



Textual Summary Vocal Music (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.

Table of Contents

Andaman and Nicobar Islands	1
Andhra Pradesh	2
Assam	3
Bihar	4
Chandigarh	5
Chhattisgarh	6
Daman and Diu + Dadra and Nagar Haveli	7
Delhi	8
Goa	9
Gujarat	10
Haryana	11
Himachal Pradesh	12
Jammu & Kashmir	13
Jharkhand	14
Karnataka	15
Kerala	18
Ladakh	20
Lakshadweep	21
Madhya Pradesh	22
Maharashtra	24
Manipur	26
Meghalaya	27
Mizoram	28
Odisha	29
Puducherry	30
Punjab	32
Rajasthan	34
Sikkim	35
Telangana	36

Tripura	38
Uttar Pradesh.....	39
Uttarakhand	40
KVS	41
NVS	42
EMRS	43

Andaman and Nicobar Islands

Name of Participant: Deepika

Sub-category of Vocal Music (Solo): Classical

Details of the Art Form: राग दुर्गा का उद्गम हिंदुस्तानी शास्त्रीय संगीत की परंपरा से हुआ है और यह मुख्य रूप से उत्तर भारत के संगीत घरानों में प्रचलित है। यह राग बिलावल थाट से संबंधित है और संध्या समय में गाया जाता है। इसकी मधुर, भक्तिपूर्ण ध्वनि भारत के संगीत, संस्कृति और अध्यात्म की समृद्ध विरासत को दर्शाती है।

Historical and Cultural Background: राग दुर्गा हिंदुस्तानी शास्त्रीय संगीत की प्राचीन और प्रतिष्ठित धरोहरों में से एक है। इसका उल्लेख प्रारंभिक संगीत ग्रंथों में मिलता है और यह भक्ति तथा शांति के भावों से जुड़ा हुआ राग माना जाता है। यह राग देवी दुर्गा को समर्पित है, जो शक्ति, करुणा और सौंदर्य की प्रतीक हैं। पारंपरिक रूप से इसे संध्या समय में गाया जाता है, जब वातावरण शांत और मन भक्तिभाव से ओतप्रोत होता है। यह राग भारतीय संगीत की आध्यात्मिक और सांस्कृतिक परंपरा का जीवंत उदाहरण है, जो भक्ति, सौम्यता और आत्मिक संतुलन का संदेश देता है।

Performance: विद्यार्थी ने राग दुर्गा पर आधारित बंदिश “मन मोहन मुरलीवाला” को अत्यंत भावपूर्ण शैली में प्रस्तुत किया। प्रस्तुति में सुर, ताल और भाव का सुंदर सामंजस्य दिखाई दिया। तबला और हारमोनियम की संगति ने गायन की प्रभावशीलता को और बढ़ाया, जिससे प्रस्तुति में भक्ति, शांति और माधुर्य का उत्कृष्ट वातावरण बना।

Instruments used: राग दुर्गा की प्रस्तुति में मुख्य रूप से तबला और हारमोनियम का उपयोग किया गया, जिन्होंने सुर, ताल और लय का संतुलन बनाए रखा। तंबूरा ने आधार स्वर प्रदान किया, हारमोनियम ने राग की मधुरता बढ़ाई, और तबले की संगति ने प्रस्तुति को लयबद्ध और आकर्षक बनाया।

Additional Information: राग दुर्गा मानव जीवन में शांति, भक्ति और आंतरिक संतुलन का संदेश देता है। इसकी मधुरता और सरलता मन को स्थिरता और आत्मिक आनंद की अनुभूति कराती है। आधुनिक समय में, जब जीवन भागदौड़ और तनाव से भरा है, यह राग मन को सकारात्मक ऊर्जा और आध्यात्मिक शांति प्रदान करता है। यह न केवल संगीत प्रेमियों के लिए प्रेरणा का स्रोत है, बल्कि भारतीय शास्त्रीय संगीत की सांस्कृतिक निरंतरता और आध्यात्मिक गहराई को भी सजीव बनाए रखता है। राग दुर्गा आज भी भक्ति, संतुलन और सौंदर्य का प्रतीक बना हुआ है।

Photos:



Andhra Pradesh

Name of Participant: Ala. Prithvi Manoj Kumar

Sub-category of Vocal Music (Solo): Carnatic Music

Details of the Art Form: Carnatic Classical Music is one of the oldest and purest forms of Indian music, deeply connected to South India's cultural and spiritual heritage. Originating in the temples and courts of Andhra Pradesh, Tamilnadu, Karnataka, and Kerala, it emphasizes bhakti (devotion) and emotional expression. Based on precise ragas (melodic frameworks) and talas (rhythmic cycles), it focuses on vocal purity, improvisation, and lyrical depth. Composers like Tyagaraja, Muthuswami Dikshitar, and Syama Sastri enriched this tradition with timeless kritis. Today, Carnatic music thrives globally, uniting audiences through its divine melodies and disciplined artistry.

Historical and Cultural Background: Indian Carnatic Vocal Classical Music has a deep historical and cultural background rooted in South India. Originating from ancient temple traditions, it flourished in Andhra Pradesh, Tamilnadu, Karnataka, and Kerala. This art form blends devotion, melody, and rhythm, expressing spirituality through ragas and talas. Saint Tyagaraja, one of the Trinity of Carnatic music, revolutionized it with his soulful kritis in praise of Lord Rama, combining lyrical devotion and musical brilliance. His compositions remain the foundation of Carnatic tradition, inspiring musicians worldwide even today.

Performance: I will present Tyagaraja's divine Kriti “Evarura Ninuvina” in the melodious Mohana Raaga (Raag Bhoopali) set to Mishra Chapu Talam. Raag Mohana, my cherished Raaga, and this Kriti, evokes pure devotion and surrender inspires me to sing. Through graceful Ragalapana, Swarakalpanas, and Mukhtayi swaras, I wish to express the soul's heartfelt plea to Lord Rama for eternal protection. Theme of this Kriti - Tyagaraja Praising and asking Lord Rama “O Lord! Who else is there to protect us?” and Surrendering himself to Lord Rama.

Instruments used: I used only shruti box in my last competition. But In this presentation, I will be accompanied by the Shruti box, Mridangam, and Violin. The Shruti box helps maintain perfect pitch and supports tonal stability. The Violin enhances the melody with its soothing harmony, while the Mridangam adds rhythmic depth and energy. Together, they enrich the devotional mood and beauty of Carnatic music.

Additional Information: Carnatic music, the soul of South India, breathes devotion, discipline, and divinity. Born in the rich language of Telugu, and later blossomed in Tamil and others, it speaks directly to the heart. Each note flows like prayer, calming the mind and healing the soul. The vibrations bring mental peace, focus, and even health benefits. With the Shruti box guiding pitch, the Violin weaving melody, and the Mridangam marking rhythm, Carnatic music becomes a conversation between soul and sound-a timeless art that bridges spirituality and serenity in today's modern world.

Photos:



Assam

Name of Participant: Bhoomika Chaudhury

Sub-category of Vocal Music (Solo): Vocal Solo Classical

Details of the Art Form: Yaman raag is a prominent and ancient raag in the classical music of Indian subcontinent specifically Hindustani, Carnatic, Bangladeshi, and Pakistani traditions. Its geographical presence is primarily tied to the cultural sphere of Hindustani and Carnatic tradition. It is widely taught and performed across the Indian subcontinent.

Historical and Cultural Background: Historical and cultural Background: The roots of the raga are ancient, with some scholars suggesting links to an earlier form called Raga Yamuna, potentially deriving from Vedic traditions. The parent scale (thaat), Kalyan, is mentioned in Bharat Muni's Natyashastra, an ancient Indian text on performing arts from approximately 2,000 years ago. Persian Influence and Renaming: The name “Yaman” is widely believed to have originated from the Persian musical mode “Iman” or “Eman”. During the Mughal era, significant cultural exchange led to the adoption and blending of Persian scales with existing Indian melodies, resulting in the raga being referred to as “Yaman” alongside its traditional name “Kalyan”. Evolution: Over centuries, the raga has evolved, incorporating influences from various folk melodies and cross-cultural exchanges, while maintaining its core structure.

Performance: Classical Performance on Raag Yaman Chota khayal based on Jhap taal, madhya laya bandish with alap, sargam, laya karies, with taan. Secondly she will perform tarana in Ek taal drut laya with various laya karies.

Instruments used:

1. TABLA - Tabla will start with Madhya laya Jhap taal(10 matras) followed by Drut Ek taal (12 matras) in Scale G.
2. TAANPURA - Will play SaPa Sa in Scale G.
3. HARMONIUM- Will follow accordingly with her Gayaki.

Additional Information: In contemporary times, Raag Yaman remains a fundamental, widely popular and highly versatile melody that is used extensively in traditional classical performances, education, therapy, and a vast array of popular and film music. Its unique structure makes it adaptable for both traditional and modern expressions. Contemporary musicians often use Yaman as a base for experimentation, combining traditional dhrupad or gayaki styles with modern instrumentation and arrangement, while still preserving its core essence.

Photos:



Bihar

Name of Participant: Ayushman Aryan Jha

Sub-category of Vocal Music (Solo): Classical Music

Details of the Art Form: Shastriya sangeet is the traditional classical music of Indian subcontinent, structured around ancient theory and texts. It is primarily divided into two major traditions, Hindustani (North Indian) and Carnatic (South Indian), each with a distinct geographical presence. Hindustani classical music has two main traditions flourish in different regions of the Indian subcontinent and among the global diaspora. Primary regions of classical music are predominant throughout North India, and also prevalent in Pakistan, Bangladesh and Nepal.

Historical and Cultural Background: Classical music has deep historical roots, originated in ancient cultures with early foundations in Vedic chants and Greek-influenced European traditions. Its cultural background is shaped by its evolution through periods like the medieval, Baroque, Classical, and Romantic eras, moving from sacred and courtly settings to more complex, elaborate forms and eventually incorporating popular elements.

Performance: A raga is a melodic framework in Indian classical music that uses a specific set of notes and rules to create a mood, evoke emotions, and form the basis for improvisation and composition. Each raag has a unique character, including its own ascending and descending patterns, and is often associated with a particular time of day, season or emotion.

