



Textual Summary Instrumental Music Melodic (Solo) 2025



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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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Andhra Pradesh

Name of Participant: Kommu Steepen

Sub-category of Instrumental Music String/Wind: Playing ANNAMACHARYA
KEERTHANA with Harmonium

Details of the Art Form: Annamacharya keertanas have a strong geographical presence in Andhra Pradesh specifically the Tirupati and Taallapaka region but have also been spread throughout southern India and globally by the Tirumala Tirupati Devasthanam (TTD) and devotees. The keertanas frame is primarily linked to the deity Lord Venkateswara of Tirumala.

Historical and Cultural Background: Sung in a Carnatic style “Nigama Nigamantro” is a treasure of devotional music. It inspires deep devotion and connects listeners with the divine presence of Lord Venkateswara. Keertanas are performed in temples, concerts and cultural festivals keeping alive the legacy of Annamacharya and the timeless glory of Tirumala.

Performance: The audience all appreciated and gave standing ovation and said goosebumps arose. The student enjoyed and played with deep intensity. He is practicing music from past 2 years and in every performance he is in the first position.

Instruments used: Harmonium and Dholak are used. Harmonium is a kind of wooden box. It was originated in West Bengal. The Harmonium became an integral part of Indian music. Dholak is a two-headed hand drum. A folk percussion instrument. Most commonly used in India, Pakistan, Bangladesh.

Additional Information: Harmonium playing has evolved beyond its traditional role as a simple accompaniment instrument in South Asian music. Modern harmonium playing incorporates technical advancements in instrument design and leverages digital resources for wider access to learning.

Photos:



Arunachal Pradesh

Name of Participant: Yatharth Raj

Sub-category of Instrumental Music String/Wind: Instrumental melodic

Details of the Art Form: The Flute is a versatile woodwind instrument with a rich history and cultural significance. The art is famous through out the globe, like in western countries Europe and North America. In Europe it is used particularly in classical music traditions, the concert flute is prominent in orchestras. Like wise in Northern America it is used in various genres, including classical, Jazz and contemporary music.

Historical and Cultural Background: The flute, one of the oldest musical instrument, has roots in ancient civilisations like Egypt and India. It symbolise freedom and spiritually in many cultures. In western classical music, it becomes prominent in 17th century. Cultural practices includes traditional folk song, rituals and even healing ceremonies reflecting its versatility and significance across various artistic and spiritual contexts.

Performance: The students will present two songs based on different raaga. The first song “Paankh Hote to ud Jaati” which is based on raaga “Bhupali” the second is “Lab par Aaye” which is based on raaga “Kirwani”

Instruments used: The Indian Flute, also known as the bansuri or venu(in South India), is a traditional wind instrument made from a single hollow piece of bamboo. It is one of the oldest musical instruments in India. The flute's simplicity, natural material, and soulful sound make it a symbol of peace, devotion, and nature's harmony in Indian culture.

Additional Information: The Flute art form conveys a range of messages and holds significant relevance in contemporary society. Like, Emotional expression, cultural heritage, harmony and unity, spiritual connections.

Photos:

Assam

Name of Participant: Pragyan Jutilip Kalita

Sub-category of Instrumental Music String/Wind: Instrumental Melodic Solo - VIOLIN

Details of the Art Form: The art form I have chosen is Instrumental Music (melodic), performed on the violin in a melodic raag style. Though the violin originated in the West, it holds a special place in both Hindustani and Carnatic classical music

Historical and Cultural Background: Though the violin originated in the West, it holds a special place in both Hindustani and Carnatic classical music. This tradition is practiced across India by musicians devoted to preserving classical heritage and is often performed during music festivals, cultural events, and temple functions

Performance: The art form I have chosen is Instrumental Music (melodic), performed on the violin in a melodic raag style. Performers usually wear traditional attire like kurta-pajama or saree, and the violin is accompanied by instruments such as tabla and tanpura. The art form connects deeply with nature and emotion, as each raag is linked to a time of day or season. Through my performance, I aim to share the beauty and emotion of India's classical music tradition.

Instruments used: Performers usually wear traditional attire like kurta-pajama or saree, and the violin is accompanied by instruments such as tabla and tanpura

Additional Information: The art form connects deeply with nature and emotion, as each raag is linked to a time of day or season. The style is smooth and expressive, using gentle bowing, accurate fingering, and slides between notes called meend. The violin is made of wood and metal strings, played with a bow of horsehair.

Photos:



Bihar

Name of Participant: Soumil Sinha

Sub-category of Instrumental Music String/Wind: Flute (instrumental)

Details of the Art Form: The flute is a diverse instrument found globally, with various forms and materials reflecting regional cultures. From bamboo flutes in Asia to metal flutes in Western orchestras, its design and sound vary. The flute plays a significant role in traditional music, dance, and rituals across Africa, Europe, and the Americas.

Historical and Cultural Background: The flute has a rich historical and cultural background, spanning thousands of years. Ancient civilizations like Egypt, Greece, and China used flutes in various contexts. In many cultures, flutes hold spiritual significance, such as in Native American ceremonies and Indian classical music. The instrument has evolved over time, with regional variations like the bansuri, shakuhachi, and quena. From classical music to traditional folk, the flute's versatility and expressiveness have made it a beloved instrument worldwide. Its unique sound and cultural significance continue to inspire musicians and audiences alike, transcending borders and time.

Performance: The presentation is on Raag Durga. A Raag from Bilawal thaat. Played in the second phase of night. Starting with the alaap, then Jhaptaal in madhya taal, then durt teentaal, end with jhala at ati durt.

Instruments used: Flutes are made from various materials, including bamboo, wood, metal, and plastic. Bamboo is commonly used in Asian flutes like the bansuri and shakuhachi. Western concert flutes are often made from metal, such as silver or nickel, while wooden flutes are used in traditional European and Native American music.

Additional Information: The flute is one of the oldest musical instruments, known for its soothing and expressive sound. It often conveys emotions like peace, devotion, love, and connection with nature. In Indian culture, it is deeply associated with Lord Krishna, symbolizing harmony and spiritual bliss. In contemporary times, the flute remains relevant across classical, folk, and modern music. Its calming tones are widely used in meditation, film music, and fusion genres, showing how this ancient instrument continues to inspire artists and audiences today.

Photos:

Chandigarh

Name of Participant: Anav Duggal Jain

Sub-category of Instrumental Music String/Wind: Sitar

Details of the Art Form: The sitar is one of the art forms of music. Its presence knows no geographical boundaries. It is a renowned art form. It brings peace to the soul and joy to the mind. It has no geographical boundaries; its melody and rhythm connect emotions across the world, and it is a sweet medium to relieve stress.

Historical and Cultural Background: The stringed instrument era saw a well-developed blend of Indian and Persian music. This period is believed to be from the 13th to the 18th centuries. During this time, Amir Khusro replaced the four strings of the southern veena with three strings and called it the Sahtar. Sahtar means “three strings” in Persian. Gradually, the Sahtar evolved from the Sahtar to the Sitar. The Sitar is a string-based instrument. It was popularized worldwide by many great artists, including Pandit Ravi Shankar and Ustad Vilayat Khan. The Tabla is the main instrument used to accompany the Sitar. It is a rhythm-oriented instrument. Its accompaniment adds a sparkle to the Sitar's playing and brings it to life.” The audience thoroughly enjoys this performance, as if time passes by.”

Performance: I will be performing Raga Khamaj today. My presentation will begin with Alap, gradually expanding the raga's character. After Alap, I will present a Gat in Vilambit Laya (slow tempo), followed by increasing the tempo to Madhya Laya (medium tempo), and finally, Drut Laya (fast tempo). I will conclude the main part of this presentation with a Jhala, and finally, I will conclude my entire presentation with a powerful Tihai.

Instruments used: The main parts of the sitar are: the tumba (shell), the danda (neck), the tabli (soundboard), the frets (frets), the strings, and the taraf (supporting) strings. It is a handcrafted instrument. It is used in musical gatherings. Later, it gained popularity through radio and cinema.

Additional Information: The music of the sitar expresses emotions—it can be the soul's voice of joy or deep sorrow. In contemporary times, it remains a strong symbol of Indian cultural heritage. Legends like Pandit Ravi Shankar and Ustad Vilayat Khan popularized it globally. In the 1960s, George Harrison of the Beatles also incorporated it into Western music, maintaining its relevance today and serving as a bridge between classical and modern musical styles.

