



Textual Summary
Vocal Music (Group)
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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Andaman and Nicobar Islands

Name of Participants:

1. Antra Kerketta
2. Sonali Kumari
3. Priya
4. Sanjeet Dung Dung Lakra

Sub-category of Vocal Music (Group): Folk Song

Details of the Art Form: Folk song with dance - Karma Geet is a vibrant folk tradition prevalent in Central and Eastern India, mainly in Chhattisgarh, Jharkhand, Madhya Pradesh, and Odisha. Deeply rooted in the Adivasi and agrarian communities such as the Oraon, Gond, and Munda tribes, it celebrates nature, harvest, and community harmony through soulful songs and rhythmic group dances.

Historical and Cultural Background: Karma Geet has ancient roots in the tribal traditions of Central and Eastern India, where it evolved as a harvest and fertility celebration dedicated to Karam Devta, the deity of prosperity and nature. The festival, observed on Bhadrapad Shukla Ekadashi, marks the arrival of the new crop season. Villagers gather around the sacred Karam tree, singing Karma Geet and performing circular group dances symbolizing unity, gratitude, and balance with nature. The songs express themes of love, labor, and devotion, reflecting the Adivasi philosophy of harmony between humans, nature, and divine forces, preserved through oral and musical heritage.

Performance: The students presented Karma Geet with great enthusiasm, showcasing the rich tribal tradition of Central India. Dressed in colorful ethnic attire, they sang and danced in rhythmic circles, accompanied by dhol/ madal and manjira. Their performance beautifully conveyed unity, gratitude, and devotion to nature, reflecting the true spirit of the Karma festival.

Instruments used: The presentation of Karma Geet featured traditional folk instruments such as dhol, madal, manjira, and Goongroo creating lively rhythmic patterns. Performers wore colorful tribal attire — women in bright sarees and men in dhotis and turbans — adorned with traditional beads and ornaments, enhancing the authenticity and festive spirit of the performance.

Additional Information: Karma Geet conveys a powerful message of harmony with nature, community unity, and gratitude for life's abundance. It reminds people of their deep connection with the earth and the importance of preserving ecological balance. In contemporary times, it holds great relevance as it promotes sustainability, cultural identity, and social cohesion among communities. Through its music and dance, Karma Geet continues to inspire respect for tradition, environment, and collective spirit, serving as a timeless reminder that true prosperity lies in living in balance with nature and each other.

Photos:



Andhra Pradesh

Name of Participants:

1. Nokku. Suma Sri
2. Yerlapati. Nagajyothi
3. Rayi Bharathi
4. Kondeti. Sirisha

Sub-category of Vocal Music (Group): Folk song group

Details of the Art Form: A folk song is an art form that embodies the traditional musical expressions and cultural identity of communities, often transmitted orally and evolving across generations. Folk songs are considered an integral part of folk music, which encompasses songs, melody, dance, and storytelling—frequently reflecting everyday life, social rituals, historical events, and communal values. Folk song art forms are typically distinguished by their oral tradition, with melodies and lyrics passed down from one generation to next.

Historical and Cultural Background:

Folk songs have deep historical roots as expressions of everyday life, oral tradition, and communal identity across cultures and eras. Their cultural background is shaped by storytelling, rituals, and social functions, preserving and transmitting values, beliefs, and experiences from generation to generation.

Historical Background of Folk music arose before widespread literacy, often passed down orally in communities lacking written records or recording technology. Its development can be traced through agricultural rhythms, work songs, religious ceremonies, and celebrations, reflecting the labor, spiritual beliefs, and social events of ordinary people.

Documentation of folk songs increased with 19th-century scholarly fieldwork and the advent of audio recording, and revival movements in the 20th century preserved and popularized folk forms amid modern cultural change and globalization.

The cultural foundation of folk songs is storytelling—preserving legends, historical events, moral lessons, and communal experiences. Songs commemorated festivals, weddings, funerals, and seasonal changes. In some societies, folk songs maintained identity especially among immigrant and minority groups, drawing from ancestral roots even as musical influences blended through colonization, migration, and fusion with new instruments and styles.

Performance: Village culture revolves around simplicity, strong social ties, respect for tradition, and a close relationship with nature and agriculture. This culture has played a vital role in shaping regional identities and continues to be a living treasure trove of customs, art, and communal values. **Unique Features of Village Culture** Village culture is defined by close-knit community relationships, the central role of agriculture, and unique traditional occupations like pottery, weaving, and carpentry. Villages are typically cleaner, quieter, and less stressful than urban environments, with daily life following the rhythm of seasons and farming cycles. **Social Structure and Community Life** Social cohesion is a hallmark of village life, with residents supporting each other through celebrations, crises, and routine activities. Societal roles are often guided by age-old customs, and the respect for elders is paramount. Most villages feature collective decision-making, with the village council or “panchayat” mediating disputes and organizing local activities.

Instruments used: Folk songs commonly use a variety of traditional and non-traditional instruments, often region-specific and culturally significant. Key instruments frequently found in folk music include: String instruments such as the fiddle (a violin played in folk style), banjo, acoustic guitar, mandolin, dobro (a resonator guitar), ukulele, sarangi, dotara, sarod, veena, and others depending on the region. Percussion instruments like the dhol, tabla, mridangam, dholak, musical jug, spoons, and the bodhrán. Wind instruments such as the flute, whistle, shehnai, and pipes. Folk music instruments usually encourage community participation, with many being portable and easy to play in social settings like gatherings or work environments. The usage of these instruments in folk songs helps maintain the cultural heritage and melodic identity of the folk traditions across the world

Additional Information: That originate within particular communities or regions and are often passed down orally from one generation to the next. They serve as a means of preserving a community's cultural identity, history, and values through stories, important events, moral lessons, and everyday life experiences. Folk songs are an integral part of the cultural heritage in many parts of the world and are usually linked to social functions such as celebrations, rituals, work, and storytelling. Specifically in India, folk songs reflect the rich diversity of the country and its various communities. They cover a wide range of themes, including gallantry, romance, religious devotion, social issues, and agricultural life. Indian folk songs have distinct regional styles and types, such as Rajasthani songs (like Maand and Panihari), Haryanvi Ragini, Tamil Nadu's Naatupura Paatu, and Maharashtra's ritualistic devotional songs. These songs are not just entertainment but also educational tools that pass on cultural and historical knowledge.

Photos:



Assam

Name of Participants:

1. Gangotri Mohan
2. Abhilasha Barat
3. Bhargav Bharadwaj
4. Priyom Borah

Sub-category of Vocal Music (Group): Folk (Group Song)

Details of the Art Form: Holi Geet developed as a devotional-lyrical form celebrating Krishna–Rasa and the festival of Holi. The Barpeta Satra, established by Madhavdeva in the 16th century, became a major center of music and devotional arts. Here, Holi Geet evolved into a distinctive local style known for: Rhythmic simplicity, Group singing accompanied by khol, taal, and clapping patterns, Call-and-response structure, Use of classical raga influences fused with folk idioms. Barpeta's Holi Geet is unique because of the community-based performance tradition involving bhakats (monks), villagers, and satra disciples. In the song, Krishna's playful acts with the gopis and emotional bhakti themes are considered. Language: Early Assamese (Brajavali and local dialects) Themes: Bhakti, Krishna-leela, spring, divine love of Krishna, Radha and Gopi's are reflected through the songs.

Historical and Cultural Background: Barpeta Holi Geet traces its roots to the Neo-Vaishnavite (Ek Saran Dharma) movement initiated in the 15th–16th century by the saint-reformer Srimanta Sankardeva, and systematized by his chief disciple Madhavdeva. The Barpeta Holi Song is a traditional devotional art form from Barpeta district in Assam, associated with the celebration of Holi. The performance often takes place in the Namghar (community prayer hall) or open courtyards of the Satra. The art form is mainly practiced by the Vaishnavite community, particularly the followers of the Satra (monastic) tradition of Assam. The Holi festival is held in the month of Phalgun (February–March), as per the Assamese lunar calendar, coinciding with the Pan-Indian festival of Holi. It usually continues for three to five days, depending on the local tradition of each Satra (monastic institution).

Performance: Students performed Holi geet by singing hand clapping, and through graceful body movements that embody the spirit of joy and unity. Total number of participants: 04 Musical instruments: 01 (Flute), 01 (Dholak) & 01 (Percussion) Posture & Dress: sitting in traditional attire as per the art form Style: Energetic chorus singing, deep rhythmic cycles, spiritual atmosphere. Participation: Intra School Choir Competition and Inter DPS National Vocal Music Competition

Instruments used: The supporting instruments includes khol (drum), taal (cymbals), and bamboo flute. Materials used: Natural Colors derived from flowers like palash (Butea monosperma), turmeric, and other plant-based sources for safe Holi celebrations. Earthen Lamps and Garlands are used to decorate the Namghar or Satra premises. Bamboo and Cloth Canopies are used for setting up the stage area during Doul Utsav.

Additional Information: Barpeta Holi Geet remains a living tradition. It is performed annually during Holi. It is practiced in Satsang, community gatherings, and cultural festivals. It is taught by gurus in Barpeta Satra and surrounding areas. It recorded and shared widely, helping

preserve Assamese devotional music heritage. The art form reflects harmony (peace) with the environment through its use of natural colours and local musical instruments.