Instruments used: Harmonium, Tabla and Tanpura

Additional Information: Classical music remains relevant today for its therapeutic benefits, role fostering discipline and cultural connection, and influence on modern music genres. It provides an alternative to the constant stimulation of the modern world by offering a space for relaxation and focus, while also serving as a foundation for teaching music theory and inspiring other creative arts.

Photos:

Chandigarh

Name of Participant: Vrinda Arora

Sub-category of Vocal Music (Solo): Classical Vocal (Solo)

Details of the Art Form: The roots of the classical music of India are found in the Vedic literature of Hinduism and the ancient Natyashastra, the classic Sanskrit text on performing arts by Bharata Muni. The 13th century Sanskrit text Sangeeta-Ratnakara of Sarangadeva is regarded as the definitive text by both the Hindustani music and the Carnatic music traditions

Historical and Cultural Background: historical and cultural background provides the context necessary to understand an event, idea, or society. It encompasses the social, economic, and political forces shaping a specific time and place. This background can include everything from major historical events to the everyday values, beliefs, and traditions of a group of people. Understanding this context offers insight into why people of the past thought and acted as they did, revealing the significance of historical developments and cultural practices. It allows for a deeper, more critical examination of how societies have evolved and the legacy they have left behind.

Performance: Raag Madhuvanti, earlier known as Raag Ambika, is a melodious and expressive raag. I will begin my presentation with a short introductory alaap, followed by a Bada Khayal in Vilambit Laya, exploring the depth and beauty of the raag. I will then present a Chota Khayal in madhyam and Dhrut laya and concluded with a few sets of taans.

Instruments used: For a student performance, the presentation should be evaluated on the singer's ability to maintain a steady pitch by playing the correct harmonium keys. The performance should demonstrate coordination between the voice and fingers, effective use of the bellows for volume control, and accurate timing with rhythm. Evaluation can also include musicality, dynamics, and overall expression.

Additional Information: It is performed by communities of musicians like Gharanas, during different occasions. Often accompanied by instruments like Tabla, Mridangum, Harmonium and Tanpura. The art form emphasizes on ragas and talas in an order like Vilambit khayal - Drut khayal - tarana which includes alaap-bol alaap- taans bol taans, expresses a specific emotion, season, or time of day. Indian classical music is also considered a path to meditation and self-realization, where sound becomes a bridge between the human soul and the divine.

Photos:



Chhattisgarh

Name of Participant: Seemant Kashyap

Sub-category of Vocal Music (Solo): Classical

Details of the Art Form: हिन्दुस्तानी शास्त्रीय संगीत का एकल गायन राग, आलाप, तान और भाव-अभिव्यक्ति पर आधारित एक पारंपरिक प्रस्तुति शैली है, जिसमें गायक स्वयं राग की सम्पूर्णता और उसकी सूक्ष्मताओं को स्वरों के माध्यम से प्रस्तुत करता है।

Historical and Cultural Background: हिन्दुस्तानी शास्त्रीय संगीत का इतिहास वेदकालीन सामगान से जुड़ा है और यह मुगल काल में विभिन्न घरानों के माध्यम से विकसित हुआ। इसकी संस्कृति गुरु-शिष्य परंपरा, रागों की आध्यात्मिक गहराई, और भारतीय संगीत विरासत की समृद्ध परंपराओं पर आधारित है, जो आज भी हमारे कला-संस्कार का महत्वपूर्ण हिस्सा है।

Performance: हिन्दुस्तानी शास्त्रीय संगीत एकल गायन : राग : मधुवंती में विलंबित (बड़ा खयाल) एवं तीन ताल में द्रुत लय बंदिश (छोटा खयाल) प्रस्तुत किया जायेगा, जिसमें प्रारंभिक आलाप, बंदिश को आलाप एवं तानो के सहित प्रस्तुत किया जायेगा।

Instruments used: प्रस्तुति के लिए स्वर आश्रय के लिए D scale का इलेक्ट्रॉनिक तानपुरा उपयोग में लिया गया है, और संगद् के लिए तबला D scale में tuned एवं हेमोनियम का संगत लिया गया है।

Additional Information: हिन्दुस्तानी शास्त्रीय संगीत हमारी सांस्कृतिक विरासत को समझने, मन को संतुलित रखने और रागों के माध्यम से भावनाओं को सटीक रूप से व्यक्त करने के लिए आवश्यक है। आज के समय में यह समाज में कला, ध्यान, मानसिक शांति और सांस्कृतिक पहचान को मजबूत करता है। संगीत जगत में इसका योगदान अत्यंत महत्वपूर्ण है—इसने अनेक राग, घराने, गायन शैलियाँ तथा ध्रुपद, खयाल, ठुमरी जैसी विधाएँ विकसित की हैं, जिनसे भारतीय संगीत विश्वभर में पहचान प्राप्त करता है।”

Photos:



Daman and Diu + Dadra and Nagar Haveli

Name of Participant: Rishikesh Anup Malsaria

Sub-category of Vocal Music (Solo): Hindustani Classical

Details of the Art Form: Raag Ahir Bhairav is a Hindustani classical morning raga, combining elements of the foundational Bhairav raga with the folk melodies of the Ahir cowherd community. It uses the notes komal rishabh and komal nishad. Geographically, its folk origins are linked to cowherd traditions of the Gangetic Plain and North India, where Ahir communities are historically concentrated.

Historical and Cultural Background: “Raag Ahir Bhairav is a serene morning raga in Hindustani classical music, believed to have originated from a combination of the primordial raga Bhairav and the folk melody of the now rare raga Ahiri. Its name links it to North India's Ahir cowherd community, with its melody fabled to evoke the sound of cowbells at dawn. Culturally, the raga embodies devotion and tranquility, painting a picture of a peaceful sunrise. The artistry lies in the delicate balance of its two components, featuring the oscillating komal rishabh of Bhairav and the upper tetrachord of Kafi. This makes Ahir Bhairav a contemplative raga, awakening the listener with an idyllic vision of peace and spiritual surrender. “

Performance: Raag Ahir Bhairav is a serene and devotional early morning raga, performed between 6 a.m. and 9 a.m. It combines elements of Bhairav (utilizing komal re) and Kafi (komal ni), creating a meditative and peaceful mood. The performance emphasizes the oscillation on komal re.

Instruments used: Tanpura, Tabla, Harmonium

Additional Information: Raag Ahir Bhairav conveys the serene and introspective message of a new dawn. Its tranquil, meditative mood blends the solemnity of night with the peaceful promise of a fresh start. The music evokes deep devotion, emotional depth, and a sense of calm reflection.

Photos:



Delhi

Name of Participant: Ishita

Sub-category of Vocal Music (Solo): -

Details of the Art Form: Hindustani classical music is a traditional art form of North India. It is popular in states like Uttar Pradesh, Delhi, Maharashtra, and West Bengal. The music is based on raag(melodies) and taal (rhythms). It includes vocal and instrumental styles like khayal, dhrupad, sitar, and sarod.

Historical and Cultural Background: Hindustani classical music is one of the oldest art forms of India, with roots in ancient Vedic chants. Over time, it grew under the influence of Persian and Mughal traditions, blending spiritual and artistic elements. It flourished in the royal courts and temples of North India, expressing deep emotions, devotion, and the beauty of nature through raag and taal. Important styles include dhrupad, khayal, and thumri. The guru-shishya parampara (teacher-student tradition) plays a vital role in passing down this music. Today, it remains a symbol of India's rich culture, spirituality, and artistic excellence.

Performance: Raag Puriya Dhanashree is a graceful and devotional raag from the Hindustani classical tradition. It belongs to the Marwa thaat and is performed during the evening, around sunset. The Vadi (main note) is Pa (Pancham), while the Samvadi (second important note) is often Sa (Shadaj) or sometimes Ni (Nishad) depending on the Gharana. Its ascending scale is Ni Re Ga Ma Dha Ni Sa', and the descending scale is Sa' Ni Dha Ma Ga Re Ni Sa. Known for its calm, serious, and reflective mood, this raga expresses peace, devotion, and emotional depth.

Instruments used: In Hindustani classical music, the Tabla and Harmonium are the main companion instruments. The Tabla is a pair of hand drums that provides rhythm and tempo. It supports the raag through intricate patterns and beats called taals. The Harmonium is a keyboard instrument that produces soothing melodies and helps maintain the sur (pitch). It often accompanies vocalists, giving a steady melodic base for improvisation. Together, the Tabla and Harmonium add depth, balance, and harmony to the performance, enhancing the emotional and spiritual beauty of Raag Puriya Dhanashree.

Additional Information: Hindustani classical music gives a message of peace, devotion, and calmness. Each raag creates a special mood and helps people feel close to their emotions and to nature. Even today, this music is important because it helps people relax and feel peaceful in a busy world. Many musicians mix it with modern and film music to keep it alive for the younger generation. With its soulful tunes, Hindustani classical music continues to share India's culture and touch people's hearts.

Photos:



Goa

Name of Participant: Hrishikesh Nitin Dhavalikar

Sub-category of Vocal Music (Solo): Hindusthani Classical Vocal

Details of the Art Form: Hindusthani classical vocal is primarily focussed on sur and lay. It is expressed in the form of ragas and the compositions are called as Khayal. It is popular in northern parts of Bharat and is propagated through the Guru-Shishya parampara.

Historical and Cultural Background: Hindusthani classical music originates from Sam Veda. The music was called Margi Sangeet its purpose was more of spiritual. Followed by that came the Jati Gayan. Eventually, the ragas were formed and the basis of music became the ragas. Today's classical music is based on Sur, Lay and Raga and the elaboration of raga through songs called as Khayal.

Performance: Rag Gujri Todi. Gujri Todi is a raga to be ideally performed in the morning. Chota Khayal in Teentaal (16 beats).

Instruments used: Tanpura (electronic), Tabla and Harmonium

Additional Information: Hindusthani classical music is the basis for many other forms of music. It focusses on extemporary elaboration of Ragas. Its basic objective is to create a feeling of peace and divine joy among the performers and the audience. It is all the more important to listen to this form of music in today's world. Apart from the entertainment, it has many other aspects such as increasing focus, reduction of anxiety and many other benefits.