Photos:

Chhattisgarh

Name of Participant: Krishnkant Sahu

Sub-category of Instrumental Music String/Wind: Classical

Details of the Art Form: भारतीय शास्त्रीय संगीत के अंतर्गत स्वर वाद्य (violin) में राग पद्धति से कला मंच पर राग बागेश्री तीन ताल में निबद्ध छोटा ख्याल आलाप, ताने एवं झाला की प्रस्तुति होगी।

Historical and Cultural Background: भारतीय शास्त्रीय संगीत का उद्भव सामवेद से हुआ है। संगीत की उत्पत्ति भगवान शंकर के डमरू से माना गया है तथा संगीत को नाद ब्रम्ह भी कहा जाता है। संगीत कला के साधक स्वर संगीत की देवी के रूप में माता सरस्वती की आराधना करते हैं। वहीं लौकिक जगत में संगीत के स्वरों की उत्पत्ति एवं रचना का आधार प्रकृति पशु पक्षियों और जीव जन्तु को माना गया है। सा, रे, ग, म प, ध, नि, इन सात स्वरों को हाथी, घोड़ा, मेंढक, मोर और कोयल चातक आदि से मानते हैं तथा ताल के लिए भगवान शंकर, व गणेश, को चर्म वाद्य के अविष्कारक कहते हैं। वहीं कुछ लोग अमीर खुसरो को तबले के जनक के रूप में जानते हैं। संगीत को वर्तमान समय में संगीत/ललित कला के रूप में महत्वपूर्ण स्थान प्राप्त है। पहले संगीत राजदरबार तक ही सीमित था। मुगल काल में अकबर बादशाह के समय कला और कलाकर का उत्थान हुआ। उनके दरबार में नौ कलारत्नों को स्थान दिया गया था। भारतीय संस्कृति में संगीत को ईश्वर प्राप्ति का सरल माध्यम बताया गया है। कालांतर में पंडित विष्णु दिगंबर पळूष्कर एवं पंडित विष्णु नारायण भातखण्डे जैसे महापुरुषों के द्वारा संगीत की लिपि व साहित्य बना देने के फलस्वरूप तथा कला साधना के लिए गुरु-शिष्य परंपरा एवं विभिन्न संगीत घरानों की शुरुवात हुई और संगीत जन साधारण के लिए सुलभ हो गया। आज विश्व भर में भारतीय शास्त्रीय संगीत प्रसिद्ध तथा समृद्ध है। अनेक वाद्य यंत्रों के अविष्कार से प्राचीन और नवीन सभ्यता, कला-संस्कृति में अद्भुत समन्वय स्थापित हुआ है। देश में कलाकारों को सम्मान मिल रहा है। भारत के प्राचीन कला संस्कृति का उत्थान हो रहा है।

Performance: एकल वादन शास्त्रीय (स्वर वाद्य)-उत्तर भारतीय शास्त्रीय संगीत के अंतर्गत violin स्वर वाद्य पर राग बागेश्री की प्रस्तुति जो तीनताल पर निबद्ध है। राग में आरोह- अवरोह, पकड़, छोटा ख्याल स्थायी व अंतरा आलाप व तानें मध्यलय में अंत में द्रुत लय में झाला एवं तिहाई के साथ प्रस्तुति की समाप्ति होगी।

Instruments used: वाद्य यंत्र का नाम -वायलीन (violin) संगत के लिए एक तबला के संगतकार 1 एवं तानपुरा -(इलेक्ट्रॉनिक) का उपयोग होगा।

Additional Information: संगीत हमारे देश की प्राचीन धरोहर है। इसका संरक्षण एवं संवर्धन आवश्यक है। प्रकृति के कण-कण में संगीत है। संगीत में अद्भुत शक्ति है। मनुष्य ही नहीं वरन सभी जीवधारी संगीत से आकर्षित और प्रभावित होते हैं। संगीत ईश्वर की आराधना पूजा और इबादत है। संगीत मनुष्य के मन मस्तिष्क पर गहरा प्रभाव करता है। किसी विद्वान ने संगीत को सबसे सरल भाषा कहा है। संगीत में निपुण होकर आर्थिक आत्मनिर्भरता भी संभव है।

Photos:



Daman and Diu + Dadra and Nagar Haveli

Name of Participant: Ojas Parvatraj Tambde

Sub-category of Instrumental Music String/Wind: Hindustani Classical

Details of the Art Form: “Raag Bhimpalasi, a serene afternoon raga from the Kafi thaat, is prominent in North Indian Hindustani classical music. It reflects devotion and longing through its melodic structure. Geographically, it is performed widely across North India, especially in regions like Uttar Pradesh, Maharashtra, and Delhi, in classical concerts and traditions.”

Historical and Cultural Background: “Raag Bhimpalasi has ancient roots in Indian classical tradition, tracing back to medieval times. Originating from the Kafi thaat, it evolved through temple and court performances. Culturally, it symbolizes devotion and longing, often linked to bhakti (spiritual love). It remains integral to Hindustani classical music, enriching vocal and instrumental compositions.”

Performance: “Raag Bhimpalasi, a serene afternoon raga from the Kafi thaat, is prominent in North Indian Hindustani classical music. It reflects devotion and longing through its melodic structure. Geographically, it is performed widely across North India, especially in regions like Uttar Pradesh, Maharashtra, and Delhi, in classical concerts and traditions.”

Instruments used: Harmonium and Tabla

Additional Information: “Raag Bhimpalasi, a serene afternoon raga from the Kafi thaat, is prominent in North Indian Hindustani classical music. It reflects devotion and longing through its melodic structure. Geographically, it is performed widely across North India, especially in regions like Uttar Pradesh, Maharashtra, and Delhi, in classical concerts and traditions.”

Photos:



Delhi

Name of Participant: Adhiraj Chaudhuri

Sub-category of Instrumental Music String/Wind: Classical

Details of the Art Form: Hindustani Instrumental Music Sitar. Geographical presence in India: Sitar is strongly prevalent in North India, especially in states like, U. P, Delhi and M. P. In West Bengal, Kolkata is an important cultural hub for sitar. Less common, but still present, in South India, where Carnatic instruments dominate. Presence in Other South Asian Countries like Pakistan, Bangladesh, Nepal and Sri Lanka. Global Spread -the Sitar gained international fame in the Fusion music in the 1960s–70s which made it popular in the United States, Europe, and Japan. Today, it is taught and played worldwide in music schools, universities, and orchestras across the USA, UK, France, Germany, and Australia.

Historical and Cultural Background: Historical and Cultural Background of the **Sitar** : Sitar is one of the most iconic stringed instruments of Hindustani Classical music. It evolved around the 13th century (invented by the famous poet, musician Amir Khusrau), believed to have developed from the ancient Veena family and influenced by Persian instruments like the Setar during the Mughal period. The sitar gained its modern shape in the 18th century, especially through the innovations of legendary musicians like Masit Khan and Rasaq Ali Khan.

Culturally, the sitar became a symbol of Indian classical tradition and spirituality. It holds a central place in the Hindustani music system and is often used in raga performances that highlight improvisation, expression, and mood. In the 20th century, maestros like Pandit Ravi Shankar, Ustad Vilayat Khan and many music virtuosos brought the sitar to global recognition, influencing Western music, including rock, jazz, and fusion.

Today, the sitar continues to represent India's rich musical heritage and serves as a bridge between classical authenticity and contemporary musical experimentation.

Performance: Raga Jhinjhoti is a melodious and light classical raga from the Khamaj Thaati. It is known for its sweet, playful, and romantic mood, often used in Thumris, Bhajans, and light classical music. Jaati (Type): Audava–Sampurna (five notes in ascent, seven in descent) Time of performance: Night (2nd prahar — around 9 PM to midnight) Aaroh (Ascent): Sa Re Ma Pa Dha Sa' Avaroh (Descent): Sa' Ni Dha Pa Ma Ga Re Sa About the performance: Avachar followed by Madhyalaya Ektaal and Razakhani Gat teental followed by jhala.

Instruments used: The sitar is traditionally made from a combination of natural materials, each chosen for its sound quality and durability. Body (Resonator or Gourd / Tumba): Made from a large dried gourd (pumpkin), usually grown specially for instruments. Some modern sitars use fiberglass or wood instead. Neck and Face (Dandi and Tabli): Carved from tun wood (Indian mahogany or teak) lightweight yet strong, ideal for carrying string tension. Frets (Pardas): Made of brass or bronze and tied with silk or nylon threads so they can be adjusted. Strings: Made of steel and brass (the melody strings are steel; drone and sympathetic strings are brass). Bridges (Jawari): Usually made from camel bone, ebony, or ivory (historically) — now often replaced by synthetic materials or plastic for ethical and practical reasons. Decorations: Decorative inlays are made using celluloid, bone, or plastic, often in floral or geometric designs.

Additional Information: The sitar conveys a message of peace, spirituality, and cultural richness. Its soothing melodies express deep human emotions and reflect harmony between mind and soul. Through its music, the sitar symbolizes India's artistic heritage and the spiritual connection between humans and the divine. The sitar remains important in contemporary times as it continues to represent India's rich musical heritage. It is widely used in Hindustani classical music and has also found a place in modern genres like fusion, world music, and films. Artists such as Smt. Anoushka Shankar and Pandit Niladri Kumar blend traditional sitar sounds with modern styles, keeping the instrument relevant and appealing to new generations.

Photos:



Goa

Name of Participant: Rudra Dinesh Pagi

Sub-category of Instrumental Music String/Wind: Instrumental Music Solo Classical (Harmonium)

Details of the Art Form: The Harmonium solo is a art form of Hindustani instrumental classical music. The harmonium is used all over India. Harmonium solo begins with an introduction of raga known as Swara Vistar followed by a slow speed bandish (Vilambit) making the environment peaceful and meditative with frequently using of Alap and Tanas a form of singing a series of notes at slow and rapid pace and then followed by fast speedy Dhrut with speedy Tanas and ending (Tihai) with fast paced repetitive patterns called Jhala.

Historical and Cultural Background: The Harmonium is a modern addition to the Hindustani Classical Music during 19th century. It was modified from foot pump. It is primarily used to accompany vocalists in hindustani classical music and also in Bhajans, ghazals, movie songs, folk songs, in classical dance forms like kathak and also to teach basic pitch scales. The raga Puriya Dhanashree have originated from blending of two older ragas Puriya and Dhanashree over period of time. Traces of this raga can be found in back 1660s. Its a Sandhi Praksh raga traditionally performed just before sunset.