Photos:



Bihar

Name of Participants:

1. Ananya Jha
2. Jeet Kumar
3. Ritik Kumar
4. Radhika Kumari

Sub-category of Vocal Music (Group): Indian Patriotic Group song

Details of the Art Form: The Indian patriotic group song is a collective musical performance expressing devotion, unity, and national pride. It is a popular cultural art form practiced across India in schools, institutions, and cultural festivals. Through melody, rhythm, and harmonious group singing, it strengthens emotional connection with the nation and celebrates India's spirit.

Historical and Cultural Background: Patriotic music has played an important role in India's cultural and historical journey. During the freedom struggle, songs inspired people with courage, unity, and sacrifice. Even today, patriotic songs continue to promote national integration and respect for the nation's heritage. They reflect India's values of harmony, bravery, and cultural diversity. Group singing of patriotic songs creates a collaborative spirit among children and helps instill love for the country while strengthening cultural identity.

Performance: The participants—Ananya Jha, Jeet Kumar, Ritik Kumar, and Radhika Kumari—performed the patriotic song “Jeetna Aata Hume” with clear rhythm, harmony, and coordinated group singing. Their performance reflected confidence, unity, and expressive musical delivery. Their voice modulation, synchronization, and emotion brought out the motivational message of the song.

Instruments used: The performance used basic musical support including tabla/beat rhythm, harmonium and mic system for balanced sound. Simple costumes in patriotic theme and a clean stage setup were used to enhance the presentation. The focus remained on group harmony, clarity of lyrics, and disciplined singing.

Additional Information: The song “Jeetna Aata Hume” conveys a strong message of determination, unity, and national pride. Its lyrics reflect that we know how to win and never give up. It also highlights India's unity, shared soil, and the symbolism of the tricolour. Such performances encourage teamwork, discipline, and love for the nation among students, making patriotic music highly relevant for contemporary cultural education.

Photos:



Chandigarh

Name of Participants:

1. Chahat Sharma
2. Sanjana Jain
3. Sukhmani
4. Supreet Kaur Sarang

Sub-category of Vocal Music (Group): Folk Song

Details of the Art Form: Folk music is the soul of Indian music. It reflects the cultural traditions and daily lives of people across different regions. Punjabi folk music is also an integral part of Indian music. 'AayaLaariye' is a popular folk song of ancient Punjab celebrating the arrival of the groom. 'AayaLaariye' literally means "The Bridegroom has arrived". The song is a vibrant and joyful celebration of a traditional wedding

Historical and Cultural Background: This song beautifully represents the essence of Punjabi culture — full of energy, laughter, and togetherness. The lyrics describe the joyous festivities, dancing, and celebrations as the groom arrives for the wedding, with friends and family partaking in the happy occasion. It captures the festive spirit of a Punjabi wedding, with the lyrics expressing the joy of the event and encouraging everyone to dance.

Performance: This song based on Raag Bhim Plasi is being sung jointly by four participants with the help of ancient folk instruments. The girls' expressions, vocal style and rhythmic jugal bandi are its main highlight.

Instruments used: Traditional musical instruments like Tumba, Dholak, Ghungroo, Tambourine, Flute or Shehnai, Harmonium, Matka (earthen pot), Duffli, Spoon etc are used to enhance the rhythm, cultural expression, and overall vibrancy of the performance.

Additional Information: Viksit Bharat celebrates the collective spirit of India moving forward together, towards prosperity and envisions a future where India grows while proudly celebrating its cultural heritage. In the similar manner, "Aaya Laariye" showcases Punjabi culture, its rhythm and tradition which mirrors how India's development embraces its roots while advancing towards modernity.

Photos:

Chhattisgarh

Name of Participants:

1. Ku. Taruna Sahu
2. Ku. Kiran Raghuvanshi
3. Ku. Nilima
4. Ku. Yamini Sahu

Sub-category of Vocal Music (Group): Folk Group

Details of the Art Form: यह गीत छत्तीसगढ़ के लोक विधा “कर्मा” पर संगीतबद्ध किया गया है। इस गीत को देश की आजादी को याद करते हुए बनाया गया है। इसे छत्तीसगढ़ की देश भक्ति गीत कह सकते हैं। स्वतन्त्रता पर्व और खुशी के अवसर पर इस गीत को गाया व बजाया जाता है।

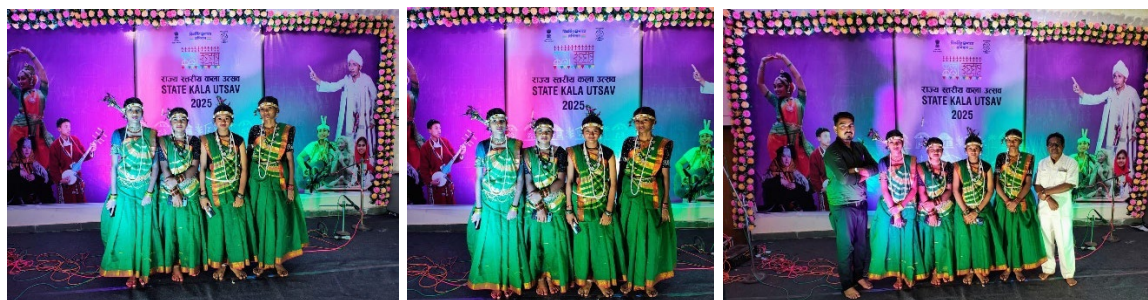
Historical and Cultural Background: गीत, “आगे सुराज के दिन रे संगी” यह गीत छत्तीसगढ़ के लोक विधा “कर्मा” पर संगीतबद्ध किया गया है। इस गीत को देश की आजादी को याद करते हुए बनाया गया है। इसे छत्तीसगढ़ की देश भक्ति गीत कह सकते हैं।

Performance: यह गीत छत्तीसगढ़ के लोक विधा “कर्मा” पर संगीतबद्ध किया गया है। इस गीत को देश की आजादी को याद करते हुए बनाया गया है। इसे छत्तीसगढ़ की देश भक्ति गीत कह सकते हैं। स्वतन्त्रता पर्व और खुशी के अवसर पर इस गीत को गाया व बजाया जाता है। यह गीत हमें आजादी के लिए दिये गये बलिदानों व हमारे देश भक्तों के बारे में अपनी छत्तीसगढ़ी बोली में बताने का प्रयास करती है। इस गीत को कर्मा लोक विधा में संगीतबद्ध किया गया है। कर्मा लोक विधा छत्तीसगढ़ कि अनेक लोक विधा में से एक है। यह गीत हमें देश और मिट्टी से जोड़ने का प्रयास करती है।

Instruments used: हारमोनियम तबला बेन्जो ढोलक

Additional Information: गीत हमें आजादी के लिए दिये गये बलिदानों व हमारे देश भक्तों के बारे में अपनी छत्तीसगढ़ी बोली में बताने का प्रयास करती है। इस गीत को कर्मा लोक विधा में संगीतबद्ध किया गया है। कर्मा लोक विधा छत्तीसगढ़ कि अनेक लोक विधा में से एक है। यह गीत हमें देश और मिट्टी से जोड़ने का प्रयास करती है।

Photos:



Daman and Diu + Dadra and Nagar Haveli

Name of Participants:

1. Swarika Sharma
2. Aditi Dengle
3. Mansi Singh
4. Vanshika Singh

Sub-category of Vocal Music (Group): Patriotic Song

Details of the Art Form: ‘Sare Jahan Se Achha Hindustan Hamara’ – A renowned patriotic song representing the beauty, unity, and spirit of India. Widely sung across India during national festivals and celebrations

Historical and Cultural Background: This song was written by Allama Iqbal during the pre-independence era. It became a symbol of unity and resistance against British rule. The song expresses deep love, pride, and devotion for the motherland. It holds great cultural importance and is performed at schools and national functions to remind citizens of their patriotic duties.

Performance: Performed by a group of students from Lions English School, Silvassa – Swarika Sharma (IX), Aditi Dengle (X), Vanshika Singh (XII), and Mansi Singh (XII). Their rendition honors India’s unity in diversity through a soulful patriotic performance.

Instruments used: Harmonium, Tabla

Additional Information: The song conveys a message of patriotism, unity, and love for one’s nation. It continues to inspire every generation, reminding them of India’s cultural and spiritual greatness. In modern times, it reinforces national pride and harmony.

Photos:



Delhi

Name of Participants:

1. Aarohie Giri
2. Ananya
3. Mishthi Matta
4. Eshna Jain

Sub-category of Vocal Music (Group): Folk Group

Details of the Art Form: Dayro is Gujarat's living folk tradition of storytelling and music. Originating in Saurashtra and spreading through Kutch and North Gujarat, it unites villages under night skies. Blending bhajans, humor, and poetry, Dayro transforms local courtyards into sacred spaces where words sing, hearts listen, and community breathes together.

Historical and Cultural Background: Dayro traces its roots to ancient bardic traditions and bhakti poetry. Performed by Charan, Gadhvi, and Barot communities, it wove devotion, satire, and wisdom into melodic storytelling. Through centuries, Dayro became Gujarat's moral and cultural mirror, expressing the everyday joys, struggles, and spirituality of its people. It flourished in fairs, temples, and courtyards, carrying tales of Krishna, Meera, and village life. This art united rich and poor, women and men, through laughter, prayer, and reflection. Every performance is both worship and remembrance — a living testimony that Gujarat's heart still beats to the rhythm of its own stories.

Performance: The performance begins with a soulful invocation in the Dayro tradition, where melody meets devotion. Gradually, the rhythm rises — weaving expressive storytelling with graceful voice modulation and gestures that mirror the narrative's emotions. The harmonium breathes warmth into each verse while the dhol beats like a living pulse, creating a soundscape that draws the audience in. The performer's expressions and delivery embody both reverence and energy — honoring the roots of Dayro while keeping it alive for today's generation. As the tempo flows, the crowd becomes part of the art — clapping, smiling, and responding — turning the performance into a shared emotional experience.

