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Cultural Amnesia: Revival of Lost Art Forms of India: An Analytical Study of Three Dormant Dance and Music Forms of India and Efforts for their Revival

Poorna Gautam Tewari

Modern School Barakhamba Road, New Delhi

Abstract: ***India, rich in cultural legacy, is home to a diverse range of art forms that have shaped its history. However, several of these art forms have faced extinction over time. As a grade 12 student studying in Modern School, Barakhambha Road, New Delhi, I have often wondered if we are missing out on important parts of our rich legacy just because we are not trying hard enough to learn about them. With most of my peers in school and other prestigious schools in New Delhi leaning toward emulating the western world, who amongst us will be responsible to keep our heritage, art, history, music and dance alive for our future generations? My background is diverse. My paternal ancestors hail from the Kumaon region nestled in the foothills of the majestic Himalayas, while my maternal side has both the North Indian and South Indian influences. I have grown up with an exposure to Indian art, theatre, music and dance. Family functions have been full of relatives telling us children's stories, tales and anecdotes about our rich cultural heritage. But how many of us have actually had such an environment in our early formative years? While we may know some stories of our rich cultural heritage, it is critical that we look deeper into the lesser - known creative forms that have gradually faded away over time. Several factors have contributed to their decline, including the traditional nature of these arts, where skills were passed down from generation to generation. Unfortunately, numerous artists have been impelled to abandon their craft due to fiscal constraints and other unforeseen reasons, leading to their eventual demise. However, this is not the only reason for their decline; there are several other unseen factors at play in this scenario. Fortunately, there has been a revitalization of interest in these long - forgotten cultural traditions, with effort underway to resuscitate and conserve them. Resurrecting a lost form in the field of art and culture is analogous to resurrecting a piece of history. It symbolizes the persistence and determination of artists, communities, and music, dance, art & culture enthusiasts who refuse to let these treasures fade away.*** [1] ***We shall look at some of these neglected dance and music forms of India that are being revitalized in this research.***

Keywords: Indian cultural heritage, forgotten art forms, cultural revival, traditional art, heritage preservation

1. Unravelling the Problem at Hand

1.1 The Erosion of Traditional Dance Forms and Folk Music in India

Dance and Music have always been an important part of Indian life.

'Sangeet' **(music) [a]** is defined in Indian Culture as a combination of ***Sam+Geet [*****b]** that means lyrics and speech.

The root of music in Ancient India is found in Vedic Literature of Hinduism. Among the four Vedas **[c]**, Sama Veda **[d]** is considered as the origin of Indian music. It consists of a collection **(*Samhita*) [e]** of hymns, portions of hymns, and detached verses that were sung during religious rituals performed by priests named Udgatar. During that period, music was the medium for prayer in religious ceremonies as well as entertainment and social occasions. The development of notes originated in the Vedic period itself. There was a lot of influence of Mughals over a period of time. The music of India includes Indian classical music, multiple varieties of folk, popular, pop, and, most recently, rock music.

The history of Indian dance can also be traced to the pre vedic period i. e. the Indus Valley Civilization. The Dancing Girl - a bronze statuette - was found in the ancient Mohenjo - Daro site in 1926. It is revealed from the dancing figurine that dance had an important place in the social life of the people of those times and they were quite well versed in this art. In traditional Indian culture the function of dance was to give symbolic expression to religious ideas. The figure of Lord Shiva **[f]** as Nataraja **[g]** represents the creation and destruction of the cosmic cycle. The popular image of Shiva in the form of Nataraja clearly shows the popularity of the dance form among the Indian people. The Sangeet Natak Akademi currently confers classical status on nine Indian classical dance styles: Bharatanatyam (Tamil Nadu), Kathak (North, West and Central India), Kathakali (Kerala), Kuchipudi (Andhra), Odissi (Odisha), Manipuri (Manipur), Mohiniyattam (Kerala), Sattriya (Assam) [2] and Chau (Orissa).

In the fast - paced world of today, where technology and modernity shape the lives of the younger generation, there is a growing concern about the gradual erosion of traditional dance forms and folk music in India. Dance forms like Chhau and Vilasini Natyam, along with the rich folk music of the Kumaoni region, are facing an existential crisis. The younger generation, engrossed in contemporary cultural influences,

[1] "The Revival Of Lost Art Forms In India: Success Stories And Challenges." *Cottage9*, https://www.cottage9.com/blog/the-revival-of-lost-art-forms-in-india-success-stories-and-challenges/.
[2] "CULTURE | Indian Dance & Music – Indic Inspirations." *Indic Inspirations*, https://www.indicinspirations.com/collections/indian-dance-music. Accessed 27 July 2024.

seems increasingly detached from these age - old art forms that once thrived as an integral part of India's cultural heritage.