Performance: The performance begins with a Swar Vistar-an introduction of the Raga Puriya Dhanashree followed by Dhrut in Taal Teental with speedy Tanas and ending (Tihai) with fast paced Jhala.

Instruments used: Harmonium along with accompaniment of Tabla

Additional Information: Hindustani Classical Music conveys a message of spiritual introspection and emotional depth (Rasa) as each raga is linked to a specific mood and time. The raga Puriya Dhanashree is a beautiful and highly popular raga. Its a compassionate and occasionally sorrowful raga awakening the emotions of Solemnity, Compassion, Contemplation.

Photos:



Gujarat

Name of Participant: Uddish Ojas Vora

Sub-category of Instrumental Music String/Wind: Classical playing in Flute

Details of the Art Form: The influence of flute playing is famous in the world. Many renowned flautists come from different regions of the country. The flute isn't only popular in India but also appreciated internationally. In North India, its presence is more prominent. In South India it is known as the “Venu” or “Kuzhal.”

Historical and Cultural Background: The cultural and historical background of the flute in India is deeply intertwined with its artistic and spiritual heritage. Known as the bansuri in North India and venu in the South, this bamboo instrument traces its origins to ancient times, with references found in the Vedas. The flute holds a special place in Indian culture due to its association with Lord Krishna, symbolizing divine love, serenity, and simplicity. Initially used in folk and pastoral traditions, the bansuri gradually became an essential instrument in classical music, representing India's timeless musical and cultural identity.

Performance: I am to perform an Indian Classical Flute solo based on Raag Desh, a prominent raga in the Hindustani classical tradition. During my performance, I will present Swarvistaar, Madhyalaya Bandish, Aalap, Taan, and also Drut Lay Taan Aalap with Tihai, showcasing the raga's melodic beauty and rhythmic depth.

Instruments used: Musical Instrument: Indian Flute Traditionally made of bamboo, the bansuri is side-blown with six to eight finger holes. Its natural, pure tone is considered close to the human voice (gayaki ang). The flute's simple cylindrical structure allows smooth airflow, producing melodious notes that beautifully express the essence of Indian classical music.

Additional Information: “Music is an art beyond all boundaries-neither religion, region, race defines, it speaks only the language of humanity” I am to perform Indian Classical Flute solo in “RAAG DESH”. Within the rich world of ragas, Raag Desh is celebrated for its sweetness and emotional pull. Its ascent (S R M P N S') and descent (S' N D P M G R S) create a unique charm, with Re as vadi and Pa as samvadi. Raag Desh gives the messages of deep spirituality, emotional expression, and a connection to nature, which remain highly relevant in contemporary times.

Photos:



Haryana

Name of Participant: Kyna Ghosh

Sub-category of Instrumental Music String/Wind: Classical Solo (Violin)

Details of the Art Form: वायलिन एक तंतुवाद्य (string instrument) है, जिसमें चार तारें (Strings) होती हैं।

Historical and Cultural Background: N/A

Performance: N/A

Instruments used: बॉडी (Body): लकड़ी से बनी गूँजने वाली खोखली पेटी।

Additional Information: N/A

Photos:

Himachal Pradesh

Name of Participant: Suryansh

Sub-category of Instrumental Music String/Wind: Classical

Details of the Art Form: The harmonium is a wind instrument played using a keyboard that produces musical notes through air flow. Originally developed in Europe, it became an essential part of Indian classical, devotional, and folk music. Widely used for singing accompaniment and music education, it holds a vital place in Indian musical tradition.

Historical and Cultural Background: The harmonium, a free-reed keyboard instrument, originated in Europe during the early 19th century and was later adapted in India. Introduced by missionaries and colonial traders, it quickly became an integral part of Indian classical and devotional music due to its portability and rich tonal quality. Unlike its Western use in churches, in India the harmonium became a vital accompaniment for vocal performances, bhajans, qawwalis, and kirtans. Over time, Indian musicians modified it by adding drone stops and tuning it to suit Indian ragas. Today, it holds deep cultural significance as a symbol of traditional Indian music and spirituality.

Performance: Raag Desh is a popular Hindustani classical raga, often performed during the rainy season. It belongs to the Khamaj Thaata and evokes feelings of joy, devotion, and romance. The raga uses both shuddha and komal Nishad and omits Ga in ascent. Its melodies express the beauty of monsoon and patriotism.

Instruments used: Harmonium and Tabla: Harmonium is a keyboard instrument producing sound by air through reeds, commonly used in Indian classical and devotional music. Tabla is a pair of hand drums — dayan and bayan — that provide rhythm and beat. Together, they create melodious harmony and rhythmic balance in Indian musical performances.

Additional Information: The harmonium conveys a message of harmony, devotion, and unity. Its soothing and melodious sound connects the listener to spiritual and emotional depth. Widely used in Indian classical music, bhajans, and kirtans, it symbolizes peace and inner balance. The harmonium teaches the value of coordination between breath, rhythm, and melody, inspiring calmness and focus. It bridges traditional and modern music, reflecting cultural richness and emotional expression. Through its gentle tones, the harmonium spreads a message of love, faith, and togetherness, encouraging people to find beauty and meaning in simplicity and soulful sound.

Photos:



Jammu & Kashmir

Name of Participant: Harman Kour

Sub-category of Instrumental Music String/Wind: Instrumental Music solo, string (melodic instrument)

Details of the Art Form: DILRUBA, Dilruba is prominent bowed string instrument originating from the Indian sub continent, primarily popular in the north and west regions of India and within the Sikh tradition. Besides Punjab, it has notable presence in Uttar Pradesh and Maharashtra and many other parts of our country

Historical and Cultural Background: The Dilruba is a relatively young instrument by Indian standards. Thought to be around 200 to 300 years old. It is considered a hybrid combining features of the sitar (fretted neck, metal strings) and the sarangi (parched skin sound box and played with a bow). A prominent tradition story attributes the invention of the Dilruba to the 10th Sikh guru, GURU GOBIND SINGH Ji, around 17th or early 18th century. The Dilruba is cultural significant due to its role in Sikh devotional music (Gurbani Kirtan), often used in gurdwaras. The Dilruba is similar to the esraj, an instrument more common in eastern India, differing primarily in the shape of the sound box and the number of sympathetic strings

Performance: Classical based performance. Performed in various ragas and Taal like raag Shudh Sarang, raag Megh, raag Kirwani etc. and Jhaptal, Teentaal, Ektaal etc

Instruments used: Dilruba instrument and Tabla instrument

Additional Information: The name “DILRUBA” translate to “HEART STEALER” in Persian, and instrument was intended to combine the human voice like quality of sarangi with the playing convenience of sitar. It is also used as both a solo and accompany instrument in Northern Indian classical music

Photos:



Jharkhand

Name of Participant: Ruma Saha

Sub-category of Instrumental Music String/Wind: Solo Harmonium Vaadan

Details of the Art Form: सुषिर वाद्य (हारमोनियम) जिन वाद्यों में सुषिर अर्थात् वायु द्वारा स्वरोत्पत्ति होती है उन्हें सुषिर वाद्य कहते हैं। जैसे - हारमोनियम सुषिर वाद्य के उदाहरण हैं। हारमोनियम में बेलों के माध्यम से वायु अंदर प्रवेश करती है तथा रीड बोर्ड पर आघात करके रीड द्वारा ध्वनि उत्पन्न करते हुए बाहर निकलती है।

Historical and Cultural Background: राग-विहाग

राग-विवरण:- इस राग की रचना बिलावल थाट से मानी गई है। इसकी जाति औड़व-सम्पूर्ण है। वादी स्वर गंधार (ग) तथा समवादी निषाद (नि) है। इसे रात्रि के प्रथम प्रहर में गाते-बजाते हैं। इस राग में तीव्र मध्यम (मे) विवादी स्वर है।

आरोह - नि सा ग म प नि सा।

अवरोह - सा नि धप मे प ग म ग रेसा।

पकड़ - नि सा ग म प मे प ग म ग रेसा।

Performance: हारमोनियम पर राग विहाग का छोटा ख्याल तीन ताल में प्रस्तुत किया जायेगा। संक्षिप्त आलाप से छोटा ख्याल प्रारंभ करके स्थाई-अंतरा विस्तार सहित तथा तान सुनाया जायेगा। इसके पश्चात द्रुत लय में तराना बजाकर समाप्त किया जायेगा।

Instruments used: हारमोनियम - छात्रा के द्वारा तबला - संगतकार के द्वारा इसके अलावे तानपुरा तथा स्वर-मंडल का सहयोग लिया जायेगा।

Additional Information: हम जानते हैं कि गायन वादन तथा नृत्य इन तीनों के समुह को संगीत कहते हैं। संगीत के तीनों अंगों के लिए हारमोनियम एक महत्वपूर्ण वाद्य-यंत्र बन चुका है। वर्तमान समय में शास्त्रीय तथा सुगम संगीत+ दोनों ही प्रकारों में हारमोनियम का महत्वपूर्ण स्थान है। इसका प्रयोग सभी प्रकार के गीतों के साथ होता है। संगीत की प्रारंभिक शिक्षा में इसकी महत्वपूर्ण भूमिका है। आजकल हारमोनियम एकल वादन भी काफी लोकप्रिय हो चुका है। इस प्रकार हम कह सकते हैं कि संगीत को कर्ण प्रिय बना कर लोगों तक पहुँचाने में हारमोनियम का महत्वपूर्ण योगदान है।

Photos:



Karnataka

Name of Participant: Sham

Sub-category of Instrumental Music String/Wind: Wind-Flute

Details of the Art Form: Bansuri (Indian Bamboo Flute Playing) Geographical Presence: The Bansuri is a traditional wind instrument originating from India. It is widely practiced across North India in Hindustani classical music and also in various folk traditions throughout the Indian subcontinent — including regions of Uttar Pradesh, West Bengal, Maharashtra, and parts of South India.