Photos:



Gujarat

Name of Participant: Shree Pathak

Sub-category of Vocal Music (Solo): Indian Classical Vocal Music

Details of the Art Form: Indian classical vocal music is an ancient art form rooted in spiritual and cultural traditions. It has two main styles—Hindustani (North India) and Carnatic (South India). Each region developed unique ragas, talas, and singing techniques, reflecting local languages, traditions, and devotional practices, making it geographically rich and diverse.

Historical and Cultural Background: Indian classical vocal music has deep historical and cultural roots dating back to the Vedic period, where chants and hymns evolved into ragas. It flourished under royal patronage, temples, and courts, blending spiritual devotion with artistic expression. Influences from Persian and regional traditions enriched its form, creating today's diverse musical heritage.

Performance: In the state-level Kala Utsav, the student presented a solo classical vocal performance in Raag Yaman. She performed a chhota khyal with aalap, taan, and tarana, displaying excellent command over rhythm and melody. Her expressive rendition reflected maturity, devotion, and deep understanding of Indian classical vocal tradition.

Instruments used: For the performance, a digital tanpura was used to provide the continuous drone, maintaining the tonal base of Raag Yaman. A live tabla accompanied the rendition, giving rhythmic support and enhancing the overall presentation. The combination of digital tanpura and live tabla created a balanced and traditional musical atmosphere.

Additional Information: Indian classical vocal music is not just an art form but a spiritual and emotional expression that connects the singer and listener to inner peace and devotion. Rooted in ancient traditions, it conveys messages of harmony, discipline, and mindfulness. In contemporary times, it remains relevant by promoting cultural identity, creativity, and mental well-being. Its structured ragas and rhythmic patterns continue to inspire new generations, blending tradition with modern expression, and reminding us of India's timeless musical heritage that unites emotion, spirituality, and artistry across ages.

Photos:



Haryana

Name of Participant: Manav

Sub-category of Vocal Music (Solo): Classical Vocal Solo

Details of the Art Form: North Indian classical form of raga (khayal)

Historical and Cultural Background: खयाल गायन शैली - छोटा ...खयाल हिंदुस्तानी शास्त्रीय संगीत की एक प्रमुख गायन शैली है जिसका अर्थ फ़ारसी में “कल्पना” है। इस शैली में कलाकार रागों को विस्तृत और अलंकृत तरीके से प्रस्तुत करता है, एक मानक खयाल प्रस्तुति में एक धीमी (विलंबित) और एक तेज (द्रुत) खयाल शामिल होते हैं, और तबले के साथ गाया जाता है।

Performance: खयाल गायन शैली - छोटा ...खयाल हिंदुस्तानी शास्त्रीय संगीत की एक प्रमुख गायन शैली है जिसका अर्थ फ़ारसी में “कल्पना” है। इस शैली में कलाकार रागों को विस्तृत और अलंकृत तरीके से प्रस्तुत करता है, एक मानक खयाल प्रस्तुति में एक धीमी (विलंबित) और एक तेज (द्रुत) खयाल शामिल होते हैं, और तबले के साथ गाया जाता है।

Instruments used: Tabla, Saarangi Tanpura (if allow Harmonium)

Additional Information: खयाल गायन शैली - छोटा ...खयाल हिंदुस्तानी शास्त्रीय संगीत की एक प्रमुख गायन शैली है जिसका अर्थ फ़ारसी में “कल्पना” है। इस शैली में कलाकार रागों को विस्तृत और अलंकृत तरीके से प्रस्तुत करता है, एक मानक खयाल प्रस्तुति में एक धीमी (विलंबित) और एक तेज (द्रुत) खयाल शामिल होते हैं, और तबले के साथ गाया जाता है।

Photos:

Himachal Pradesh

Name of Participant: Ananyashree Thakur

Sub-category of Vocal Music (Solo): Classical

Details of the Art Form: Raag Puriya Dhanashree ka bhaugolik prasaar Bharat ke Uttar aur Madhya kshetron mein adhik dekha jata hai. Yeh raag visheshkar Hindustani Shastriya Sangeet parampara mein prachlit hai aur Uttar Bharat ke sangeet gharanon, jaise Gwalior aur Jaipur gharana, mein lokpriya hai.

Historical and Cultural Background: Raag Puriya Dhanashree is a prominent evening raga of the Hindustani classical tradition, belonging to the Marwa Thaata. It evolved from the combination of Raag Puriya and Raag Dhanashree. Historically, it gained popularity in royal courts during the Mughal period for its serene and devotional nature. The raga expresses calmness, devotion, and spiritual depth, often associated with the Sandhya (evening) mood. It is widely performed in Khayal, Dhrupad, and instrumental music such as sitar and sarangi. Culturally, Puriya Dhanashree symbolizes the peaceful transition from day to night, evoking feelings of reflection and inner harmony.

Performance: Raag Puriya Dhanashree mein Bada Khyal Ektal ke 1/4 (48 matra) mein prastut kiya gaya. Chhota Khyal Teen Tal (16 Matra) mein Madhya Laya mein gaya gaya. Iske alawa, Tarana bhi Ektal mein prastut hua. Gaayan ke dauran Aalap, Taan aur Aakar ke madhyam se raag ke sundar swarup ko pradarshit kiya gaya. Is prastuti ne Raag Puriya Dhanashree ke gambheer, madhur aur shant swabhav ko bhavpoorn roop se ujagar kiya.

Instruments used: Raag Puriya Dhanashree ke prastuti mein taanpura, harmonium aur tabla ka saath diya gaya. Isme bada khyal ek taal ke 1/4 mein, chhota khyal teen taal madhya lay mein, aur tarana ek taal mein gayi gayi. Prastuti mein aalap, taan aur aakar ka sundar prayog kiya gaya, jisse samagra pradarshan ko ek gahra aur surmayi roop mila.

Additional Information: 🎵 Raag Puriya Dhanashree ek gambhir aur bhavnatmak raag hai jo shaam ke samay gaya jata hai.

Yeh raag shant, gambhir aur thoda udās (virah bhav) ka sandesh deta hai.

Is raag ka sandesh yeh hai ki:

> “Man ko shaant rakho, bhavon ki gehraai ko mehsoos karo aur apne andar ki shanti ko pao.”

Raag Puriya Dhanashree manushya ke antarik sukh-dukh, prem aur adhyatmik shanti ko vyakt karta hai.

Iska sangeet dil ko choo leta hai aur ek adhyatmik, shaant aur gahan anubhav deta hai

Photos:



Jammu & Kashmir

Name of Participant: Zulkar Nain

Sub-category of Vocal Music (Solo): Semi Classical

Details of the Art Form: Tumhe Dillagi Bhool Jani Padegi is a Qawwali which is Sufi devotional musical tradition that originated in South Asia, mainly India, Pakistan Bangladesh (to a smaller extent) It is strongly associated with Sufi shrines (dargahs), Regions such as Delhi, Punjab, Sindh, and Uttar Pradesh. Later, it was adapted into various musical styles, but its root remains in traditional Sufi qawwali.

Historical and Cultural Background: The lyrics of “Tumhe Dillagi Bhool Jani Padegi” are widely attributed to the Pakistani poet Purnam Allahabadi. He wrote poetry centered on love, longing, heartbreak, and mystical devotion, which is why his verses naturally fit into Sufi qawwali. The composition became globally recognized through Nusrat Fateh Ali Khan (1948–1997), one of the greatest qawwali singers in history. His rendition transformed it into an iconic piece in South Asian musical culture

Performance: I, Zulkar Nain, a student of Class 12th, Higher Secondary School Boys Kishtwar, am participating in the event under the category “Vocal Music Solo.” For my performance, I will present the qawwali “Tumhe Dillagi Bhool Jani Padegi,” a soulful and expressive composition rooted in the Sufi musical tradition. My presentation focuses on conveying the emotional depth, melodic beauty, and devotional essence of the piece through clear vocal expression, controlled modulation, and adherence to qawwali-style performance techniques. The aim of my performance is to reflect the song’s themes of love, longing, and spiritual emotion while maintaining proper stage presence, confidence, and musical discipline.

Instruments used: For my Vocal Music Solo performance, I will present the qawwali “Tumhe Dillagi Bhool Jani Padegi” accompanied by Harmonium and Tabla. The harmonium will support the main melody and enhance the emotional expression of the song, while the tabla will maintain the rhythmic structure characteristic of qawwali music. This combination of vocals with traditional instruments will help convey the soulful depth, romantic sentiment, and Sufi essence of the composition in a simple and graceful manner.

Additional Information: Qawwali is a Sufi musical tradition that conveys messages of love, devotion, and emotional truth. Its relevance today lies in its ability to connect people through sincere feelings and timeless poetry. By performing “Tumhe Dillagi Bhool Jani Padegi,” I aim to highlight how this art form continues to inspire audiences with its depth, humanity, and spiritual essence even in contemporary times.

Photos:



Jharkhand

Name of Participant: Sakshi Priya Dubey

Sub-category of Vocal Music (Solo): Classical Music (Solo Song)

Details of the Art Form: Raag Bhimplasi is a popular hundastani classical raag from the kafi thaat characterized by two komal flat notes Gandhar (g) and Nishad (n) with Rishabh (R) and Dhaivat (D) being skipped in the ascent (Aroh) but present in descent (Avaroh). It is (audhav-Sampurna) raag, meaning it has five notes in Aroha and seven in the Avaroh. This raag is typically performed in the late afternoon between 12 pm to 3 pm and is known for evoking emotions of love melancholy and serenity.

Historical and Cultural Background: The bandish “Ja ja re apne mandirwa” expresses the anxiety and shyness of newly married bride who wants to be her husband but is afraid of being seen or heard by her in-laws in a joint – family setting. She is begging him to leave their clandestine meeting to avoid getting into trouble.

Performance: Raag bhimplasi 5-7 minutes. chata khyal with tarana.

Instruments used: Harmonium

Additional Information: Raag bhimplasi 5-7 minutes. chata khyal with tarana.

