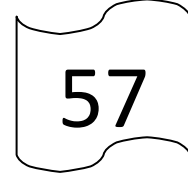


CURRENT TRADITION IN MUSIC, DANCE & CULTURE

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AIM: Application of traditional classical dance techniques to foster development in children and adults with mental challenges. They will be learning and experiencing without having any stress from a four-walled training. Experiential learning can be given through art forms. Application of the current traditions helps them to adapt themselves comfortably.

ABSTRACT: Tradition followed and culture adapted in society plays an important role. The region, the Religion that we all represent is something that we have learned and gifted with since birth. As we are progressing, new thoughts, new methodologies, and new beginnings will take form. Keeping in mind the traditions we have learned, and the culture we have followed one has to grow with them. According to the needs of society, one has to learn to adapt naturally, which is exactly being taught through these wonderful art forms like Dance and Music. The theatre arts give us overall growth holistically.

Keywords: Dance, Music, Culture, Traditions, Classical, Angika, Vachika and Aharya
Special need.

INTRODUCTION:

What does tradition mean, tradition is something that is passed on from generation to generation, from gurus to shishya, from parents to children., This practice has been followed by a set of people living in a society in a particular way. We can also say right from the birth of a child, the traditions will be followed and passed on.

TRADITION IN DANCE

Dance means movement of the body, like moving hands and legs, using facial expressions. It is an approach to expressing one's feelings. The Bhava abhinaya helps reach the targeted audience by expressing words with actions and Feelings. This form of art is called dance and as Acharya Bharata Muni clearly says in his treatise, The Natya shastra that the format is given and this can be adapted comfortably according to their region, religion, language, and the culture followed there. This gave rise to several dance forms like Classical, Western, Semi classical, folk-dance ballets, etc. Here, we have focussed on the classical forms that were traditionally passed on in India. There are 8 classical dance forms in India. They are:

- 1) Bharatanatyam from Tamil Nādu and Karnataka
- 2) Kuchipudi from Andhra Pradesh.
- 3) Mohiniyattam from Kerala.
- 4) Kathakali from Kerala:
- 5) Kathak from Uttar Pradesh
- 6) Satria from Assam
- 7) Odissi from Orissa



8) Manipuri from Manipur

1. **Bharatanatyam:** This form is originated from Tamil Nādu and Karnataka. Bharatanatyam is a combination of Bhava, Raga and tala. Bhava means expression, Raga is the song and tala means rhythm. In earlier days this art form was called the 'Sadir Nach' and it was done by the Devadasis in the temple. This tradition was passed on to the courtesan in the King's palace. And after that it was passed on to great gurus who fought for the right, to make it a public performance and thus be enjoyed by one and all. A Bharatanatyam repertoire consists of Pushpanjali, Allaripu, Jathiswaram, Shabdham, Varnam, Devaranama, Javali / Padam, Kriti, and Tillana. This order of performance has been traditionally followed in almost all the Rangapraveshams or Arangetrams and other solo performances.

2) **Kuchipudi:** Kuchipudi originates from a village called Kuchipudi in Andhra Pradesh. The language is Telugu and the very common and popularly known item in the Kuchipudi dance form is the "Bhamakalapam". This dance is a combination of fast steps and facial expressions with lip movements which looks like the dancer herself is singing and dancing. It has both Tandava and lasya components. Like any other dance form in the classical area, it has all three components, Nritta, Nritya, and Natya. A Kuchipudi repertoire will have the following Darus, Jathiswaram, Shabdham, Varnam, Padam, and Tillana.

3) **Mohiniyattam:** Mohiniyattam is from Kerala. The language is Malayalam and its dance structure is found in the temple's architecture which became evidence of its existence. Mohini means the female avatar of Lord Vishnu during the 'Amruthamanthana'; so, the Lasya which is the graceful dance of Goddess Parvathi is adapted. The basic posture is the 8 Shape, that is the dancers have parted feet, knees are bent, the upper torso moves gracefully and the movements are very gentle. The Mohiniyattam repertoire is the Taganam, Jaganam, Dhaganam, and Sammisram. The sequence followed is Cholkettu {invocation to goddess Bhagavathi } Jathiswaram or Swarajathi, Varnam, Padam and Tillana, Shloka and Saptam [which is a prayer to lord Shiva].

4) **Kathakali:** Kathakali originates from Kerala. And the performance usually happens from dusk to dawn, it is performed for a long duration when compared to other forms of classical dance performances. There is Vachika abhinaya prominence along with other Abhinaya. The language used here is Malayalam and usually, a whole story or a part of a story that is mythological is performed, folk stories and religious legends are also highlighted. It adapts the tandava style of dance. The tradition that was followed in the Kutiyattam where the classical Sanskrit dramas were performed highlighting the epics of Lord Shiva. After this came up the Krishnanattam where the Activities or the story of lord Krishna became prominent. Later on, the Ramanattam based on Ramayana was introduced and so after this, various story was depicted based on other epics, and the term Kathakali was given to this form.

