



सत्यमेव जयते  
भारत सरकार  
शिक्षा मंत्रालय



# कला उत्सव



Textual Summary  
Instrumental Music (Group)  
2025



# Textual Summary Instrumental Music (Group) 2025

**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.

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## Andaman and Nicobar Islands

### Names of Participants:

1. Dishant Mondal
2. Bashudev Biswas
3. Anushree Baidya
4. S Angel

### Sub-category of Instrumental Music (Group): Folk

**Details of the Art Form:** Devotional Folk - Matua Drum Beating - Matua Drum Beating originates from Bengal, particularly in the regions of West Bengal and Bangladesh, where the Matua community, founded by Sri Harichand Thakur, resides. It is performed during religious gatherings and festivals like Baruni Mela and Matua Mahamela, symbolizing devotion, unity, and spiritual awakening.

**Historical and Cultural Background:** Matua Drum Beating has its roots in the Matua religious and social reform movement founded by Sri Harichand Thakur in the 19th century in Bengal. The Matua philosophy emphasizes equality, devotion (bhakti), and social harmony, rejecting caste-based discrimination. The drum-beating tradition evolved as an integral part of Harinam Sankirtan, where devotees chant and dance to rhythmic beats in collective worship. These performances are central to Matua festivals such as Baruni Mela and Matua Mahamela, reflecting both spiritual expression and cultural solidarity. The art form continues to unite communities, preserving faith, identity, and the spirit of inclusion across generations.

**Performance:** The students presented Matua Drum Beating with great enthusiasm and devotion, capturing the vibrant spirit of the Matua community's Sankirtan tradition. Through synchronized drum rhythms and energetic movements, they conveyed a powerful sense of unity, faith, and collective joy, reflecting the spiritual and cultural essence of Matua devotional gatherings.

**Instruments used:** In the Matua Drum Beating performance, traditional handcrafted drums made of wood and animal skin were the primary instruments, producing deep, resonant rhythms. They were accompanied by kartal (cymbals) and conch shells, enhancing the devotional atmosphere. Performers wore traditional attire, symbolizing cultural pride and reverence during the Harinam Sankirtan presentation.

**Additional Information:** Matua Drum Beating conveys a timeless message of equality, unity, and spiritual devotion. Rooted in the teachings of Sri Harichand Thakur, it encourages harmony among people beyond social barriers. In contemporary times, this art form remains a strong expression of community identity and cultural pride, preserving the values of faith, inclusiveness, and social justice. Its rhythmic energy and collective performance continue to inspire togetherness, reminding society of the importance of devotion, dignity, and mutual respect. Today, Matua Drum Beating stands as both a spiritual practice and a cultural symbol of resilience and shared humanity.

Photos:



## Andhra Pradesh

### Names of Participants:

1. Malavarapu Durga Prasad
2. Thalada Yuvaraju

### Sub-category of Instrumental Music (Group): Instrumental Flok Music - Teenmar

**Details of the Art Form:** Teenmar is a popular folk music form of Telangana, often performed with traditional instruments like dappu, dol, and drum. It is widely associated with celebrations and cultural events across Telangana and parts of Andhra Pradesh, symbolizing the local rhythm and festive energy of the people.

**Historical and Cultural Background:** Teenmar music has its roots in the traditional celebrations of Telangana, originally played during festivals, processions, and rural gatherings. The rhythm of Teenmar evolved from the beats used in rural army processions and gradually became a symbol of joy and pride. Today, it represents the vibrant spirit, unity, and cultural richness of Telangana's folk traditions.

**Performance:** The students will present an instrumental Teenmar performance showcasing the rhythmic beats of Telangana. The performance highlights coordination, tempo, and traditional drumming techniques. It aims to portray the lively culture and enthusiasm of Telangana through synchronized beats and energetic presentation.

**Instruments used:** The Teenmar performance uses traditional percussion instruments such as the dappu, dol, drum, and thappeta. Sometimes brass plates, sticks, and hand cymbals are also used to enhance rhythm and energy. These instruments create fast, vibrant beats that form the essence of Telangana's folk celebrations.

**Additional Information:** Teenmar music continues to hold great relevance in modern times as it reflects the enthusiasm and unity of Telangana's people. It promotes cultural pride and keeps rural traditions alive among youth. Today, Teenmar beats are used in festivals, school events, and even modern celebrations, connecting new generations with their cultural roots and spreading joy through rhythm.

### Photos:



## **Assam**

### **Names of Participants:**

1. Lakhya Das
2. Nilotpal Das
3. Nirabjyoti Saikia
4. Nayan Das

**Sub-category of Instrumental Music (Group):** Instrumental Music Group

**Details of the Art Form:** Nature and Unity

**Historical and Cultural Background:** In this instrumental orchestra we have brought the beauty of nature and unity in diversity of Assamese tribes.

**Performance:** There are four members in the group. Each students play four to five instruments. Three students are from class ten and one from nine

**Instruments used:** Dhol, Pepa, Flute, Khuti Tal, Bor tal, Kham, Bamboo Xylo, Gogona, Dotara

**Additional Information:** Nature and Unity

**Photos:**

## Bihar

### Names of Participants:

1. Mohit Kumar
2. Shivam Kumar
3. Rohit Kumar
4. Shubham Kumar

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

**Details of the Art Form:** Instrumental Music Orchestras (Folk) in India showcase traditional melodies using instruments like the Sitar, Tabla, Dhol, Shahnai, Bansuri, and Harmonium. They're prevalent across regions: North India (Rajasthan, Punjab, Bihar), South India (Tamil Nadu, Kerala), East India (West Bengal, Assam), Northeast (Arunachal Pradesh, Manipur), and West India (Gujarat, Maharashtra), accompanying festivals, weddings, and harvest celebrations.

**Historical and Cultural Background:** Indian Instrumental Music Orchestras (Folk) have a rich history dating back to ancient times, with roots in Vedic literature (1500 BC). These orchestras blend traditional instruments like the Sitar, Tabla, Dhol, Shahnai, Bansuri, and Harmonium to create vibrant sounds reflecting regional cultures. Each region in India has its unique folk music - Punjab's Bhangra, Rajasthan's Maand, Assam's Bihu, and Gujarat's Garba are examples. These orchestras perform at festivals, weddings, harvest celebrations, and religious gatherings, preserving cultural heritage and storytelling traditions. Instruments often accompany traditional dances, rituals, and community events, making folk music integral to India's cultural fabric.

**Performance:** बिहार की तरफ से पारंपरिक बिहार की लोक धुनों की प्रस्तुति होनी है, जिसमें चैती, होली, कजरी, झिझिया, सामा चकेवा और छठ गीत की पारंपरिक लोक धुने सम्मिलित है।

**Instruments used:** Indian Instrumental Music Orchestras (Folk) feature diverse instruments made from natural and crafted materials: wood (Bansuri, Shahnai), stretched skins (Tabla, Dholak, Dhol), strings (Sitar, Sarangi), and metal reeds (Harmonium, Shahnai). Materials include bamboo, wood, animal skin, metal, and strings (gut, steel). Percussion instruments often use wood, clay, or metal shells with leather or synthetic skins.

**Additional Information:** Indian Instrumental Music Orchestras (Folk) convey messages of cultural heritage, unity, celebration, and storytelling. They evoke emotions tied to festivals, harvests, love, and community spirit. In contemporary times, these orchestras remain relevant by blending tradition with modern elements, entertaining at cultural events, weddings, and festivals while preserving India's diverse regional identities. They also appeal to global audiences, promoting cultural tourism and inspiring fusion collaborations (e.g., folk-rock, world music). Additionally, they play a role in keeping traditional skills alive, educating younger generations about heritage, and fostering communal harmony through inclusive performances across diverse settings like schools, rural areas, and international platforms.

**Photos:**



## Chandigarh

### Names of Participants:

1. Aaryan Bhatt
2. Aditya
3. Chetan
4. Rohit

### Sub-category of Instrumental Music (Group): Folk

**Details of the Art Form:** Punjabi folk instrumental, featuring various traditional musical instruments, originates from Punjab, India and Pakistan. This traditional ensemble is an integral part of Punjabi culture, often used across regions like Majha, Doaba and Malwa performed during festivals, weddings and celebrations showcasing the region's vibrant musical heritage and folk traditions.

**Historical and Cultural Background:** In the Ancient period, the Punjabi folk music dates back to the Indus Valley Civilization (3300-1300 BCE), including Samaveda from the Vedic period (1500-500 BCE), in which traditional Punjabi instruments were depicted and incorporated. During the Medieval period, Punjabi folk music evolved through the contributions of Sufi poets and saints. In the Sikh era, the devotional music of Punjab saw a rise and was promoted through the use of rabab, sarangi, etc. In the British era, the Punjabi folk instruments were influenced by European culture. Post Independence, Punjabi folk music continued to evolve with Punjabi folk artist popularizing it globally.

**Performance:** The orchestra's instrumentation, performance style, and repertoire convey a powerful message of unity, diversity, resilience and community bonding.

**Instruments used:** The performance represents is a vibrant, energetic, and rhythmic play of various folk instruments like the dhol, dholak and tad, known for its deep rhythmic beats; the tumbi, khanjiri, high-pitched instruments; the chimta, a metallic percussion tool and the harmonium etc. These instruments create a lively, energetic atmosphere showcasing Punjab's rich musical heritage.

**Additional Information:** It conveys a beautiful message of celebration of life, cultural pride and social harmony. Dressed in colorful attire with coordinated hand movements, they celebrate the spirit of Punjabi folk music and dance.