Photos:



Karnataka

Name of Participant: Preetham U

Sub-category of Vocal Music (Solo): Hindusthani Classical Music

Details of the Art Form: Hindustani classical music (also known as North Indian classical music or Shastriya Sangeet) is the classical music of the Indian subcontinent's northern regions. It is played on instruments like the veena, sitar and sarod. It diverged in the 12th-century from Carnatic music, the classical tradition of southern India. While Carnatic music largely uses compositions written in Sanskrit, Telugu, Kannada, Tamil, Malayalam, Hindustani music largely uses compositions written in Sanskrit, Hindustani (Hindi-Urdu), Braj, Awadhi, Bhojpuri, Bengali, Rajasthani and Punjabi. Knowledge of Hindustani classical music is taught through a network of classical music schools, called gharana. Hindustani classical music is an integral part of the culture of North India and is performed across the country and internationally. Exponents of Hindustani classical music, including Ustad Bismillah Khan, Pandit Bhimsen Joshi and Ravi Shankar have been awarded the Bharat Ratna, the highest civilian award of India, for their contributions to the arts.

Historical and Cultural Background: Around the 12th-century, Hindustani classical music diverged from what eventually came to be identified as Carnatic classical music. The central notion in both systems is that of a melodic musical mode or raga, sung to a rhythmic cycle or tala. It is melodic music, with no concept of harmony. These principles were refined in the musical treatises Natya Shastra, by Bharata (2nd–3rd century CE), and Dattilam (probably 3rd–4th century CE).

In medieval times, the melodic systems were fused with ideas from Persian music, particularly through the influence of Sufi composers like Amir Khusro, and later in the Mughal courts, noted composers such as Tansen flourished, along with religious groups like the Vaishnavites. Artists such as Daltaram, Mirabai, Brahmanand Swami and Premanand Swami revitalized classical Hindustani music in the 16-18th century.

After the 16th century, the singing styles diversified into different gharanas patronized in different princely courts. Around 1900, Vishnu Narayan Bhatkhande consolidated the musical structures of Hindustani classical music, called ragas, into a few thaats based on their notes. This is a very flawed system but is somewhat useful as a heuristic.

Performance: VOCAL MUSIC - CLASSICAL SOLO Jawun main tope balihari, Raag: Brindavani Sarang Taal: Teentaal An introduction to Raag Brindaavani Sarang or Brindaabani Sarang, also known as raga Sarang, is a Hindustani classical raga. It is also called Vrindaavani Sarang. This raga falls under the category of Sarang ragas. Brindabani Sarang is a Kafi thaat raga. It was created by Swami Haridas. The associated mythology being that he brought Lord Krishna to earth by singing this raga who took the form of an idol which can still be seen in Mathura. The notes Ga and Dha are not used in this raga. A characteristic of all Sarang is the way Rishab (Re) is sung. The Rishabh is not accorded embellishments, so it is sung without any meend of adjacent swaras neither with any andolan. This preeminence of Re makes the swar the vadi of this Raga as also for all other varieties of this family (raagang). Brindavani Sarang's classification in thaat Kaafi is peculiar as it uses the shuddha form of "Ni" in its Aaroha, whereas the komala form of "ni" and "ga" is the main characteristic of the Kaafi thaat. So it is possible to make a mistake in identifying its thaat as Khamaj.[1] This raga evokes the

sringara rasa - romantic love. Aroha and Avaroha Arohana: N S R M P N S'[3] Avarohana: S' n P M R S N S [3] Ni svara is Shuddha in Arohana and Komal in Avarohana. Vadi and Samavadi Vadi: Rishabha (re) [3] Samavadi: Panchama (pa) [3] Pakad or Chalan Ni Sa Re Ma Re Pa Ma Re Ni Sa R M P n - PMR, M- R N S R-S Organisation and relationships Thaata: Kafi Thaata[3] Samay (Time) Madhyanaah (noon), Afternoon.[3] It is generally sung as Rajasthani folksongs. Seasonality It is generally regarded as a raga of summer season. Rasa Shringar Rasa: The emotion of love, including spiritual love Veer Rasa: The Rasa of Valour the Composition Jawun main tope balihari, Tumhi mero man har leeno Garib ki iccha puran kar do Tum tho gareeb Nawaz

Instruments used: Hindusthani Music focuses also on instruments to enrich the beauty of performing art. The atmosphere gains more divinity and acquire more depth in the form of art which is good in maintaining mental peace which makes our mental health good. The Musical Instruments are the backbone of a good performance performed by an vocal artist. The Musical Instruments used in the Performance are Shruti vadya Tanpura, Taalavadya Tabla, Harmonium and Swarmandal.

Additional Information: Hindustani music primarily conveys spiritual depth, emotional expression (rasa), and a connection to cultural heritage. Its relevance in contemporary times lies in its ability to provide a meditative escape from a fast-paced world, its use in fusion music, and its proven benefits for mental well-being and cognitive development. Message it Conveys Spirituality and Transcendence: Rooted in ancient Vedic philosophy, Hindustani music is considered a path to self-awareness and connection with the divine. The slow, meditative unfolding of a raga (melodic framework) in the alap section guides both the performer and the listener on an introspective journey, often described as a form of dhyana (meditation). Emotional Expression (Rasa): Each raga is designed to evoke specific emotions or rasas, such as devotion (bhakti), love (shringara), tranquility (shanta), or melancholy. The artist uses the raga's structure as a foundation for improvisation to paint an emotional landscape, transcending language barriers to communicate universal feelings. Discipline and Patience: The Guru-Shishya parampara (teacher-disciple tradition) and the rigorous training required to master the complex talas (rhythmic cycles) and melodic nuances instil immense discipline, focus, and patience in practitioners. Cultural and Historical Narratives: Hindustani music is a living embodiment of India's diverse cultural history, blending ancient Hindu traditions with Persian and Islamic influences. Its compositions and lyrical content (in forms like Thumri or Dhrupad) often narrate mythological stories, historical events, or the works of saint-poets, preserving a rich oral heritage.

Relevance in Contemporary Times

Mental and Emotional Well-being: In today's stressful, fast-paced world, Hindustani classical music offers a unique therapeutic ambiance. Listening to or practicing it has been shown to reduce stress, lower blood pressure, improve concentration, and alleviate symptoms of depression. **Foundation for Modern Music:** Hindustani classical music provides a strong theoretical and practical foundation for aspiring musicians in any genre, including Bollywood, jazz, and rock. Many contemporary composers and singers incorporate classical elements into their work, enriching modern film soundtracks and popular music. **Fusion and Global Collaboration:** The improvisational nature and the raga system of Hindustani music make it highly adaptable to fusion genres and international collaborations. Artists regularly blend Indian classical music with diverse global styles, creating refreshing new sounds that resonate

with a worldwide audience and foster cross-cultural dialogue. Cognitive Development: Learning this complex art form enhances cognitive abilities, including memory, critical thinking, and problem-solving skills, making it a valuable part of modern education and personal development for people of all ages. Cultural Identity and Unity: Hindustani music serves as a powerful symbol of Indian cultural identity and national unity, bringing together people of diverse backgrounds through shared appreciation at major music festivals and concerts.

Photos:



Kerala

Name of Participant: Nandakishor A Ramesh

Sub-category of Vocal Music (Solo): Classical

Details of the Art Form: Carnatic music is one of the oldest and most highly structured classical music traditions of India. It is primarily rooted in the southern states of Tamil Nadu, Karnataka, Kerala, Andhra Pradesh, and Telangana, and holds a strong cultural presence throughout the southern peninsula. Today, Carnatic music is also widely practiced and performed around the world, especially within global South Indian communities.

Historical and Cultural Background: Carnatic music's evolution spans three major periods (Ancient, Medieval, and Modern) with roots in Vedic chant traditions and treatises like the Nāṭya Śāstra. It evolved through temple rituals, where music was an offering to the deities.

In medieval South India, theorists such as Matanga and Sarangadeva advanced concepts like raga and tala, and Purandara Dāsa (1484–1564) also known as the Father of Carnatic Music, laid pedagogical foundations.

In the 17th century, Venkatamakhi created the 72 melakarta rāga system.

The “Trinity” composers, Tyagaraja, Muthuswami Dikshitar, and Syama Sastri, systemized and shaped the modern form.

Historically tied to temples, bhakti tradition, and royal courts, Carnatic music has grown into a system of structured compositions and improvisation.

Performance: The Carnatic krithi “Pakkala Nilabadi,” composed by Saint Tyagaraja in Telugu, set in the evocative raga Kharaharapriya (22nd melam) and Mishra Chapu talam. This composition is a beautiful example of the bhakti tradition within Carnatic music, where devotion is expressed not only through praise, but through humility and deep emotional connection to the divine.

Instruments used: NA

Additional Information: The central theme of this krithi is Tyagaraja's admiration for Sita and Lakshmana, who remain constantly by Lord Rama's side. The composer wonders with genuine curiosity how they serve Him with such perfection, whether through physical acts of devotion, through continuous chanting, or through meditative focus.

Behind his questions lies a deep yearning to understand their devotion, so that he too may follow in their footsteps.

In contemporary times, this krithi remains relevant as it reminds us of the value of loyalty, compassion, and spiritual grounding. Its melodic richness in Kharaharapriya also continues to inspire musicians and audiences.

Photos:



Ladakh

Name of Participant: Rehana Batool

Sub-category of Vocal Music (Solo): My performance falls under the sub-category of traditional Balti semiclassical music, specifically a romantic lyrical song that expresses deep emotions, love, and longing. It is often performed in a soulful, soft, and expressive singing style.

Details of the Art Form: “Namlngsi Skarchen” song is a traditional Balti song known for its emotional depth and poetic expression. Popular in the Baltistan region of Ladakh, it beautifully captures themes of love, longing, and separation. The song reflects the rich musical culture of Balti communities and is cherished for its soulful melodies and heartfelt lyrics.

Historical and Cultural Background: Balti classical music has a long history rooted in the culture of Baltistan, where songs were used to express emotions, tell stories, and preserve traditions. “Namlngsi Skarchen” reflects this heritage by portraying pure love, longing, and destiny through poetic imagery. Historically, such songs were sung during gatherings, cultural events, and quiet moments of reflection. They often draw inspiration from nature, mountains, and human emotions, which are central to Balti cultural identity. This art form continues to connect younger generations to their roots through its rich melodies and meaningful lyrics.

Performance: She presented the Balti song “Namlngsi Skarchen” with great confidence and emotional expression. Their performance beautifully captured the depth of love and longing described in the song. The student maintained clear pronunciation, proper melody, and conveyed the heartfelt emotions through their voice, making the presentation impactful and engaging.

Instruments used: The performance primarily used vocal singing, which is the main medium of traditional Balti songs. No major instruments were allowed to be used, keeping the presentation simple and soulful. However, soft background music or a basic rhythm track may be used to enhance the emotional feel of the song while maintaining its original folk essence.