5) **Kathak:** Originated from Uttar Pradesh, as the name itself explains Katha, the story. There were Wanderers around the state who used to tell the stories of Hindu mythology in those days. Inspired by these kayakers, the Kathak got evolved, the difference between the Katha Kari and the Kathak is the movements and the facial expressions used by the performers. There is extensive footwork combined with explanation through hand gestures with suitable facial expressions. This was during the Bhakti movement. There are different Gharanas in Kathak namely Jaipur, Banaras, and Lucknow Their repertoire consists of mainly three divisions such as the invocation, one pure dance recital, and one full of impression that is expressive dance.

6) **Odissi:** Odissi from Orissa was completely done or performed only by the women folk at the beginning of its era. We can see its origin in the sculptures in the temples of Orissa. We can see our Sanathanadharma which is Hinduism along with Buddhism and Jainism. Its literature is Sanskrit along with the classical Odia and the Gita Govinda. Its repertoire included the invocation, Nritta (pure dance), nritya (expressive) natya (drama).

7) **Sathriya:** Sathriya originates from Assam. It began like a one-act play by Sri Sankardev, who



belonged to eka Sarana dharma which he had established. They were based on Lord Krishna, Vishnu's avatar, and Lord Rama. This dance form is mostly Tandava form in nature with a mix of facial expressions, gestures, and acting skills. Mostly nritta and nritya. This was a part of the Vaishnava Bakti movement. The Akharas are the basic dance steps and are subdivided. They integrate two styles; one is called the Paurashik Bhangi-- mostly suited for men and the other is Sthri Bhangi suited for the women folk.

8) **Manipuri**: Root of Manipuri dance form is Manipur. When we say Ras Leela, the form of dance that comes to mind is Manipuri. Manipuri follows Vaishnavism. The delicate movements involved in the performance show the amount of peace involved. It mostly focuses on the themes of Radha and Krishna. It gives us a spiritual experience and most of the respectful families in Manipur would recommend their girl child to learn this art form. The repertoire of Manipuri dance is generally based on the weather conditions of the place, if it is performed on a full moon night it is mostly the Basanta Raas, and they time their performances with the rhythmic depiction of abhinaya, the asta nayikas grace, during the harvest season and Gopa Ras during the Diwali season.

Traditional classical dance is a formatted style, it is executed with a lot of dedication, discipline, and spirituality. The theory of Rasa as given by Acharya Bharata Muni in Natya Sastra gives us a picture of how Rasa becomes the main cause of all expressions, bhavas, or feelings which every human being possess. Gestures acting techniques, basic steps, and standing postures, of which are part of traditional classical dance. If this is applied in the same way to children with mental challenges according to their body needs, we can certainly give the required benefits with spirituality.

Any classical dance form consists of four kinds of Abhinaya and they are as follows:

1. **Angikam**- Body movements 2) **Vachikam**- Words or Songs
- 3) **Aharyam** - Dress, make-up, and ornaments 4) **Sathvikam**- Inner feelings that are expressed, reaches, and given rasa anubhava

The aesthetics of dance, one of the most basic motives of dance is the expression and communication of emotions. Spontaneous movements when structured and given a form will be called dance.

Angika is a language of expression through one's body or Shareera, the Face or Mukha, and movement or Chestha. Stylized and varied bodily movements are of utmost importance in classical dance. The entire body is divided into Anga, Prathyanga, and Upangas. So, in all Angika Abhinaya gives us physical movements, facial expressions, and stylized actions. Using Angika, either a word-to-word may be enacted with precise body movement (padartha abhinaya) or the gist of the sentence may be enacted (Vakyartha Abinaya).

Each special child is unique in his structure, be it physical or mental. We might teach similar movements to all but the application will have a different impact on different complexities as it fine-tunes the individual needs.

Here is an example of the Application of Angika Abhinaya in young adults with special needs.

Application of Angika Abhinaya in young adults with special needs

Goal – Showing Elephant, fruit, and Goddess and learning emotions like sadness and devotion.

Lesson Plan

Shloka: Gaja ananam bhoota ganadi sevitham, kappitta jambu phala sara bhakshitam,

Uma Southam shoka vinasha karam nammami Vigneswara pada pankajam.



Meaning – Oh lord who has an elephant face, and he who loves to eat the fruit, He who is

Goddess Parvati's son, to you oh lord who destroys our miseries, I bow to your lotus feet.