### Photos:

## Chhattisgarh

### Names of Participants:

1. Mithlesh Mandavi
2. Gautam Netam
3. Unis Salam
4. Dipanshu Vatti

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

### Details of the Art Form: सामूहिक वादन:

क्षेत्रीय पारंपरिक लोक वाद्यों — वितत्, तत्, घन और सुषीर वाद्ययंत्रों — का उपयोग करते हुए अपनी स्वतंत्र प्रस्तुति देंगे। वितत् वाद्ययंत्र: निषान, ढपरा, तुड़बुड़ी, नगाड़ा, मांदरी  
तत् वाद्ययंत्र: बेंजो, धनकुल  
घन वाद्ययंत्र: झंकार, चुटकी  
सुषीर वाद्ययंत्र: मोहरी, तुरा

**Historical and Cultural Background:** परी पहांदी कुपार लिंगो हमारे पारंपरिक 18 वाद्ययंत्रों के ज्ञाता (गुरु) कहलाते हैं। इनके वादन से उत्पन्न संगीत का जादू सिर्फ पूरी प्रकृति ही नहीं, बल्कि समस्त जीव-जंतु, पशु-पक्षियों को भी भाव-विभोर कर देता है। वाद्ययंत्रों का आदिवासी समुदाय में अत्यंत महत्वपूर्ण स्थान है। आदिवासी जीवन में बाजा जीवन के हर पहलू को रेखांकित करता है; पूरा जीवन ही संगीत से परिपूर्ण है। अपने वाद्य और उसकी ध्वनि प्रकृति से उठकर आती हुई प्रतीत होती है, जो एक सुखद और संतुलित जीवन का संकेत देती है। लोककला और पारंपरिक वादन के प्रति रुचि जन्मजात होती है। ग्रामीण परिवेश में रहने के कारण सांस्कृतिक धरोहर और लोक पारंपरिक वादन को लोग अपने वास्तविक जीवन का हिस्सा बनाकर जीते हैं। छत्तीसगढ़ के बस्तर संभाग में यह सांस्कृतिक परंपरा विशेष रूप से दिखाई देती है, जहाँ पारंपरिक लोकधुनें क्षेत्रीय परंपराओं का निर्वहन करती हैं।

हमारी संस्कृति में तीन प्रमुख संस्कार—टुंडा, मंडा, और कुंडा—इन सभी अवसरों पर लोकधुनें पीढ़ियों से बजती और सुनाई देती रही हैं। हमारे गुरूजन, माता-पिता और सगा-सम्बन्धी, जो हमारे समान स्थानीय परिवेश से जुड़े हुए हैं, उनकी प्रेरणा से ही हम आज इस स्थान तक पहुँच पाए हैं।

छत्तीसगढ़ बस्तर संभाग की अद्वितीय आदिवासी संस्कृति को जीवित रखना ही हमारा उद्देश्य है।

**Performance:** विधा – वादन (सामूहिक वादन): क्षेत्रीय पारंपरिक लोकधुनों में 18 देव पाड़, मटियारिन पाड़, गड़िया पाड़, डोकरादेव पाड़, विवाह धुन, मांदरी, हुलकी धुन, धनकुल-जागर धुन आदि शामिल हैं। इनमें से छत्तीसगढ़ आदिवासी अंचल की 6 प्रमुख पाड़ (धुनों) की प्रस्तुति दी जाएगी।

**Instruments used:** मंच सज्जा (Stage Setup) के लिए उपयोग की जाने वाली सामग्री

गोटुल, देवठाना, अंगादेव,

फ्लेक्स में सलेर गांगेर एवं कुपार लिंगो का चित्र: हुलकी – 2, मांदरी – 2, चुटकूल – 2, डांग – 3, डोली – 1, खुमरी – 1, सुपा – 2, झोपड़ी, नगाड़ा, हांडी, धनुष, खड़पड़ी,

वादकों का परिधान (Costume): सफेद धोती, सफेद कमीज, कलगी, सफेद गमछा, काला कोट, सूता माला, बीजा माला, रूपया माला, पैरों के कड़े

**Additional Information:** संस्कृति हमारे जीवन जीने की शैली और कला है। यह पर्यावरण का वह हिस्सा है जिसमें मानव-निर्मित और सीखे हुए व्यवहार पीढ़ी-दर-पीढ़ी आगे बढ़ते रहते हैं। आदिवासियों की संस्कृति और परंपरा प्रकृति में निहित होती है।

इसी कारण हमारे पारंपरिक वाद्ययंत्र, जो आज लुप्त होने की कगार पर हैं, उन्हें सुरक्षित रखना अत्यंत आवश्यक हो गया है। सांस्कृतिक धरोहर जैसे वादन, वाद्ययंत्र, आदिवासी स्थानीय परिवेश और लोकधुनों का संरक्षण एवं संवर्धन करना हमारा प्रमुख उद्देश्य है।

**Photos:**



## Daman and Diu + Dadra and Nagar Haveli

### Names of Participants:

1. Kharwa Raja Hira
2. Suraj Birendar Kahar
3. Kharwar Yash Hira
4. Kamlesh Subir Mistry

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

**Details of the Art Form:** Nasik Dhol is a traditional percussion art from Nashik, Maharashtra. It is widely performed during festivals like Ganesh Chaturthi and Shiv Jayanti. Known for its powerful beats and group coordination, this art form has spread beyond Nashik to cities like Pune, Mumbai, and other parts of India, symbolizing energy and cultural pride.

**Historical and Cultural Background:** The Nasik Dhol traces its roots to folk and temple traditions of Maharashtra. Originally used in religious processions and war ceremonies, the dhol evolved over time into a major part of festivals such as Ganesh Chaturthi, Navratri, and Shiv Jayanti. It was designed to create a loud, commanding rhythm that could be heard across long distances — symbolizing strength and enthusiasm.

**Performance:** The students have themselves learned this art. They trained themselves by watching various tutorials on you tube. In today's modern world where students are glued to phone through various addictive games, social sites, surfing, our four musicians learn such a complex art by themselves

**Instruments used:** “Nasik Dhol: - Large double-sided drums played with thick wooden sticks.

- Tashas: Smaller, high-pitched metallic drums that add sharp rhythm.”

**Additional Information:** Playing the Nasik Dhol is an art of coordination and stamina. The rhythm patterns are learned through years of practice. Each performance showcases. Every player must beat perfectly in time. Our students have dedicatedly practiced for hours to put forth their best performance

### Photos:



## Delhi

### Names of Participants:

1. Jasveer Singh
2. Saubhagya Lohia
3. Anshuman Jana
4. Siddhatman Dhariyal

### Sub-category of Instrumental Music (Group): Orchestra ensemble (Folk/Classical)

**Details of the Art Form:** Raga Basant Mukhari, also known as Vasant Mukhari, is a melodious Raga in hindustani classical music, which is a blend of Raga Bhairava in the first part and Raga Bhairavi in the second part. It has been placed in Bhairava Thaata. The Vadi of this Raga is Dha and the Samvadi is Re. The Aaroh of this raga is : सा रे(क) ग म प ध(क) नि(क) सा, and avroh is : सा नि(क) ध(क) प म ग रे(क) सा, k-komal.

**Historical and Cultural Background:** Raag Basant Mukhari originated in North India and was popularized in the mid-20th century by musicians like S.N. Ratanjankar. It is believed to have evolved from the Carnatic raga Vakulabharanam and influenced by the Persian Hijaz scale. Belonging to the Bhairav Thaata, it blends seriousness and devotion with gentle emotion. It is Traditionally sung at the end of the first prahar of the day.

**Performance:** We are playing raga Basant Mukhari, in which we will be incorporating gat, taan, sawal jawab, and tihai in teen taal. Students will be playing their instruments in proper synchronization and coordination. Classical hindustani sangati will be performed.

**Instruments used:** In our instrumental group performance, one of the students will be playing on the harmonium. The other three students will be on tabla.

**Additional Information:** The raga is known for its intense emotional appeal. It can evoke feelings of deep emotion, serenity, and a certain sorrowfulness, or viraha (separation). This raga is used in classical concerts, devotional songs, and film music to evoke a calm mood. Its name “Basant” refers to spring, suggesting freshness, symbolizing renewal and the beauty of spring in Indian culture. Despite its name, Basant Mukhari does not mean “the face of spring.” It is a complex raga, with the “Mukhari” coming from its South Indian counterpart, Vakulabharanam.

### Photos:



## Goa

### **Names of Participants:**

1. Tijil Bhagat
2. Purvesh Dhond
3. Soham Naik
4. Nishchay Gaude

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

**Details of the Art Form:** Mukhvadan is an art form popularly known as Monichal. The concept of Mukhvadan was envisioned and promoted by late Shri Vishnu Surya Wagh inspired by the traditional Suvari Vadan of Goa.

**Historical and Cultural Background:** In Ghumat Aarti, we find two distinct styles of vadan. Among them, the Mukh Vadan also popularly known as Monichal holds a special place. This form was first introduced in 2003 during the All Goa Ghumat Aarti Competition held at the Rajiv Gandhi Kala Mandir. The concept of Mukh Vadan was envisioned and promoted by the late Shri Vishnu Surya Wagh, inspired by the traditional Suvari Vadan of Goa. His intention was to reconnect the younger generation with Goa's rich musical heritage, especially the unique sounds of our local folk instruments. The harmonious blend of Ghumat, Kasale, and Shamel creates a rhythmic texture that is both soulful and deeply rooted in Goan tradition. This fusion not only preserves our cultural legacy but also showcases the remarkable creativity and musical wisdom of our ancestors.

**Performance:** Four students will perform the Mukhvadan by using Goan traditional instruments such as 'Ghumat', 'Samel', 'Kasale'. Ghumat is one of the local Goan traditional instrument mostly used during Ganesh Chaturti, Shigmotsav in hindu community and Sao Joao festival of Christian Community.

**Instruments used:** Ghumat': Made of mud and Goat skin (Traditionally used Leopard Skin). 'Samel': Made of wood and Goat Skin, 'Kasale': Made of metal.

**Additional Information:** Mukh Vadan also popularly known as Monichal holds a special place. This form was first introduced in 2003 during the All Goa Ghumat Aarti Competition held at the Rajiv Gandhi Kala Mandir. The concept of Mukh Vadan was envisioned and promoted by the late Shri Vishnu Surya Wagh, inspired by the traditional Suvari Vadan of Goa. His intention was to reconnect the younger generation with Goa's rich musical heritage, especially the unique sounds of our local folk instruments. The harmonious blend of Ghumat, Kasale, and Shamel creates a rhythmic texture that is both soulful and deeply rooted in Goan tradition. This fusion not only preserves our cultural legacy but also showcases the remarkable creativity and musical wisdom of our ancestors.

**Photos:**



## Gujarat

### **Names of Participants:**

1. Tilak Manojkumar Patel
2. Het Mehulkumar Prajapati
3. Yug Bhavesh Patel
4. Harin Shaileshbhai Chotaliya

### **Sub-category of Instrumental Music (Group):** Dakla, Lok geet, Sapakru

**Details of the Art Form:** Gujarati Folk Music is a traditional art form deeply rooted in the cultural fabric of Gujarat, India. It thrives across regions such as Kutch, Saurashtra, North, Central, and South Gujarat, where each area contributes unique melodies and styles. Through diverse forms like Garba, Raas, Lokgeet, Sapakhru, and Dakla, it continues to represent the emotions, traditions, and daily lives of the Gujarati people.

**Historical and Cultural Background:** Gujarati Folk Music has a long and vibrant history, evolving over centuries as a heartfelt expression of Gujarat's people. Originating in villages and royal courts alike, it was passed orally from one generation to another, preserving the wisdom, devotion, and stories of the land. Closely linked to cultural practices such as festivals, weddings, and religious ceremonies, this music celebrates human emotion, spirituality, and community values. Each rhythm and verse reflects Gujarat's living heritage, reminding us of our deep connection to tradition and the enduring spirit of unity and joy.

**Performance:** In the presentation, the student will showcase three traditional forms of Gujarati folk music — Lokgeet, Sapakhru, and Dakla. Lokgeet will express everyday emotions through melody, Sapakhru will highlight poetic rhythm and praise, while Dakla will convey deep devotion to Mataji with energetic beats of dhol and nagara.

**Instruments used:** The performance will feature traditional Gujarati folk instruments that bring rhythm and emotion to life. Dhol and Nagara will provide powerful beats, while Harmonium adds melody. Manjira and Jhanjh create rhythmic sparkle, and Ghughra (ankle bells) enhance dance movements — together enriching the soulful essence of Gujarati folk music.