Instruments used: The performance uses traditional folk instruments — dhol and harmonium. Each beat mirrors the village pulse. Their harmony mirrors the earth and the heart. Traditional Gujarati attire — bandhani dupatta and simple ornaments — adds authenticity. Together, sound and costume recreate a village night glowing with faith and song.

Additional Information: Dayro remains Gujarat's eternal voice in changing times. In an era of speed, it urges stillness — reminding us of roots, language, and collective memory. Modern artists now carry Dayro to cities, schools, and digital platforms, proving that folk art can evolve without losing soul. Its stories awaken moral values, its laughter heals wounds, and its songs bind generations. Dayro teaches that every listener is part of the tale — that culture is not inherited but lived. It stands as Gujarat's lamp of unity, glowing through faith, humor, and unending love for words.

Photos:



Goa

Name of Participants:

1. Gajendra Narayan Majik
2. Ranoji Sadbarao Rane
3. Sonakshi Sanjay Naik
4. Vanshika Vasudev Parab

Sub-category of Vocal Music (Group): Patriotic Group Song

Details of the Art Form: The art form is Patriotic Songs, practiced across India. It is not limited to one region, as it reflects national identity and unity. These songs are sung in many languages such as Hindi, Marathi, Bengali, Tamil, and Kannada. They are commonly performed during Independence Day, Republic Day, school assemblies, and cultural programmes.

Historical and Cultural Background: Patriotic songs emerged as an important art form during national movements when music was used to inspire unity, courage, and resistance. In India, they gained prominence during the freedom struggle against British rule, with songs like Vande Mataram and Sare Jahan Se Achha motivating people toward independence. Culturally, these songs are performed during national festivals, school assemblies, parades, and public ceremonies. They celebrate national identity, honour freedom fighters, and help preserve collective memory. Even today, singing patriotic songs remains a meaningful practice that strengthens pride, belonging, and respect for the nation.

Performance: During the performance, the student confidently sang a patriotic song with clear pronunciation and expression. The presentation included proper posture, respect for the national theme, and appropriate gestures. The student maintained rhythm, pitch, and coordination with background music. The overall performance reflected enthusiasm, discipline, and pride for the country.

Instruments used: Harmonium, Tabla, Khanjiri

Additional Information: Patriotic songs convey messages of unity, sacrifice, love for the nation, and respect for freedom. In contemporary times, they remain relevant as they inspire national pride and remind citizens of their shared identity and responsibilities. These songs also help young generations understand history, honour national heroes, and stay connected to cultural and constitutional values.

Photos:



Gujarat

Name of Participants:

1. Jadav Sneha Jashvantbhai
2. Dodiya Kashish Satishbhai
3. Pathan Fayeza Firojkhan
4. Pathan Falak Firojkhan

Sub-category of Vocal Music (Group):

Details of the Art Form: The presented art form is a “Rashtriya Geet (National Song)” titled “Vande Mataram”, performed as a group choral piece by a student team from Patan, Gujarat. Rooted in the Patriotic musical tradition, it blends classical Hindustani melody with Gujarati cultural expression, representing the Gujarati vocal style and symbolizing unity and devotion to the motherland.

Historical and Cultural Background: This composition is part of the “Rashtriya Chetna Ke Swar” series edited by Bharat Vikas Parishad, created to promote national unity and pride among youth. The song invokes the spirit of “Shourya Ras”, celebrating the courage and sacrifice of Indian soldiers. Beautifully composed by Kamlesh Swami, this song uses contemporary poetic representations of snow-capped Himalayas, sacred rivers, fertile plains, and the unyielding courage of soldiers who protect the land. It stands as a musical embodiment of “unity in diversity”, echoing India's collective spirit through art.

Performance: The team from Patan consists of four singers and three accompanists performing live on stage for six minutes. Their rendition expresses both emotional depth and disciplined harmony. With commanding vocals and expressive gestures, they narrate the bravery of Indian soldiers, portraying how devotion to the motherland inspires courage even in the face of storms.

Instruments used: The performance uses “Harmonium” for melodic base, “Tabla” for rhythmic precision, and “Congo” for tonal variation. These instruments, together, created a powerful soundscape that carried both the devotional and martial tones of the song, while reflecting the essence of “Shaurya Ras”.

Additional Information: The song conveys an eternal message that true patriotism lies in courage, sacrifice, and the faith of its people. It reinforces the timeless message that national pride and unity are above all personal interests. In contemporary times, such compositions play a vital role in nurturing youth awareness, respect for the nation's defenders, and love for Indian culture. Through this art form, students learn that music can be an artistic and spiritual offering, a salute to the nation that nurtures them.

Photos:



Haryana

Name of Participants:

1. Yogita
2. Kajal Devi
3. Kajal
4. Sonakshi

Sub-category of Vocal Music (Group): Folk Song

Details of the Art Form: Folk songs are the soul of Haryana culture. In the song students representing the different ceremonies of marriage and emotional values of people. folk songs are very famous and very near to ordinary people. how people celebrate all ceremonies of marriage at home and feelings behind it are performed through this folk group song.

Historical and Cultural Background: Folk songs are the old and rich culture of Haryana. This group song is basically representing the whole culture tradition and all marriage ceremonies. This song is sung by the people at the time of different rituals of marriage. Through this song students will represent the not only the emotions of Parents and daughter but relatives also.

Performance: In this Haryanvi folk songs four girls are participating. Harmonium Dholak and Ngada will be played by accompanist. Students will sing all the ritual ceremonies of marriage through this folk song

Instruments used: Harmonium, Dholak and Nagada will be played by accompanist

Additional Information: Folk songs are the old and rich culture of Haryana. This group song is basically representing the whole culture tradition and all marriage ceremonies. This song is sung by the people at the time of different rituals of marriage. Through this song students will represent the not only the emotions of Parents and daughter but relatives also.

Photos:

Himachal Pradesh

Name of Participants:

1. Gunjan
2. Shagun
3. Deeya
4. Akshara Negi

Sub-category of Vocal Music (Group): Folk

Details of the Art Form: The art form is a Traditional Group Song prevalent in the Kinnaur region of Himachal Pradesh, India. These songs are an integral part of the local Kinnauri culture, often performed during festivals, religious ceremonies, and social gatherings. They reflect the rich history, spiritual beliefs, and mountainous lifestyle of the Kinnauri people.

Historical and Cultural Background: Kinnauri group songs are the soul of Kinnaur's folk culture. They beautifully portray village life, nature's charm, and the simplicity of the people. These songs highlight family bonds, traditions, and social unity. Festivals like Phulaich, fairs, and traditional dances are major themes. Through these songs, people preserve their culture, customs, and values for future generations. Kinnauri songs serve not only as entertainment but also as a symbol of identity and cultural pride.

Performance: Participants Deeya, Shagun, Gunjan, and Akshara Negi delivered a captivating presentation on the traditional group song form of Kinnaur, Himachal Pradesh. Their performance highlighted the cultural significance and musical nuances of this art form, showcasing the rhythmic complexity and vocal harmony inherent in Kinnauri folk traditions.

Instruments used: The primary instruments for Kinnauri group songs are the Dhol (a double-sided barrel drum) and the Bugjhal (large metallic cymbals, also known as Bugzal). The Dhol provides the crucial rhythmic foundation, while the Bugjhal adds the metallic percussion and timing.

Additional Information: This art form narrates the cultural history and religious beliefs of the people of Kinnaur. These traditional songs often include praises for local deities, the deeds of brave heroes, and descriptions of the beauty and hardships of mountain life.

In contemporary times, these group songs are vital for maintaining cultural identity and community unity. They connect the younger generations to their rich heritage and serve as a living medium for the preservation of Kinnauri traditions amidst globalization.

Photos:



Jammu & Kashmir

Name of Participants:

1. Chahhat
2. Niharika Sharma
3. Janvi Sharma
4. Kritika Chambyal

Sub-category of Vocal Music (Group): Traditional Dogri Folk

Details of the Art Form: Jammu and Kashmir, an exquisite part of the northern side of India, is famous for its landscapes, snow-capped mountains, and its rich cultural heritage. One such element of enormous interest in its cultural heritage has been the folk music of the region. “Folk music of Jammu and Kashmir.” These folks are an age-old tradition and part of daily life in Jammu and Kashmir.

Historical and Cultural Background: The history of Jammu and Kashmir folk songs is rooted in ancient traditions, evolving through the influence of Sufism, diverse local cultures, and historical events. Ancient forms like Henzae are among the oldest, while others like Chhakri and Rouf are deeply connected to Sufi and communal life, with styles like Ladishah providing social and political commentary. The region's folk music is a living tradition that tells stories of love, bravery, and daily life, serving as an important part of its cultural identity.

Performance: We represent our Dogra culture heritage — the culture of Jammu and Kashmir. It shows how our people eat, drink, and live their daily lives according to our customs. It describes how we drink cold water, how we dress, and our traditional manners. how the daily lifestyle of the people of Jammu and Kashmir is, how they eat, drink, and dress. In this traditional presentation, we have showcased all these aspects through our performance. In this Dogri folk song, we have also represented how a Dogri woman lovingly tells her husband that she wants to go with him to Jammu city and bring traditional items like a paranda (hair accessory), jhumka (earrings), bali (earrings), a suit, and shoes. This song beautifully portrays the love, simplicity, and colorful essence of Dogri culture.