Historical and Cultural Background: The bansuri has ancient roots in India, dating back over 3,000 years. It is depicted in early Indian scriptures and artworks, especially linked to Lord Krishna, who is often shown playing it to enchant nature and people. Traditionally made from bamboo, the bansuri became an essential instrument in Hindustani classical music, symbolizing love, peace, and spirituality. It continues to hold cultural importance in religious rituals, folk traditions, and Indian classical performances.

Performance: Mishra Pahadi is a semi-classical raga combining Raga Pahadi's essence with notes from other ragas, enhancing its versatility. Rooted in folk traditions, it's popular in Thumri, Bhajans, and film music. Evoking serenity and romance, it blends shuddha and komal swaras, allowing expressive improvisation and reflecting nature's beauty and emotion.

Instruments used: The bansuri is traditionally made from a single piece of bamboo (without any metal keys). It consists of a blowing hole and six or seven finger holes. Skilled artisans carefully select and season the bamboo to achieve perfect tone quality, ensuring a warm, resonant, and melodious sound. Performances are often accompanied by the tabla.

Additional Information: The bansuri conveys peace, devotion, and harmony with nature. Its soothing tones express deep emotions and spiritual connection, symbolizing simplicity and purity. In contemporary times, the bansuri remains relevant through fusion, film, and digital music, bridging tradition with modern creativity while spreading the timeless message of serenity and universal love.

Photos:

Kerala

Name of Participant: Aparna Pratheep

Sub-category of Instrumental Music String/Wind: Violin

Details of the Art Form: Carnatic music is a complex, highly structured system of Indian classical music with a strong emphasis on vocal performance and devotional themes. Violin has a main role in its ability to produce continuous tones and gamakas, closely mimicking the human voice

Historical and Cultural Background: About violin: - it's a western instrument, which was invented in 16th century (Italy) by Andrea Amati. Later the European violin was brought to India in the 19th century by Europeans and was subsequently adapted for Indian classical music, firstly in Carnatic. Carnatic tradition is predominantly associated with southern states of India, specifically the modern Indian state that were part of the historical Carnatic region: Tamil nadu, Karnataka, Andhra Pradesh, kerala. Baluswami Dikshithar (brother of Muthuswami Dikshithar) introduced this instrument to Indian classical music, specifically adapting it to the Carnatic style. Initially the violin is used as an accompaniment for vocals, later it became a prominent solo instrument, several musicians developed and popularised it through skilled adaptation of its playing techniques to suit the vocal-centric Carnatic style.

Performance: For my classical violin solo performance, i have chosen one of the rarest Carnatic raga: - Lathangi, also known as Geethapriya. Lathangi is the 63rd melakarta raga in Carnatic music, it is a sampoorana raga. This raga primarily evokes emotion of sorrow, compassion and meditation: - specific Rasas (emotion or feeling) associated with this raga include; karuna rasa(compassion/Pathos), Shoka rasa (sorrow/melancholy), Shanta rasa (peace/meditation), Bhakthi rasa (devotion). It is often described as a devotional and reflective raga, making it suitable for expressing deep emotion's. I had chosen one of the Telugu krithi of Patnam Subramania Iyer "marivere dhikkevvaru", set in this evocative raga (Lathangi) and kanda chapu talam. This composition is a radiant example of the bhakthi tradition The central theme of this krithi is Patnam Subramania Iyer's absolute surrender and devotion, expressing that there is no other refugee or saviour than the supreme deity, Lord Rama.

Instruments used: The modern violin originated in northern Italy in the early 16th century, evolving from earlier bowed string instrument like the rebec and vielle. Key early makers like Andrea Amati helped establish the instruments design, which was further refined over centuries to produce the more powerful sound needed for modern performance spaces music. Woods like maple, spruce, and ebony. Spruce is typically used for front plate (soundboard), while maple is used for the back, ribs and neck. The fingerboard is often made of ebony and the strings can be made from gut, synthetic materials or steel. Carnatic violin: - it is played using a system of seven basic notes (Sa, Ri, Ga, Ma, Pa, Da, Ni) and intricate fingering to produce variations and ornamentation Western tuning for violin, with the strings tuned to the notes G, D, A, E from lowest to highest. But, for the Carnatic violin where the open string tuned Sa-Pa-Sa-Pa on violin. Carnatic tuning for the violin involves tuning the four strings relative to a chosen tonic, or Sa such as E or D or D#, which serves as the key center. The standard tuning pattern is a perfect fifth, a lower tonic and a lower perfect fifth, or Pa - Sa- Pa. A common example is tuning to the notes E3, B3, E4, and B4 like wise. Fourth string: - lower Sa Third string: - lower Pa Second string: - Sa - the tonic or root note First string: - Pa - the perfect fifth from sa

Additional Information: Classical music (Carnatic violin)

The violin was adapted to Carnatic music despite its Western origin because of its ability to produce continuous tones and gamakas, closely mimicking the human voice. The violin's ability to execute complex ornamentations and microtonal variations makes it a perfect fit for Carnatic ragas. Violin became popular with the Carnatic parlance not only as the accompaniment, but also as a solo instrument. Since 19th century, many great violin artistes have been developing the techniques involved. Title Carnatic Violin. Carnatic is a style of violin playing which involves different tuning and a seated playing posture as compared to Western violin playing. It is used in Indian Classical music. Related place India.

Photos:



Lakshadweep

Name of Participant: Mohammed Azmeel

Sub-category of Instrumental Music String/Wind: Melodic

Details of the Art Form: Instrumental music in melodic solo form is a refined art where a single instrument carries the entire musical expression. This form is widely practiced across India, especially in classical and folk traditions. It highlights the performer's skill in melody, rhythm, and improvisation, showcasing the instrument's unique tonal beauty and artistic depth.

Historical and Cultural Background: Melodic solo instrumental music has deep roots in India's classical traditions, evolving over centuries through temple rituals, royal courts, and cultural gatherings. Instruments like flute, veena, and violin played significant roles in early musical practices, where solo performances highlighted the musician's mastery over raga, rhythm, and emotion. Historically, these solos allowed artists to explore creativity and improvisation while preserving classical purity. Over time, this art form became an integral part of concerts, festivals, and cultural events, symbolizing India's rich musical heritage and its emphasis on individual artistic expression.

Performance: The student will present a melodic solo performance that highlights clarity, control, and expressive musical flow. The presentation focuses on accurate notes, steady rhythm, and smooth transitions. Through careful practice and thoughtful interpretation, the student aims to showcase the beauty of melody and the emotional depth of solo instrumental music.

Instruments used: In this melodic solo performance, the student uses the traditional Dolac, locally known as Dolippattu. This hand-played percussion instrument provides a steady rhythmic base that complements the melodic flow. Its deep, resonant sound adds cultural richness and enhances the overall presentation, reflecting traditional performance practices.

Additional Information: Dolippattu-based melodic solo performances carry a strong cultural message by preserving traditional rhythms that have been passed down through generations. This art form highlights discipline, creativity, and the harmony between melody and rhythm. In contemporary times, it remains relevant as it encourages youth to appreciate indigenous instruments and local musical heritage. By practicing Dolippattu, students help sustain cultural identity, promote traditional craftsmanship, and keep regional art forms alive. Such performances also inspire community pride and demonstrate how traditional music can adapt to modern stages while retaining its authenticity and emotional depth.

Photos:



Madhya Pradesh

Name of Participant: Akansh Bhatt

Sub-category of Instrumental Music String/Wind: Classical

Details of the Art Form: सरोद भारतीय शास्त्रीय संगीत का एक प्रमुख तार वाद्य यंत्र है, जो अपनी गंभीर, गूंजती और भावपूर्ण ध्वनि के लिए प्रसिद्ध है। इसका स्वर अत्यंत मधुर और गहराई से भरा होता है।  उत्पत्ति (Origin) सरोद का इतिहास लगभग 18वीं शताब्दी से जुड़ा हुआ माना जाता है। यह वाद्य यंत्र अफगान वाद्य “रुबाब” से विकसित हुआ है। जब अफगानिस्तान के संगीतकार भारत आए, तो उन्होंने अपने साथ रुबाब भी लाया। बाद में भारतीय संगीतकारों ने इसे संशोधित किया, जिससे “सरोद” नामक नया वाद्य यंत्र अस्तित्व में आया।  विकास (Development) सरोद का आज का रूप लखनऊ, ग्वालियर और शाहजहांपुर घरानों के संगीतकारों के प्रयासों से विकसित हुआ। सबसे पहले उस्ताद अमजद अली खान के पूर्वजों — उस्ताद अफताब अली खान और उस्ताद हाफिज अली खान — ने सरोद को आधुनिक रूप दिया।  संरचना (Structure) सरोद लकड़ी और धातु से बना होता है। इसमें लगभग 17 से 25 तार होते हैं — जिनमें से कुछ मुख्य, कुछ सहायक और कुछ तरंग (resonating) तार होते हैं। सरोद में फ्रेट्स (bundiyan) नहीं होते, इसलिए वादक उंगलियों की नाखून से तारों पर दबाव डालता है।

Historical and Cultural Background: The Sarod is a prominent Indian classical string instrument known for its deep, resonant, and soulful sound. It is a fretless instrument with a metal fingerboard, allowing smooth slides between notes (meend) and intricate melodic expression. Belonging to the Maihar Gharana tradition, the Sarod beautifully blends melody and rhythm, expressing both power and subtle emotion, making it one of the most expressive instruments in Indian classical music.