**Additional Information:** Gujarati folk music conveys timeless messages of love, devotion, unity, and respect for heritage. It reminds us to stay rooted in our culture while embracing change. In today's fast-paced world, these songs preserve our traditions and strengthen community bonds. Their themes of compassion, hard work, and faith continue to inspire modern audiences, connecting generations through shared emotion and identity. Gujarati folk music remains relevant as a bridge between the past and present, celebrating the enduring spirit and values of Gujarat.

**Photos:**



## Haryana

### Names of Participants:

1. Krish
2. Kirti
3. Azad Singh
4. Rakesh

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

**Details of the Art Form:** हरियाणवी फोक ऑर्केस्ट्रा हरियाणा की लोक संस्कृति और संगीत परंपरा का जीवंत प्रतीक है। इसका इतिहास ग्रामीण जीवन, खेती-बाड़ी, त्यौहारों और लोक कथाओं से जुड़ा है। इसमें ढोलक, नगाड़ा, हारमोनियम, मटका और चिमटा जैसे पारंपरिक वाद्य यंत्रों का प्रयोग होता है। यह लोक संगीत गांवों में मेलों, शादियों और उत्सवों में प्रस्तुत किया जाता था, जो लोगों को आनंद और एकता का संदेश देता है। आज भी हरियाणवी फोक ऑर्केस्ट्रा प्रदेश की सांस्कृतिक पहचान को जीवित रखे हुए है।

**Historical and Cultural Background:** हरियाणवी फोक ऑर्केस्ट्रा हरियाणा की लोक संस्कृति और संगीत परंपरा का जीवंत प्रतीक है। इसका इतिहास ग्रामीण जीवन, खेती-बाड़ी, त्यौहारों और लोक कथाओं से जुड़ा है। इसमें ढोलक, नगाड़ा, हारमोनियम, मटका और चिमटा जैसे पारंपरिक वाद्य यंत्रों का प्रयोग होता है। यह लोक संगीत गांवों में मेलों, शादियों और उत्सवों में प्रस्तुत किया जाता था, जो लोगों को आनंद और एकता का संदेश देता है। आज भी हरियाणवी फोक ऑर्केस्ट्रा प्रदेश की सांस्कृतिक पहचान को जीवित रखे हुए है।

**Performance:** चार विद्यार्थियों के इस लोक ऑर्केस्ट्रा दल में एक छात्र ने ढोलक, एक ने हारमोनियम, एक बालिका ने चिमटा और मटका, तथा एक अन्य छात्र ने मटका और नगाड़ा बजाया। सभी ने मिलकर हरियाणवी लोक-संस्कृति की झलक को संगीत के माध्यम से सुंदर रूप में प्रस्तुत किया।

**Instruments used:** हरियाणवी फोक ऑर्केस्ट्रा हरियाणा की लोक संगीत परंपरा का प्रमुख अंग है, जिसमें विभिन्न पारंपरिक वाद्य यंत्रों का प्रयोग होता है। इसमें मटका, ढोलक, नगाड़ा, हारमोनियम और चिमटा मुख्य यंत्र हैं। मटका मिट्टी से, ढोलक लकड़ी से, नगाड़ा धातु से, हारमोनियम लकड़ी व धातु की रीड से तथा चिमटा लोहे से बनाया जाता है। ये सभी यंत्र मिलकर लोक संगीत में ताल, लय और सुर का सुंदर संगम प्रस्तुत करते हैं। इस ऑर्केस्ट्रा की धुनें हरियाणा की मिट्टी की खुशबू, ग्रामीण जीवन की ऊर्जा और सांस्कृतिक विरासत को सजीव रूप में दर्शाती हैं।

**Additional Information:** हरियाणवी फोक ऑर्केस्ट्रा हरियाणा की समृद्ध लोक संस्कृति और संगीत परंपरा का महत्वपूर्ण हिस्सा है। इसमें गांवों के जीवन, त्यौहारों और लोक कथाओं की झलक दिखाई देती है। इस ऑर्केस्ट्रा में मटका, ढोलक, नगाड़ा, हारमोनियम और चिमटा जैसे पारंपरिक वाद्य यंत्रों का प्रयोग किया जाता है। मटका मिट्टी का, ढोलक लकड़ी और खाल का, नगाड़ा धातु और चमड़े का, हारमोनियम लकड़ी व धातु का तथा चिमटा लोहे का बना होता है। ये सभी यंत्र मिलकर ताल, लय और सुर का सुंदर मेल प्रस्तुत करते हैं। इस संगीत में हरियाणा की मिट्टी की महक, किसानों का जोश और लोक जीवन की सादगी झलकती है। हरियाणवी फोक ऑर्केस्ट्रा न केवल मनोरंजन का माध्यम है बल्कि यह प्रदेश की सांस्कृतिक पहचान और परंपराओं को जीवित रखने का प्रतीक भी है।

**Photos:**



## Himachal Pradesh

### Names of Participants:

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

### Sub-category of Instrumental Music (Group): Orchestra (Taal vadya)

**Details of the Art Form:** Name:- Instrumental Music - Local folk songs tune is produced through this art form. As per geography and various demographical locations of Himachal Pradesh especially in Kullu district this art form represents the rich cultural aspects of Himachal Pradesh which is popularly known as Dev Parmpar. In this form various representing worship of God and Goddess as invocation, love songs and songs dedicated to the heroes of War and as conclusion valedictory after reaching the climax a slow motioned song's tune is produced by beating musical instruments such as Dhol (Drum), Nagara Trumpets (Karnal), Danga etc. to make the spectators spelling bound.

**Historical and Cultural Background:** The Himachali Kullvi instrumental music of Kullu Valley reflects the rich cultural and historical heritage of Himachal Pradesh. Rooted in ancient folk traditions, it evolved through local festivals, rituals, and temple ceremonies. Instruments like narsingha, dhol, nagada, and shehnai are used to express devotion and celebrate nature, gods, and community life. Influenced by Himalayan and Pahari cultures, this music symbolizes harmony, spirituality, and the vibrant identity of the Kullvi people.

**Performance:** The student gave an outstanding presentation in the State Level Kala Utsav held at Chamba Chaugan, securing first position in instrumental music. Their performance showcased excellent rhythm, melody, and mastery over the instrument, reflecting the rich cultural heritage of Himachal Pradesh and earning great appreciation from judges and the audience alike.

**Instruments used:** In the State Level Kala Utsav, students used traditional Himachali instruments made from locally available materials. The dhol and nagada were crafted from wood and animal hide, while karnal and ransingha were made of brass or copper. The kaansi was made up of alloy producing authentic folk sounds.

**Additional Information:** The instrumental music presented by the students at the State Level Kala Utsav conveys a powerful message of cultural pride, unity, and devotion. Through the rhythmic beats of dhol, nagada, karnal, and ransingha, it celebrates the deep connection between people, nature, and tradition. The performance reflects the rich heritage of Himachal Pradesh, inspiring the younger generation to preserve and promote their ancestral art forms. It reminds us that music is not just entertainment but a living expression of identity, spirituality, and community harmony.

**Photos:**



## Jammu & Kashmir

### Names of Participants:

1. Ravi Kumar
2. Pawan Kumar
3. Vansh Kotwal
4. Kiranjeet

### Sub-category of Instrumental Music (Group): Baja/ Band

**Details of the Art Form:** Functional Music Unlike classical music, folk music is inherently functional. It is woven into the fabric of daily life, accompanying rituals, agricultural cycles (planting/harvesting songs), life-cycle events (birth, marriage), and local storytelling. The performance is meant to engage the whole community in collective joy and shared experience.

**Historical and Cultural Background:** Folk music is primarily passed down orally, from one generation to the next, making the performance itself a vital act of cultural transmission and preservation. It is the music of the common people, embodying their history, language, and customs.

**Performance:** By performing this music, the youth are connecting with and affirming their regional and cultural identity. These traditional ensembles foster a sense of community and pride, ensuring that the unique melodies and rhythms of their heritage remain relevant and alive in the modern world.

**Instruments used:** The Flute (Bansuri): A simple bamboo instrument, its traditional importance is immense, often associated with the divine. It is famously linked to Lord Krishna, who is depicted as the “flute-holder” (Murlidhar), signifying the soul's yearning for the divine. Its soulful, natural sound is believed to mimic the tranquil tunes of nature. The Drum (Dholak/Dhol): This double-headed drum is the rhythmic backbone of many regional folk styles. It is not merely an instrument but a powerful symbol of celebration and energy, driving folk dances and songs during every major social and religious event, from weddings and festivals (like Holi and Baisakhi) harvest rituals, sometime to celebrate victory.

**Additional Information:** Such bands are being used here in Chenab valley of Jammu and Kashmir region since time immemorable. During contemporary time skin of animals like sheep and goat were used on these drums.

### Photos:



## Jharkhand

### Names of Participants:

1. Mushkan Kumari
2. Neha Kumari
3. Suman Kumari
4. Khushbu Kumari

### Sub-category of Instrumental Music (Group): Folk Instrument Group

**Details of the Art Form:** Sohrai and bhaduria tal this rhythm is played by dhol, nagara and jhanjh. These instruments are important traditional musical instruments

### Historical and Cultural Background:

1. Dhol drums and jhanjas are important traditional musical instruments.
2. In the past, elders used to dance together playing this musical instrument in villages.
3. People who often lived in the mountains used these speech instruments for their protection.
4. Music and dance were performed in natural festivals.
5. The drums were made of wood and leather and probes were made of metals.
6. This music is sung in Kurmali language it is performed danced and sung on the feet of Sohrai.

**Performance:** Dhol, Nagada and Jhanjhsohrai and Bhaduria Tal this rhythm is played by Dhol, Nagara and Jhanjh. These instruments are important traditional musical instruments.

**Instruments used:** Dhol, Nagada and Jhanjh

**Additional Information:** People who often lived in the mountains used these speech instruments for their protection and music and dance were performed in natural festivals.

### Photos:



## Karnataka

### Names of Participants:

1. Lavith
2. Santosh
3. Kiran
4. Rangesh Shrimant Neelappagol

**Sub-category of Instrumental Music (Group):** The dollu is a very dear instrument to Lord Beereshwar. A dollu is installed in every temple of Lord Beereshwar. Dollu music is a powerful, high-energy traditional folk music and drum performance originating from Karnataka. It is performed primarily by the Kuruba Gowda community (also known as Halumaths) and is the center of their social, cultural and religious life.

**Details of the Art Form:** [rm and its geographical presence] Talavadhya Dollu: - It is primarily associated with the worship of Shiva (specifically in the form of Beeralingeshwara) and holds deep cultural and religious significance, especially for the Kuruba Gowda community.

**Historical and Cultural Background:** Dollu musical instrument is an important, highly powerful traditional folk art form of Karnataka. The origin story revolves around a demon named Dollasura, who was an ardent devotee of Lord Shiva. In his arrogance, the demon tried to swallow Lord Shiva, after which the demon expanded inside the demon's body and killed him. Lord Shiva used the skin of the demon to make a large, barrel-shaped drum, "Dollu", which he gifted to his devotees, the Halumatha (Kuruba) community.

This art is a powerful form of spiritual expression and devotion to Lord Shiva (Beerlingeshwara). It is an important element of the cultural identity of the Kuruba community and is performed during most religious celebrations, festivals (Mysore Dasara, Karaga and rural fairs) and social functions.