Additional Information: Balti folk songs like “Namlngsi Skarchen” carry deep emotional and cultural significance. They express human feelings in a simple yet poetic manner. In today’s fast-paced world, such songs remind us of the value of pure love, memories, and emotional connection. They also play an important role in preserving Balti language and heritage, helping the younger generation stay connected to their cultural roots. The message of hope, longing, and destiny makes the song timeless and relevant even in contemporary times.

Photos:

Lakshadweep

Name of Participant: Nishada Seenath Ali. B. R

Sub-category of Vocal Music (Solo): Semi Classical

Details of the Art Form: Semi-classical vocal music is a refined art form rooted in Indian classical traditions but enriched with lighter, expressive styles. It is widely found across North India and practiced by artists in various cultural regions. This form blends classical discipline with melodic flexibility, making it appealing and expressive for diverse audiences.

Historical and Cultural Background: Semi-classical vocal music evolved from the foundations of Indian classical traditions, drawing elements from both Hindustani and regional folk styles. Historically, it developed in royal courts and cultural centers where classical music merged with lighter, more expressive forms like Thumri, Dadra, and Kajri. These styles reflected everyday emotions, devotion, and seasonal themes. Over time, semi-classical music became an important part of cultural festivals, traditional gatherings, and folk celebrations. It preserves classical discipline while embracing regional culture, making it a bridge between formal classical music and popular folk traditions.

Performance: The student will present a semi-classical vocal performance showcasing clarity of notes, expressive singing, and adherence to rhythm. The presentation will include subtle improvisations, emotional nuances, and smooth transitions between melodic phrases. The student's performance reflects dedicated practice.

Instruments used: In semi-classical vocal music, students mainly rely on their trained voice as the primary medium of expression. The focus is on clear pronunciation, controlled breathing, and proper voice modulation. Traditional practices emphasize posture, rhythmic awareness, and emotional expression. The presentation highlights the purity of notes, balanced tone, and graceful delivery of the composition.

Additional Information: Semi-classical vocal music conveys deep emotional expression, connecting listeners to themes of love, devotion, nature, and human experiences. Its gentle blend of classical structure and melodic freedom makes it accessible to all age groups. In contemporary times, this art form remains relevant as it preserves cultural heritage while adapting to modern musical spaces. It encourages young learners to appreciate traditional art forms and promotes creativity, discipline, and emotional sensitivity. By combining tradition with flexibility, semi-classical music continues to inspire artists and enrich cultural events, keeping India's musical legacy vibrant and meaningful.

Photos:

Madhya Pradesh

Name of Participant: Srijan Mishra

Sub-category of Vocal Music (Solo): Classical Vocal

Details of the Art Form: प्रस्तुति विवरण: - मैं आज की प्रतियोगिता में राग पूरिया कल्याण प्रस्तुत करूंगा। यह राग कल्याण थाट का एक महत्वपूर्ण राग है जिसका गायन समय सायं का प्रथम प्रहर है। इस राग में कोमल ऋषभ एवं तीव्र मध्यम का प्रयोग होता है। इसका स्वभाव गंभीर, शांत एवं भक्तिपूर्ण भावों की अभिव्यक्ति करने वाला है।

Historical and Cultural Background: 1. ऐतिहासिक विकास

राग पूरिया का उद्भव उत्तर भारत के गौड़ देश (आज का बंगाल-बिहार क्षेत्र) में माना जाता है।

राग यमन (कल्याण) का संबंध दक्षिण भारत के वैदिक यज्ञों और “कल्याण” भाव (मंगलमयता) से जोड़ा गया है। मध्यकाल में, जब संगीतकारों ने रागों में प्रयोग शुरू किए, तब इन दोनों रागों को मिलाकर पूरिया कल्याण बनाया गया।

इसका स्वरूप धीरे-धीरे दरबारी संगीत में प्रचलित हुआ, विशेष रूप से मुगल काल में — खासकर तानसेन की परंपरा में।



2. सांस्कृतिक और आध्यात्मिक अर्थ

यह राग गंभीरता, शांति और संध्या के भावों को प्रकट करता है।

इसे संध्या समय (सूर्यास्त के बाद) गाया जाता है।

माना जाता है कि यह राग मन को एकाग्र और विचारशील बनाता है।

प्राचीन ग्रंथों में कहा गया है कि “कल्याण थाट के राग आत्मिक शांति और सकारात्मकता” का संचार करते हैं।



3. ऐतिहासिक उपयोग

राजदरबारों में, संध्या के समय यह राग ध्यान, उपासना, या गंभीर सभाओं में प्रस्तुत किया जाता था। कई ध्रुपद गायकों ने इसे अपने गंभीर आलाप और तानों के लिए चुना। आधुनिक समय में भी इसे ख्याल गायकी, वाद्य संगीत (सारंगी, सितार, बांसुरी) में समान रूप से लोकप्रियता मिली है।

Performance: मेरी प्रस्तुति निम्न प्रकार होगी: - 1) बड़ा ख्याल - आज सो बन ताल - विलंबित एकताल (48मात्रा) 2) छोटा ख्याल - मोरे घर आजा ताल - तीनताल (16मात्रा) प्रस्तुति में मैं आरोह - अवरोह, अलाप, स्वर विस्तार, आलाप, तान, बोल आलाप, बोल तान, बहलाव, लयकारी, सजावट का प्रयोग करूंगा, जिससे राग की संपूर्णता और उसकी भाव- संपन्नता श्रोताओं के सम्मुख उभरकर आ सके।

Instruments used: तबला, हारमोनियम

Additional Information: राग पूरिया कल्याण की ऐतिहासिक पृष्ठभूमि (इतिहास)



1. उत्पत्ति और समयकाल

राग पूरिया कल्याण का संबंध कल्याण थाट से है।

यह राग मध्यकालीन हिंदुस्तानी शास्त्रीय संगीत के दौर में विकसित हुआ, जब अनेक राग पुराने रागों के मेल से बने। इसे “संयुक्त राग” कहा जाता है, क्योंकि यह दो रागों —

👉 पूरिया और यमन (कल्याण) — के मिश्रण से बना है।

> इसीलिए इसका नाम पड़ा — “पूरिया कल्याण” ।

Photos:



Maharashtra

Name of Participant: Sayali Sunil Tak

Sub-category of Vocal Music (Solo): Indian Classical Music Vocal

Details of the Art Form: Indian classical music is one of the world's oldest and most sophisticated musical traditions deeply rooted in spirituality, philosophy and artistic expression. It has evolved over thousands of years and continue to be a living tradition with vibrant performance, teaching and innovation. Hindustani Classical Music (North India) Evolved under Persian, Mughal, and regional influences. Emphasizes improvisation and exploration of ragas. Prominent instruments: Sitar, Sarod, Tabla, Santoor, Bansuri, Sarangi. Notable vocal styles: Khayal, Dhrupad, Thumri, Tappa.

Historical and Cultural Background: The historical and cultural background of Indian classical music is fast and fascinating stretching back several millennia. The earliest roots of Indian classical music lie in the Vedas especially the Sama Veda which consists of hymns (samans) meant to be sung. Music was a part of spiritual and ritual life. After independence classical music become a symbol of India's cultural identity. Legendary performers like pandit Ravi Shankar, Ustad Bismillah Khan, MS Subbulakshmi and Lalgudi Jayaraman took Indian classical music to the world stage.

Performance: I am going to Sing Raag Maru Bihag Raga Maru Bihag is a modern Hindustani raga, considered a blend of Raga Bihag and Raga Kalyan. Created by Ustad Alladiya Khan, it uses the ascending pattern (Aroha) from Bihag, but incorporates the descending pattern (Avroh) of Kalyan, which features teevra madhyam (\(m\)) instead of shuddha madhyam (\(M\)). The raga is known for its romantic and sometimes longing emotional quality and is typically performed in the early part of the night. the bandish I am going to sing is in taal teental and bol of bandish are aroha:- Manabhavana ayori shajaniya zhanak rahi mori payaliya , avaroha:-preet piyaki jagi jiya mai dhanak rahi mori chatiya.

Instruments used: The tabla is a percussion instrument used for both solo and accompaniment in Hindustani classical music. The tanpura is a drone instrument that provides a continuous harmonic foundation, but does not play a melody. The harmonium is a free-reed aerophone that is often used to accompany vocalists and plays a full, tempered scale. Tabla Instrument type: Percussion, consisting of two drums: the smaller dayan and the larger bayanTanpura Instrument type: String, typically a long-necked lute with a hollow body.Harmonium Instrument type: Free-reed aerophone, similar to an accordion, played by pumping a bellows with one hand and pressing keys with the other.

Additional Information: Indian classical vocal music is an ancient art form rooted in spiritual expression and tradition. It has two main styles—Hindustani (North India) and Carnatic (South India). Based on ragas (melodic frameworks) and talas (rhythmic cycles), it emphasizes improvisation, emotion, and devotion, with renowned forms like khayal, dhrupad, and kriti.

Photos:



Manipur

Name of Participant: Thokchom Lankhomba Meitei

Sub-category of Vocal Music (Solo): Semi Classical

Details of the Art Form: The performance is based on Hindustani Classical Music, a tradition practised across North, Central, and East India. Originating from ancient Vedic times, it has evolved through forms like Khayal, Dhrupad, and Tarana, establishing itself as a major, structured classical art form across the Indian subcontinent.

Historical and Cultural Background: Hindustani music developed significantly under the influence of the Bhakti Movement and royal patronage. It is centered on the Guru-Shishya Parampara (master-disciple tradition) and is considered a spiritual discipline (Sadhana), not just an art. Culturally, it was historically performed in royal courts and temples. My presentation connects the regional arts of Manipur with this vast classical heritage.

Performance: I will be presenting a Tarana in Raag Kalavati set to Kaharwa Taal. The piece is rendered in a devotional or Bhajan style, emphasizing the emotion of devotion and surrender (Bhakti Rasa). Through the rapid syllables of the Tarana and semi classical melodic elaborations, I aim to highlight the serene and loving mood of the Raag.