Hastas used — Gaja - Tripataka – To show the large ears of the elephant, Ananam- Alapadma- to show the face of Bhoota Canada - pataka -both the hands to show the sky, Sevitham- pataka -plate and kataka mukha to alapadma -to offer flower, Kapitta jambu – padmakosha, pala Sara bhakshitam-take the fruit to your mouth.

Uma sutham- both hands in front of the chest held in Pataka right hand facing upward and left hand facing downward, shokha – mriga shirsha both hands join each other, vinasha -kartari mukha both the hands to say destroy...Karanam- hamsaya moves downwards and starts above the head. Namami-Anjali hasta, Vigneshwara – kapita in both hands in front of the stomach. Pada pankajam-Mrigashirsha as if touching the feet of the lord and then touching the eyes.

Legs postures – Walking like an elephant, staying still, sitting, circular movement, stretching legs on either side one after the other, and doing tattu mettu in chaturasra jathi.

CURRENT TRADITION IN MUSIC

Music is a combination of words with rhythm and musical notes. Music can enrich life. It can articulate and explain, the emotion or mood. It can express the inexpressible thing soothingly and touchingly. It is Raga and tala put together. It improves one's listening skills, and the mood emoted from the music can change your mood too. If we listen to the music intensely it will give us the capacity to give a proper interpretation of the song. Music is known as a Universal language. There are different types of Music, they are Carnatic classical, Hindustani, Western, and folk. Nowadays along with these we also hear a lot of pop-music, Ghazals, Bhajans, Bhangra, Punjabi folk, Dadras, Tarana, Bhavageethe, and Bakti geethe. Though the basic musical note is Sa, Ri, Ga, Ma, Pa, Da, Ni for all forms of music the rendition will be different for different forms. I would like to further emphasize the Indian classical music form the "Carnatic Classical ". Sri Purandhara dasa who is known as the "Sangeetha Pitamah" during the 17th century gave us this beautiful art form. During the Bhakti movement, he travelled all over, widely spreading the music, giving the basic exercises for the learners to practice and make the art perfect. He taught the raga and systematized the theoretical rules which gave raise to the Suladhi Saptha Thala. The Carnatic classical repertoire begins with a small invocation song on Lord to seek his/her blessings. Then a varnam is taken, where the importance of the swaras in a particular raga, with lyrics if sung. It mostly sticks to one particular raga, sometimes it may be Raagamalika, a combination of different ragas. After a heavy varnam , a simple song like Keerthana or a Kriti is sung to lighten the hearts of the Rasikas. And this is followed by a Kalpana Swara, this could be of the previously sung raga or another raga. Along with this, there will be a jugal bandi of string and percussion instruments. Usually, in a musical concert, we also hear, the geethams are devotional and melodious songs with lyrics written in praise of God/goddess. Cultural traditions.

Vachika Abhinaya refers to the expressions of thoughts and moods through literature (speech and words) and music, both vocal as well as instrumental. A rasa or emotion can be depicted through a suitable raga that can reach the hearts of the spectator. The language depends on the region and the place where the performances are held, Vachika abhinaya plays a pivotal role in Natya as it makes it easier for the artist to portray the emotions and also for the audience to understand it. Teaching simple songs to a specially-abled person improves his functional level as it enhances clarity of diction and vocalization skills. Their listening skills and concentration level can be refined to a greater extent.

Application of music to specially-abled



Goal: Enhancing Clarity and Diction.

Lesson plan: Teaching Bhajan:

Bhajo mun bhajore Sri Ramam, Bhajo mun bhajore seetha ramam,
Bajore Dasharatha nandana ramam, Bajore jaya jaya Janaki ramam
Bajore Kousalyasu premam, Bajore Seetha megha syamam
Bajore ravana mardana ramam, Bajore Bhakta jana mana somam

CULTURAL TRADITIONS

Culture means the practice that is followed for ages or the traditions followed and passed on from generation to generation. Culture may include the language spoken, the dress worn, the religious practices and the kind of life lived in a particular society. This helps us to identify their cultural heritage. The focus here will be on the eight classical forms and their cultural differences like dressing and language.

In states like **Tamil Nadu, Karnataka and Andhra Pradesh** – Saree, Langa, and Blouse are the traditional wear for females and Lungi or Dhoti for males with Shirt and a small towel on the shoulder. Most of them are dressed up in the same attire throughout. In Tamil Nadu the spoken language is Tamil, Karnataka-they speak Kannada and in Andhra Pradesh- they speak Telugu. Their hairstyle and the ornaments used are more or less the same design. The music used or followed is Carnatic classical. Nowadays Women wear churidars and men wear pants and shirts according to the event happening.