**Performance:** performance of the student Folk instrumental music is an important part of the folk arts of Karnataka, especially the folk music of the middle ages. The village of Aralimatti in Mudalagi taluk of Belgaum district of the country is originally a town famous for folk arts, especially the art of instruments. It is also evident that the village has its own ancient background for the art of the dollu music. Even today, the village still resounds with the sound of the dollu in the temples of Beeradeva. In addition, the students of our school come from a family background that is a member of the Halumat family, and the fact that the art of playing the dollu has been passed down from father to son in this tradition is a source of pride for our school. Approximately half of the children are Halumat and are engaged in the art of playing the dollu. We have selected the best children in the musical instrument and formed a team of four children. Our children, who have achieved proficiency through training and practice under the leadership of their elders at school and at home, have mastered new and innovative techniques in it and have gained creativity and originality in playing. The fact that they are playing it using the special instrument is a proud contribution of our school to the folk art of playing the dollu. Along with achieving proficiency in the folk art of playing the dollu, they have also achieved originality and creativity in it. Dollu Sangeet does not have formal, distinct "sub-categories" in the way that the folk music genre has sub-genres. Instead, it is a specific traditional folk music genre of Karnataka, performed primarily by the Kuruba Gowda community to honor their deity, Beeralingeshwara.

**Instruments used:** The primary instrument in a Dollu Vadya performance is the Dollu, a large, double-headed drum made from wood and animal hide. The specific materials used are:  
Frame/Shell: The cylindrical body of the drum is typically carved from the wood of the honné (Indian laurel), mango, neem, or palm tree. Drumheads (Membranes): The two faces of the drum are covered with stretched animal skin, specifically sheep or goat hide/parchment. The two different hides may be used to produce different pitches (e.g., goat hide for sharp notes, sheep hide for low notes). Harness: The drum is heavy and is carried by the performers using a belt or harness to suspend it from their neck or tie it to their waist. Sticks: The drum is played with a short, stout stick (along with the performer's hands). The material of the stick is generally wood.

**Additional Information:** [incontemporary Times]

Dollu conveys messages of unity, devotion, bravery and cultural resilience. In contemporary times, its relevance lies in preserving traditional art forms, fostering community bonding and providing a platform for cultural identity amidst modern developments.

**Messages conveyed by Dollu: -**

Dollu is a symbol of devotion and spirituality, it also represents unity and community bonding. It illustrates bravery and strength. It is a form of storytelling and heritage that conveys a message about local folklore and the history of the community.

**Relevance in contemporary times: -**

It helps in preserving cultural heritage and creates a platform for cultural identity. It is a source of livelihood and education. It also includes entertainment and electrifying performances

**Photos:**



## Kerala

### **Names of Participants:**

1. Vykesh Biju
2. Aswajith K T
3. Arnav Lighu
4. Sreehari K Soman

### **Sub-category of Instrumental Music (Group):** Orchestra ensemble (Classical)

**Details of the Art Form:** Maddhalam Keli is a traditional temple percussion performance of Kerala, centered on the deep and resonant tones of the maddhalam, accompanied by the chenda and elathalam. It is performed during temple festivals and rituals, adding grandeur and rhythm to the ceremonies. The maddhalam, a classical percussion instrument of Kerala, has a rich heritage, and its playing techniques have been passed down through generations.

**Historical and Cultural Background:** Maddhalam Keli is a traditional Kerala temple percussion art that evolved from ancient temple traditions. It became prominent during medieval Kerala when temples developed structured percussion practices. Centered on the deep-toned maddhalam and supported by the chenda and elathalam, this performance was originally used to announce temple rituals. Over time, Maddhalam Keli evolved into a respected standalone percussion form, performed especially in Malabar temples. Today, it remains an integral part of Kerala's festive and ritual culture and is also performed to announce the beginning of Kathakali performances.

**Performance:** We are using instruments such as ilathaalam, chenda, and maddhalam. In our performance, we play seven parts of Maddhalam Keli. The parts are: Mugham, Chembada Vattam, Murugiya Chembada Vattam, Pancharikoor, Edavattam, Edanila, and Murugiya Nila. We are presenting only a small portion of the complete Keli. The ilathaalam is used for maintaining the thaalam, while the chenda is used to support the rhythmic beats.

**Instruments used:** The maddhalam is made from the wood of the jackfruit tree. It has two drumheads (diaphragms), both made of leather. The valamthala, also crafted from jackfruit wood, likewise has two leather diaphragms. The ilathaalam is made from metal.

**Additional Information:** Maddhalam Keli is a traditional percussion ensemble of Kerala, performed using the maddhalam, an instrument central to classical temple arts such as Kathakali and Koodiyattam. The maddhalam is considered a mangala vadyam (or deva vadyam), meaning an auspicious temple instrument. Traditionally, the maddhalam is classified into three types: Shuddha Maddhalam, Thoppi Maddhalam, and Veera Maddhalam. In the present day, Shuddha Maddhalam is widely used in Panchavadyam, Maddhalam Keli, and Kathakali performances.

**Photos:**



## Lakshadweep

### **Names of Participants:**

1. Mohammed Faheem
2. Mohammed Hadi
3. Parveez Rizwan
4. Mohammed Aseem

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

**Details of the Art Form:** The Orchestra Ensemble of Lakshadweep is a vibrant folk music tradition featuring rhythmic percussion, melodic vocals and locally crafted instruments. It is practiced across islands like Kavaratti, Agatti, Andrott and Minicoy. This ensemble reflects the cultural harmony of island communities and is performed during festivals, celebrations and community gatherings.

The art form Doli with Kuythalam and Kinnaram is a traditional folk performance of the Lakshadweep islands. It is performed during festive and community occasions, showcasing rhythmic drumming, local melodies, and coordinated group movements. Deeply rooted in island culture, it reflects the maritime heritage and vibrant social traditions of Lakshadweep.

**Historical and Cultural Background:** The Orchestra Ensemble of Lakshadweep has its roots in the islands' rich maritime heritage and long-standing cultural exchanges with Arab, Maldivian and South Indian traditions. Historically performed during community gatherings, festivals and wedding ceremonies, this ensemble brought people together through rhythmic drums, harmonious vocals and locally inspired melodies. The tradition reflects the islanders' social unity, storytelling practices and celebration of nature and the sea. Over generations, it has evolved while preserving its cultural essence, making it an important part of Lakshadweep's folk identity.

**Performance:** The student will present a lively Orchestra Ensemble performance showcasing traditional Lakshadweep rhythms and melodies. Using coordinated instrumental patterns and synchronized group movement, the performance highlights teamwork, musical skill and understanding of folk traditions. The student aims to convey the cultural spirit of the islands through a well-practised and expressive presentation.

**Instruments used:** The student will present a lively Orchestra Ensemble performance showcasing traditional Lakshadweep rhythms and melodies. Using coordinated instrumental patterns and synchronized group movement, the performance highlights teamwork, musical skill and understanding of folk traditions. The student aims to convey the cultural spirit of the islands through a well-practised and expressive presentation.

**Additional Information:** The Orchestra Ensemble conveys a strong message of unity, harmony and cultural pride. In contemporary times, it plays an important role in preserving Lakshadweep's folk identity and passing traditional knowledge to younger generations. The ensemble encourages teamwork, discipline and community bonding while showcasing the islands' unique musical heritage. It also promotes cultural awareness among students and audiences, reminding them of the importance of safeguarding local art forms in a rapidly modernizing world. Through performances at festivals, schools and cultural events, this art form continues to stay relevant and inspires appreciation for traditional music.

**Photos:**



## Madhya Pradesh

### Names of Participants:

1. Lakshit Narayanan Iyer
2. Prakhar Ramteke
3. Akshansh Gautam
4. Aubin Thomas

### Sub-category of Instrumental Music (Group): Classical

#### Details of the Art Form: राग मेघ मल्हार की ऐतिहासिक पृष्ठभूमि (इतिहास)

1. उत्पत्ति और समयकालराग मेघ मल्हार का संबंध कल्याण थाट से नहीं, बल्कि काफी थाट से माना जाता है। यह राग प्राचीन और मध्यकालीन भारत में विकसित हुआ, जब संगीतकारों ने वर्षा और मेघों की ध्वनि को संगीत में व्यक्त करने का प्रयास किया। यह “संयुक्त राग” है — मेघ और मियां की मल्हार के मेल से निर्मित। इसीलिए इसका नाम पड़ा — “मेघ मल्हार”, अर्थात् “वर्षा का राग”। 

2. ऐतिहासिक विकासमेघ राग का उल्लेख प्राचीन ग्रंथों जैसे नाट्यशास्त्र और संगीत रत्नाकर में मिलता है। मल्हार राग मध्यकाल में विशेष रूप से प्रसिद्ध हुआ, जब संत और दरबारी गायक इसे वर्षा लाने वाले राग के रूप में गाने लगे। मुगल काल में तानसेन द्वारा गाया गया मियां की मल्हार इस परंपरा का उत्कर्ष बिंदु माना जाता है। इसी काल में मेघ और मल्हार के संयोग से राग मेघ मल्हार का जन्म हुआ, जो वर्षा ऋतु का प्रमुख राग बन गया।

**Historical and Cultural Background:** 3. सांस्कृतिक और आध्यात्मिक अर्थ राग मेघ मल्हार में वर्षा, शीतलता और प्रकृति की ताजगी का भाव झलकता है। इसे वर्षा ऋतु में गाया जाता है और यह मन में शांति, भक्ति और आनंद का संचार करता है। लोककथाओं में कहा गया है कि इसे गाने से वर्षा होती है — यह संगीत और प्रकृति के गहरे संबंध का प्रतीक है।

 4. ऐतिहासिक उपयोग प्राचीन काल में इसे मंदिरों और दरबारों में वर्षा ऋतु के आगमन पर गाया जाता था। संतों और सूफी गायकों ने इसे भक्ति और ध्यान के साधन के रूप में अपनाया। आधुनिक युग में यह राग ख्याल, ठुमरी, और वाद्य संगीत (सितार, बांसुरी, सरोद) में समान रूप से लोकप्रिय है।

**Performance:** थाट काफी प्रकृति संयोग राग (मेघ + मियां की मल्हार) समय वर्षा ऋतु, प्रायः रात्रि भाव शांति, आनंद, भक्ति, प्रकृति का उल्लास उत्पत्ति मध्यकालीन हिंदुस्तानी संगीत परंपरा ऐतिहासिक स्थान वर्षा, भक्ति और दरबारी संगीत में प्रमुख राग

**Instruments used:** Vadya vrind (Instrumental orchestra): Details of the Art form - Instrumental Orchestra (Indian Classical) is a traditional musical ensemble popular across India, blending instruments like harmonium, pati tarang, tabla, and mandolin. Originating from both Hindustani and Carnatic music traditions, it showcases India's rich cultural heritage through melody and rhythm, and is performed nationwide as well as on international stages. Details of Historical and cultural background - The Indian Classical Instrumental Orchestra evolved from ancient solo and duet performances in temples and royal courts to group ensembles in the 20th century. Rooted in Hindustani and Carnatic traditions, it reflects India's deep spiritual and cultural connection to music. Instruments like the harmonium, pati tarang, tabla, and mandolin are combined to create harmony while maintaining classical ragas and

talas. These orchestras are often performed at cultural festivals, devotional gatherings, and national celebrations, symbolizing unity in diversity and preserving India's timeless musical heritage.