Instruments used: The dholak is a widely used percussion instrument in Dogri folk music, a tradition associated with the Dogra people of the Jammu region. A two-headed drum, it provides rhythmic accompaniment for various Dogri songs and festivities and Harmonium instrument used for melodic accompaniment for vocalists and is a staple in many contemporary renditions of Dogri folk traditional song

Additional Information: Dogri folk traditions are facing a decline due to a loss of interest in the language and the influence of globalization, which has led to the replacement of traditional instruments. However, efforts to preserve Dogri culture are emerging, with young people using social media to promote it, and organizations and artists blending traditional and modern elements to keep the heritage alive. Social media has become a crucial platform for reviving Dogri culture, with young artists using it to promote the language through new songs with modern production values. Organizations and artists are actively working to blend traditional Dogri music with modern styles, creating a new wave of folk-fusion music that is both relevant and respectful of its roots.

Photos:



Jharkhand

Name of Participants:

1. Subrato Thakur
2. Shristi Ratna
3. Arpita Thakur
4. Rishika Kumari

Sub-category of Vocal Music (Group): Patriotic group song

Details of the Art Form: Our song served as a tool for nobalisation and a medium for expressing nationalistic sentiment sence of unity and diversity. It is the emotional heartbeat of the nation, serving as powerful instruments of unity, pride, and historical memory.

Historical and Cultural Background: Our song is revolutionary because it personified the Motherland (India) as elevating the fight for political freedom. Some of the stanzas of our song are sharing equal honor the National Anthem.

Performance: Choosing a folk song would be a close-up photograph of a particular part of India, rich in local color, specific details, and community spirit but a patriotic song focuses on the shared ground, the binding elements, and the collective ideals that tie all the different states and cultures together under one national identity.

Instruments used: To play on the harmonium are often the core recognizable melodies that help a singers understand Indian musical scales (Ragas). Tabla provides the essential rhythmic foundation and contributes with the nation's cultural roots. Music played on the triple could easily be used in patriotic music, though this is a very specific regional connection.

Additional Information: The melody of our song is a solemn prayer to the Dispenser of India's destiny, a promise to the soul of our Motherland. It is not just a song; it is the mantra of freedom that ignited a hundred fires, depicting nature, and echoed in every prison cell.

Photos:



Karnataka

Name of Participants:

1. G Amogh
2. Nihal
3. Disha
4. Vijayalaxmi Sathyappa Bidari

Sub-category of Vocal Music (Group): Vocal Music - Group

Details of the Art Form: Patriotic song: Enjoying geographical divisions of India. Which includes mountains, rivers, plains coastal areas etc.

Historical and Cultural Background: Indian many dynasties and Foreigners ruled India. Which leads to cultural diversity. e.g Monuments dance, Music etc. India is the birth place of major religions including Hinduism, Buddhism, Jainism and Sikhism, it also has significant population of Muslims and Christians, who all coexist and celebrate their respective festivals like Diwali, Eid, Christmas.

Performance: Students enjoying the Geographical Divisions cultural Beauty, Diversity and singing the patriotic song. India has rich heritage of classical music and dance forms. Such as Bharatanatyam, Kathak, Kathakali. Which often draw on mythology and literature.

Instruments used: Save the nation, cultural heritage, save the earth, united we stand divided we fall. That's an excellent pairing. The harmonium and tabala instrument form one of the most fundamental combinations in much of South Asian music, creating the core structure of melody and rhythm. Here is breakdown of each instrument and their complementary roles, particularly in the context of Indian classical and devotional music.

Additional Information: The culture of India is a rich, diverse and ancient tapestry known for its "Unity in diversity. Vibrant festivals strong emphasis on family values and deep rooted spirituality. The country is home to hundreds of languages and dialects with 22 officially recognised by the constitution.

Photos:



Kerala

Name of Participants:

1. Vyga Manoj
2. Kalhara K K
3. Vyga Laksmi P M
4. Vedha Lakshmi P K

Sub-category of Vocal Music (Group): Folk

Details of the Art Form: The valayankodan Thondachan Theyyam is Performed Annually by the pulaya Community in kasargod and Kannur districts in Kerala, North malabar region. it is a rare Seen during the annual theyyam thira Kaliyattam festival in Kasargod and Kannur districts

Historical and Cultural Background: The valayankoden Thondachan theyyam is Performed for the Prosperity and happiness of the village. It is a Kirathamoorthi from Shiva bhutha group who came to disrupt dakshas Sacrifice. This idol wears a black cloth around its waist and body. Its only adornment is a hair piece known as “kothod” made of Peacock feathers. This Theyyam has its face painted black and uses artificial eye, nose and tongue made of copper.

Performance: Students collected the details from a folk artist and tried to Understand the Story behind it. They are ready to Present the Thottam the verbal Musical expreseon of the teyyam. Thottam well be led by a student. There are four students who are Supporting the Presentation by Singing along the leading Voice by Playing the differend instruments like valam thala (Chenda), Thudi, ilathalam. At the time of the Performens they will use the black mund and dotted long blouse

Instruments used: Chenda (valam thala) Thudi ila thalam

Additional Information: Costume:

1. Black robe around the Waist
2. Eyes nose and tongue made of copper
3. A Black bracelet and bangle on the hand

Photos:



Lakshadweep

Name of Participants:

1. Majida Parveen.T.M
2. Fathima Khaleel MI
3. Shahla Sherin MI
4. Mubeera Mujeeb.K. S

Sub-category of Vocal Music (Group): Folk/Devotional/Patriotic/Light Music

Details of the Art Form: Lakshadweep folk songs are traditional musical expressions of the island communities, closely linked to their maritime lifestyle and cultural heritage. These songs are prevalent across all inhabited islands of Lakshadweep, reflecting local traditions, celebrations, and daily life. Their rhythmic patterns and simple melodies capture the unique spirit of the island culture.

Historical and Cultural Background: Lakshadweep folk songs have developed over centuries as a reflection of the islanders' close relationship with the sea, nature, and community life. Influenced by Arab traders and coastal cultures of Kerala, these songs blend local traditions with rhythmic patterns unique to the islands. Historically, they were sung during boat journeys, fishing activities, weddings, and community festivals. Through oral tradition, these songs preserved stories of bravery, love, devotion, and island heritage. They continue to represent the cultural identity of Lakshadweep, connecting people to their ancestral customs and collective history.

Performance: The student will present a traditional Lakshadweep folk song with clarity, rhythm, and cultural expression. The performance highlights the natural flow of the melody, reflecting island traditions and community spirit. Through proper voice control, emotive expression, and steady rhythm, the student aims to convey the essence and simplicity of Lakshadweep's folk heritage.

Instruments used: Lakshadweep folk songs are performed with the singer wearing traditional island dress, reflecting the cultural identity of the community. No musical instruments are used; instead, rhythmic clapping supports the song. The simple yet expressive style, along with coordinated hand movements, enhances the natural beauty and authenticity of the performance.

Additional Information: Lakshadweep folk songs convey messages of unity, harmony with nature, and the deep connection islanders share with the sea. They celebrate community life, traditional values, and the simplicity of island living. In contemporary times, these songs play a vital role in preserving the cultural identity of the islands, especially among younger generations. They encourage pride in local heritage, promote the use of native language and customs, and inspire interest in traditional arts. By keeping these folk forms alive, the community strengthens cultural continuity and protects the unique heritage of Lakshadweep for the future.

Photos:



Madhya Pradesh

Name of Participants:

1. Anushka Dwivedi
2. Anshika Tiwari
3. Shagun Mishra
4. Shweta Tiwari

Sub-category of Vocal Music (Group): Regional Folk

Details of the Art Form: हमारे यहाँ के मांगलिक विवाह गीतों में हमें अपनी परंपरा और विरासत पीढ़ी दर पीढ़ी देखने, सुनने और उनकी शैली को आत्मसात करते हुए संरक्षित करने का अवसर मिला है। सांस्कृतिक धरोहर हमेशा पीढ़ी दर पीढ़ी लोकप्रियता के साथ अक्षुण्ण बनी रहे, यह सुनिश्चित करने की जिम्मेदारी आज की पीढ़ी की है, और हम इसी प्रयास में लगे हुए हैं।

Historical and Cultural Background: सांस्कृतिक विरासत:

हमारे बघेलखंड की बघेली साहित्य और सांस्कृतिक परंपरा का एक समृद्ध और प्रभावशाली इतिहास रहा है। हमारे यहाँ के मांगलिक विवाह गीतों में हमें अपनी परंपरा और विरासत पीढ़ी दर पीढ़ी देखने, सुनने और उनकी शैली को आत्मसात करते हुए संरक्षित करने का अवसर मिला है। सांस्कृतिक धरोहर हमेशा पीढ़ी दर पीढ़ी लोकप्रियता के साथ अक्षुण्ण बनी रहे, यह सुनिश्चित करने की जिम्मेदारी आज की पीढ़ी की है, और हम इसी प्रयास में लगे हुए हैं।

Performance: रीवा संभाग, मध्यप्रदेश - समूह लोकगीत प्रस्तुति विषय: मर्यादा पुरुषोत्तम भगवान श्री राम का जीवन चरित्र, उनके जन्म से लेकर राज्याभिषेक तक एक आदर्श पुत्र, पति, भाई और राजा का रहा है। प्रस्तुति: आज हमारा लोकगीत समूह दल मर्यादा पुरुषोत्तम भगवान श्री राम जी के विवाह गीतों की एक झलक को अपनी संगीत प्रस्तुति में शामिल कर रहा है। इसमें हमने धनुष भंजन, जयमाला गीत, गारी और द्वारचार जैसे सुमधुर एवं आकर्षक प्रसंगों का चयन किया है।

Instruments used: तबला, हारमोनियम

Additional Information: लोक गीत भारत की कला परंपरा की धरोहर है। मध्य प्रदेश में बघेली लोक गीत विवाह परंपरा संस्कारों से जुड़े हुए हैं, जो बघेलखंड की सांस्कृतिक विरासत के प्रतीक हैं।

Photos:



Maharashtra

Name of Participants:

1. Vaishnav Nandkumar Torane
2. Gaurav Deepak Gavande
3. Ashruti Avinash Jadhav
4. Siddhi Sandip Gorivale

Sub-category of Vocal Music (Group): Patriotic Group

Details of the Art Form: Deshbhakti Geet literally means ‘Patriotic Song’ — songs of devotion and love for one’s country. They are composed and sung to inspire national pride, unity, courage, and sacrifice. This art form blends emotion, music and national spirit. Patriotic Song draws from folk, classical, semi-classical, and traditions musical style.