Instruments used: The essential accompanying instruments used in my performance are the Tabla for rhythm (Taal) and the Harmonium for melodic support (Sur). An electronic Tanpura or Shruti box will be utilized to maintain the fundamental pitch and provide the essential drone (Shruti). These instruments are traditional and integral to Hindustani classical music performances.

Additional Information: Classical music imparts a strong message of discipline, concentration, and emotional depth. This performance, through the theme of Bhakti, offers a timeless message of peace and hope in today's society. It remains highly relevant as a cultural anchor, providing a profound medium for introspection and stress reduction, embodying the essence of Indian spiritual and artistic philosophy.

Photos:



Meghalaya

Name of Participant: Dabadskhem Khongsdoh

Sub-category of Vocal Music (Solo): Semi Classical

Details of the Art Form: Ko Mei Ramew is a symbolic and revered figure in Khasi songs, often portrayed as the Mother of the Earth or the spirit of nature who protects the land, forests, rivers, and all living beings. Through the songs dedicated to her, the Khasi people express deep respect for the environment and remind communities of their duty to care for the natural world.

Historical and Cultural Background: From a historical viewpoint, Ko Mei Ramew represents one of the earliest expressions of the Khasi community's relationship with nature. Rooted deeply in pre-colonial indigenous belief systems, she symbolizes the Earth Mother who nurtures life and maintains balance in the natural world. Long before modern environmental movements emerged, the Khasi people used songs, chants, and oral narratives about Ko Mei Ramew to teach environmental ethics and sustainable living.

Performance: The singer is wearing a traditional attire

Instruments used: Khasi Sitar

Additional Information: These songs highlight values such as preservation of forests, responsible use of natural resources, and living in harmony with nature. Ko Mei Ramew is depicted as nurturing, generous, and life-giving, yet she also warns against greed, destruction, and disrespect toward the environment. By invoking her, the singers call on people to remember their ancestral relationship with the land and to uphold traditional ecological ethics.

Photos:



Mizoram

Name of Participant: James K. Lalmalsawma

Sub-category of Vocal Music (Solo):

Details of the Art Form: CLassical Hindusthani Song. --Raag Bhoopali also known as Bhoop is One of the kost beloved ragas in Hindusthani Classical Music. Its melody is built in five notes and is known fir evoking peace, Devotion and joy. Simple têt deeply spiritual, Bhoopali hasna timeless charm that captures hotu the grandeur of Indian tradition and the tranquility of nature.

Historical and Cultural Background: The roots of Raag Bhoopali liem in ancient Indian tradition. References to itvcan be trace back to the Samaveda, wherenmistic was used as a form of prayer and meditation. It was sung in temples and Royals court-a, symbolizing Devotion and Praise for the divine. The raga belongs to the Kalsan thaata and is sung during the evening hours, when the setting sùn brings calmness ti the environment.

Performance: Solo. Singing Rang Bhoopali. Bhoopali is most paten sung in the evening, symbolizing the transition from activity to Rest, from Day into Night. It is performed during religious gatherings, festivals and spiritual concerts to invoke peace and harmony.

Instruments used: A performance of Raag Bhoopali is usually accompanied nu classical Instruments such se tanpura and the tabla which maintains rhythm. The harmonium often supports the vocal melody, while Instruments like Sitar, Sarid or flute beautifully hring out thebraga's meditative mood. Together, these Instruments create a harmonious environment that enhances the ragas drpth.

Additional Information: When Raag Bhoopali is performed in traditional settings, singers usually weatnattire that reflects Grace and solemnity. Men often weat kurta--pajamas pe Sherwanis with a stole, while women perform in Sarees ir lehengas made of silo or cotton in sober, elegant colors. The costumes add dignitynand reference to the performance, hle ding tusual aesthetic with the purity of the music.

Photos:



Odisha

Name of Participant: Abhilipsa Tripathy

Sub-category of Vocal Music (Solo): Hindustani Classical

Details of the Art Form: Hindustani classical raag named durga. Raag durga is a pentatonic hindustani raga with a devotional and heroic mood, belonging to the bilawal thaat and its vadi is “MA” and sambadi is “SA” and its performing second division of night. time The raga is associated with emotions of devotions.

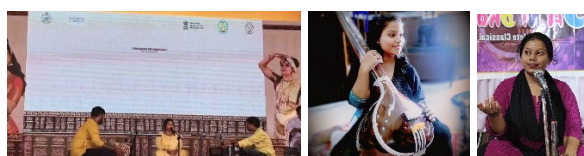
Historical and Cultural Background: Raag durga is associated with the Hindu goddess “MAA DURGA”, representing power,fearlessness and devotion. The exact origin of raag durga is not clear. Some theories suggest it may be an ancient raga, while others propose it was developed more recently by North Indian musicians, possibly derived from south indian carnatic raga SHUDDHA SAVERI. The fundamental pentatonic structure (sa re ma pa dha sa) is basic and universal, with similar scales found in musical traditions across the world, suggesting independent evolution in many places.

Performance: I am Abhilipsa Tripathy, class: -XI, students of Patitapabana higher secondary school, sainkul,keonjhar. I am going to perform raag durga chota khyal with madhya laya jhaptal and another chota khyal drut teental and Tarana with drut teental respectively. My performance duration will be around 6 minutes. My first chota khyal bandish is the most popular and traditional bandish “SAKHI MORI ROOM JHOOM” refers to jhaptal then I will present another traditional drut bandish “BIJAN BAN MEIN” refers to drut teental and Lastly I will conclude my performance with the Tarana in drut teental named “TANA DERENA TARE DANI”.

Instruments used: In my performance mostly used instrument is Tabla. Tabla is the most required sangat instrument in North Indian classical music called (Hindustani classical music). Tabla gives the talas which I need properly. Secondly I need harmonium which is a sur instrument which helps to active sur betterly. It is also a very popular and most required sangat instrument in North Indian classical music.

Additional Information: Raag Durga, a revered Hindustani classical music form, embodies courage, strength, and devotion. Associated with Goddess Durga, it symbolizes protection and empowerment. In contemporary times, Raag Durga's relevance lies in its therapeutic benefits, stress relief, and spiritual growth. Its soothing melodies evoke emotions, fostering inner peace and balance. As a cultural heritage, it bridges tradition and modernity, inspiring new generations. Raag Durga's universal appeal transcends boundaries, resonating with audiences worldwide. Its timeless essence continues to captivate, nurture, and uplift, making it an integral part of India's rich cultural legacy. Its beauty and significance remain unparalleled.

Photos:



Puducherry

Name of Participant: S. Shrilekha

Sub-category of Vocal Music (Solo): Classical

Details of the Art Form: Classical vocal music is a profound and disciplined art form that uses the human voice to explore intricate melodies, rhythmic patterns, and emotional depth. Rooted in centuriesold traditions like Carnatic and Hindustani music, it emphasizes mastery over pitch, tone, and improvisation within structured frameworks such as ragas and talas. Whether through devotional kritis or elaborate alapana, classical vocal music celebrates both technical precision and soulful storytelling, making it a timeless pillar of artistic heritage. PLACE OF ORIGIN Carnatic music originated in South India (generally the region south of Hyderabad — including Tamil Nadu, Karnataka, Kerala and Andhra Pradesh) and evolved from ancient Hindu musical traditions. The basic elements of shruthi, swara, raga, and thala form the foundation of improvisation and composition in both Carnatic and Hindustani music

Historical and Cultural Background: Carnatic music was traditionally performed in temples and royal courts by specialist musicians, including hereditary musician communities (for example, Isai Vellalar) and temple dancers-singers from the devadasi tradition who preserved and transmitted repertoire; from the 19th century Brahmin scholars and performers became prominent as composers, teachers, and organizers of the modern concert.

Carnatic music is performed over various occasions and places. In a divine festival like Navaratri, Ram Navami, Ganesh Chaturthi etc. Also performed at Sabha or music Academy. It includes grand performances during Margazhi where all 30 days are celebrated by singing or performing arts.

Performance: Men: Veshti/ dhoti with shirt or kurta — plain or subtly patterned cotton or silk; often paired with an angavastram (shawl) for a more formal look. Women: Saree (often silk/pattu saree) — draped traditionally, chosen for comfort and stage presence; colours and borders are selected to suit the concert's formality. Halfsaree/ pavadai-sattai are worn by younger ones or kids on performing

Instruments used: A melodic accompaniment usually a violin, a rhythm accompaniment usually a mridangam, and a tambura, which acts as a drone throughout the performance. Other typical instruments used in performances may include the Ghatam, Kanjira, Morsing, Flute, Veena, and Chitraveena

Additional Information: Classical vocal music conveys timeless messages of devotion, emotional depth, and cultural identity. Rooted in spirituality, it expresses joy, longing, and philosophical reflection while preserving heritage through storytelling and mythological themes. Its universality lies in exploring love, mortality, and harmony, making it relevant across cultures. In contemporary times, classical vocal traditions inspire modern genres, film scores, and digital performances, while continuing to anchor festivals and spiritual practices. They enhance cognitive skills, creativity, and emotional balance, offering therapeutic value in today's fast-paced world. Far from being a relic, classical vocal music remains a living tradition that bridges past and present.

Photos:



Punjab

Name of Participant: Sukhmanjot Kaur

Sub-category of Vocal Music (Solo): Indian Classical Vocal (Khayal Gayan)

Details of the Art Form: Indian classical music has two main, geographically separated traditions, both rooted in ancient Vedic texts and centred around the foundational elements of raga (melodic framework) and tala (rhythmic cycle). This tradition evolved with significant Persian and Mughal influences, leading to a focus on improvisation and a slow, elaborate unfolding of the raga. Key vocal forms include Khayal: The modern, most popular form, meaning “thought” or “imagination”. It allows for greater creative freedom and a variety of ornamentations.

Historical and Cultural Background: INDIAN CLASSICAL MUSIC-Its origins are traced to the Vedic period (over 6,000 years ago), where music was seen as a divine form of expression for ritual and spiritual practices. The Sama Veda, a collection of hymns, is particularly significant for its emphasis on musical chant. Hindustani music: It is based on improvisation within the strict framework of raga (melodic mode) and tala (rhythmic cycle). It diverged from Carnatic music around the 13th–14th centuries, incorporating influences from Islamic and Persian performance practices.

Hindustani classical music has a number of subgenres or branches. It has different kinds of styles in various north Indian regions.