**Details of Instrument (Tabla) historical** - The tabla originated in North India around the 18th century, believed to have evolved from the ancient pakhawaj drum. It gained prominence during the Mughal period, becoming central to Hindustani classical music. The instrument developed distinct playing styles, or gharanas, across regions like Delhi, Lucknow, and Punjab. Over time, the tabla became an essential accompaniment for classical, devotional, and folk performances across India.

**Cultural Background** - The tabla holds deep cultural significance in Indian music, symbolizing rhythm and expression. It is an essential accompaniment in Hindustani classical, devotional, and folk traditions, often featured in temple rituals, cultural festivals, and dance performances. Each tabla gharana preserves unique rhythmic patterns, passing knowledge through generations. Beyond tradition, the tabla also bridges cultures, blending with modern and global music forms, reflecting India's rich and evolving musical heritage.

### **Additional Information: HARMONIUM**

#### **Historical Background (Harmonium):**

The harmonium was introduced to India by European missionaries in the mid-19th century. Originally a Western reed instrument with a foot-pump system, it was modified by Indian musicians for hand operation. Over time, it adapted to Indian classical scales, ragas, and microtones. By the early 20th century, the harmonium became a staple in Hindustani classical, devotional, and folk music, serving as a key accompaniment for vocal performances.

#### **Photos:**



## Maharashtra

### Names of Participants:

1. Aarya Anil Mosamkar
2. Ayush Prashant Mangale
3. Vansh Maruti Kanade
4. Sumit Ravindra Thosar

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

**Details of the Art Form:** Folk Music Group Performance: Folk music group performance is a traditional way of presenting regional songs and rhythms together. It usually involves a team of singers and instrumentalists playing folk instruments like Dhol, Daf, and Tabla. The group performs in harmony, creating a lively and cultural atmosphere. Such performances are often seen in festivals, fairs, and community celebrations. They preserve the heritage and pass on the folk traditions to the next generations. Folk orchestras have a wide geographical presence across the world, reflecting the diverse cultural traditions of different regions. In India, folk orchestras thrive in states like Maharashtra, Rajasthan, West Bengal, and Tamil Nadu, where local instruments enrich regional melodies. European countries such as Hungary, Bulgaria, and Ireland maintain strong folk orchestral traditions based on centuries-old tunes. In Africa, nations like Nigeria and Ghana blend indigenous drums and string instruments in their folk ensembles. Asian countries, including China and Japan, preserve folk orchestras featuring unique instruments like the erhu and shamisen. Latin American regions showcase vibrant folk orchestras with guitars, maracas, and flutes reflecting native and colonial influences. Scandinavian countries celebrate folk orchestras through fiddle-based music rooted in ancient folklore. In the Middle East, folk ensembles include instruments like the oud and darbuka, connecting music with storytelling. Australia's folk orchestras often merge European traditions with Aboriginal rhythms. Each region's orchestra embodies local heritage, beliefs, and community identity. These ensembles perform in festivals, cultural events, and educational institutions worldwide. Global exchanges have further expanded the reach of folk orchestras beyond their native lands. They symbolize cultural unity amid diversity, linking generations through music. The geographical spread of folk orchestras demonstrates humanity's shared love for rhythm and tradition. Through evolving forms, they continue to represent the cultural heartbeat of their regions.

**Historical and Cultural Background:** The Indian folk orchestra has deep historical and cultural roots dating back to ancient times when music was an essential part of rituals, festivals, and storytelling. Originating in rural communities, it reflected the life, emotions, and beliefs of common people. Traditional instruments like dholak, tabla, shehnai, sitar, and sarangi formed its base. Each region developed its distinct style—Baul in Bengal, Lavani in Maharashtra, and Bhangra in Punjab. Folk orchestras were used to celebrate harvests, marriages, and religious events. They not only preserved oral traditions but also fostered unity, showcasing India's rich cultural diversity and collective artistic expression.

**Performance:** In a student folk orchestra performance, participants present traditional music that reflects India's rich cultural heritage. Students play regional instruments like dholak, tabla, harmonium, flute, and manjira while wearing traditional costumes representing different states. The performance often begins with a brief introduction about the chosen folk style and its origin. Students coordinate rhythm, melody, and movement to create a lively and colorful presentation. Singing, dancing, and narration are sometimes added to enhance storytelling.

Teamwork and synchronization are key aspects, helping students learn discipline and cooperation. Such performances are usually showcased during school functions, cultural festivals, or competitions, promoting appreciation for folk traditions and encouraging young musicians to preserve and celebrate India's musical diversity.

**Instruments used:** The musical instruments used in this orchestra are Harmonium, Tabala, Pakhawaj, Dhol, Tasha, Dholki, Duff and Taal. Some short information about these instruments is as bellow. The Harmonium, also called Samvadini, is a popular keyboard instrument in Indian music. It produces sound by pumping air through reeds using bellows at the back. The player sits on the floor and plays the keys with one hand while operating the bellows with the other. It is widely used in classical, devotional, folk, and light music. The harmonium supports singers by providing a steady drone and melody. Its sweet, rich tone makes it essential for bhajans, kirtans, and Hindustani classical performances. Skilled harmonium playing involves mastery of finger techniques and smooth bellows control. The Pakhawaj is a traditional barrel-shaped drum often used in Warkari Sampradaya devotional music. It plays a central role in bhajans, abhangas, and kirtans dedicated to Lord Vitthal. Its deep and resonant beats guide the singers and devotees during group chanting. The instrument is usually placed horizontally on the floor and played with both hands. Its rhythmic patterns create a devotional and energetic atmosphere in the gatherings. Pakhawaj players in the Warkari tradition focus on simple, steady rhythms that inspire collective singing. It is a symbol of devotion and a key part of Maharashtra's spiritual musical heritage. The Dholki is a traditional two-headed hand drum widely used in Indian folk and classical music. It is slightly smaller than a dhol and produces a lively, rhythmic sound. The right side is played with fingers and palm for sharp, high-pitched tones, while the left side gives deep, bass notes. Dholki is commonly played in lavani, bhajans, and festive folk performances. Players often sit on the floor with the drum placed horizontally across the lap. Its energetic beats add excitement to dances, weddings, and cultural celebrations. Skilled dholki playing requires control of rhythm, speed, and hand techniques. Dhol Tasha is a traditional Indian percussion ensemble, especially popular in Maharashtra. It consists of the dhol (a large double-headed drum) and the tasha (a smaller, high-pitched drum). These instruments are played in groups during festivals like Ganesh Chaturthi and processions. The powerful beats of the dhol and the sharp rhythms of the tasha create an energetic atmosphere. Dhol Tasha performances symbolize unity, enthusiasm, and cultural pride. They are often accompanied by traditional dances and chants. The Dhol is a large, double-headed drum widely used in Indian folk music and celebrations. It is played with two wooden sticks, producing loud and energetic beats. The drum is usually slung over the shoulder or tied around the waist while performing. Dhol is an essential part of folk traditions like Bhangra, Garba, and harvest festivals. Its powerful rhythms create excitement during weddings, processions, and cultural events. The right side of the dhol makes sharp, high-pitched sounds, while the left side gives deep bass tones. It symbolizes joy and unity in many regional festivities across India. The Duff is a traditional Indian frame drum made of a wooden ring with a stretched leather or synthetic skin. It is played by striking or tapping the surface with the hands to create rhythmic beats. The Duff is widely used in folk songs, devotional music, and festive dances across India. Its simple, lively rhythms add energy and joy to cultural gatherings and celebrations. The Taal (or cymbals) is a small metallic percussion instrument often used in devotional and folk music. It is played by striking two metal plates together to produce a sharp, ringing sound. Both the duff and the taal hold an important place in traditional Indian music for keeping rhythm and enhancing group singing.

**Additional Information:** The Indian folk orchestra carries a timeless message of unity, cultural pride, and connection to roots. In contemporary times, it reminds people of the beauty

of traditional art amidst modern influences. These orchestras highlight the harmony between nature, community, and spirituality found in folk music. They promote social values such as cooperation, respect for heritage, and inclusiveness. In today's fast-changing world, folk orchestras help preserve fading traditions while inspiring creativity in new generations. By blending traditional sounds with modern themes, they bridge the gap between the past and present. Their relevance lies in celebrating India's cultural diversity and reminding society of the importance of preserving indigenous art forms in the globalized era.

### Photos:



## Manipur

### Names of Participants:

1. Laishram Jilesh Singh
2. Jiparani Sorakhaibam
3. Chingtham Bebyrose Devi
4. Maibam Lanchenbi Devi

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

**Details of the Art Form:** The performance is based on Folk Music in Manipur, a tradition practised across Northeast India. Originating from the ancient ritual of Lai Haraoba (merrymaking of the gods) is a key source for early musical and dance forms depicting cosmic creation stories and often containing lyrics with mystical or erotic undertones.

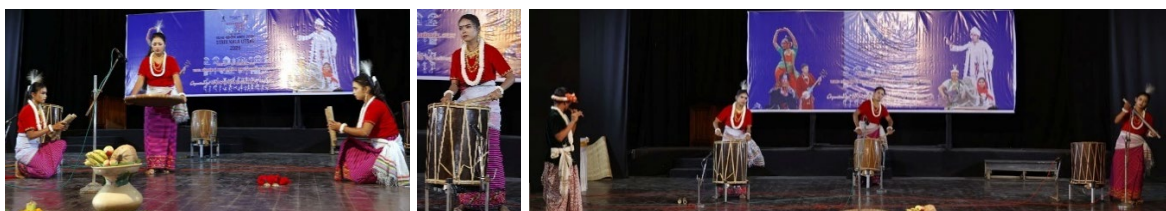
**Historical and Cultural Background:** Manipur's folk music has historical roots in ancient rituals and agrarian society, with early history often reconstructed through folk songs themselves. Over time, sacred and devotional music developed, particularly with the introduction of Vaishnavism, while later periods saw documentation efforts in the early 20th century and state-led promotion after India's independence. Key historical forms include agricultural songs, Lai Haraoba chants, and Pena Ishei, which uses the ancient Pena instrument.

**Performance:** We will be presenting a Langdeen is not a style of folk music but a type of drum used in the folk music of Manipur, particularly by the Meitei and other indigenous communities. It plays an important role in many folk dances and songs. Efforts are being made to preserve the traditional instrumental music of Manipur, which is considered a dying art from due to modernization.

**Instruments used:** Folk music in Manipur features bamboo through its use in traditional instruments. The flute is often used in folk music and is a key accompaniment to vocal singing. The langdeen is a tradition Manipuri musical drum and a key indigenous instrument. Rice is very melody sound of ancient time in Manipuri. It is often featured in orcheatra like performances by students.

**Additional Information:** “Basantagee Seiol” is one of these forms. Folk music of Manipur is the main component of the Rhythm with the Nature's oncourse during the Spring Season, the warmth, cool and mesmerizing experience in the season is expressed using folk instruments “Langte”, “Wa” (Bamboo), “Cheng” (Rice), “Bashi” (Flute).