Performance: Currently I presented raag vrindawani sarang Raag vrindawani sarang is a beautiful afternoon raga that evoke devotion and serenity I am beginning with a soulful alaap , followed by a bandish set in teentaal, which included Taan , larant , and jhala and concluded gracefully with tihai

Instruments used: Sarod, Tabla

Additional Information: सरोद लकड़ी और धातु से बना होता है। इसमें लगभग 17 से 25 तार होते हैं — जिनमें से कुछ मुख्य, कुछ सहायक और कुछ तरंग (resonating) तार होते हैं। सरोद में फ्रेट्स (bundiyan) नहीं होते, इसलिए वादक उंगलियों की नाखून से तारों पर दबाव डालता है।

प्रमुख कलाकार (Famous Sarod Players)

उस्ताद अमजद अली खान

उस्ताद अली अकबर खान

पंडित बृज नारायण

उस्ताद हाफिज अली खान

Photos:



Maharashtra

Name of Participant: Shrirang Heramb Jogalekar

Sub-category of Instrumental Music String/Wind: Harmonium solo

Details of the Art Form: A harmonium solo presentation showcases the instrument's melodic and expressive range. The performer begins with an alap (slow introduction), exploring the raga's mood, followed by gat (composition) with rhythmic accompaniment, often on tabla. It highlights creativity, finger technique, and emotion, making it both soulful and technically impressive.

Historical and Cultural Background: The harmonium originated in 19th-century Europe and was later brought to India by missionaries. Indians adapted it into a hand-pumped version, making it portable and suitable for local music. Over time, it became integral to Hindustani classical, devotional, and folk traditions. Despite initial criticism for lacking microtonal nuance, it remains a vital accompaniment and solo instrument in Indian music, symbolizing the fusion of Western invention and Indian creativity.

Performance: The performer presents Raag Puriya Kalyan, blending evening serenity with devotional warmth. Starting with a gat composed by Pt. Govindarao Patwardhan, the performance flows into a traditional bandish, showcasing intricate taans, graceful meends, and expressive layakari. The harmonium's rich tones beautifully convey the raga's depth, emotion, and classical elegance.

Instruments used: Harmonium - The harmonium is a free-reed keyboard instrument that produces sound by air passing through reeds, operated by hand-pumped bellows. Popular in Indian classical and devotional music, it originated in Europe and was adapted in India. Portable and versatile, it provides melodic support for vocalists and traditional performances.

Additional Information: The harmonium conveys a message of harmony between tradition and innovation. Once a Western import, it has become deeply rooted in Indian culture, symbolizing adaptability and unity. In contemporary times, it remains relevant in classical, devotional, and fusion music, bridging generations and genres while continuing to inspire creativity and spiritual expression.

Photos:



Manipur

Name of Participant: Nongmaithem Puthiba Meitei

Sub-category of Instrumental Music String/Wind: Semi Classical

Details of the Art Form: Bansuri is a wind instrument made of bamboo. It is one of the most widely played instruments in the Northern Indian Classical Music. This instrument is used in the length and bread of the Indian Subcontinent but more specifically in regions where bamboo grows abundantly such as the Himalayan Foothills, the North Eastern states and the Western Ghats.

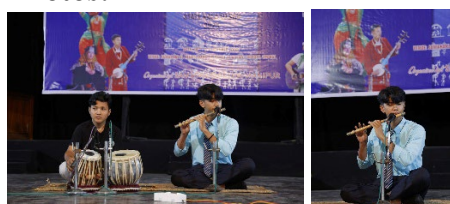
Historical and Cultural Background: Bansuri is too deeply rooted in the Indian mythology as the Instrument of Lord Krishna. As mentioned in the ancient Rig veda Texts and also in ancient Buddhist art, it is associated with The Hindu God, Lord Krishna. It is made of a single piece of bamboo with seven holes. This instrument was primarily used as a folk instrument. The legendary musician Pandit Panalal Ghosh modified the size of the instrument and brought it as a handy classical music instrument in the 20th century. Its worldwide popularity has been made by Pandit Hariprasad Chaurasia. In almost all musical concerts viz. Classical and modern, Bansuri is very popularly played.

Performance: Nongmaithem Puthiba Meitei performed a flute instrumental piece titled “Krishna Theme,” based on Raag Misra Tilakkamod. His presentation captured the essence of devotion and serenity associated with Lord Krishna through melodious and expressive flute playing, reflecting both technical skill and emotional depth. He has received numerous awards tor outstanding performance in instrumental music competitions.

Instruments used: Bansuri is made of Bamboo. It has seven holes. It is a single piece of bamboo. The length and thickness of the bamboo determine its pitch. Only the bamboo having long nodes are used for making Bansuri. In the modern time, there are variations of the materials used in making bansuri. Ivory, fibreglass and even steel are used as materials.

Additional Information: The bansuri conveys messages of spirituality, tranquillity and love in contemporary times. Its soulful melodies are used in meditation for stress relief, and its connection to deities like Krishna symbolizes devotion, love and the divine. It can mimic the human voice in its emotional range and expression, making it ideal for conveying feelings like love, longing and romance. It plays a significant role in the story of Radha and Krishna, where the music is used to communicate deep love and longing. Its ethereal sound connects with people across different backgrounds and cultures, making it a relevant tool for fostering a sense of shared humanity and understanding. As an instrument made from bamboo, it has a fundamental connection to nature. In an increasingly digital world, this connection can provide a sense of perspective and tranquillity.

Photos:



Meghalaya

Name of Participant: Mesalongkhraw Khonglam

Sub-category of Instrumental Music String/Wind: Instrument Melodic

Details of the Art Form: Ka Maryngod is a traditional Khasi musical instrument known for its simple construction and distinctive rhythmic sound. Made primarily from bamboo, it is crafted by cutting and shaping the bamboo tube in a way that allows it to produce a deep, resonant tone when struck. The instrument is lightweight, portable, and reflects the Khasi community's close relationship with natural materials.

Historical and Cultural Background: Historically, Ka Maryngod has been used during folk dances, festivals, and village gatherings, where it provides the rhythmic foundation for songs and performances. Its steady beat helps guide dancers and accompanies other indigenous instruments like the duitara, ka bom, and ka ksing. Beyond entertainment, the instrument also holds cultural significance, as it represents the Khasi people's craftsmanship, creativity, and continuation of oral traditions.

Performance: The student sits and plays the instrument in his traditional attire

Instruments used: Bamboo made string instrument

Additional Information: Today, Ka Maryngod remains an important symbol of Khasi musical heritage and is still featured in cultural demonstrations, schools, and community events to preserve and celebrate the tribe's rich artistic identity.

Photos:



Mizoram

Name of Participant: Nancy Vanlalmangaihi

Sub-category of Instrumental Music String/Wind:

Details of the Art Form: The instrument is called a Violin. The violin is a stringed instrument played with a bow or by plucking strings with fingers, known for its expressive range and versatility in various music genres like classical, folk, and jazz. It consists of a hollow wooden body, a long neck, four strings, and a bridge, with the bow typically made of horsehair. With its rich, emotive tone and technical demands, the violin is a popular instrument for musicians and composers, conveying a wide range of emotions and stories through music. **Origins and Evolution** The violin originated in Europe, specifically in Italy, in the 16th century. Over time, it spread and evolved in various parts of the world.

Historical and Cultural Background: The participant will play a selection of 5 songs, each of which tell a unique story and have carved for itself a niche in Mizo musical lore, evoking varying sentiments from national pride to love for one another.

The first song is called RAMTHAR ZAI.

The Mizo people have a deep rooted connection with the land and forests that goes beyond mere survival. This song was often sung by harvesters while collecting in the forest.

The second song is called THANGLUNGHNEM ZAI.

In Mizo society, singing and dancing are more than just entertainment — they are expressions of identity, tradition, and community spirit. From ancient times, these art forms have been deeply woven into the social, cultural, and even spiritual life of the people. THANGLUNGHNEM ZAI was sung during those events where people would dance the famous chai, where a male and a female dancer would dance in the middle of a circle of singers.

The third song is called MIZORAM TAN.

This song is about triggering senses of patriotism and responsibility among the Mizo people. It inspires the listeners to cherish and protect their shared identity and legacy. It brings out the nostalgic charm of our ancestors who were the first soldiers of our homeland. This song is often sung when there is a statewide event.

The fourth song is called DOMANGI ZAI.

It was when India was under the rule of the British empire when the World War II came. Many Mizo youths were called to fight for the British, and shipped to Europe. This song portrays the painful separation of friends, families and loved ones, while also keeping up with the soldiers themselves as they travel in ships and were bombarded at the battlefield.

The last song for this performance is called TEUH LO MAI.

This song is written to promote togetherness, peace, solidarity, and shared identity among the people of Mizoram. It awakens the youth by urging them to transform emotions into energy for positive action.