1.2 The Rich Heritage of Chhau and Vilasini Natyam

Chhau, a semi - classical Indian dance with martial, tribal, and folk origins, is primarily found in the eastern states of West Bengal, Jharkhand, and Odisha. Characterised by its vigorous movements and elaborate masks, Chau tells stories from Hindu epics like the Mahabharata **[h]** and Ramayana **[i]**. The dance is not just a form of entertainment but a means of preserving and narrating the mythological tales and historical events of the region.

Vilasini Natyam, on the other hand, is a classical dance form from Andhra Pradesh, known for its intricate footwork and expressive gestures. It evolved from the Devadasi tradition, where temple dancers performed in honour of deities. This dance form, rich in spiritual and religious significance, embodies the cultural ethos of the Telugu - speaking regions of India.

1.3 Kumaoni Folk Music

The folk music of the Kumaoni region, nestled in the Himalayan foothills, is a melodic collection that reflects the life, love, and struggles of its people. Kumaoni music encompasses a wide range of songs, from the soulful Jagar **[j]** and Hudkiya Bol **[k]** to the rhythmic Bajuband **[l]** and Chanchari **[m]**. These songs are traditionally sung during festivals, weddings, and other community gatherings, creating a sense of unity and shared cultural identity.

1.4 The Disconnect: A Growing Concern

Despite their rich cultural heritage, these traditional art forms are gradually fading away. The primary reason for this decline is the disconnect between the younger generation and their cultural roots. In an era dominated by digital entertainment and global pop culture, traditional dance forms and folk music struggle to find relevance among the youth. The allure of Bollywood and Western music overshadows the subtle beauty and complexity of classical and folk arts.

Moreover, the lack of exposure and opportunities to learn these art forms contributes to their decline. In many urban areas, there are limited platforms where children can experience and appreciate traditional dances and music. Schools and educational institutions often emphasize on modern and contemporary subjects, leaving little room for cultural education. As a result, the rich tapestry of India's cultural heritage is slowly unravelling, with each generation becoming more detached from the traditional arts.

1.5 Preserving Cultural Heritage

To address this growing concern, it is essential to revive interest in traditional dance forms and folk music among the younger generation. Cultural education should be integrated into school curriculums, providing children with opportunities to learn and appreciate their heritage. Workshops, performances, and interactive sessions with artists can help bridge the gap between the youth and their cultural roots.

Additionally, leveraging technology and social media can play a crucial role in preserving and promoting these art forms. Documenting performances, creating online tutorials, and sharing stories about the significance of traditional dances and music can attract the attention of the younger audience. By making cultural education accessible and engaging, we can ensure that these art forms continue to thrive.

With concerted efforts to integrate cultural education and leverage technology, we can revive interest and ensure that the rich heritage of India's traditional arts is preserved for future generations.

Figure 1

2. Research Methodologies and Primary Objectives

Most of the studies available so far have focused on dance, music, or other art forms individually. These studies typically provide descriptions of the art forms, but they often do not discuss the underlying reasons for their decline or the lack of exponents and learners to carry these traditions forward. This gap in the research leaves a significant aspect unexplored: understanding the factors contributing to the gradual disappearance of these cultural treasures and the challenges in preserving them.

My research aims to address this gap by focusing specifically on the dance and music forms within the vast array of art traditions present across both urban and rural India. The decision to limit the scope to dance and music is intentional, acknowledging the rich diversity and the depth of these art forms, and recognizing that a more focused approach allows for a more detailed and nuanced understanding.

Given the constraints of time and resources, I have further narrowed my research to examine two dance forms and one music form. This selection is based on the criteria of historical significance, current status, and the potential for revival. By concentrating on a few specific examples, I hope to uncover broader insights that can be applied to other endangered art forms.

A Literature Review was carried out to gather comprehensive information on traditional dance forms like Chau and Vilasini Natyam, as well as folk Kumaoni music. This was primarily undertaken by reviewing books, academic papers, articles, and historical records, online databases, libraries, and archives.

Field research was conducted to collect first - hand data and observations on the current state of these traditional arts. The methodology involved attending performances and engaging with local artists and communities in New Delhi, due to time constraints that prevented visits to the regions where these art forms originated.

Interviews and Surveys were undertaken to understand the perspectives of artists, cultural experts, and the younger generation. I did this by conducting structured and semi - structured interviews with practitioners, cultural historians, and educators. Surveys were distributed among students and youth to gauge their awareness and interest in these traditional art forms.