### Photos:



## Meghalaya

### Names of Participants:

1. Haphilakhamti Suchiang
2. Jonathaniel Pakma
3. Yohannah Dkhar
4. Pynkhamti Pohleng

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

**Details of the Art Form:** In recent years, Khasi musicians have embraced a creative blend of traditional instruments—such as the duitara, maryngod, ksing, and ka bom—with the modern guitar, creating a unique musical style that preserves heritage while appealing to contemporary audiences. This fusion highlights the adaptability of Khasi music, where the warm acoustic tones of the guitar complement the earthy rhythms and melodies of indigenous instruments.

**Historical and Cultural Background:** With the arrival of Western influence during the 19th and early 20th centuries, especially through missionaries and new forms of education, the guitar was introduced to Khasi society. Over time, local musicians adopted the guitar for church hymns, community gatherings, and later for modern Khasi songs. Rather than replacing traditional instruments, the guitar gradually blended into the local soundscape

**Performance:** The students are wearing traditional attire while performing

**Instruments used:** Guitar, Ksing, Duitara and Manjira

**Additional Information:** This cultural merging represents the Khasi people's ability to preserve tradition while embracing external influences. By combining the rhythmic depth of indigenous instruments with the melodic versatility of the guitar, musicians created a distinctive contemporary style that still reflects the community's historical roots. Today's fusion music stands as a testament to the Khasi people's resilience, creativity, and commitment to keeping their musical heritage relevant across generations.

### Photos:



## Mizoram

### Names of Participants:

1. Remsangkimi
2. Lalhriatpuia
3. H.Lalhriatpuia
4. Caleba Lalmuanchhanaa

### Sub-category of Instrumental Music (Group):

**Details of the Art Form:** Instrumental Music Group-Orchestra Ensemble (Folk). Students of Mizoram performed this item in the district level and State Level competition. They used four Indigenous musical instrumental... playing three classical Mizo Folk songs.

**Historical and Cultural Background:** Players are dressed in traditional attire beautifullyapiang with classical musical instrumental. Classical Folk songs medley are beautifully played by these instruments. Mizoram classical Musical Orchestra Ensemble group-a are very hard working in this field, they work Day and Night.

**Performance:** GOVT. Chaltlang High School students of four members are representing Mizoram after undergoing competition in District Level and State Level Competition. They are selected to perform in National Level at Delhi during 2025 in the item of Instrumental Music Group Orchestra Ensemble Folk Music. They played through different Indigenous Classical Mizo Instrumental Music, Traditional Folk Songs like Thanglungnemi Zai, Kelthangkiuva and Hlado. The authority laid different Instruments to play, among these items participants select only four Classical Musical Instrumental for their project.

**Instruments used:** Materials used for performing Instrumental Music Orchestra Ensemble are--Violin, Tumpit, Phênglâwngh ang Khuang.

**Additional Information:** See and experience a rich tapestry of emotional expression, complex structures, and cultural depth which provide mental stimulation and cultural enrichment. It involves appreciating intricate melodic and harmonic development, intricate rhythms and the skilled execution of complex compositions. The complexity can enhance cognitive skills such as pattern recognition, memory and attention. It improves listening skills and improves one's ability to differentiate sounds and listen more attentively. It provides a window into the art, values and history of different eras and societies. It offers a continuous opportunity for learning and discovery.

### Photos:



## Odisha

### Names of Participants:

1. Leepon Behera
2. Santanu Meher
3. Ganga Paika
4. Bhimkesh Guru

### Sub-category of Instrumental Music (Group): Pancha Badya

**Details of the Art Form:** Panchabadya is one of the most significant traditional musical ensembles that has flourished in the folk culture of Western Odisha. The term Panchabadya refers to the five main instruments — Dhol, Nishan, Tasha, Jhanj, and Mahuri. These instruments are deeply connected to the lifestyle and daily rituals of the people of Western Odisha. Whether it is a social ceremony, festival, or community gathering, Panchabadya holds an essential position. Without it, the cultural identity of this region feels incomplete.

**Historical and Cultural Background:** The importance of Panchabadya is immense. From birth rituals to death ceremonies, its rhythmic patterns accompany every significant phase of life. During occasions like marriage, Brataghara ceremonies, Galaseka, and Bidai, different bols (rhythmic patterns) are performed according to the moment and tradition.

**Performance:** The importance of Panchabadya is immense. From birth rituals to death ceremonies, its rhythmic patterns accompany every significant phase of life. During occasions like marriage, Brataghara ceremonies, Galaseka, and Bidai, different bols (rhythmic patterns) are performed according to the moment and tradition.

**Instruments used:** Dhol, Nishan, Tasha, Jhanj

**Additional Information:** Thus, without Panchabadya, the folk culture of Western Odisha remains incomplete. It is performed across nearly ten districts and stands as a vibrant symbol of the region's rich artistic heritage.

### Photos:



## Puducherry

### Names of Participants:

1. Sanjeev.M.S
2. Gayathri.M
3. Mohnish.S
4. Naveen Karthigeyan.U.J

### Sub-category of Instrumental Music (Group): Instrumental Music - Classical Group

**Details of the Art Form:** Our presentation reflects Carnatic music, a classical art form from South India, especially flourishing in Tamil Nadu, Karnataka, Andhra Pradesh, and Kerala. Known for its rich melodies, rhythmic precision, and devotional depth, it is traditionally performed in temples, concerts, and cultural festivals, carrying centuries of spiritual and musical heritage.

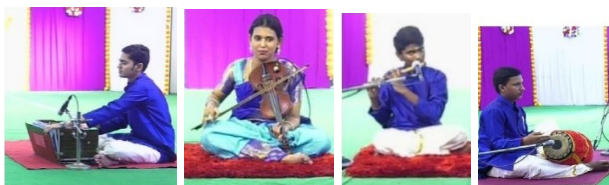
**Historical and Cultural Background:** Carnatic music, rooted in the temple traditions of South India, evolved through ancient devotional practices and the works of great composers like Tyagaraja and Muthuswami Dikshitar. Central to this tradition are instruments such as the flute, symbolizing divine melody; the violin, which beautifully carries raga expression; the mridangam, the primary rhythmic foundation; and the harmonium, enriching harmonic depth. These instruments have long accompanied classical performances, temple rituals, and cultural festivals across Tamil Nadu, Karnataka, Andhra Pradesh, and Kerala. In our presentation, they come together to reflect the spiritual, melodic, and rhythmic essence that defines Carnatic musical heritage.

**Performance:** Instruments: Mirdhangam, Flute, Harmonium and Violin / Ragam: Mayamalavagowlai / Thalam: Adi Thalam / Song: Aadi Kondar Keerthanai / Composer: Shri. Muthu Thandavar / Musicians: 4 Students

**Instruments used:** Main Musical Instruments: Flute, Violin, Mridangam, Harmonium & Other Instruments

**Additional Information:** Carnatic music continues to hold great relevance in contemporary times, conveying messages of devotion, harmony, and cultural identity. Its intricate ragas and rhythmic patterns inspire mindfulness and emotional depth, offering listeners a sense of peace amid modern stress. Traditional instruments like the flute, violin, mridangam, and harmonium preserve timeless musical values while blending seamlessly with innovative performances today. This art form not only celebrates South India's rich heritage but also connects generations, reminding us of the spiritual and artistic wisdom that shapes our cultural consciousness.

### Photos:





## KALA UTSAV 2025-26

### INSTRUMENTAL MUSIC – GROUP

[STATE LEVEL COMPETITION]

Instruments : **Mirdhangam, Flute, Harmonium and Violin**

Ragam : Adi Thalam

Song : Aadi Kondar Keerthanai

Composer : Muthu Thandavar

Musicians : Students



Tamil instrumental music showcases traditional instruments creating melodic, rhythmic, and devotional compositions, deeply rooted in temples, folk traditions, and classical Carnatic performances. The song, set in Mayamalavagowlai ragam and Aadi taalam, celebrates Lord Shiva as the cosmic dancer who performs the divine dance of creation and destruction. Aadi Kondar Keerthanai is a vibrant Tamil devotional song praising Lord Siva. Performed with **violin, flute, mridangam, and harmonium**, it blends melody and rhythm beautifully. The violin and flute carry the tune, mridangam provides percussion, and harmonium enriches harmony, creating a spiritually uplifting and culturally rich musical experience.



## Punjab

### **Names of Participants:**

1. Jobanpreet Singh
2. Akram Khan
3. Diljaan Singh
4. Aman

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

**Details of the Art Form:** **Art Form:** Punjabi Folk Orchestra **Geographical Presence:** Punjab, Northern India **Introduction:** The Punjabi Folk Orchestra is a vibrant traditional ensemble showcasing Punjab's rich cultural heritage. Using instruments like the dhol, tumbi, and algoza, it captures the region's festive energy, unity, and agrarian roots through lively rhythms and soulful musical expressions

**Historical and Cultural Background:** The Punjabi Folk Orchestra has its roots in the agrarian traditions of Punjab, where music played a vital role in celebrating harvests, festivals, and social gatherings. Originating from rural communities, it combines instruments like the dhol, tumbi, and algoza to express joy, unity, and devotion. Deeply tied to cultural practices such as Baisakhi, Lohri, and wedding celebrations, this art form preserves Punjab's rich oral and musical heritage, symbolizing the collective spirit and cultural pride of its people.

**Performance:** The performance will proudly represent the rich culture of our state: - Punjab through a vibrant Punjabi folk Orchestra with traditional instruments of Punjabi folk music. The performance is all based on performing the famous Punjabi folk tunes and rhythms with Melody, initial juggling and coordination of these instruments.

**Instruments used:** The traditional and melodious instruments like Tumbi and Tumba along with the rhythmic instruments, like Dhol, Dholak, Bugdhu, Chimta, Khajri, Dariya and the traditional attire of our Punjab (Kurta, Chadra, Turban, Kaintha) will be used in this performance.

**Additional Information:** The Punjabi Folk Orchestra showcases the vibrant spirit of Punjab through its traditional instruments like the dhol, tumbi, and algoza. It celebrates community life, hard work, and joy, conveying messages of unity, gratitude, and resilience. In today's times, it holds great relevance by preserving cultural heritage, connecting generations, and promoting harmony through music. Blending tradition with contemporary appeal, this art form reminds us that folk music is not just entertainment but a living expression of identity and togetherness.

### **Photos:**

## Rajasthan

### Names of Participants:

1. Ronak Jain
2. Deepak Vaishnav
3. Rajkumar Bairwa
4. Sameer Khan

**Sub-category of Instrumental Music (Group):** Instrumental music orchestra ensemble: group

**Details of the Art Form:** 1. The ghoomar dance is primarily and traditionally associated with the state of Rajasthan, India. Its geographical presence is deeply rooted in the culture of this region. Garba is a traditional folk dance that originated in the state of Gujarat, India, and its geographical presence has expanded significantly to become a global phenomenon. Bhangra is a traditional folk dance that originated in the Punjab region and now has a significant global presence due to the Punjabi diaspora.