There was Sufi and Bhakti movement in India where bhajan became a very critical component. In this movement, a number of music leaders came into emergence such as Tulsi Das, Saint Kabir and Mira Bai.

There has been a number of subgenres of Indian classical music as well such as Tappa, Thumri, Chaiti, Dadra, etc. which have been in practice for a very long time in various regions of society.

Performance: Sukhman Jot Kour will perform Hindustani Classical Raaga Madhuvanti. While Performing Raaga Madhuvanti she will start elaborating with alaap in the starting then she will sing Vilambit khayal with alaap taans in taal aktaal then moving forward with Drut khayal with alaap taans in Teentaal then she will end her performance with Tarana with drut taans. Raag Madhuvanti is a romantic Hindustani raga from the Todi Thaati, with an Audav-Sampurna (5-7) notes) and a time of performance in the late afternoon or early evening. It features Teevra Madhyam (Ma), Komal Gandhar (ga), and Shuddha Rishabh (Re) and Dhaivat (Dha) in the descending scale, while Rishabh and Dhaivat are omitted in the ascending scale. Its Vadi-Samvadi are Pancham (Pa) and Shadaj (Sa).

Instruments used: Harmonium, Tabla, Tanpura

Additional Information: Indian classical vocal music is a rich art form rooted in ancient traditions, with two main systems: Hindustani in the North and Carnatic in the South. Hindustani music is characterized by improvisation and vocal exploration of ragas through melodic structures like Khayal and Tarana, while Carnatic music is more composed and features different vocal styles. Both systems rely on a complex rhythmic structure called tala and a system of oral tradition through the Guru-Shishya (master-disciple) relationship.

Photos:



Rajasthan

Name of Participant: चैतन्य सहल

Sub-category of Vocal Music (Solo): शास्त्रीय गायन

Details of the Art Form: राग मालकौंस: मालकौंस एक गंभीर और ध्यानपूर्ण राग है, जिसमें ऋषभ (रे) और पंचम (प) वर्जित हैं। इसमें आरोह में सा-ग-म-ध-नि-सा और अवरोह में सा-नि-ध-म-ग-सा स्वर होते हैं, जिसमें गंधार (ग) और निषाद (नि) कोमल होते हैं, जबकि मध्यम (म) तीव्र होता है। इसे देर रात में गाया जाता है।

Historical and Cultural Background: राग मालकौंस भगवान शिव से संबंधित माना जाता है, क्योंकि इसके नाम का अर्थ है 'वह जो सर्पों को माला की तरह धारण करता है'।

Performance: राग मालकौंस के द्रुत खयाल (कोयलिया बोले एमबीए की डार पर) की प्रस्तुति दी जाएगी जो कि तीन ताल में प्रस्तुत किया जाएगा।

Instruments used: तबला, हारमोनियम व तानपुरा

Additional Information: उत्पत्ति: इसे भगवान शिव के क्रोध को शांत करने के लिए देवी पार्वती द्वारा बनाया गया माना जाता है।

Photos:



राजस्थान संगीत नाटक अकादमी, जोधपुर
सर्ग 2023-24 अकादमी कागज, अगस्त एवं सितंबर की योजना
सर्गों पर कागज - श्री राधु पाटी, श्री राधु पाटी, श्री राधु पाटी

क्रमांक	नाम	विषय
1.	श्री श्री राधु पाटी	राजस्थानी संगीत
2.	श्री श्री राधु पाटी	राजस्थानी संगीत
3.	श्री श्री राधु पाटी	राजस्थानी संगीत
4.	श्री श्री राधु पाटी	राजस्थानी संगीत
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12.	श्री श्री राधु पाटी	राजस्थानी संगीत
13.	श्री श्री राधु पाटी	राजस्थानी संगीत



Sikkim

Name of Participant: Supriya Rai

Sub-category of Vocal Music (Solo): Classical Bandish (Composition in Hindustani Classical Music)

Details of the Art Form: The performance focuses on Hindustani Classical Music, an ancient art form primarily present across North India, Pakistan, and Bangladesh. A Bandish is the central, fixed composition of a Khayal performance, defining the Raga (melodic framework) and Tala (rhythmic cycle).

Historical and Cultural Background: Hindustani music has roots in the Vedic tradition and evolved significantly under Mughal patronage from the 13th to 16th centuries, blending Hindu and Persian/Islamic influences. It is deeply connected to devotional (Bhakti) and Sufi practices. A performance is a meditative cultural practice intended to evoke rasa (aesthetic emotion) and is traditionally taught through the Guru-Shishya Parampara (teacher-disciple tradition)

Performance: Name: Supriya Rai Raag: Yaman Teentaal: Madhyala

Instruments used: Tabla and Tanpura

Additional Information: Hindustani Classical Music primarily conveys spiritual and emotional messages, aiming to evoke specific rasas like tranquility (Shanta) or devotion (Bhakti). It teaches discipline and patience through the meticulous study of Raga and Tala.

Photos:

Telangana

Name of Participant: V. Srinidhi

Sub-category of Vocal Music (Solo): -

Details of the Art Form: Vocal music has a deep cultural presence across the country and appears in two main classical traditions — Hindustani Classical Music in North India and Carnatic Classical Music in South India. Hindustani Music is popular in states such as Uttar Pradesh, Madhya Pradesh, Maharashtra, Rajasthan, Delhi, and Bihar. It includes styles like Khayal, Dhrupad, Thumri, and Tappa. Carnatic Music is practiced mainly in Tamil Nadu, Andhra Pradesh, Telangana, Karnataka, and Kerala. It is based on compositions (Kritis) by saints such as Tyagaraja, Muthuswami Dikshitar, and Syama Sastri. Apart from the classical forms, folk and devotional vocal traditions such as bhajans, keerthanas, abhangs, and janapada geethalu are performed in every state, expressing local culture and spirituality.

Historical and Cultural Background: Vocal music is one of the oldest and most divine art forms of India. From the chanting of the Sama Veda hymns thousands of years ago to the present-day classical and folk traditions. While preparing for my Vocal Music Solo performance in Kala Utsav. This experience helped me understand the discipline, devotion, and creativity that Indian music demands. It made me feel proud of our country's musical legacy that continues to inspire generations.

Performance: “Details of the art form : I will be performing “‘‘Vatapi ganapatim bhaje’’”, a Classical Carnatic Kirti composed in Sanskrit by the Muthuswami Dikshitar. This devotional song, a part of the 'Shodasa Ganapathy' series, is a tribute to Lord Ganesha, praising him as the remover of obstacles and the source of the universe. The composition is set in the dynamic and auspicious Hamsadhwani raga and Adi tala. History and cultural background: “‘‘Vatapi Ganapatim’’” “ is a part of the series of hymns called Shodasha Ganapati kritis, a collection of songs dedicated to sixteen Ganesha icons located in shrines around Dikshitar's birthplace Thiruvavur. Vatapi Ganapatim is dedicated to the image of Vatapi Ganapati of Tiruchenkattankudi in Thiruvavur district, in the Indian state of Tamil Nadu. This song is one of the most famous and widely performed Carnatic compositions, often sung at the beginning of concerts as a salutation to Ganesha for success and the removal of obstacles Information about the presentation performance of the student: For the performance, the student presented the Kirti in its traditional style, emphasizing the melodic framework (raga) and rhythmic dynamism (talam). The presentation included the standard sections of Pallavi, Anu Pallavi, and Charanam. The performance aimed to capture the grandeur and spiritual fervor of this iconic hymn, showcasing the rich heritage of Indian classical music. Instruments / Materials used: The student was accompanied by traditional instruments like the tanpura and metronome, with simple and thematic costumes enhancing the traditional aesthetic. Additional information about the art form: Ganesha is revered as the remover of all obstacles. In modern times, this message translates to the importance of perseverance, resilience, and approaching challenges with intelligence and wisdom. The composition is a testament to recognize the universal divine principle behind the multitudes of names and forms in the world. This speaks directly to the contemporary need for global harmony, tolerance and appreciating shared human values beyond cultural and religious differences. “

Instruments used: Violin & Mridangam Violin: Provides sruti (pitch) and melodic support. The violinist usually follows the main raga of the singer. Enhances the depth and continuity of

melody; gives the voice a rich background tone and fills short pauses gracefully. Mridangam: Maintains tala (rhythm cycle) throughout the song. Brings clarity, energy, and pace to the performance; highlights the rhythmic beauty of compositions.

Additional Information: The uniqueness of Vocal Music (Solo) lies in its ability to express emotions, devotion, and beauty through the human voice alone. It does not depend on any external instrument — the voice itself becomes the instrument. Every raga, note, and rhythm reflects the performer's creativity, mood, and understanding of music.

Vocal music in India is unique because it blends melody (raga), rhythm (tala), and emotion (bhava) in a spiritual way. Each performance is different, as the singer adds personal improvisations while maintaining tradition. The pronunciation of syllables, microtones (shruti), and ornamentations (gamakas) make Indian vocal art distinct from any other musical form in the world.

Photos:



Tripura

Name of Participant: Shreyasi Paul

Sub-category of Vocal Music (Solo): Semi Classical

Details of the Art Form: I will perform a semi classical song ‘Veena Vadini’ based on – Raag Bhairavi. Taal-Dadra / Kaharaba. ‘Veena Vadini’ is a melodious composition that reflects the charm of semi-classical Indian Music. The Song Celebrates divine grace through soulful lyrics and a captivating tune that devotion and peace. ‘Veena Vadini’ based on – Raag Bhairavi. Taal-Dadra / Kaharaba. ‘Veena Vadini’ is a melodious composition that reflects the charm of semi-classical Indian Music. The Song Celebrates divine grace through soulful lyrics and a captivating tune that devotion and peace.

Historical and Cultural Background: Rag Bhairavi is believed to be associated with Goddess Bhairavi. It is known for its soothing and calming nature. The song highlights the richness of Raags perfect for Kala Utshav. This performance showcases not only music but also discipline, tradition and creativity. This song stands as a perfect blend of faith rhythm and creativity, leaving a memorable impact on all who listen.

Performance: Classical Music is the traditional form of Indian Music based on ragas (melodic patterns) and taalas (rhythmic cycles). It follows strict rules, emphasizes purity of notes, and is performed in two main styles-Hindustani (North India) and Carnatic (South India).