Performance: I have done a research thoroughly to find the perfect tune for the songs and to compliment it rightly. I have gathered around some tools and ideas to catch the attention of the listeners. I have mainly focus on bringing out the original tune of the songs which were of our ancestors. Making it beautifully while preserving our cultural heritage through music.

Instruments used: She will be playing a violin, a stringed instrument that has deep roots in Mizo music, from the advent of Western officials towards the end of the 18th century. Its hauntingly beautiful notes evoke emotions, tell stories, and transcend time and cultures.

Additional Information: The violin is a string instruments played with a bow or by plucking strings with fingers. Known for its expressive range and versatility. It is used in various music genres such as classical, folk, jazz etc. The violin is timeless instrument, conveying emotions and stories across cultures and generation. Its relevant in contemporary times is evident in its therapeutic benefits, cross-cultural collaboration, and digital presence.

Photos:



Odisha

Name of Participant: Jay Agrawal

Sub-category of Instrumental Music String/Wind: Classical

Details of the Art Form: Hindustani Classical Music is a traditional genre of music originating from northern India. It is characterized by its intricate ragas (melodic structures) and talas (rhythmic cycles). The violin, though traditionally associated with Western music, has become an integral part of Hindustani classical music, offering a unique voice within the raga performance. This art form is practiced across India and has a strong presence in South Asia and globally.

Historical and Cultural Background: Hindustani Classical Music traces its roots back over a thousand years, with influences from ancient Vedic traditions and Persian music. It evolved through the courts of Mughal emperors and was deeply shaped by the interaction of different cultural streams. The violin was introduced to Hindustani classical music in the 19th century by Western missionaries and gradually adapted to Indian styles. Today, it is an integral instrument in both vocal and instrumental music. Cultural practices around this art form involve rigorous training through guru-shishya traditions, with performances often taking place in intimate settings like temples, concerts, and classical music festivals.

Performance: The performance will feature Raag Bhimapalasi, a serene and contemplative raga in Hindustani classical music, performed on the violin. The raga is known for its emotional depth, evoking feelings of devotion and longing. Through this performance, I aim to bring out the raga's meditative qualities, showcasing the expressive capacity of the violin within a classical framework.

Instruments used: I will be performing on a traditional Indian violin, crafted for Hindustani classical music. The violin will be accompanied by tabla, which will provide rhythmic support and interplay with the raga's structure. The performance will also involve the use of a bow designed for Indian classical music, allowing for intricate ornamentation and expression.

Additional Information: Hindustani classical music is a rich tradition that focuses on emotions, moods, and spiritual expression. It remains relevant today because it offers a way for people to connect deeply with themselves and the world around them. In modern times, it continues to inspire both performers and listeners, providing a space for reflection, peace, and creativity.

Photos:

Puducherry

Name of Participant: Yashwanth Rajan.S

Sub-category of Instrumental Music String/Wind: Violin (Carnatic)

Details of the Art Form: Carnatic Music (Karnāṭaka Sangītam). The violin, though Western in origin, was adopted and fully integrated into this traditional South Indian classical music system in the 19th century. Carnatic music is a classical tradition deeply rooted in South India. Its primary geographical presence is in the modern-day states of: Tamil Nadu Karnataka Kerala Andhra Pradesh Telangana. The city of Chennai (formerly Madras) in Tamil Nadu is considered a major center and locus for Carnatic musicians, particularly during its extensive annual music season.

Historical and Cultural Background: The modern violin emerged in early 16th-century northern Italy, evolving from earlier bowed string instruments like the rebec and lira da braccio. Master luthiers from Cremona, such as the Amati, Guarneri, and Stradivari families, perfected its design and sound over the next two centuries. Culturally, the violin became the cornerstone of the Western classical tradition, prominently featured in orchestras, chamber music, and as a solo instrument for virtuoso performers like Paganini and Vivaldi. It was also widely adopted into global folk traditions (often called the “fiddle” in this context), and adapted into non-Western classical systems, such as Indian Carnatic and Hindustani music, where playing techniques were modified to mimic the nuances of the human voice and traditional ornaments. This versatility showcases the violin's profound and enduring cultural significance worldwide.

Performance: Maha Ganapathim, Composer: The song was composed by Muthuswami Dikshitar, one of the “Musical Trinity” of Carnatic music. He lived in the 18th and 19th centuries, and all his compositions carry the signature “Guruguha”. Raga and Tala: It is set to Nattai raga and Eka talam (Adi talam). Nattai Raga (or Nata): Nagai is a significant and auspicious raga in Carnatic music, typically chosen to begin a concert due to its energetic and vibrant character, which evokes Veera Rasa (bravery/heroism) and Bhakti (devotion). • Parent Scale (Melakarta): Nattai is a janya (derived) raga of the 36th Melakarta scale, Chalanata. Arohanam and Avarohanam: Arohanam (Ascending): SR, GM, PD, N, S Avarohanam (Descending): SN, PM, G M, R, S (Note: Sometimes a simpler avarohanam of §N, PM, R, S is also used).

Instruments used: Violin. Tabla and Mridangam for accompaniment.

Additional Information: The violin, often called the “queen of instruments,” conveys an extensive range of human emotion, from profound sorrow to exuberant joy, largely because its timbre closely mimics the human voice. In contemporary times, the violin's relevance lies in its exceptional versatility and adaptability. While remaining central to Western classical music and Indian Carnatic traditions, it has transcended genre boundaries to blend seamlessly with pop, rock, electronic music, and hip-hop. Beyond entertainment, it symbolizes discipline, emotional release, and personal growth for those who learn to play, offering a timeless escape from modern stress.

Photos:



Punjab

Name of Participant: Parth Soni

Sub-category of Instrumental Music String/Wind: Flute Solo

Details of the Art Form: Student will be presenting the enchanting melody of Raag Pahadi on Flute one of the most quintessential instruments in Indian classical music. This popular, light Indian classical raga has its origins in the melodic traditions of the mountainous regions, which over time evolved into a recognized classical form.

Historical and Cultural Background: The instrument of choice for this performance is the flute, or Bansuri, one of the most quintessential instruments in Indian classical music. With references in ancient scriptures like the Vedas as the Venu, the Bansuri has always carried a timeless charm.

Performance: Begin with an Alap, it will be followed by a semi-classical bandish in Taal Khemta, the composition will flow into a variation set in Chalant Kehrawa, enriched with the fast melodic taans, intricate layakari, and playful jugalbandi. Finally, the recital will reach its climax with a resonant chakradhaar tihayi.

Instruments used: The instrument of choice for this performance is the flute, or Bansuri, one of the most quintessential instruments in Indian classical music.

Additional Information: Student will perform a “dhun” on flute in Raag Pahadi (a light melodic tune) that welcomes improvisation and the inclusion of notes from other ragas, especially in its long descending passages.

Photos:



Rajasthan

Name of Participant: Jasamit Singh

Sub-category of Instrumental Music String/Wind: Tantri Vadan (Israj)

Details of the Art Form: Israj vadan israj Bharat ke punjab aur bangal ka ak Lok lokpriy vadya hai israj Dilruba vadya ka hi ak naya roop hai

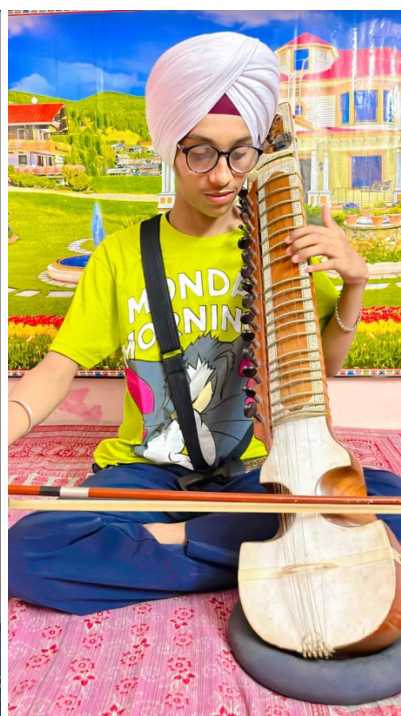
Historical and Cultural Background: Yah Bhartiya vadha yantra karib 300 saal ki umar ka vayo vardh hai kahte hai ki sikho ke dasve guru sri guru Gowind singh ji ne is ka aaviskar kiya tha

Performance: Jasamit singh ne aikal tantri vadan me israj par vadan kar sabhi ka aashirvad prapat kiya aur bahut acha parstuti di

Instruments used: Israj vadya do ang me bana hota hai dand sitar ka aur pet Sarngi numa hota hai Jo bakre ki khal se Dhaka hota hai aur yah Teek wood ka bana hota hai ise dhanush numa lakdi jiski partynch ghode ki punch ke baalon se Khichi rahti hai use gajh kahte hai

Additional Information: Aane vale samya me yah vadya aur bhi lokpriya Hoga vo is liye ki iski aawaj bahut hi Madhur hai

Photos:



Sikkim

Name of Participant: Kunga Tashi Sherpa

Sub-category of Instrumental Music String/Wind: Instrumental Music String

Details of the Art Form: Their traditions, festivals, music, and dances are deeply spiritual and connected with nature. Today I am presenting the traditional Instrument called DAMYEN/DRANYEN. Most people today are more inclined towards playing guitar, ukulele. Instead, I chose to play that traditional instrument, DAMYEN, in the process of learning my cultural and traditional instrument and also protecting my cultural heritage. The “DAMYEN” (also spelled “dramyin” or “dranyen”) is a traditional Sherpa musical instrument, specifically a six-stringed lute, deeply rooted in their cultural heritage. It plays a significant role in Sherpa folk music and is often used to accompany songs and dances.