**Historical and Cultural Background:** Ghoomar originated with the Bhil tribe and was later adopted by the Rajput. Garba is an ancient Indian folk dance with roots in Gujarat, traditionally performed during the nine-day Hindu festival of Navratri. Bhangra originated in the 14th or 15th century as a harvest celebration for farmers. Kashmiri Dhol refers broadly to the melodious, traditional instrumental tunes of the Kashmir region.

**Performance:** An instrumental musical orchestra is a large ensemble of musicians playing a variety of instruments from four main families: string, woodwind, brass and percussion.

**Instruments used:** 1. Base drum 2. Side drum 3. Maracas 4. Cymbal

**Additional Information:** The development of the modern symphony orchestra in the 18th century marked the rise of purely instrumental music as a significant, self-contained art form, no longer merely an accompaniment to vocal music. Composers like Mozart, Beethoven, Haydn were central to the development of key instrumental forms such as the symphony, concerto and string quartet.

### Photos:



## Sikkim

### **Names of Participants:**

1. Reeyaz Darjee
2. Palzor Lepcha
3. Aayush Dahal
4. Norbu Sherpa.

### **Sub-category of Instrumental Music (Group):** Traditional Folk Instrumental Music

**Details of the Art Form:** Fariya Lyadiyechhan” is a traditional Nepali folk music form widely performed in the Himalayan regions, especially in Darjeeling, Sikkim, and parts of eastern Nepal. Known for its lively rhythm and cultural warmth, this folk tune reflects the everyday life, festivals, and rural traditions of Nepali-speaking hill communities.

**Historical and Cultural Background:** Fariya Lyadiyechhan” has its roots in the traditional Nepali folk culture of the Himalayan regions, especially Darjeeling and Sikkim. Passed down orally through generations, this folk tune was traditionally sung and played during weddings, harvest seasons, and community celebrations. Its music reflects the harmony of rural life, communal unity, and agrarian traditions. The instruments used—such as the flute, sarangi, tungna, and madal—carry centuries-old significance in Nepali culture, symbolizing storytelling, celebration, and social bonding. Today, the art form continues to preserve the identity, emotions, and cultural pride of Nepali-speaking hill communities.

**Performance:** The students will perform the Nepali folk tune “Fariya Lyadiyechhan” using traditional instruments like the flute, sarangi, tungna, and madal. They will perform wearing traditional Nepali attire, including Daura Suruwal, Dhaka Topi, Patuka, Sash, and Khukuri, showcasing cultural authenticity, teamwork, and the essence of Himalayan folk heritage.

**Instruments used:** The performance features traditional Nepali folk instruments, including the Flute for melodic flow, the Sarangi for soulful tones, the Tungna for harmonic depth, and the Madal for rhythmic beats. These indigenous instruments together recreate the authentic sound of Himalayan folk music, enhancing the cultural richness of the presentation.

**Additional Information:** Fariya Lyadiyechhan” carries a timeless message of joy, unity, and cultural harmony, reflecting the simple yet meaningful life of Himalayan communities. In contemporary times, this folk art form remains highly relevant as it promotes cultural preservation, encourages youth participation in traditional arts, and strengthens community identity. Through its lively rhythms and indigenous instruments, the music reminds society of the importance of heritage, togetherness, and sustainable living, making it a valuable cultural asset in the modern world.

**Photos:**



## Telangana

### Names of Participants:

1. A. Rohit
2. V. Ashishvardhan
3. A. Ashwardh
4. CH. Rithwik Kumar

### Sub-category of Instrumental Music (Group): Instrumental Music Group

**Details of the Art Form:** Instrumental Music Group I am Amaragonda Rohith a 10th grade student from ZPHS VENNAMPALLY. I have formed a team with another three of my classmates. Amaragonda Ashwardh, Vengala Ashishwardhan and Chigurla Rithwik Kumar. We perform OGGU DOLU NRITYAM, which is one of the ancient folk performances in Telangana State. It is originated some centuries ago.

**Historical and Cultural Background:** Oggu Dolu Nrityam is an ancient folk tradition of Telangana, rooted in the Kuruma and Golla communities. Its origins trace back to the Kakatiya dynasty, where devotees performed it to honor Lord Mallanna (an incarnation of Lord Shiva). Passed down through generations, it preserved storytelling, devotion, and village customs through rhythmic drum music and dance.

**Performance:** The students performed Oggu Dolu Nrityam with energetic drum beats, coordinated rhythm, and traditional footwork. Wearing customary attire and ornaments, they showcased devotion to Lord Mallanna through synchronized movements. Their performance reflected discipline, cultural pride, and the authentic village style passed down through their elders. It has got prominent place in our lives. It has got the prominence that it maintains the inspirational Indian Life style by following the DHARMA. It conveys a message of “SARVE JANAHA SUKHI NO BHAVANTHU”. It means that all live happily and all prosper. It also conveys transforming the old age customs of this locality. It also has the underlying message of saving Mother Earth and the Nature.

**Instruments used:** Traditional Oggu Dolu (drums), leather drum heads, wooden drum frames, ankle bells (ghungroo), traditional costumes, waist belts, turbans, and natural colours or makeup for the authentic appearance of Oggu performers.

**Additional Information:** Oggu Dolu Nrityam promotes devotion, unity, and respect for cultural traditions. It reminds today’s generation of the importance of discipline, community bonding, and preserving folk heritage. The art form also conveys harmony with nature and upholds values like truth, courage, and collective well-being.

### Photos:



## Tripura

### Names of Participants:

1. Shibraj Debnath
2. Saikat Datta
3. Shubhrajit Hazari
4. Soumyajit Hazari

### Sub-category of Instrumental Music (Group): Orchestra ensemble (Classical)

**Details of the Art Form:** Raag Desh is a Hindustani classical music raga known for its romantic, devotional, and patriotic themes, and it is often associated with the monsoon season and evening performances. Its most prominent use is in the Indian national song, “Vande Mataram”. Other uses include patriotic compositions, romantic film songs and classical light music. The popular old Doordarshan program that featured many classical singers was also based on Raag Desh.

**Historical and Cultural Background:** Raga Desh is part of the Hindustani classical music tradition and belongs to the Khamaj thaat (scale). Historically, Indian classical music evolved from ancient texts, with the concept of raga emerging in the medieval period to evoke specific rasas (emotions) at particular times of the day or seasons. Raga Desh, also known as a “monsoon raga,” is often performed in the second quarter of the night (9 PM to 12 AM) and is associated with feelings of homecoming, nostalgia, and the spirit of rain-soaked earth. Culturally, it holds significant patriotic value, as India's national song, “Vande Mataram,” is famously based on Raga Desh.

**Performance:** A musical journey in Raga Desh unfolds with Violin’s lyrical alap, weaving tender meends that paint the canvas of monsoon romance. Flute enters with madhur swaras, echoing soft breezes and flowing waters, while the Slide Guitar adds resonant glides, enriching the tonal palette with soulful warmth. Anchored in Tritaal (16 matras), the rhythmic pulse provides a majestic yet fluid framework, where melody and laya converse in graceful balance. Gradual acceleration, adorned with taans, jhala-like passages, and tihai cadences, creates waves of anticipation. Together, the instruments blend into a symphonic dialogue, evoking Desh’s patriotic devotion, gentle longing, and joyous festivity.

**Instruments used:** A typical instrumental group for a Raga Desh performance features a lead melodic instrument, such as a Guitar, flute (bansuri) and violin, accompanied by a tabla (percussion). The musicians improvise within the melodic framework, allowing for a great deal of creativity and emotional expression.

**Additional Information:** Raag Desh is a powerful and tender raga (melodic mode) in Hindustani classical music that evokes emotions of patriotism, homecoming, and the spirit of the rain-soaked earth. In contemporary times, it remains highly relevant, primarily as a symbol of national pride, and is performed by various classical instrumental ensembles.

- **National Symbolism:** It is frequently performed during national holidays like Independence Day and Republic Day, serving as a unifying musical theme for the nation.
- **Modern Interpretations:** While rooted in tradition, contemporary musicians have adapted Raag Desh. A.R. Rahman's modern rendition of “Maa Tujhe Salaam” and

compositions in Bollywood films like 1942: A Love Story show its continued use and appeal to newer generations.

- Educational Initiatives: Institutions and artists promote the study and performance of Raag Desh to keep the tradition alive and connect modern students with its essence

### Photos:



## Uttar Pradesh

### Names of Participants:

1. पवन यादव
2. मिलन श्रीवास्तव
3. अंकित प्रजापति
4. विनायक शर्मा

### Sub-category of Instrumental Music (Group): Classical

**Details of the Art Form:** सामूहिक वाद्य-वृंद संगीत सहयोग, सामंजस्य और सांस्कृतिक एकता का संदेश देता है। विभिन्न वाद्यों के मेल से उत्पन्न स्वर सामूहिकता और समरसता का प्रतीक हैं। आधुनिक समय में भी यह परंपरा प्रासंगिक है क्योंकि यह लोगों को एक साथ लाने, कला के संरक्षण और सांस्कृतिक पहचान बनाए रखने में सहायक है। विद्यालयों, संगीत संस्थानों और सांस्कृतिक आयोजनों में सामूहिक वाद्य-वृंद न केवल संगीत शिक्षा का माध्यम है, बल्कि यह टीमवर्क, अनुशासन और सामूहिक सौंदर्यबोध की भावना भी विकसित करता है।

**Historical and Cultural Background:** उत्तर प्रदेश में सामूहिक वाद्य-वृंद की परंपरा प्राचीन भारतीय नाट्यशास्त्र में वर्णित संगीत सिद्धांतों से जुड़ी है, जहाँ वाद्य, गीत और नृत्य का समन्वय कलात्मक अभिव्यक्ति का आधार माना गया है। इस परंपरा का विकास लोकनाट्य, रामलीला और रासलीला जैसे सांस्कृतिक आयोजनों में हुआ। बाद में, इसी संगीत परंपरा ने उत्तर भारत में शास्त्रीय संगीत की समृद्ध धारा को जन्म दिया। प्रसिद्ध सितार वादक पंडित रविशंकर जी ने इसी परंपरा को विश्व मंच पर प्रतिष्ठित किया, जिससे भारतीय वाद्य-संगीत को अंतरराष्ट्रीय पहचान मिली और सामूहिक संगीत की भावना और भी गहरी हुई।

**Performance:** समूह वाद्य वृंद में सर्वप्रथम हम राग देश में आलाप, धुन (राष्ट्र गीत वन्दे मातरम) के बाद एक छोटा सा गत प्रस्तुत करेंगे। यह गत तीन ताल में बध्य है। तत्पश्चात् सवाल जवाब जो तबला, हारमोनियम और सितार के माध्यम से प्रस्तुत की जाएगी। छोटा सा झाला और अंत में चक्रदार तिहाई से समापन करेंगे।