Historical and Cultural Background: Deshbhakti Geet literally means “songs of devotion toward the motherland.”

These songs express love, pride and sacrifice for the nation.

They have evolved through different historical phases of India from early devotional and folk expressions of love for the land to powerful revolutionary songs during the freedom struggle and modern patriotic compositions in independent India.

In Vedic and epic periods, Bhakti movement (from 12th–17th century) Folk traditions During British rule (18th–20th centuries), music and poetry became tools of national awakening and resistance.

This was the true origin period of Deshbhakti Geet as a distinct art form.

Performance: Selected song from ‘Chetana ke Swar’ book Language - Hindi Lyrics- “Man Samarjit Tan Samarjit” (मन समर्पित तन समर्पित) Composed by: Manohar Mhatre This Composition Based on various Raags, Various Emotions and Various Rhythms. Through this song we are appealing to devote body, mind and whole life for the Viksit Bharat

Instruments used: Harmonium, Tabla

Additional Information:

- National Integration: Brings together people from different backgrounds.
- Education: Used in schools to teach civic pride and history.
- Preservation of Heritage: Keeps alive the memory of freedom struggles and martyrs.
- Emotional Expression: Provides a musical form to express gratitude to the nation.
- Cultural Identity: Reinforces India’s identity as a unified, diverse, and spiritual nation.

Themes - Freedom, unity, sacrifice, pride, progress

Musical Roots - Folk and classical; simple and emotional melodies

Cultural Role - Unites people; symbolizes love for Mother India

Present in films, school programs, and national celebrations.

Photos:



Manipur

Name of Participants:

1. Ornivash Moirangthem
2. Luckyrani Leimapokpam

Sub-category of Vocal Music (Group): Folk Group

Details of the Art Form: Poirei Sheitharol – A Manipuri Folk Song Originating from the culturally rich land of Manipur (Kangleipak) in Northeast India, Poirei Sheitharol is a lyrical folk art form deeply intertwined with the valley's culture, spiritual, and natural heritage. It celebrates the divinity, beauty and identity of the land and its people.

Historical and Cultural Background: Poirei Sheitharol is an ancient Manipuri folk song that pays homage to the natural beauty and divine essence of Kangleipak. Rooted in the traditional rituals such as Lai Haraoba and Wari Liba, the art form honors local deities and ancestral spirits. Historically, it was performed in royal courts and community gatherings as a tribute to Ibuthou Pakhangba and the pantheon of Meitei gods. The song embodies Manipur's deep connection between nature, spirituality and identity, serving as both a musical expression and a cultural archive of the Meitei civilization.

Performance: The student will present Poirei Sheitharol with live accompaniment of traditional instruments – Pena, Pung and Langdee – blending melody and rhythm to create a soulful ode to Kangleipak. The performance will highlight the cultural pride, emotional depth, and spiritual devotion inherent in this timeless folk composition, offering audiences an authentic glimpse into Manipuri tradition.

Instruments used: The performance will incorporate the following traditional Manipuri instruments:-

Pung: A classical drum that provides rhythmic foundation, commonly used in religious and cultural ceremonies.

Pena: A string folk instrument symbolizing Manipur's royal and spiritual legacy.

Langdee: A large folk drum that adds bass resonance and emotional intensity to the performance.

Additional Information: Poirei Sheitharol conveys profound messages of love, reverence, and unity towards one's homeland. It reflects the sacred harmony between humans, nature and divinity in Kangleipak. In the contemporary era, this folk art continues to hold great significance – it serves as a bridge between tradition and modernity, preserves Manipur's cultural identity, and inspires younger generations to cherish and uphold their ancestral wisdom and spirituality.

Photos:



Meghalaya

Name of Participants:

1. Badapskhem Lyngdoh Mawnai
2. Balabet
3. Rikular Syndor Lapang
4. Monisha Khongshei

Sub-category of Vocal Music (Group): Folklore

Details of the Art Form: “Ko Ri Baieid” is a well-loved Khasi patriotic song that expresses deep affection, pride, and emotional connection to the homeland. The title translates to “O Beloved Land,” capturing the people’s devotion to their culture, traditions, and natural beauty. The song highlights the unique identity of the Khasi Hills—its landscapes, its heritage, and the unity of its people.

Historical and Cultural Background: Historically, Khasi society has preserved its identity through oral literature—songs, chants, and narratives. Ko Ri Baieid continued this tradition by voicing collective emotions about homeland, especially during times when the community sought to reaffirm its cultural heritage in the face of modern influences, migration, and external pressures. The song helped strengthen a shared sense of identity among the Khasi people and became a unifying cultural anthem sung in schools, community gatherings, and national celebrations.

Performance: The students are wearing traditional attire supported by traditional musical instrument

Instruments used: Traditional Drum & String Instrument

Additional Information: Through its historical journey, Ko Ri Baieid has evolved into more than just a song—it stands as a reminder of the Khasi people's enduring reverence for their land and their commitment to safeguarding cultural values across generations.

Photos:



Mizoram

Name of Participants:

1. K Vanlalhrualtuanga
2. T Vanlalhratpuii
3. Rebek C Laldingngheti
4. Roshny Malsawmtluangi

Sub-category of Vocal Music (Group):

Details of the Art Form: Mizo vocal music-Group is a rich art form in Mizoram, India, characterized by harmonious singing accompanied by traditional instruments like drums and gongs. The genre encompasses various folk songs, including Bawh Hla (war chants). It is a common practice in Mizoram. Mizoram has been nicknamed “Songbird of the Northeast” due to its myriad and rich traditional music and its love for songs in various forms. The art form to be presented will be a Medley of Various Traditional songs encompassed with melodic vocals, vocalising through songs on Patriotism and love of one's Motherland.

Historical and Cultural Background: In Mizo society, vocal music is a vital part of cultural heritage. Solo and group singing traditions are deeply rooted, with various genres like Bawh Hla (war chants), Hlado (hunting chants), and Lengzem Zai (love songs). These songs are often accompanied by traditional instruments and are an integral part of Mizo festivals, ceremonies, and storytelling. Vocal music plays a significant role in preserving Mizo history, culture, and values, and is a means of passing down traditions from one generation to the next. It's a symbol of community bonding and cultural identity.

Performance: The students will be performing a medley of various patriotic songs as follows:

1. Thare Vaaste, Music Composer: Sachin-Jigar, Lyricist
2. Mizoram Tan, Lyrics by C. Zoramliana “Mizoram Tan” is a patriotic song — in the sense that it:
 - Expresses love for the land
 - Honors the people and culture
 - Acknowledges sacrifice
 - Inspires pride and unity
3. Bharat Ki Beti, Composed & Produced - Amit Trivedi, Lyrics - Kausar Munir
4. Sandese Aate Hai
5. Apni Maati, Composer / Music: Shantanu Moitra, Lyricist: Swanand Kirkire
6. Ponto Hla and Pipu Zai arranged by Lalsiamkima, sung by Octave Mizo Choir: The song is an arrangement of ancient traditional folk songs of Mizoram for which no person, singular or collective can claim any ownership to the lyrics as author.
7. Vande Mataram by Bankim Chandra Chatterjee.

Instruments used: No musical instruments will be used for the performance. The performance will be fully in Accapella version, with no musical instruments being used. It will be a show of vocal sweetness and beauty, showcasing the artistic talent of the students

Additional Information: Mizo vocal music conveys messages of love, unity, and cultural heritage. In contemporary times, it remains relevant by:

- Preserving traditional values and stories
- Promoting cultural identity
- Fostering community bonding
- Inspiring new generations
- Adapting to modern styles and genres

Mizo vocal music continues to play a vital role in the community, providing a sense of belonging and connection to their roots. Its relevance extends beyond traditional settings, influencing contemporary Mizo art and culture. It remains an essential part of Mizo identity, ensuring the preservation of their rich cultural heritage.

Photos:



Nagaland

Name of Participants:

1. Miss Yanponi Lotha
2. Miss Kariyi-a Chakre
3. Mr. Yanlumo Ezung
4. Kivigho Zhimo

Sub-category of Vocal Music (Group): Tribal Folk Contemporary Vocal Music

Details of the Art Form: It blends traditional Naga tribal melodies, rhythms, and vocal harmonies with contemporary instruments and global musical styles. Rooted in Nagaland, India, this art form celebrates community, storytelling, and spirituality, showcasing the rich cultural diversity of Naga tribes through innovative choral performances across Northeast India and beyond.