Audio - Visual Documentation was done to create a visual and auditory record of the performances and practices. The methodology used was by recording performances, rehearsals, and interviews and creating a digital archive that includes videos, photographs, and audio recordings.

Case Studies were undertaken to provide detailed accounts of specific instances of successful preservation and revival of these art form by identifying and documenting case studies of all 3 art forms.

2.1 Limitations

There have been several limitations in this research, which I will outline in this section. Since all the case studies focus on dance and music forms from states outside the physical boundaries of New Delhi NCR, accessibility to practitioners and communities in New Delhi was limited. Many authentic practitioners in those states could not be contacted due to local language barriers. During the research, I also encountered cultural sensitivity and trust issues, which further complicated data collection.
Additionally, there is limited documentation of some of these art forms and fewer archival resources available. Given that this is a timed research project and a student endeavour, it is clear that total justice cannot be done with respect to the time and financial constraints. Furthermore, there are significant variations in the practice and interpretation of these forms, coupled with great subjectivity in the qualitative data collected. Technological barriers also posed challenges, making the research somewhat limited.

Despite these constraints, the research aims to provide valuable insights into the current state of traditional dance and music forms in India and contribute to the broader understanding of their preservation and revival.

3. The Impact of Cultural Amnesia: Understanding the Challenges of Losing Connection with One's Roots and Traditions

Understanding one's cultural roots and traditions is crucial for personal identity and societal cohesion. When individuals, particularly younger generations, are disconnected from their cultural heritage, several challenges can arise.

3.1 Loss of Identity and Erosion of Cultural Heritage

A lack of knowledge about cultural traditions can lead to a weakened sense of identity. Individuals may feel rootless or disconnected from their heritage, leading to confusion about their place in the world. This can affect self - esteem and personal development, as cultural identity often provides a foundation for understanding oneself and one’s values.

Without knowledge and appreciation, traditional practices, languages, and art forms risk being forgotten. The erosion of cultural heritage means the loss of unique customs, stories, and knowledge passed down through generations. This can result in a homogenised society where diverse cultural expressions are diminished or lost entirely.

3.2 Lack of Cultural Appreciation and Respect

Ignorance of cultural traditions can lead to a lack of appreciation and respect for one's own and others' cultures. This can foster stereotypes and cultural insensitivity, leading to divisions within communities. A lack of mutual respect and understanding can hinder social cohesion and perpetuate cultural misunderstandings.

3.3 Disconnect from Ancestors and History and Weakened Community Bonds

Not knowing about one's roots results in a disconnect from ancestral history and heritage. Individuals may miss out on valuable lessons and wisdom that could be gained from their ancestors' experiences. Understanding historical struggles and achievements can provide inspiration and guidance for contemporary challenges.

Cultural traditions often play a crucial role in uniting communities and fostering a sense of belonging. Without these shared traditions, community bonds can weaken, leading to increased isolation and a lack of support networks. Celebrations, rituals, and cultural events are important for maintaining social ties and collective identity.

3.4 Loss of Language and Oral Traditions

Traditional languages and oral traditions are at risk when younger generations are not taught their importance. Languages carry unique worldviews and knowledge systems. The loss of language means the loss of this cultural richness and the stories, songs, and wisdom embedded within oral traditions.

3.5 Diminished Cultural Diversity

A globalized world often promotes uniformity over diversity. When traditional cultural practices are not preserved, global cultural diversity diminishes. This loss affects the richness of human experience and the ability to draw from a wide range of cultural perspectives in solving global problems.

3.6 Impact on Mental and Emotional Health

A lack of connection to cultural roots can impact mental and emotional well - being. Cultural practices and beliefs often include mechanisms for coping with life's challenges. Disconnection from these traditions can lead to feelings of loneliness, alienation, and a lack of belonging, which can adversely affect mental health.

3.7 Hindrance to Personal and Cultural Pride

Ignorance of one's cultural heritage can result in a lack of pride in one's background. Cultural pride contributes to a positive self - image and the celebration of diversity. Without this pride, individuals may feel inferior or less valued, affecting their confidence and societal contributions.

3.8 Challenges in Cultural Continuity

Ensuring the continuity of cultural traditions relies on the active participation of each generation. Without a sense of responsibility and knowledge about their culture, younger generations may not engage in preserving and promoting their heritage, leading to its gradual disappearance.

The challenges of losing connection with one's roots and traditions are multifaceted, impacting personal identity, community cohesion, and cultural diversity. Addressing these challenges requires deliberate efforts in education, community engagement, and the celebration of cultural heritage. By reconnecting with our roots, we not only preserve our unique identities but also enrich the broader tapestry of human culture.