### Instruments used: समूह वादन में सर्वप्रथम सितार –

1. सितार भारत का एक लोकप्रिय तार वाद्य यंत्र है, जिसकी उत्पत्ति 18 वीं सदी में हुई मानी जाती है यह भारतीय संगीत की समृद्धि संस्कृति और जटिलता को दर्शाता है।
2. तबला - तबला मुख्य रूप से हिंदुस्तानी शास्त्रीय संगीत में एक महत्वपूर्ण वाद्य यंत्र है।
3. हारमोनियम - हारमोनियम एक संगीत वाद्य यंत्र है, जिसमें वायु प्रवाह किया जाता है और भिन्न चपटी स्वर पटलों को दबाने से अलग-अलग सुर की ध्वनियाँ निकलती हैं।
4. इसके अतिरिक्त दफ झांझ, हुडुक शंक इत्यादि सहायक वाद्य होंगे।

**Additional Information:** संगीत समूहवाद (वृंद) हमें एकता, सहयोग और सामुदायिक भावना का संदेश देता है। यह दर्शाता है कि कैसे कई व्यक्ति मिलकर एक सुसंगत और सामंजस्यपूर्ण रचना बनाते हैं, जिससे सामूहिक प्रयासों का महत्व उजागर होता है।

**एकता और सहभागिता:** एक संगीत समूह (जैसे ऑर्केस्ट्रा, बैंड) में, प्रत्येक वादक अपने वाद्य यंत्र के साथ अपना योगदान देता है, जो मिलकर एक पूर्ण और सुंदर संगीत का निर्माण करते हैं। यह संदेश देता है कि अलग-अलग लोग एक साथ मिलकर बड़ी और प्रभावशाली चीजें कर सकते हैं।

**सामाजिक बंधनों को मज़बूत करना:** संगीत का समूहवाद समुदायों को एक साथ लाता है, जिससे लोगों के बीच सामाजिक संबंध और एकता की भावना मज़बूत होती है।

**समूह प्रयास का महत्व:** यह सामूहिक प्रयास को प्रोत्साहित करता है, जो व्यक्तिगत प्रयासों से कहीं अधिक प्रभावशाली हो सकता है। हर किसी की भूमिका महत्वपूर्ण होती है, और हर कोई समूह के समग्र परिणाम में योगदान देता है।

**सामंजस्य और समन्वय:** संगीत समूह में सफल होने के लिए, सदस्यों को एक-दूसरे के साथ समन्वय और तालमेल बिठाना पड़ता है। यह जीवन के अन्य पहलुओं में भी आपसी समझ और तालमेल के महत्व को दर्शाता है।

#### Photos:



## Uttarakhand

### Names of Participants:

1. Ajay Bisht
2. Yash Arya
3. Deepak Kumar Arya
4. Aditya Kumar

### Sub-category of Instrumental Music (Group): Group

**Details of the Art Form:** वाद्य वृन्द: ढोल-दमाऊ - वाद्य: दमाऊ (पारंपरिक लोक वाद्य). - भौगोलिक उपस्थिति: उत्तराखंड, हिमाचल, नेपाल के पर्वतीय क्षेत्र. - प्रस्तुति: शास्त्रीय ढोल-दमाऊ वादन, लोकधुनों का मिश्रण. - सांस्कृतिक महत्व: प्रकृति, ईश्वर, और ध्वनि का सामंजस्य. - प्रयोग: त्योहार, पूजा, लोकनृत्य (जागर, रामलीला)

**Historical and Cultural Background:** ऐतिहासिक और सांस्कृतिक पृष्ठभूमि दमाऊ उत्तराखंड की प्राचीन लोक परंपरा का हिस्सा है। इसका उपयोग पहाड़ी राजाओं के दरबार में युद्ध, पूजा, और जागर (लोक गायन) में होता था। मध्यकाल में इसे भक्ति, त्योहार (नवरात्रि, होली), और रामलीला में अपनाया गया। सांस्कृतिक महत्व: प्रकृति-ईश्वर का संवाद, ग्रामीण जीवन का अभिन्न अंग। आज भी पहाड़ी उत्सवों में जीवंत।

**Performance:** छात्र की प्रस्तुति छात्र दमाऊ का शास्त्रीय वादन प्रस्तुत करेंगे, जिसमें लोकधुनों का मिश्रण होगा। वाद्य: दमाऊ, लकड़ी की स्टिक, अड्डा। वेशभूषा: पारंपरिक पहाड़ी। स्थल: मंच। भाव: प्रकृति, भक्ति, उत्सव का संगम।

**Instruments used:** वाद्य सामग्री - प्राथमिक वाद्य: दमाऊ (बड़ा ढोल). - संगत: लकड़ी की दो स्टिक. - सहायक: अड्डा (दमाऊ रखने का स्टैंड). - वेशभूषा: पारंपरिक पहाड़ी (उत्तराखंडी).

**Additional Information:** दमाऊ: संदेश और समकालीन प्रासंगिकता दमाऊ प्रकृति, भक्ति, और सामुदायिक एकता का प्रतीक है। इसकी गूंज पहाड़ों की आत्मा को जगाती है।

आज की प्रासंगिकता:

- सांस्कृतिक संरक्षण: उत्तराखंड की लोक विरासत को बढ़ावा।
  - समारोह: नवरात्रि, होली, जागर में जीवंत।
  - शिक्षा: युवा पीढ़ी को परंपरा से जोड़ना।
  - फ्यूजन: आधुनिक संगीत में लोक धुनों का प्रयोग।
- संदेश: प्रकृति से जुड़े, संस्कृति को बचाएं।

**Photos:**



## KVS

### **Names of Participants:**

1. MB SreeGanesh
2. Sreevaishnav K
3. Avinesh S
4. Adityanath KL

**Sub-category of Instrumental Music (Group):** Classical - Carnatic Music - Instrumental

**Details of the Art Form:** Instrumental Fusion is a contemporary art form that unites classical and folk instruments from different traditions to create a harmonious blend of melody and rhythm. Rooted in India's diverse musical heritage, it bridges regional sounds—from Kerala's percussion to North India's melody—reflecting the nation's unity in cultural expression.

**Historical and Cultural Background:** Instrumental Fusion draws inspiration from India's rich musical evolution, where classical traditions like Carnatic and Hindustani often met folk rhythms and devotional roots. Emerging prominently in the late 20th century, this form became a bridge between ancient and modern soundscapes. It reflects India's cultural ethos of harmony through diversity—where instruments like the mridangam, edakka, chenda, and harmonium converse beyond linguistic or regional barriers, blending temple traditions, concert heritage, and creative innovation into a single, resonant art.

**Performance:** The six-minute instrumental fusion features mridangam, edakka, chenda, and harmonium. It opens with Neelambari rāga in Ādi tāla, flowing into “Mahaganapathim,” followed by “Endaro Mahanubhavulu.” The rendition then moves through the chittaswaras of “Raghuvamsa Sudha” in Kādanakuthūhalam, invoking divinity with “Bho Shambho,” and concludes in grandeur with “Bhagyatha Lakshmi Baramma,” uniting rhythm and devotion.

**Instruments used:** The instruments featured are mridangam, edakka, chenda, and harmonium, representing the confluence of South Indian rhythm and melody. As supporting visual material, a photograph of the Carnatic Trinity—Tyāgarāja, Muthuswamy Dīkṣitar, and Śyāma Śāstri—is used, symbolizing the spiritual lineage and inspiration behind the performance.

**Additional Information:** This presentation focuses on the inner universe of music—the subtle rhythms and resonances that exist within every human being. It explores how Indian traditional music can influence our inner balance and emotions, revealing that the world within is vast and deeply connected to sound. The performance celebrates this inner harmony through classical expression and fusion.

**Photos:**



## NVS

### Names of Participants:

1. Nabajit Das
2. Kaushik Rajbongshi
3. Arindam Patar
4. Abhishek Nath

### Sub-category of Instrumental Music (Group): Orchestra

**Details of the Art Form:** The folk orchestra of Assam is a traditional musical ensemble that brings together the major ethnic instruments of Assam in a coordinated performance. This Assamese folk orchestra uses indigenous instruments to create a powerful rhythmic and vibrant soundscape. It represents the collective musical identity of Assam.

**Historical and Cultural Background:** Assam has a long musical heritage dating back to prehistoric tribal cultures where instruments like Dhol, Pepa, taal, gogona, toka, flute, conch, nagara etc used in village rituals, agriculture-based celebrations and nature worship. These diverse traditions laid the foundation for grouping multiple instruments together.

**Performance:** The presentation highlights the performer's command over both melodic expression and rhythmic coordination, reflecting the discipline, artistry, and cultural richness of Indian classical tradition.

**Instruments used:** Flute, Conch, Nagara, Khol, Assamese Dhol, Bortaal, manjira, gogona, borkah & toka

**Additional Information:** This is a traditional art form of Assam, which is performed to create a powerful, rhythmic and vibrant soundscape.

### Photos:



## EMRS

### **Names of Participants:**

1. Aarush Lakhan
2. Chirag Negi
3. Aniket Negi
4. Sushank Neg

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

**Details of the Art Form:** This instrumental folk ensemble represents the vibrant musical traditions of the tribal communities of Himachal Pradesh. The performance highlights the rhythmic depth and melodic beauty of Himalayan tribal music through the use of traditional instruments such as Dhol, Damau, Thali (cymbals), and Flute. Together, these instruments create an energetic and culturally rich soundscape.

**Historical and Cultural Background:** Himachal Pradesh's tribal music has deep roots in the cultural life of communities such as the Kinnaura, Gaddi, and Bhoti tribes. Traditionally performed during festivals, rituals, and agricultural celebrations, these musical forms reflect themes of nature, spirituality, and community pride. The Dhol–Damau rhythm is central to many folk traditions, setting the pace for dances and processions, while the flute adds lyrical beauty inspired by mountain landscapes. The ensemble embodies centuries-old customs where music served as a bridge between people, nature, and the divine, preserving the harmony and identity of the tribe.

**Performance:** In this ensemble performance, four students present a coordinated instrumental piece featuring rhythmic patterns on the Dhol and Damau, melodic phrases on the flute, and supportive accents on the Thali. Their synchronized playing brings out the festive spirit, energetic tempo, and cultural vibrancy characteristic of Himachali tribal music traditions.

**Instruments used:** The ensemble features the Dhol, a double-sided drum that provides powerful base rhythms; the Damau, a smaller drum producing sharper tones; the Thali/Jhanjh, metal cymbals used to highlight rhythmic accents; and the Flute, which adds a soothing melodic dimension. All instruments are traditionally handcrafted using wood, metal, and natural materials. Their harmonious blend reflects the musical identity of Himachal's tribal communities. The performers' traditional attire further enhances the authenticity of the presentation, showcasing the inseparable connection between music, culture, and community life.

**Additional Information:** Traditional instrumental music from Himachal Pradesh is deeply connected to the rhythms of daily life, nature, and seasonal celebrations. The Dhol–Damau combination is considered the heartbeat of the region's folk culture, guiding community dances and rituals. The flute, with its soothing mountain-inspired melodies, symbolizes harmony and spiritual calm. Together, these instruments create a musical dialogue that reflects the tribe's unity, joy, and reverence for their heritage. The ensemble captures the spirit of the Himalayas—energetic yet serene, rooted in tradition yet expressive in contemporary performances.

**Photos:**



विद्यया ऽ मृतमश्नुते



एन सी ई आर टी  
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