Historical and Cultural Background: The Sherpas are an indigenous ethnic community of the Himalayan region, mainly found in Nepal, Sikkim, Darjeeling, and Tibet. They are world-famous for their mountaineering skills, rich culture, and deep spiritual traditions.

Their traditions, festivals, music, and dances are deeply spiritual and connected with nature.

Today I am presenting the traditional Instrument called DAMYEN/DRANYEN.

Most people today are more inclined towards playing guitar, ukulele. Instead, I chose to play that traditional instrument, DAMYEN, in the process of learning my cultural and traditional instrument and also protecting my cultural heritage.

The “DAMYEN” (also spelled “dramyin” or “dranyen”) is a traditional Sherpa musical instrument, specifically a six-stringed lute, deeply rooted in their cultural heritage. It plays a significant role in Sherpa folk music and is often used to accompany songs and dances.

Performance: The name of my song is DAKPI LUNGBI These song talks about the village life of Sherpa people and the mountains and hills. It is said that DAKPI means our and LUNGBI means village where we live. It simplifies that our village is wonderful and peaceful to everyone who comes to visit always goes with a refreshed mind

Instruments used: The “DAMYEN” (also spelled “dramyin” or “dranyen”) is a traditional Sherpa musical instrument, specifically a six-stringed lute, deeply rooted in their cultural heritage. It plays a significant role in Sherpa folk music and is often used to accompany songs and dances. The DAMYEN is not just an instrument; it is a symbol of Sherpa identity, closely linked to their folklore, rituals, and social gatherings. And also I would like to represent my song in which describing about the Nature and Himalaya Region.

Additional Information: The reason I'm performing my self for this category is not for me to be famous it is for the sake to make our sherpa traditional proud and move on to keep a record of sherpa culture.

Photos:



Telangana

Name of Participant: B. Vajraamshu

Sub-category of Instrumental Music String/Wind: Melodic Instrument

Details of the Art Form: The Veena is an ancient Indian classical string instrument, revered for its soulful, resonant sound. It's a plucked instrument, central to Carnatic music. It typically features a large resonator, a long neck with 24 frets, and multiple melody and drone strings, played while seated. It is deeply associated with Indian culture, particularly with Carnatic music, and the goddess of knowledge, Saraswati. Special techniques include gliding between frets (portamento) and a variety of plucking methods, while its distinctive design allows for continuous control over the strings and continuous pitch modulation.

Historical and Cultural Background: The Veena is revered as a divine instrument, favored by deities like Saraswathi, Lord Shiva, and sage Narada. Its structure is highly symbolic: the four main strings signify the four Vedas and Shaktis, the twenty-four frets represent the 24 letters of the Gayatri mantra, and the three side strings denote the three aspects of Naada (creation, protection, and destruction). It's believed that a skilled player who understands its mysteries can achieve Moksha (liberation) and eradicate sins. The Veena is cited in ancient texts like the Ramayana and Mahabharata, and Adi Shankaracharya described Saraswathi playing the Vipanchi (an ancient Veena) in the Soundarya Lahari.

Performance: Name of the participant: B. VAJRAAMSHU; Class; 9th Standard; Little flower high school, Navipet; Town & Mandal: Navipet; District: Nizamabad; State: Telangana. Aadhar number: 7654 6160 6380. Performance : Solo Presentation - Vaataapi Ganapati. Vatapi Ganapati, is an iconic Sanskrit kriti (composition) in Carnatic music by Muthuswami Dikshitar, one of the Trinity of Carnatic composers. It praises Lord Ganesha, the remover of obstacles, and is set in the Hamsadhvani raga and Adi tala. It is traditionally sung first in many South Indian classical music concerts.

Instruments used: The Veena's structure includes the Kudam (resonator) for sound amplification, and the long Dandi (neck) holding 24 fixed frets. The instrument features a carved Yali Mukha (peg box). It utilizes seven strings: four played for melody and three Talam strings providing a side drone or rhythmic accompaniment. Its construction allows a Veena player to reproduce the fluid, gliding vocalizations (Gamakas) fundamental to Carnatic music with high precision.

Additional Information: Veena is considered a sacred instrument, often depicted as being played by Saraswati, the goddess of knowledge.

Meditative qualities: The playing posture and the focus required to produce pure tones have made it a tool for musical meditation and a way to achieve inner development.

Photos:



Tripura

Name of Participant: Aarushi Das

Sub-category of Instrumental Music String/Wind: Classical

Details of the Art Form: Hindustani Classical Music is the form of ancient Indian instrumental music which has a rich cultural and its own heritage. The “Flute” instrument carries the most delightful and gracious form of classical music. In the performance period on Indian Classical Rag will be played in various form.

Historical and Cultural Background: The instrument carries its own musical richness. In the view of mythology, Lord Krishna used to play this instrument since his childhood. By the time it becomes one of the most important instruments in classical music. The flute plays an important role in almost every Indian Music. For centuries, the bansuri was largely excluded from formal Hindustani classical music, which favored instruments like the sitar and sarod. This changed in the 20th century, when the legendary musician Pandit Pannalal Ghosh modified the traditional folk bansuri, increasing its length and adding a seventh finger hole to expand its range and versatility. This allowed the instrument to play the complex melodic patterns and microtones (gamakas) necessary for Hindustani ragas, elevating its status to a respected solo concert instrument.

Performance: It can only be played by fingers and some air blow from mouth. I use Rag Yaman which is a fundamental popular evening Hindustani classical rag belonging to the Kalyan Family. In the performance there will be a khayel in Ektaal Madhyalaya, then Jhalain Tin Tal.

Instruments used: In support a tabla will be played according to laya and for tuning support Tanpura will be played in “A” scale.

Additional Information:

- **Mindfulness and Mental Well-being:** In a modern, fast-paced digital world, the soothing and melodious tones of the bansuri provide a therapeutic ambiance that promotes deep introspection, calmness, and inner peace. It is often used in meditation and yoga practices to help quiet the inner chatter and reduce stress.
- **Cultural Anchor and Identity:** The bansuri serves as a vibrant and living link to India's rich cultural heritage and ancient traditions, offering a sense of cultural identity and continuity amidst globalization.
- **Innovation and Fusion Music:** The traditional bansuri has adapted to modern times through the exploration of fusion music, blending its classical sound with contemporary genres like jazz, rock, and electronic music. This adaptability, championed by musicians like Rakesh Chaurasia and the late Pandit Hariprasad Chaurasia, ensures the instrument remains alive and relevant to new generations.
- **Global Reach:** The unique and captivating sound of the bansuri has transcended geographical borders, gaining international popularity through global tours, film scores (e.g., Bollywood), and online platforms. This widespread dissemination has fostered a global community of enthusiasts and learners, making the instrument famous worldwide.

Photos:



Uttar Pradesh

Name of Participant: Manreet Kaur

Sub-category of Instrumental Music String/Wind: Classical

Details of the Art Form: The art form is the Violin (or fiddle), a bowed string instrument. Its geographical presence originates in Northern Italy in the early 16th century, particularly in cities like Cremona. It became central to the Western Classical tradition and is now widely distributed globally, featuring prominently in European folk music, Indian Carnatic and Hindustani classical music, and various other world genres

Historical and Cultural Background: The Violin emerged from a family of bowed string instrument in 16th century Italy, evolving primarily from instruments like the fiddle and the rebec. It quickly became central of Baroque music and later, the modern orchestra, chamber music as a solo instrument.

Culturally, the Violin is associated with both elite classical performance and diverse folk traditions globally like Irish fiddling or Indian classical music. Its practice is often linked to formal education and the transmission of virtuosic technique across generations, symbolizing musical refinement and emotional expression.

Performance: मैं मनरीत कौर, चिक्कर इन्टरनेशनल स्कूल, कक्षा 9 की छात्रा, आपके समक्ष एक बहुत ही मधुर राग, राग हेमंत वायलिन (स्वर वाद्य- तंत्री) पर प्रस्तुत करूंगी। मेरे राग का विवरण निम्न प्रकार है

☆ राग. - हेमंत

☆ जाति- औडव सम्पूर्ण

☆ वादी- म

☆ संवादी- सा

☆ थाट- बिलावल

☆ समय-रात्रि का दूसरा पहर

☆ रस- शृंगार

☆ ताल- मसीतखानी गत - झप ताल में। रजाखानी गत और झाला तीन ताल में

☆ प्रस्तुति अलाप से आरम्भ करके झपताल में विलम्बित फिर तीन ताल में द्रुत और झाले के साथ तालबद्ध आलाप और तान प्रस्तुत करूंगी।

Instruments used: The Violin is a bowed string instrument and the smallest highest-pitched member of its family. It typically has four strings tuned in fifths (G, D, A, E) and is played by drawing a bow across them. It is central to Western classical music but also popular in folk, jazz and other genres.

Additional Information: The Violin: Conveying Emotion and Contemporary Relevance The violin's primary message is deep emotional expression. Its rich, versatile tone allows it to convey a vast range of human feelings from profound sorrow and tension to exhilarating joy

and passion. It acts as a direct conduit to the soul, capable of singing a vibrant, human-like voice within music.