Figure 2

4. Case Studies

4.1 Case Study 1 - Chhau Dance of India: Reviving a Cultural Treasure

Chhau dance, a vibrant and dynamic traditional Indian dance form, hails from the eastern states of West Bengal, Jharkhand, and Odisha. Known for its dramatic storytelling, elaborate masks, and powerful movements, Chhau dance is a significant part of India's rich cultural heritage. Despite facing challenges in the modern era, dedicated artists and cultural enthusiasts are making concerted efforts to revitalise and preserve this unique art form.

Unique Features of Chhau

Storytelling Through Dance
Chhau dance is renowned for its ability to narrate stories from Hindu epics such as the Ramayana and Mahabharata. Each performance is a blend of drama, dance, and martial arts, creating a captivating spectacle. The dancers use expressive movements and gestures to convey the emotions and actions of mythological characters, bringing ancient tales to life.

Elaborate Masks and Costumes
One of the most striking features of Chhau dance is the use of elaborate masks, especially in the Purulia Chhau style of West Bengal. These masks, crafted with intricate details, represent various gods, demons, and animals. The vibrant costumes, adorned with colorful fabrics and ornaments, add to the visual appeal and grandeur of the performances.

Physicality and Acrobatics
Chhau dance requires exceptional physical strength and agility. The dancers perform acrobatic moves, jumps, and spins with precision and grace. This physicality is not only a testament to their training but also a reflection of the dance's origins in martial arts and warrior traditions.

Musical Accompaniment
The music accompanying Chhau dance is equally distinctive, featuring traditional instruments such as the dhol **[n]**, dhamsa **[o]**, and shehnai **[p]**. The rhythmic beats and melodic tunes enhance the dramatic effect of the dance, creating an immersive experience for the audience.

Prominent Chhau Dance Styles
Chhau dance is practised in three primary styles, each associated with a different region:

1) **Purulia Chhau (West Bengal):** Known for its vibrant masks and vigorous movements.
2) **Seraikella Chhau (Jharkhand):** Characterised by more subtle movements and the use of masks, but less elaborate than Purulia.
3) **Mayurbhanj Chhau (Odisha):** Performed without masks, focusing on expressive facial expressions and intricate footwork.

Revitalizing Chhau Dance

Despite its cultural significance, Chhau dance has faced challenges in retaining its prominence. However, several individuals and organizations are working tirelessly to ensure its survival and resurgence.

Dedicated Artists and Practitioners
Local artists and practitioners are at the forefront of preserving the Chhau danceform. They continue to train new generations of dancers, often in rural areas where the tradition is deeply rooted. These practitioners organize community performances and workshops, passing down their knowledge and skills to young aspirants. Purulia Chhau has had prominent names like Sambunath Karmakar, Hem Mahato, Bhuban Kumar, Devilal Karmakar, Falguni Sutradhar, Triguni Sutradhar, Sajal Dutta, Parimal Dutta, Dharmendra Sutradhar, Jagannath Choudhry, Mousumi Choudhry, Biren Kalindi and many more. [3]

Those who have received Padma Shri award from Seraikela for their work in Chhau so far include Sudhendra Narayan Singhdeo, Kedarnath Sahu, Shyamacharan Pati, Mangalacharan Pati, Makardhwaj Darogha and Pandit Gopal Prasad Dubey. The seventh name is Shashadhar Acharya who is probably the most famous. Other prominent names names in the Mayurbhanj Chhau style include Ananta Charan Sai Babu, Rakesh Sai Babu, Jenmojay Sai Babu, Bharat Sharma and most recently, Carolina Prada and Santosh Nair.

Cultural Organizations
Various cultural organizations and NGOs are actively involved in promoting Chhau dance. They provide financial support, organize festivals, and create platforms for performances. These organizations also collaborate with schools and educational institutions to integrate Chhau dance into their cultural programs.

Government Initiatives
Government bodies have recognized the importance of preserving traditional art forms like Chhau dance. Initiatives include grants, scholarships, and awards for practitioners. State and national cultural festivals often feature Chhau performances, bringing wider recognition and appreciation to the art form.

Digital Platforms and Media
The digital age has opened new avenues for the promotion of Chhau dance. Documentaries, online tutorials, and social media campaigns have made Chhau dance more accessible to a global audience. Platforms like YouTube and Instagram allow dancers to showcase their performances, reaching new fans and supporters worldwide.