Historical and Cultural Background: Naga folk fusion choral music blends the traditional folk songs of the Naga tribes from Northeast India with contemporary harmonies and modern musical styles. Rooted in oral traditions, Naga folk music historically celebrated nature, valor, love, and community life, often performed during festivals and rituals. With the rise of choral groups and modern instruments, this art form has evolved into a vibrant cultural expression that preserves tribal heritage while embracing global influences, symbolizing unity among diverse Naga tribes.

Performance: Song Title: Mejemanger Naro “Mejemanger Naro” is a powerful choral composition that beautifully captures the essence of today’s youth. Metaphorically comparing the youth (Mejemanger) to a fading flower (Naro), the song reflects a generation losing its fragrance of purpose, passion, and identity. Through rich harmonies and evocative lyrics, it serves as both a lament and a clarion call — urging young people to awaken from apathy, rediscover their strength, and bloom once more with vitality and hope. The composition resonates as an anthem of renewal, inspiring the youth to rise, reclaim their dreams, and lead their world towards light and transformation.

Instruments used:

- **BAMHUM** The Bamhum is a unique bamboo wind instrument from Nagaland, invented by Moa Subong of the Ao Naga tribe. It is played by humming into it, producing a warm, flute-like tone that mimics the human voice. Compact and easy to carry, the Bamhum can accompany various musical genres, from traditional folk to modern fusion. It represents innovation rooted in tradition, symbolizing the creativity and evolving musical identity of the Naga people in contemporary times.
- **NAGA SHAKER** The Naga Shaker is a traditional percussion instrument from Nagaland, often made from bamboo, gourds, or seeds enclosed in a hollow container. When shaken, it produces rhythmic sounds that accompany folk songs and dances. The instrument reflects the Naga people’s deep connection with nature, as it is crafted from locally available materials. In contemporary music, the Naga Shaker adds an earthy, organic rhythm to fusion performances, symbolizing the harmony between tradition and modern creativity.
- **BAMBOO RAIN STICK** The Bamboo Rain Sound instrument, often called a rainstick, is crafted from hollow bamboo filled with small pebbles or seeds. When tilted, it produces a gentle, soothing sound that mimics falling rain. Traditionally used in Naga music and

rituals, it evokes the natural rhythms of the environment and symbolizes harmony with nature. In contemporary performances, it adds a calming, atmospheric texture to both folk and fusion music, blending cultural heritage with modern artistic expression.

Additional Information: Naga folk fusion choral music is a vibrant blend of traditional tribal tunes and modern musical elements. Rooted in the rich oral traditions of Nagaland, it brings together voices, rhythms, and instruments to tell stories of identity, community, and nature. By reimagining age-old folk songs through contemporary harmonies, this genre connects younger audiences to their cultural roots. Today, it stands as a symbol of innovation and pride—preserving heritage while embracing global musical influences in a dynamic, evolving form of artistic expression.

Photos:



Odisha

Name of Participants:

1. Sneha Indrajit Singh
2. Smruti Indrajit Singh
3. Rojalin Panda
4. Ananya Nayak

Sub-category of Vocal Music (Group): Patriotic Vocal Music

Details of the Art Form: The song 'Punya Bhumi Ama' a semi classical patriotic song hails the charm of patriotism through the depiction of tricolour, values of freedom and the sacrifices of the freedom fighters. Scale of the song is 'C Minor'. Taal is Rupak (7 Matras)

Historical and Cultural Background: The song revolves around the history of Indians freedom struggle however the song is completely new to ears. The song, delicately crafted through the rhythms and melody of patriotism is a renaissance of new Nationalism.

Performance: 4 Students of Odisha Adarsha Vidyalaya, Gahirapatuli, Danagadi, Jajpur, Odisha will perform the song.

Instruments used: Harmonium and Tabla

Additional Information: Semi Classical Patriotic Vocal Music (Group)' "Punya Bhumi Ama Akhanda Bharat" is highly relevant with today's nationalist sensibility. The song portrays the vivid patriotic imagery of India.

Photos:



Odisha Adarsha Vidyalaya
Gahirapatuli, Danagadi, Jajpur
State Level Kala Utsav - 2025
Group Song (Patriotic)

India is our sacred land. It is a matter of pride for us to be born here. It is an undivided state whose land is rich in culture, tradition and spirituality. Our national flag is the tricolor - a symbol of unity, courage and peace. The soldiers of India have always sacrificed their lives for the security of the country and their sacrifice, courage and patriotism in the freedom struggle inspire us even today. India is our pride, our motherland and the immortal story of unity, courage and sacrifice on the soil of this country gives us a unique identity.

The said song celebrates the glorious history and rich culture and heritage of our mother India. Here the poet has expressed his deep love and pride for the motherland. Along with this, this song commemorates the sacrifice and struggle of the freedom fighters who dedicated themselves to free our country from the clutches of British rule. In conclusion, this song inspires patriotism, unity, and self-sacrifice, the glory of our Indian culture, humanity, and the immortal symbol of patriotism, and calls upon the younger generation to lead the path of service to the country.

ଓଡ଼ିଶା ଆଦର୍ଶ ବିଦ୍ୟାଳୟ
ଗହୀରାପାଟୁଲୀ, ଡାନାଗାଦୀ, ଜାଜପୁର
ରାଜ୍ୟସ୍ତରୀୟ କଳା ଉତ୍ସବ - ୨୦୨୫
ସାମୂହିକ ସଙ୍ଗୀତ (ଦେଶାତ୍ମକ)

"यह पुण्य भूमि है सौतेले के जहाँ बसिदानी की गायक है"
भारत हमारा पुण्य भूमि है। प्रत्येक भारतीय को यह देश प्राणी से भी प्यार है क्योंकि इसका कण-कण पवित्र है इस भूमि पर पन-पन में उसका और शौर्य का इतिहास अंकित है। वह भारत माता हमारी आराध्या है। यह हम सबके लिए बहुत ही गौरवपूर्ण विषय है जहाँ हम इस मिट्टी में जन्म हुए हैं। यह एक अथाह प्रदेश है, जिसके मिट्टी अनेक संस्कृति, परंपरा तथा आध्यात्मिक कथा के समृद्ध भण्डार हैं। हमारा देश भारतीयता, एकता, मानवता का प्रतीक है। यह हमारे देश की साहस, शक्ति और विकास का प्रतिनिधित्व करता है एवं हमारी भूमि की पवित्रता को दर्शाती है।

Puducherry

Name of Participants:

1. Shamridhi. S. V
2. Krithiga. R. S
3. Ashwini Y
4. Mahalakshmi. P

Sub-category of Vocal Music (Group): Traditional Folk

Details of the Art Form: Tamil folk songs, or “Naatupura Paadalgal,” are an integral part of Tamil culture. They cover a wide range of themes including love, labor, nature, festivals, and social issues. These songs have been used historically to communicate important messages, celebrate events, and express emotions. They provide insights into the daily lives of Tamil people, their beliefs, and their values.

Historical and Cultural Background: Learning Tamil through traditional folk songs is not just an effective language learning method but also a journey into the heart of Tamil culture. These songs offer a rich tapestry of vocabulary, pronunciation, and cultural context that are invaluable for any language learner. By actively engaging with the songs, breaking down the lyrics, singing along, and understanding the cultural context, you can enhance your Tamil language skills while gaining a deeper appreciation for this ancient and vibrant culture.

Performance: Here Students are singing various tamil traditional folk song that express their life style and different emotions

Instruments used: Ankle Bells

Additional Information: “Kummi Paattu” is a traditional folk song and dance form that is performed by women during festivals and celebrations. The song involves rhythmic clapping and simple dance steps, making it a communal activity. “Themmangu Paattu” is a type of Tamil folk song that often explores themes of love and nature. These songs are usually slow and melodious, reflecting the beauty of the natural world and human emotions.

Photos:



Rajasthan

Name of Participants:

1. Sneha Nagar
2. Sanjna Lodha
3. Priyanshi Khinchi

Sub-category of Vocal Music (Group): Folk Song (Rajasthani Lokgeet)

Details of the Art Form: “Boli Pyari Lage” is a traditional Rajasthani folk song that beautifully expresses affection, simplicity, and the sweetness of local dialects. This art form is widely performed in rural Rajasthan and nearby regions. The song highlights everyday emotions and cultural warmth, making it relatable to all age groups.

Historical and Cultural Background: Rajasthani folk songs have a rich historical and cultural heritage, passed down orally through generations. “Boli Pyari Lage” belongs to the tradition of songs that reflect rural life, relationships, and emotional bonding. Such songs are commonly sung during fairs, festivals, and community gatherings. They preserve the linguistic beauty, social harmony, and cultural values of Rajasthan. This folk form plays an important role in keeping local traditions alive and connecting people to their roots.

Performance: The student presented the folk song “Boli Pyari Lage” with clear pronunciation, proper rhythm, and expressive voice modulation. The performance effectively conveyed the emotion and cultural essence of the song. The student’s confidence, facial expressions, and smooth flow of melody made the presentation engaging and appealing.

Instruments used: Traditional instruments such as harmonium, dholak, khanjari, and manjira are commonly used for presenting this folk song. These instruments enhance the authentic feel of Rajasthani Lokgeet. For the performance, a mobile phone/camera was used for recording along with a quiet environment to maintain audio clarity.

Additional Information: The folk song “Boli Pyari Lage” conveys a message of love, simplicity, and the beauty of one’s mother tongue. Even in modern times, such folk songs hold great relevance as they promote cultural identity and emotional connection with traditions. They remind people of their heritage and the importance of preserving local art forms. This song enriches cultural understanding and brings communities together.

