

Art and Culture Class 12

30th March, 2024 at 1:00 PM

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

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 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

SATTARIYA (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 dancers of Assam in the rituals of Sattar.
- These folk Dances are Devadashi and Vyah Gia Djah 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

KATHAK (02:13 PM)

- It started as the Kathakar 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, Gatbhav, Padhant
- Jugal Bandi is the competitive play between the dancer and the table 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
- Pandit Lacchu Maharaj
- 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 Cchau.**

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- Sadjja
- Re- Reshabda
- 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**
- 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)