Collaborations and Fusion Projects
Contemporary artists and choreographers are exploring innovative ways to blend Chhau dance with modern forms. Collaborations with contemporary dancers, musicians, and filmmakers create fusion projects that highlight the versatility of Chhau dance. These projects not only attract new audiences but also demonstrate the relevance of traditional arts in today's cultural landscape. [4]

[3] "Artists." *Chau*, https://www.puruliachau.com/directory/.

[4] "The Chhau Dance of Mayurbhanj : Its Growth and Royal Patronage." *E-Magazine....:...*,

Chhau dance, with its rich history and unique features, remains a cultural treasure of India. Through the dedicated efforts of artists, cultural organizations, government initiatives, and the use of digital media, Chhau dance is experiencing a resurgence. By embracing both tradition and innovation, these efforts ensure that Chhau dance continues to inspire and captivate audiences, preserving this invaluable art form for future generations.

Figure 3: Purulia Chhau (West Bengal)

Figure 4: Seraikela Chhau (Jharkhand)

https://magazines.odisha.gov.in/orissareview/apr2005/englishpdf/the_chhau_dance_mbj.pdf.

Figure 5: Mayurbhanj Chhau (Odisha)

Figure 6: Interview with Mr Santosh Nair, proponent of Mayurbhanj Chhau (L) Santosh Nair and (R) Poorna Tewari (Myself)

4.2 Case Study 2 - Vilasini Natyam: Revitalizing a Classical Dance of India

Vilasini Natyam is a classical dance form from Andhra Pradesh, India, deeply rooted in the Devadasi **[q]** tradition. Historically performed by Devadasis, or temple dancers, in honor of deities, Vilasini Natyam is a unique blend of spirituality, storytelling, and intricate dance techniques. Despite facing near extinction, the efforts of dedicated dancers and cultural enthusiasts are bringing this beautiful art form back into the limelight.

Unique Features of Vilasini Natyam

Spiritual and Ritualistic Origins
Vilasini Natyam originated as a temple dance performed by Devadasis, who dedicated their lives to the service of temple deities. The dance was an integral part of temple rituals and festivals, embodying spiritual devotion and cultural expression. The performers used dance to narrate mythological stories and praise the gods, creating a divine atmosphere within the temple.

Intricate Footwork and Expressive Gestures
One of the distinguishing features of Vilasini Natyam is its intricate footwork, known as "Adavus. " The dancers execute precise, rhythmic movements with their feet, often synchronized with complex rhythms of traditional music. Alongside the footwork, the dance involves expressive hand gestures (Mudras) and facial expressions (Abhinaya) to convey emotions and narrate stories. This combination of rhythm, gesture, and expression creates a mesmerizing visual and emotional experience for the audience.

Costume and Aesthetics
The costumes worn by Vilasini Natyam dancers are elaborate and rich in symbolism. Traditional attire includes a saree draped in a distinctive style, adorned with intricate jewelry and accessories. The dancers also wear ankle bells (Ghunghroos) that accentuate their footwork. The makeup is designed to highlight the facial expressions, enhancing the storytelling aspect of the performance.

Musical Accompaniment
The music accompanying Vilasini Natyam is deeply traditional, featuring classical Carnatic compositions. Instruments such as the Mridangam (drum), Veena (string instrument), Flute, and vocal music play a crucial role in setting the rhythm and mood of the performance. The symbiotic relationship between the music and dance is essential, with each element enhancing the other.

Why Was Vilasini Natyam Forgotten?
When the British invaded India, every aspect of life was affected. They ruled over everything and everyone, imposing their ideas and opinions on the people. The dance form of the Devadasis was deemed unethical, and the practitioners were prohibited from performing their sacred services. Unlike other regions, Telugu areas were particularly strict against the Devadasi dance form, and the dancers were forced to take an oath never to teach or perform this art.

It is disheartening to know that such a rich art form was completely removed from society. Dance does not degrade society or lower its morals; it is an art full of emotions and expressions. It educates society and informs them about countless religious stories.

It is only through human curiosity and a deep love for our heritage that this art form has been revived. Otherwise, who would have known about the women entirely devoted to God, who dedicated their lives to singing and dancing in His honour? This revival is a testament to the enduring power of cultural traditions and the importance of preserving our artistic heritage. [5]

Dancers and Revival Efforts

Dedicated Practitioners
Several dedicated dancers have been instrumental in reviving and preserving Vilasini Natyam. Among them, Swapnasundari stands out as a pivotal figure. A renowned dancer and scholar, Swapnasundari has extensively researched and performed Vilasini Natyam, bringing it back to public attention. Her efforts include documenting the dance form, training new dancers, and organizing performances to showcase its beauty. Apart from Guru Swapnasundari, Dr. Anupam Kylash, Sanjay Joshi, Dr Yashoda Thakore, Pujita Jyoti Krishna and Purvadhanashree are doing some excellent work to spread the dance form amongst young learners.