Photos:



Sikkim

Name of Participants:

1. Grace Manger
2. Nilesh Rai
3. Shreeya Manger
4. Sabhya Pradhan Sabhya

Sub-category of Vocal Music (Group): Vocal folk song group

Details of the Art Form: Folk song representing Bhutia, Lepcha and Sherpa communities of Sikkim

Historical and Cultural Background: The presentation is a blend of three songs first one Delazong the old state anthem of Sikkim, composed during the reign of Chogyal dynasty in Sikkim, praising the beauty and Unity of its people. Nyungma kapu Nyung ma kaapu a Sherpa folk song which tells the story of a young man who wants to learn everything about bamboo, each time he is tested by experts and teaches us about the patience, and commitment in mastering skills. The Third song is a lively Lepcha song which reflects people's deep affection of their homeland, of love, joy and togetherness.

Performance: Students wear ethnic traditional costumes, with typical ornaments, with grace carrying the virtues of their community and state. The team leader started up with a brief introduction of the song. They are accompanied by their folk instruments which is played by the participants themselves.

Instruments used: Dranyen is a traditional long necked lute from the Himalayas having seven strings grouped in three pairs, it means "hearted melody" carved from a single piece of wood with a body often covered with leather or wooden sound board, played by strumming finger plucking, decorated with dragons in the handles. 2. Tungbuk is three stringed plucked musical instruments from Lepcha community of Sikkim, often carved from a single piece of wood and covered with stretched animal skin. It can be about two feet long. Yerga a musical tiny bells attached to a string

Additional Information: The song is a tribute to our heritage, to the mountains that protect us, the culture that shapes us, and the love that keeps our community strong. The song honors our ancestors and our tradition and the harmony that binds us as one people. The song further is not just a melody it's rhythmic verses celebrate harmony, love, joy and togetherness reminding us that our roots are our greatest strength. Just like the story of Nyungma kapu, the young shepherd who patiently learns the wisdom of bamboo craft. Together these cultural expressions highlighting the essence of Sikkim a place where tradition is not merely remembered but lived everyday. Sikkim is a place where every song is a memory. Every craft is a lesson, every mountain is a blessing. The song Delazong, Mangan Lyangka, Nyungma kapu create melodies that keep Sikkim's traditions alive, they inspire us to build a Vikasit Bharat where progress walks hand in hand with cultural pride.

Photos:



Telangana

Name of Participants:

1. Vaishnavi
2. Srisanvika
3. Pramida Sri
4. Srivikas

Sub-category of Vocal Music (Group): Vocal Music Group

Details of the Art Form: Vocal music is a type of music that focuses on singing, often with instrumental accompaniment or a cappella. It's a powerful form of expression that has been around for thousands of years, with various styles and genres emerging across cultures.

Historical and Cultural Background: Indian vocal music has a rich and diverse history spanning thousands of years, with roots in ancient traditions and influences from various cultures.

- Thumri and Dadra: Semi-classical forms emphasizing emotional expression and romantic lyrics.
- Ghazal: Urdu poetry set to music, popularized by poets like Mirza Ghalib and composers like Begum Akhtar.
- Film Music: Emerged in the 20th century, with playback singing becoming an integral part of Indian cinema.
- Folk Music: Diverse regional traditions, such as Qawwali, Bhangra, and Baul, reflecting India's cultural heritage.

Performance: Students are going to sing a very iconic Unity and togetherness song SAATH CHALE HUM. “Saath chale Hum, Sath Rahein Hum” is a popular Hindi song that promotes unity and togetherness. The song's message is about walking together, staying together, and supporting each other through life's journey. It's a beautiful anthem that celebrates the power of unity and solidarity.

Instruments used: Harmonium, Acoustic Guitar, Congo, Percussion

Additional Information: This art promotes cultural harmony, emotional expression, and teamwork. Vocal music encourages confidence, creativity, and connection to heritage, while group singing strengthens unity, rhythm coordination, and collaborative performance skills among students.

Photos:



Tripura

Name of Participants:

1. Nabarupa Roy
2. Krishna Malakar
3. Paromita Nath
4. Tanushree Pal

Sub-category of Vocal Music (Group): Folk Group

Details of the Art Form: Baul song is a mystical folk music tradition primarily concentrated in the Bengal region, encompassing both Bangladesh and the Indian state of West Bengal. It also has a presence in the neighboring Indian states of Assam and Tripura. Baul music is a form of folk song from Bengal influenced by Hindu bhakti and Sufi traditions.

Historical and Cultural Background: Baul is a folk art form from Bengal, featuring spiritual songs, dance, and poetry that focus on mysticism, humanism, and a quest for the divine through the physical body. Its cultural practices include a nomadic lifestyle, oral transmission of songs, performance at village fairs, and unique attire like saffron robes and an ektara (one-stringed instrument). The tradition draws from Hinduism, Buddhism, and Sufi Islam while transcending organized religion and caste.

Performance: Baul songs have a distinct style characterized by a lyrical and metaphorical content, a focus on devotion and humanism, and a straight forward musical structure that often uses instruments like dotara and ektara.

Instruments used: Instruments used in Baul sangeet include the ektara (a one-stringed instrument), dotara (a two or four-stringed lute), and khamak (a rhythmic, double-headed drum), along with others like the dubki drum and ghungur (anklets with bells). The ektara is the most iconic instrument, but a variety of percussion, string, and other instruments are used to accompany Baul singing.

Additional Information: Baul sangeet is a devotional folk music from the Bengal region of India and Bangladesh that focuses on finding the divine within oneself, rather than through organized religion. It has spiritual roots in a blend of Hindu and Islamic traditions, including Sufism and the Bhakti movement. Baul songs are a vital part of the oral tradition, transmitted through the relationship between a guru (teacher) and disciple, and are often characterized by a single-stringed ektara instrument and a focus on themes of love, humanity, and peace.

Photos:



Uttar Pradesh

Name of Participants:

1. अनुष्का सिंह
2. निकिता कुमारी
3. प्रियांशी मिंज
4. तनीशा रेड्डी

Sub-category of Vocal Music (Group): संगीत गायन समूह लोकगीत।

Details of the Art Form: कजरी लोकगीत एक लोकप्रिय भारतीय लोकगीत है जो पारंपरिक रूप से सावन के मौसम में गाया जाता है। यह मुख्यतः उत्तर प्रदेश और बिहार में प्रसिद्ध है। कजरी की उत्पत्ति विशेष रूप से मिर्जापुर से हुई है। यह लालसा, विरह, प्रेम और वर्षा के सौंदर्य के विषयों को व्यक्त करती है।

Historical and Cultural Background: कजरी लोकगीत, उत्तर प्रदेश और बिहार का एक पारंपरिक लोकगीत है, जिसकी जड़ें प्राचीन लोक परंपराओं में हैं। सावन के मौसम में गाई जाने वाली कजरी प्रेम, लालसा और प्रकृति के सौंदर्य के विषयों को व्यक्त करती है। भोजपुरी क्षेत्र में उत्पन्न, कजरी स्थानीय संस्कृति में गहराई से समाई हुई है और इस क्षेत्र की समृद्ध विरासत और भावनात्मक गहराई को दर्शाती है। पारंपरिक रूप से महिलाओं द्वारा गाई जाने वाली कजरी त्योहारों और सामाजिक समारोहों का एक अभिन्न अंग है, जो वर्षा से भीगे परिदृश्यों के रहस्य और प्रियजनों की लालसा को उजागर करती है। इसकी भावपूर्ण धुनें और मार्मिक बोल सांस्कृतिक विरासत को संजोए हुए, श्रोताओं को मंत्रमुग्ध करते रहते हैं।

Performance: छात्राओं ने कजरी लोकगीत की प्रस्तुति में अपनी मधुर आवाज और अभिव्यक्ति कौशल का प्रदर्शन किया। उन्होंने पारंपरिक वेशभूषा में सजकर कजरी गीत के माध्यम से प्रेम, विरह और प्रकृति की सुंदरता को बखूबी प्रस्तुत किया, जिसे सुनकर श्रोता मंत्रमुग्ध हो गए।

Instruments used: कजरी लोकगीत में हारमोनियम, मंजीरा और खंजरी जैसे वाद्यों का महत्वपूर्ण योगदान है। हारमोनियम संगीत को सुर और लय प्रदान करता है तथा गीत को चपल और मधुर बनाता है, ढोलक ताल को गति देती है, ढोलक हमारे पारम्परिक गीतों का अभिन्न अंग है जो सामूहिक गीतों में महत्वपूर्ण होता है तथा इसकी थाप से ही गीत की रंजकता एवं सुन्दरता उभरकर आती है, मंजीरा और खंजरी की थाप संगीत को एक अलग ही रंगत देती है, जो श्रोताओं को मंत्रमुग्ध कर देती है।

Additional Information: कजरी लोकगीत आज भी अपने संदेश और भावना के कारण प्रासंगिक है। यह प्रेम, विरह, और प्रकृति की सुंदरता को व्यक्त करती है, जो श्रोताओं को अपनी ओर आकर्षित करती है। कजरी लोकगीत न केवल मनोरंजन का साधन है, बल्कि यह हमारी सांस्कृतिक धरोहर और विरासत को भी संरक्षित करती है। इसके माध्यम से हम अपने अतीत से जुड़ सकते हैं और अपनी जड़ों को पहचान सकते हैं। कजरी लोकगीत की प्रासंगिकता आज भी बनी हुई है, जो इसे एक महत्वपूर्ण कला रूप बनाती है।