Instruments used: Tanpura: A four-stringed drone instrument that provides a continuous harmonic reference point throughout the performance. Harmonium: Several resources offer tutorials and musical notations (swarlipi) for the song on the harmonium. Tabla: The traditional semi-classical song “Veena Vadini. Teen Taal is the most common and fundamental taal in Hindustani classical music, consisting of 16 beats divided into four equal divisions of four beats each. Var De” primarily uses the Teen Taal (or Trital) rhythm cycle. The basic bol (tabla syllables) for Teen Taal is a 16-beat cycle.

Additional Information: The “semi-classical” song “Var De Veena Vadini Var De” is actually a famous Hindi poem by Mahakavi Suryakant Tripathi 'Nirala' that is widely set to music. It's a powerful devotional song to the goddess Saraswati, a plea for her to grant knowledge, light, and inspiration, and many artists have performed classical and semi-classical versions, notes Spotify. The title translates to “Grant me, O Veena-playing goddess, grant me,” and the lyrics are a prayer for a new dawn of knowledge for India. It is a Saraswati Vandana, a prayer to the goddess Saraswati, the deity of knowledge, music, and art.

Photos:



Uttar Pradesh

Name of Participant: Aparna Maurya

Sub-category of Vocal Music (Solo): Classical

Details of the Art Form: Hindustani Classical Music, rooted in North India, evolved from ancient vedic tradition. It flourished under Mughal Patronage and spread across states like Uttar Pradesh, Delhi, Maharashtra and West Bengal with ragas and talas at its core, it represents diverse regional styles, including Gwalior, Jaipur and Banaras Gharanas.

Historical and Cultural Background: Hindustani Classical Music originated from ancient Vedic chants, particularly from sama Veda. Over time, it evolved by blending Indian traditions with Persian and Mughal influences creating, a unique north Indian form. It reached great heights during emperor Akbar's reign, with Legends like, Tansen, Deeply spiritual and expressive, It values improvisation through ragas and tales and Its legacy endures through the guru shishya parampara System.

Performance: The performance will consist of a vilambit khyal and a dhrut khyal in raag "MIULTANI". The composition of vilambit khyal is set in taal, ek taal and the words of the composition are "GOKUL GAON ISE CHORA" followed by a Dhrut khyal composition set in Teen taal, words of the composition are "Aaj Bajat Badhai Barsane mein"

Instruments used: The Tanpura provides a continuous drone that supports Melody in Hindustani music. The tabla, a pair of tuned Drums, sets intricate rhythmic patterns. The harmonium a reed instrument with a keyboard, offers melodic accompaniment Together, they form the essential foundation of performance, balancing rhythm, melody and tonal harmony.

Additional Information: Hindustani Classical music expresses profound themes of peace, spirituality and emotion. Its ragas and talas symbolize the connection between nature and human spirit and cosmos. Today, it holds great importance for its soothing, meditative impact and importance for its contribution to mental wellness. It also influences contemporary music, fusion styles and global artists, preserving India's artistic and cultural legacy through time.

Photos:



Uttarakhand

Name of Participant: Harshit Pandey

Sub-category of Vocal Music (Solo): Solo

Details of the Art Form: राग अडाना: सांस्कृतिक पृष्ठभूमि अडाना एक भावपूर्ण शाम का राग है, जो शृंगार और करुणा को व्यक्त करता है। इसका समय संध्या (4–7 PM) है। इसे “अडाना” (हिंदी में “अड़ना”) से जोड़ा जाता है—भावनाओं को रोकने की कोशिश। थाट: खमाज। वाद्य: ग, नि। समवादि: ग। यह प्रेम, विरह, और भक्ति को सुंदरता से प्रस्तुत करता है।

Historical and Cultural Background: राग अडाना: ऐतिहासिक और सांस्कृतिक पृष्ठभूमि अडाना, एक शाम का राग, खमाज थाट से उत्पन्न हुआ। इसका नाम “अडाना” (रुकना) से जुड़ा है, जो भावनाओं को नियंत्रित करने का प्रतीक है। 17वीं सदी में पखावजी ने इसे “हिंडोल” का उप-राग बताया। ठुमरी, दादरा, और गजल में प्रचलित, यह प्रेम, शृंगार, और करुणा को व्यक्त करता है। सांस्कृतिक महत्व: उत्तर भारतीय शास्त्रीय संगीत (हिंदुस्तानी) में गहराई और भावपूर्णता जोड़ता है।

Performance: इसकी प्रमुख स्वर संगतिया म प नि सां और गं मं रें सां धा (कोमल) नि (कोमल) प है

Instruments used: इस राग से मिलित जुलता राग दरवारी कान्हड़ा है पर आरोह में अडाना में शुद्ध निषाद का प्रयोग इसे अलग कर देता है और इसकी सुन्दरता निखर कर आती है इसकी प्रमुख स्वर संगतिया म प नि सां और गं मं रें सां धा (कोमल) नि (कोमल) प है

Additional Information: राग अडाना प्रेम, विरह, और आत्मसमर्पण का प्रतीक है। इसका भावपूर्ण स्वरूप श्रोताओं को भावनाओं से जोड़ता है। समकालीन महत्व: फिल्म संगीत, पॉप, और फ्यूजन में प्रयोग। आज भी भावपूर्ण शृंगार और भक्ति को व्यक्त करता है। सात्वना, आशा, और जीवन की जटिलताओं को हल्का करता है।

Photos:



KVS

Name of Participant: Y Sri Vishnu Teja

Sub-category of Vocal Music (Solo): Classical

Details of the Art Form: Raag Multani is a Hindustani classical raga from the Todi Thaati, traditionally performed in the late afternoon. It is known for its calm, introspective, and devotional mood. The raga is prominent across North Indian classical traditions, especially in states like Uttar Pradesh, Maharashtra, and Punjab.

Historical and Cultural Background: Raag Multani traces its origins to the ancient Todi family of ragas and holds a significant place in Hindustani classical music. It evolved during the medieval period and has been cherished by vocalists for its emotional intensity and meditative essence. The raga's serene mood reflects the warmth and tranquility of the afternoon, often used to evoke a sense of peace and devotion. Its cultural importance lies in how it connects human emotions with the rhythm of nature and time.

Performance: I will be performing an Aalap followed by a Bandish in Teen Taal and another in Ektaal. The performance will conclude with expressive Taans that highlight the raga's melodic richness and emotional grace.

Instruments used: The performance will feature the Tanpura for drone support, Tabla for rhythmic accompaniment, and Harmonium for melodic reinforcement.

Additional Information: Raag Multani conveys calmness, devotion, and reflection, making it relevant even in contemporary times. Its meditative quality encourages mindfulness and emotional balance. Performing this raga helps preserve India's classical heritage while promoting inner peace and spiritual connection in today's fast-paced world.

Photos:

NVS

Name of Participant: Prachi Para

Sub-category of Vocal Music (Solo): Classical Vocal Solo

Details of the Art Form: It is performing banarash gharana based gayaki for me to represent my school and my state in the classical singing (vocal music) category at the National Arts Festival. My performance at this prestigious competition will be in Raga Jogkauns—a raga filled with profound emotion and stunning beauty. I will present both the Vilambit Khayal and Drut Khayal, composed and performed by the great music teachers Pandit Rajan Mishra and Pandit Sajan Mishra (Varanasi Gharana).

Historical and Cultural Background: Raga Jogkauns is a very melodious, profound, and emotional raga, created by the combination of Raga Jog and Raga Chandrakauns. It is a raga of Kaafi Thaati. This Vandish is composed by Sh. Bade Ram Das ji. Its nature is deep, introspective, and calm. This raga is imbued with the sentiments of devotion and compassion. Listening to it evokes a sense of profound peace and introspection.

Performance: My performance is based on compositions in two different tempos—one Vilambit (slow tempo) and one Drut (fast tempo)—to capture the full essence and form of Raga Jogkauns. Vilambit Khayal and Drut Khyaal

Instruments used: Harmonium, Tabla & Taanpura

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

Photos:



EMRS

Name of Participant: Aaradhna Tarole

Sub-category of Vocal Music (Solo): Classical

Details of the Art Form: Hindustani vocal classical music is one of the oldest and most profound art forms of India. It emphasizes melody (raag), rhythm (taal), and improvisation. Through khayal, tarana, dhrupad, and other styles, it allows artists to explore emotions and spirituality while maintaining technical discipline and aesthetic beauty.

Historical and Cultural Background: The roots of Hindustani classical music trace back to the Vedic period, where Samaveda chants laid the foundation of structured melodic patterns. Over centuries, contributions from saints, scholars, and Mughal court musicians enriched this tradition. Prominent gharanas (schools) shaped its distinctive styles, each preserving unique techniques and expressions. Raags, developed as melodic frameworks, became mediums to express moods, times, and seasons. Classical music in India is not just an art but a spiritual journey, aiming to connect the human soul with the divine. It continues to thrive as a cultural treasure, bridging generations with its timeless resonance.

Performance: In this event, students presented Raag Tilak Kamod through a short khayal and a tarana. Lead singer Aaradhana Tarole's soulful voice beautifully accompanied by tabla and harmonium. The performance highlighted the dedication and talent of young learner in embracing classical traditions. In chota khyal, taan will be used for sthai and antra.

Instruments used: The presentation involved three core elements: vocals, harmonium, and tabla. The harmonium for melodic support and scale guidance and tabla added rhythmic beauty. Together with Aaradhana Tarole's vocal rendition, these instruments created a harmonious balance, showcasing the essence of Hindustani classical performance. The bandish of the raag is set in Teentaal; therefore, the tabla will be played in Teentaal at a medium tempo (Madhya Laya) and tarana will be in drut teen taal.

Additional Information: Hindustani classical music places strong emphasis on improvisation within a defined framework. Each raag has specific rules regarding notes, progression, and mood, yet allows immense creativity to the performer. Khayal, one of the most popular forms, blends lyrical beauty with improvisation, while tarana uses rhythmic syllables to create vibrancy. Training in this tradition demands years of riyaz (practice) and guidance under a guru. Beyond technical mastery, this music nurtures patience, discipline, and emotional depth. Today, Hindustani music is performed on global stages, inspiring audiences worldwide while continuing its sacred role in India's cultural and spiritual heritage.

Photos:



विद्यया ऽ मृतमश्नुते



एन सी ई आर टी
NCERT

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