Cultural Organizations
Cultural organizations and institutions play a vital role in promoting Vilasini Natyam. They provide platforms for performances, conduct workshops, and offer financial support to practitioners. Organizations such as the Sangeet Natak Akademi and various state cultural bodies have recognized the importance of preserving this art form and have initiated programs to support its revival.

Government Support
Government initiatives have been crucial in the revival of Vilasini Natyam. Grants, scholarships, and awards are provided to practitioners to encourage their efforts. Cultural festivals organized by state and national bodies often feature Vilasini Natyam performances, bringing wider recognition and appreciation.

Digital Media and Documentation
The advent of digital media has significantly contributed to the promotion of Vilasini Natyam. Online platforms like YouTube and social media sites provide dancers with a global audience. Documentaries and video recordings of performances help in preserving the dance for future generations. Digital archives and online tutorials make it easier for new learners to access resources and training.

Collaboration and Innovation
Contemporary artists and choreographers are exploring innovative ways to blend Vilasini Natyam with modern dance forms. Collaborative projects that fuse traditional and contemporary elements attract new audiences and demonstrate the versatility and relevance of Vilasini Natyam in today's cultural landscape.

Vilasini Natyam, with its rich heritage and unique features, is a classical dance form that embodies the spiritual and cultural essence of India. Through the efforts of dedicated dancers, cultural organisations, government support, and digital media, Vilasini Natyam is experiencing a revival. By embracing both tradition and innovation, these efforts ensure that Vilasini Natyam continues to inspire and captivate

[5] Singh, Mahima. "Vilasini Natyam- Forgotten Dance of the Devadasis." *Auchitya*, https://www.auchitya.com/vilasini-natyam-forgotten-dance-of-the-devadasis/.

audiences, preserving this invaluable art form for future generations.

Figure 7: Guru Swapnasundari is credited with reviving the Vilasini Natyam

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Figure 8 (a, b, c, d): Purvadhanashree performing Vilasini Natyam

4.3 Case Study 3 - Kumaoni Folk Music: Preserving a Himalayan Heritage

Kumaoni folk music, hailing from the picturesque Kumaon region in the northern state of Uttarakhand, India, is a rich and vibrant tapestry that reflects the culture, traditions, and daily lives of its people. Nestled in the foothills of the Himalayas, the Kumaoni community has a long - standing tradition of music that is as diverse as the landscape itself. Despite facing the challenges of modernization and cultural erosion, efforts are being made to revitalize and preserve this invaluable aspect of Indian heritage.

Unique Features of Kumaoni Folk Music

Themes and Lyrics
Kumaoni folk songs often revolve around themes of nature, love, heroism, and the struggles of daily life. The lyrics, typically sung in the Kumaoni language, are poetic and imbued with deep emotional resonance. Songs like "Bajuband" and "Jhora" **[r]** celebrate the beauty of the mountains and the simplicity of rural life, while "Chanchari" and "Chhopati" **[s]** are playful and often feature humourous exchanges between male and female singers.

Instruments
The music is characterized by the use of traditional instruments that lend it a distinctive sound. Some of the most commonly used instruments include:

- **Hudka**: A small, handheld drum that provides a rhythmic foundation.
- **Dhol and Damau**: Larger drums that produce deep, resonant sounds.
- **Murli**: A type of flute that adds a melodious layer to the music.
- **Ransingha**: A traditional trumpet - like instrument used in ceremonial music.
- **Masak Baja**: A bagpipe - like instrument, unique to the region, known for its droning sound.

Dance and Music Interconnection
While Kumaoni folk music is primarily vocal and instrumental, it is often accompanied by traditional dances. These dances, such as "Jhora" and "Chholiya, " **[t]** are performed during festivals, weddings, and other community gatherings. The interconnection of music and dance enhances the cultural expression and communal experience, making it a holistic celebration of Kumaoni identity.

Musicians and Revival Efforts

Early Pioneers Who Shaped Traditions

Several legendary figures were responsible for preserving and popularizing traditional music from the Kumaon and Garhwal highlands during the early 20th century.

- **Mohan Upreti** – Composer from Almora considered the father of Kumaoni folk music. Famed for the iconic song *Bedu Pako* **[u].**
- **Gopal Babu Goswami** – Melodious singer who brought Garhwali **[v]** folk tales alive through songs broadcast on radio.
- **Narendra Singh Negi** – Prominent voice from Garhwal who has penned over 1000 folk songs.
- **Chander Singh Rahi** – Balladeer known for collecting and recording thousands of rare folk songs.
- **Heera Singh Rana** – Singer and poet whose songs reflect the pain of hill people.