Photos:



Uttarakhand

Name of Participants:

1. Pooja
2. Naina
3. Harshit Singh
4. Lalit Singh Rawat

Sub-category of Vocal Music (Group): Group

Details of the Art Form: गढ़वाली मंगल गीत उत्तराखंड के गढ़वाल क्षेत्र की पारंपरिक लोक धुनें हैं, जो विवाह, त्योहार, और शुभ अवसरों पर गाए जाते हैं। इनमें प्रेम, परिवार, और प्रकृति का वर्णन होता है। सरल भाषा, लोक वाद्य (ढोल, दमाऊ, मुरली) संग प्रस्तुत। सांस्कृतिक महत्व: समुदाय की खुशियों, रीतियों, और पहाड़ी जीवन को जीवंत रखते हैं। गढ़वाली भाषा की मिठास और स्थानीय रास्तों की छवि इन्हें अनमोल बनाती है।

Historical and Cultural Background: गढ़वाली मंगल गीत: ऐतिहासिक और सांस्कृतिक पृष्ठभूमि गढ़वाली मंगल गीत उत्तराखंड के गढ़वाल क्षेत्र की सदियों पुरानी परंपरा हैं। इनका जन्म वैवाहिक रीतियों, त्योहारों (मोल-सकरांति, फूलदेई) और कृषि उत्सवों से हुआ। प्रेम, प्रकृति, और सामुदायिक एकता का संदेश देते हैं। वाद्य: ढोल, दमाऊ, थुरही, मुरली। गायन शैली: समूह में, हाथों की थाप और नृत्य संग। महत्व: गढ़वाली भाषा-संस्कृति का संरक्षण; पहाड़ों की आत्मा को जीवंत रखते हैं। आज भी विवाह, भित्तरघाट, और मेलों में सुने जाते हैं।

Performance: गढ़वाली मंगल गीत: प्रस्तुति/प्रदर्शन - समूह गायन: महिलाएं/पुरुष एक स्वर में गाते हैं, हाथों की थाप और नृत्य संग। - वाद्य: ढोल, दमाऊ, थुरही, मुरली। - शैली: खुशी-भरे अवसरों (विवाह, त्योहार) पर सामूहिक प्रदर्शन। - लायकार: मध्यम गति, ताल-युक्त। - भाव: प्रेम, उत्साह, सांस्कृतिक गर्व। - आंदोलन: परंपरागत मुद्राएं, पांव की थाप। - विशेष: पहाड़ी बोलियों की मिठास, प्रकृति का वर्णन (नदियां, फूल, पहाड़)।

Instruments used: गढ़वाली मंगल गीत: वाद्य/सामग्री - वाद्य: ढोल, दमाऊ (बड़ा ढोल), थुरही (बांसुरी), मुरली, हुड़का। - संगत: हाथों की थाप, घुंघरू, झांझ। - सामग्री: लोकल वाद्य यंत्र, पारंपरिक पोशाक, प्राकृतिक वातावरण। - शैली: लायबद्ध, भावपूर्ण गायन।

Additional Information: गढ़वाली मंगल गीत: संदेश और समकालीन प्रासंगिकता गढ़वाली मंगल गीत प्रेम, एकता, और प्रकृति का संदेश देते हैं। ये समुदाय की खुशियों, रीतियों, और पहाड़ी जीवन को जीवंत रखते हैं। आध्यात्मिकता और सांस्कृतिक गर्व का प्रतीक। आज की प्रासंगिकता: * सांस्कृतिक संरक्षण: गढ़वाली भाषा-संस्कृति को बढ़ावा। * समाजिक जुड़ाव: विवाह, त्योहारों में उपयोग। * फ्यूजन प्रयोग: आधुनिक संगीत में लोक धुनें (फिल्म, स्टेज शो)। * पर्यटन: उत्तराखंड की विरासत का हिस्सा।

Photos:



KVS

Name of Participants:

1. Dayatri Pathariya
2. Danisha Savkare
3. Divyanshi Pradhan
4. Purvi Chaukaryya

Sub-category of Vocal Music (Group): Rajasthani folk song (Regional song)

Details of the Art Form: The art form for the Rajasthani folk song “Aave Hichki” is traditional folk music (lokgeet), and it is strongly associated with the Ghoomar dance. The song itself is a melancholic love song about a woman who gets hiccups and interprets them as a sign that her traveling husband is missing her, making it a part of the lyrical storytelling tradition within Rajasthani folk music.

Historical and Cultural Background: “Aave Hichki” is a traditional Rajasthani folk song (lokgeet) deeply rooted in the culture of Rajasthan, India, particularly popular in the Mewar and Alwar regions. The song is an expression of dampatya prem (conjugal or married love) and is a poignant depiction of a wife's longing and memory of her distant beloved.

Performance: “Rajasthani folk music is a beautiful experience and a wonderful way to explore the various colorful facets of the state. Rajasthani folk songs are typically sung during festivals, traditional rituals, and public celebrations. These songs reflect local customs, superstitions, and traditions. Emotions like sadness, joy, and reverence can be felt through folk songs. Bringing such beautiful sentiments to life is “Aave Hichki Mane Chale Hichki,” a famous Rajasthani song that expresses the feelings of love and separation. This song is popular in the Alwar Mewar region, where it is sung in the hope of a reunion between lovers. In this song, the hiccups symbolize the longing for the beloved.”

Instruments used: Harmonium, Dholak, Tambourine

Additional Information: In recent times, the song has been reprinted by modern artists and adapted for films, such as the movie Mirzya, where acclaimed lyricist Gulzar penned new lyrics inspired by the traditional theme. These contemporary versions have brought the traditional folk song to a wider, new-age audience while preserving its core cultural essence.

The song serves as a cultural carrier, expressing deep emotions of love and separation inherent in Rajasthani life, using a simple, relatable physical phenomenon as a poignant symbol of connection.

Photos:

NVS

Name of Participants:

1. Mahek Jamir Mulla
2. Pratishtha Vijay Kamble
3. Manasi Sachin Jadhav
4. Kunjal Siddheshwar Lakade

Sub-category of Vocal Music (Group): Vocal Music Regional Folk Song

Details of the Art Form: “Malhari Maza Bhasm Ghodyavari” is a popular Marathi folk song celebrating the fierce yet protective form of Lord Malhari (Khandoba). Blending devotion and rural tradition, it praises his power. The song’s rhythm, imagery, and cultural roots evoke deep faith and community spirit.

Historical and Cultural Background: At the end of time, no one comes near, then Ramdas says, “Remember the name.” This fast bandish is composed in fast ektaal. This composition expresses the instability of the world and the transience of life. In it, the poet states that this world is merely a dream, where nothing is permanent. Only the remembrance of God is the eternal truth. Although it is a composition with a fast tempo, it possesses a deep spirituality. Through the use of taans, boltanas, and sargam, the composition provides an energetic conclusion, combining both devotion and enthusiasm.

Performance: The four students of PM SHRI JAWAHAR NAVODAY VIDYALAY, PALUS DIST.-SANGLI. Presenting in solo, chorus form with enthusiasm of Rudra ras and with spirit of winning evil powers through their expression.

Instruments used: Harmonium, Tabla, Naal & Khanjiri

Additional Information: This is traditional art form of Maharashtra which used for motivating the people against the evil power.

Photos:



EMRS

Name of Participants:

1. Nawang Lanzom Bhutia
2. Chueden Tamang
3. Albeena Lepcha
4. Nancy Lepcha

Sub-category of Vocal Music (Group): Devotional Song

Details of the Art Form: The devotional group song is based on Tibetan–Himalayan musical traditions, featuring sacred chants dedicated to White Tara, the Buddhist deity of compassion, healing, and longevity. This musical form is practiced across the Himalayan regions, including Ladakh, Sikkim, Arunachal Pradesh, Tibet, Bhutan, and Nepal, where devotional chants form an integral part of spiritual life.

Historical and Cultural Background: Himalayan devotional music is deeply rooted in Buddhist culture, where chanting mantras and singing prayers is believed to purify the mind, bring peace, and remove obstacles. Instruments like the Yangtze (Tibetan dulcimer), Tingsha bells, Tungdhar, Dranyen, and singing bowls have been used for centuries in monasteries and spiritual gatherings. These sounds symbolize purity, balance, and spiritual awakening. The White Tara mantra is chanted for healing, compassion, long life, protection, and inner transformation. Devotional songs in this tradition encourage meditation, mindfulness, and harmony between body, mind, and spirit.

Performance: The group presents a devotional hymn dedicated to White Tara, blending melody, harmony, and traditional chants. The performance includes soprano, alto, tenor, and chant layers that create a serene meditative atmosphere. The group sings while seated to enhance calmness, focus, and the spiritual essence of the composition.

Instruments used: The performance uses a range of traditional Himalayan instruments such as Yangtze/Gyumang (Tibetan dulcimer), Tungdhar (Lepcha percussion instrument), Tingsha bells, Tibetan Singing Bowl, Dranyen/ Drameyin, Flute, guitar, and keyboard.

Additional Information: keyboard. The instruments produce soothing vibrations that support meditation and spiritual reflection. The repetitive chanting of the White Tara mantra is believed to promote healing, wisdom, longevity, and protection from negativity. Performers wear white shawls, symbolizing purity, peace, and spiritual enlightenment. The aim of the presentation is to offer a moment of tranquility, encouraging the audience to pause, breathe, and experience inner calm amid the rush of modern life.

Photos:



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