Uttar Pradesh: Their attire is usually a saree draped with the pallu falling on the right shoulder and spread on the upper body with ghoonghat on the face or ghagras, Jibba, and Pyjama for the male folk with a turban tied on the head. They wear churidars on simple working days and the ornaments will include earrings, bangles, and necklaces, Mang tika is compulsory. The language spoken is Hindi. The music followed here is Hindustani classical.

Orissa: The saree worn by the women folk is called the Katak and Sambalpuri and for the men, it is the Dhoti with sambalpuri kurta, pyjamas, and Sherwani. The language spoken is Orissa and or Odisha. Hindustani and Carnatic classical mined form of music is seen here in Orissa. Ornaments used are Sinthi Maang tika, choker, Earrings, Kada, Shankar, and Chod Bangles, Chandra hara the 3-layer gold necklace is very popular.

Assam: - For women of all ages except for children it is the Mekala chodar, a two-piece garment. A long piece is draped downwards from the waist and the other piece is wrapped on the upper body and tucked into Mekala. While the men wear Dhoti to cover the lower body like Lungi and Gamosa is a triangle rectangular piece of cloth that is put over the shoulder, sometimes it is converted into a waistcoat too. Ornaments are usually made of exclusive pearls shaped differently with beautiful pendants, they are called Lokaparo, KeruThuriya, Janphai, long Keru, Sona, or Makori. The language spoken is Assami and the music used is indigenous traditional and usually like in a descending manner it's scale is compared to a pyramid.

Kerala:- The traditional wear for women in Kerala is called the Mundum-Neriyatham Mundum is common for both men and women draped on the lower part of the body like lungs and on the top women wear a blouse on which the Neriyathu is wrapped tucking one side into the mundum. The material used most of the time will be white cotton as the climate there is very hot and sunny. Kerala is called "God's own country", It is green throughout the year, even if the climate is hot. The ornaments worn by the Keralites are mostly gold. The Bell shaped earring that is the Jimki's are very popular. The Kasu Malay Mullamottu Mala, Kashi mala are some of the very popularly known jewellery in Kerala. The language



used here is Malayalam and the music rendered is Carnatic classical.

Manipur: - Innaphi and Phanek are the traditional dress for women, along with this they also wear sarees called Meyek Nailbi, Skirt called Khanep phanek, white with yellow border cloth called Lai-phi and so on men wear a Dhoti with Jacket and a white turban tied on the head and also a superior quality called the Khamen Chatpa is worn on special occasion to shows dignity in the society. The Language spoken is Manipur or Meitei. The Classical music of Manipur is called the Dhob and Napi Pala. And the jewelry used are Kiyang Likphang, Marei, Heibi, Mapal, and Khimahum which are very exclusive and only a traditional Manipur goldsmith can design this.

Aaharya plays an essential role in society. Based on one's attire one can make out the purpose. It is based on Your dress or costume and makeup with suitable jewelry so that we know what occasion we are celebrating, whether are we going to school, a wedding, a park, etc. It helps us to teach the right way of Grooming oneself

Aharya Abhinaya for special needs

Goal: Dressing Appropriately.

Tool: Experiential learning

Lesson Plan: Preparing to go shopping for the Deepawali festival

Facilitator (F): where are we going

Student (S): Shopping.

F: what do you want to buy

S: New dress

F: What is the occasion

S: Deepawali festival

F: What kind of dress do you need gives options churidar, Frock, Langa blouse, Uniform

S: Churidar

F: Why

S: Thinks

F: Let me explain.....We wear Traditional Langa blouses on the occasions like Gowri Ganesha festival, Dasara and Churidars are easier to maintain while lighting lamps, especially cotton material.

F: Now tell me what do we wear to school

S: Uniform

F: To Park

S Track pants and T-shirt so that we will not get hurt while playing.

F: Very good, what do we need to carry to go shopping

S: A bag, so that we don't need to buy a bag again to bring the Dress.





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F: Yes, very good let us go shopping, now tell me where do we get your dressis it in the flower market, fruit market or cloth showroom.....

S: it is in a clothing shop where we get clothes.

F: claps claps

CONCLUSION:

Tradition and culture are the foundation for any society or civilization, to survive and grow. Understanding the significance of tradition and its practices will immensely help individuals to have strong roots and individuality. This understanding also helps individuals to represent their character, personality, and behaviour. Through this representation, one can accomplish most of their day-to-day task with ease. So, This Practice when applied by individuals with special needs their daily routine becomes much easier and most importantly it makes them more confident. So, one has to carefully draft these traditional practices into their daily life so that they can accomplish their goals without knowing the difficulty of learning the new thing.

Traditional dance includes music, and recitation in a local language or Sanskrit and they represent the style of performance. This gives them immense happiness as they feel they are dancing but in actual terms, they are correcting their disability occurred.



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