These early pioneers helped preserve the oral traditions and prevented them from fading away. Their legacy continues to inspire musicians even today.

Traditional Musicians

Many traditional musicians have played a crucial role in keeping Kumaoni folk music alive. These artists, often hailing from rural areas, pass down their knowledge through generations. They perform at local festivals and ceremonies, ensuring that the music remains an integral part of community life. Notable among them are the "Jagars, " who are revered for their ability to perform spiritual and ceremonial music. Notable folk singers and artists from Uttarakhand are Narendra Singh Negi – Gad Ratan, Nain Nath Rawal, Sankalp Khetwal, Santosh Khetwal, Gopal Babu Goswami, Anuradha Nirala, Madhuri Badthwala, Mohan Singh Reethagadi, Meena Rana, Kishan Mahipal, Kabootari Devi – First Female Folk Singer, Kalpana Chauhan, Rohit Chauhan, Rekha Dhasmana Uniyal, Basanti Bisht – First Female Jaagar Singer, Bachan Dei, Deewan Singh Kanwal, Heera Singh Rana, Jhushiya Damai, Pappu Karki, Preetam Bharatwan – The Jaagar Emperor, Jeetendra Tomkyal, Jeet Singh Negi, Chandra Singh Rahi, Veerendra Negi and Gopal Babu Goswami.

Modern Revivalists

A new generation of musicians and cultural enthusiasts is emerging, dedicated to reviving and promoting Kumaoni folk music. These individuals and groups are blending traditional elements with contemporary styles to attract a broader audience. Some notable figures in this movement include:

- **Mohan Upreti**: Often referred to as the father of Kumaoni folk music revival, Upreti's work in the mid - 20th century was instrumental in bringing the region's music to national prominence.
- **Hema Dhyani**: A contemporary folk singer who has been actively working to preserve and popularize Kumaoni songs through performances and recordings.

Global Influences and Fusion Music

While folk music remains deeply ingrained in Uttarakhand's culture, it continues to evolve with changing times. Westernization has brought in foreign elements and modern genres like rock, pop, rap, and EDM. Young composers are reinventing age - old songs by adding contemporary beats and stylized production.

Standout contemporary acts like Pandavaas, Ruhaan & Karishma, Sankalp Khetwal, Priyanka Mehar, and B. K. Samant exemplify this blended folk - pop sound aimed at youth audiences. [6] Himanshu Joshi, who I interviewed and included in the documentary I made on the revival of music and dance is also doing exemplary work on reviving and blending Kumaoni folk music with contemporary sounds. He is a singer, music composer, poet, writer, photographer and filmmaker. Greatly influenced by his uncle Mohan Upreti, a folk theatre and music legend, he started training in Hindustani classical music at a very young age. He is a part of Indian Ocean, one of India's most popular bands, known for its unique compositions.

These artists' viral songs and music videos have carried the regional music far beyond the mountains.

Cultural Organizations

Various cultural organizations and NGOs are actively involved in preserving and promoting Kumaoni folk music. They organize workshops, festivals, and concerts to showcase the region's musical heritage. These organizations also collaborate with schools and educational institutions to integrate folk music into the curriculum, ensuring that younger generations develop an appreciation for their cultural roots.

Government Initiatives

Government bodies at both the state and national levels have recognized the importance of preserving Kumaoni folk music. Initiatives such as grants, scholarships, and awards for musicians encourage the continuation and development of traditional music. Cultural festivals sponsored by the government often feature performances by Kumaoni musicians, providing them with a wider platform.

Digital Media and Technology

The advent of digital media has opened new avenues for the promotion of Kumaoni folk music. Platforms like YouTube, social media, and music streaming services allow artists to reach a global audience. Documentaries and video recordings of performances help preserve the music for future generations. Additionally, online tutorials and digital archives make it easier for new learners to access resources and training.

Kumaoni folk music, with its unique features and deep cultural significance, is an invaluable part of India's heritage. Despite the challenges posed by modernization, dedicated musicians, cultural organizations, and government initiatives are working tirelessly to ensure its preservation and revitalization. By embracing both tradition and innovation, these efforts are helping to keep Kumaoni folk music alive and vibrant for future generations to enjoy and appreciate.

[6] "Famous Uttarakhand Folk Singers & Artists, Famous Musicians Of Uttarakhand." *GhuGhuti*, https://ghughuti.org/uttarakhand/culture/folk-singers-artist/.

