utmost importance.
- Usually, dancers, thump rhythmically with their feet and with the help of ankle bells or Ghunghru, they create numerous rhythmic sounds.
- The costume of Kathak was also inspired by Persian tradition.
- Generally, the costume is referred to as Angrakha. For females, Andrakha was Anarkali suit and for males Anarkali Kurta.
- But in some places, other costumes are also used. For e.g. Dhoti, Gamcha and Lehanga
- Generally, during performance, dancers jump in the air and take turns which leads to the creation of beautiful pirouettes that provide further elegance to the dance form.
- Steps in Kathak are generally referred to as elements of recital which include Toda, Tukda, Kramalaya, Torana, Gathbav, Padhant and Jugalbandi.
- Jugal Bandi is the competitive play between the dancer and the tabla musician whereby both try to match each other's rhythm and outplay each other
- Kathak is the only classical form where the Gharana system is practised.
- The Gharana system is the tradition whereby the different styles of dance forms are preserved to Guru Shishya Parampara.
- The famous Gharanas of Kathak are as follows:
- **Lucknow Gharana-**
- It was developed under Nawab Wajid Ali Shah of Lucknow.
- It emphasises profound expression
- **Banaras Gharana-**
- It developed under Janaki Prasad and it emphasises symmetry in the dance.
- **Jaipur Gharana**
- It developed under Bhanuji and it emphasises rhythm in the dance.
- Initially, Dhrupad music was used during performances but later during the Mughal period Thumri, Tarana and Gazal were also introduced
- **Famous exponents-**
- Pandit Birju Maharaj -> Damyanti Joshi
- Pandit Lacchu Maharaj -> Leela Sokhey
- Sitara Devi
- **Note-** The Ministry of Culture has recognised the Chhau dance of Purulia, Mayurbhanj and Saraikela as a classical form but Sangeet Natak Akademi has not given classical status to Chhau.

-> There are some other folk dances also which we need to cover from YT like Rouff (J&K), Dhamali (J&K), Dandaras (J&K), Hikkat (J&K), Chham (HP), Kullu Nati (HP), Bhangra (Punjab), Giddha (Punjab), Gatka (Punjab), Loor (Haryana), Saang (Haryana), Phag (Haryana), Khorla (Haryana), Hurkiya Baul (UK), Chholiya (UK), Ras Leela (UP), Charkula (UP), Khyal (UP),

INDIAN MUSIC (03:10 PM)

- The musical tradition of India can be traced back to the Vedic period whereby many of the hymns of the Rig Veda were sung during religious rituals.
- Sam Veda is regarded as the Veda of Music. It mentions near about 16000 raag and raginis.
- Later an Upaveda of Saamveda was compiled known as Gandharva Veda.
- It is regarded as a rule book or grammar book of music.
- Bharat Muni's Natya Shashtra is the first treatise on music.
- Basics of Indian Music
- There are three important basic elements in the Indian classical tradition- Swara, Raag, tala
- Swara
- Swara is a particular frequency note or tone
- Indian musical tradition mentions seven pure notes which is called as Sargam.
- They are as follows:
- Sa- Sadjā
- Re- ~~Reshabha~~ Reshabha
- Ga- Gandhara
- Ma- Madhyam
- Pa- Pancham
- Dha- Dhavaita
- Ni- Nishada
- Each and every Swara is made from a combination of many shrutis.
- Shruti is the feeblest sound which human ear can perceive.
- In Sanskrit, it is defined as 'Shrooyayate it Shruti'
- Raag Raga
- Raag is a different combination of Swara. To create a Raga, there must be at least 5 distinct notes.
- On the basis of distinct notes, there are three types of Raga-
- Odhava Raga- 5 distinct notes
- Sadhav Raga- 6 distinct notes
- Sampoorana Raga- 7 distinct notes
- In Sanskrit, raga is defined as 'Ranjanti iti Ragam' which means the sound which pleases the ear is Raga.
- Tala
- Tala is the basis of rhythm and it is an arrangement of beats in a cyclical manner
- The popular rhythmic cycles in Indian classical music are as follows:
- Thisra- 3 rhythmic cycle
- Chatusara- 4 rhythmic cycle
- Khanda- 5 rhythmic cycle
- Misra- 6 rhythmic cycle
- Sankirtana- 7 rhythmic cycle



TOPIC OF THE NEXT CLASS- INDIAN MUSIC (TO CONTINUE)