In contemporary times, the violin remains highly relevant due to its versatility and adaptability. While indispensable in classical music and orchestras, it's also embraced across modern genres like jazz, rock, pop, and film scores. Its ability to blend different musical styles makes it a powerful instrument for innovation and genre fusion, constantly finding new ways to connect with diverse modern audiences.

Photos:



Uttarakhand

Name of Participant: Vishesh Tiwari

Sub-category of Instrumental Music String/Wind: Solo

Details of the Art Form: राग भीमपलासी: संदेश और समकालीन प्रासंगिकता भीमपलासी शृंगार, प्रेम, और करुणा का राग है। इसका भावपूर्ण स्वरूप श्रोताओं को भावनाओं से जोड़ता है। समकालीन महत्व: - फिल्म/पॉप संगीत: “मेरे नैना सावन भादो” (प्रेम रोग), “कैफी आजमी के गीत”। - भक्ति/ठुमरी: प्रेम-विरह को गहराई से व्यक्त करता है। - सांत्वना: तनाव, उदासी में आशा जगाता है। - सांस्कृतिक धरोहर: हिंदुस्तानी संगीत की पहचान। आज भी भावपूर्ण शृंगार और आध्यात्मिकता को सुंदरता से प्रस्तुत करता है।

Historical and Cultural Background: राग भीमपलासी: सांस्कृतिक पृष्ठभूमि भीमपलासी काफी थाट का राग है, शाम (4–7 PM) में गाया जाता है। इसका नाम भीम (महाभारत के पांडव) और पलासी (बंगाल का ऐतिहासिक स्थल) से जुड़ा है। शृंगार, प्रेम, करुणा को व्यक्त करता है। उत्तर भारतीय हिंदुस्तानी संगीत (ठुमरी, दादरा, गजल) में प्रसिद्ध। वाद्य: ग, नि (कोमल); समवादि: मा। सांस्कृतिक महत्व: भावपूर्णता और लायकारी का अद्भुत मेल।

Performance: राग भीमपलासी: प्रस्तुति/प्रदर्शन - समय: दिन का तीसरा प्रहर (10 AM–1 PM). - आलाप: कोमल ग, नि से भावपूर्ण विस्तार। - बंदिश: “नदिया किनारे नैना लगे रे” (ठुमरी), ताल: तिंताल. - स्वर-लायकारी: मींड (ग-म), गमक (नि-सा). - वाद्य संगत: सितार, सरोद, वायलिन. - भाव: शृंगार, करुणा, प्रेम. - विशेष: आरोह में रे, ग का अभाव; अवरोह में सातों स्वर.

Instruments used: राग भीमपलासी: वाद्य/सामग्री - प्राथमिक वाद्य: सितार, सरोद, वायलिन, हारमोनियम. - ताल संगत: तबला, पखावज. - संगत: बांसुरी, संतूर. - गायन शैली: ठुमरी, दादरा. - विशेष: कोमल ग, नि के लिए मृदंग/पखावज का मोल-तोल.

Additional Information: राग भीमपलासी: संदेश और समकालीन प्रासंगिकता भीमपलासी शृंगार, प्रेम, और करुणा का राग है। इसका भावपूर्ण स्वरूप श्रोताओं को भावनाओं से जोड़ता है।

आज की प्रासंगिकता:

- फिल्म/पॉप संगीत: “मेरे नैना सावन भादो” (प्रेम रोग), “कैफी आजमी के गीत”।
- भक्ति/ठुमरी: प्रेम-विरह को गहराई से व्यक्त करता है।
- सांत्वना: तनाव, उदासी में आशा जगाता है।
- सांस्कृतिक धरोहर: हिंदुस्तानी संगीत की पहचान।

भावपूर्ण शृंगार और आध्यात्मिकता को सुंदरता से प्रस्तुत करता है।

Photos:



KVS

Name of Participant: Suvradeep Chaudhuri

Sub-category of Instrumental Music String/Wind: Instrumental Solo (String)-Violin (Classical)

Details of the Art Form: Instrumental Music (String -Violin). The violin's geographical presence is marked by its diverse playing styles and cultural significance, musical traditions worldwide with contributions from Italy, Germany, France and many other countries. It is placed juxtaposed between Western classical & Indian classical music, with its migration through colonial rule & integration into Indian music.

Historical and Cultural Background: The violin's history is a testament to its cultural significance and the evolution of String instruments. Its origins trace back to ancient stringed instruments like the rebab & Iyra, with the violin emerging in the early 16th century in Italy. The instrument's development was influenced by various cultures, including the Byzantine Empire & the Islamic world, leading to its evolution into the four-stringed instrument we know today. The violin's cultural practices have been marked by its integration into orchestras & chamber ensembles, showcasing its role in classical & modern music.

Performance: I will play Raag “YAMAN” with violin. It includes small Aalap, a Gaat composition in Teentaal. Some Taan in Samanlaya & one Taan in Dwigunalaya, finally a Jhala in Dwigunalaya. Raag “YAMAN” has been created from “Kalyan” Thaata by mixing both Madhyam (Suddha & Tibra) swar.

Instruments used: The violin is a wooden stringed musical instrument featuring slender curved body and a fretless fingerboard. It evolved during the Renaissance from earlier bowed instruments and is played by drawing a bow across its four/five strings, producing a wide range of sounds from soft to sharp.

Additional Information: The violin's relevance in contemporary times is multifaceted, reflecting its ability to bridge traditional and modern musical styles.

1. **Versatility:** The violin's ability to adapt to various musical genres, from classical to contemporary, showcases its versatility and adaptability.
2. **Influence On Music:** The violin's influence extends beyond composition to performance practices, ensuring that classical training remains relevant while preserving essential technical foundations.
3. **Popularity:** Violin melodies have been integrated into popular music, enhancing storytelling and creating new paradigms for the instrument. The violin's enduring relevance in contemporary times is a testament to its timeless appeal and the profound impact it has on music and society as a whole.

Photos:



NVS

Name of Participant: Vedant Athilkar

Sub-category of Instrumental Music String/Wind: Melodic Solo

Details of the Art Form: It serves as one of the most versatile instruments, equally suited for solo and accompaniment performances. Its adaptability to the microtonal precision of ragas makes it a vital part of classical presentations, showcasing the perfect harmony between melody and rhythm.

Historical and Cultural Background: This raga is performed during the evening and is admired for its soft, melodious, and balanced nature. It conveys a sense of calmness and grace, creating a peaceful yet vibrant atmosphere. Raag Tilang is often chosen for instrumental renditions due to its clear note patterns and appealing melodic flow, allowing performers to express depth and subtlety.

Performance: In this presentation, Raag Tilang is performed on the violin with tabla accompaniment in Teentaal (16 beats). The performance is structured into Alap, Jod, and Gat sections, demonstrating the raga's beauty, rhythm, and emotional depth. The tabla provides a rhythmic foundation, while the violin explores melodic variations with precision and creativity.

Instruments used: Violin & Tabla

Additional Information: The violin is a string instrument consisting of four strings, played using a bow made of horsehair. It produces a rich, expressive tone and offers a wide range of melodic possibilities. In Indian classical music, the violin is known for its ability to replicate the nuances of the human voice through smooth meend (glides) and delicate tonal variations.

Photos:



EMRS

Name of Participant: Akhil Kumar

Sub-category of Instrumental Music String/Wind: (Flute) – Raga Bhupali

Details of the Art Form: Melodic instrumental music in the Hindustani classical tradition emphasizes raga-based improvisation, expressive swaras, and refined technique. The bansuri (flute) is one of India's oldest instruments, known for its soothing tone and natural connection to breath. It is widely practiced across North India, especially in Himalayan regions like Himachal Pradesh.

Historical and Cultural Background: Raga Bhupali is a serene and uplifting raga belonging to the Kalyan thaat. Based on a pentatonic (audav) scale using the notes Sa, Re, Ga, Pa, Dha, it evokes peace, devotion, and purity. Traditionally associated with calmness and introspection, the raga is often performed in the evening to create a tranquil atmosphere. For centuries, Bhupali has been used in classical concerts, meditation, and devotional settings. Its simple yet profound structure allows the artiste to explore emotional depth through Aalap, improvisation, and rhythmic presentation, making it one of the most cherished ragas in Hindustani music.

Performance: The performance opens with a slow Aalap, gently introducing the purity of each note in Bhupali. This is followed by a Bandish set in Teentaal, accompanied by tabla to highlight rhythmic clarity. The artiste then presents Tanas, demonstrating speed and melodic fluency, and concludes with a lively Jhala ending in a traditional Tihai.

Instruments used: The primary instrument used is the bansuri (bamboo flute), known for its natural, soothing resonance. Tabla provides rhythmic support during the Bandish section. The performance blends melodic improvisation on the flute with structured rhythmic cycles to express the full beauty of Raga Bhupali.

Additional Information: The bansuri's breath-based technique allows the artiste to create smooth glides (meend), delicate ornamentation, and expressive tonal variations essential for presenting Bhupali. The raga's pentatonic nature enhances clarity and purity of sound, supporting emotional healing and mental relaxation. Through Aalap, taans, and jhala, the performance demonstrates both meditative stillness and vibrant musical energy. This melodic presentation reflects the depth of Hindustani raga tradition and the timeless appeal of the flute in Indian classical music.

Photos:



विद्यया ऽ मृतमश्नुते



एन सी ई आर टी
NCERT

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