Figure 9: Mohan Upreti (Centre) along with wife Naima Khan Upreti (L) and another fellow artist (R)

Figure 10: Mohan Upreti (R) and Naima Khan Upreti (L)

Figure 11: Parvatiya Kala Kendra performance in Delhi

Figure 12

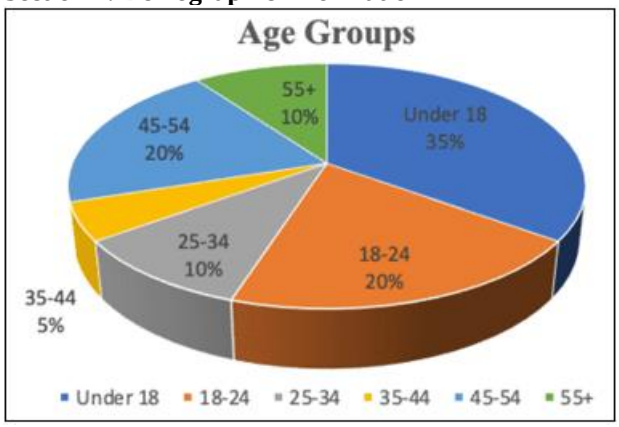
Figure 13: Himanshu Joshi

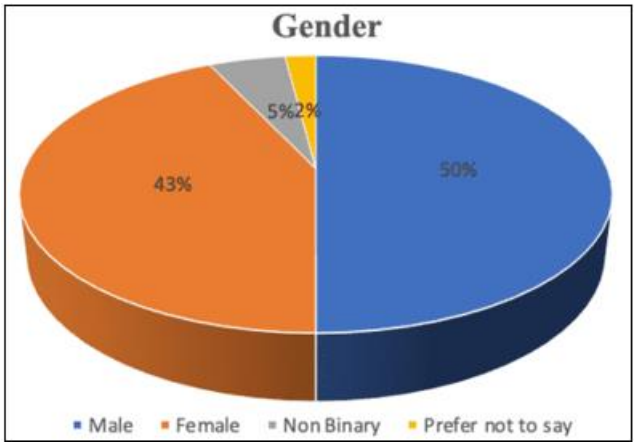
Figure 14: Interview with Mr Himanshu Joshi, member of Indian Ocean (L) Himanshu Joshi and (R) Poorna Tewari (Myself)

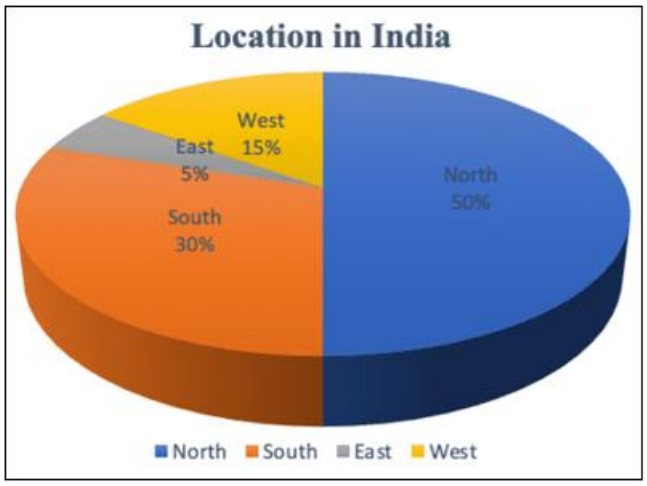
5. Surveys & Analysis

The following pie chart doughnuts have been created from the data collected through the qualitative survey[7] conducted for this study.

Section 1: Demographic Information

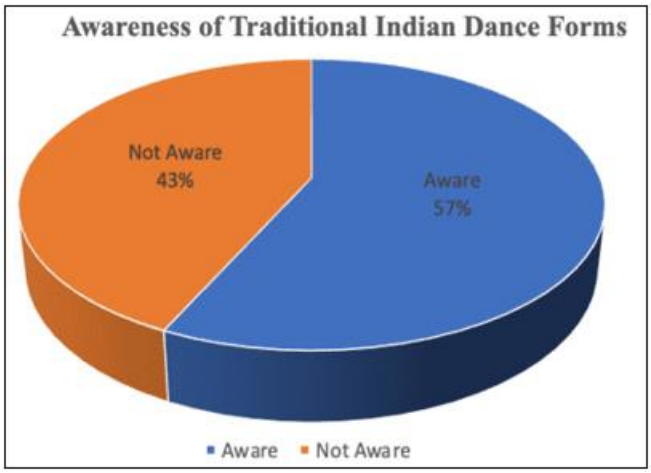


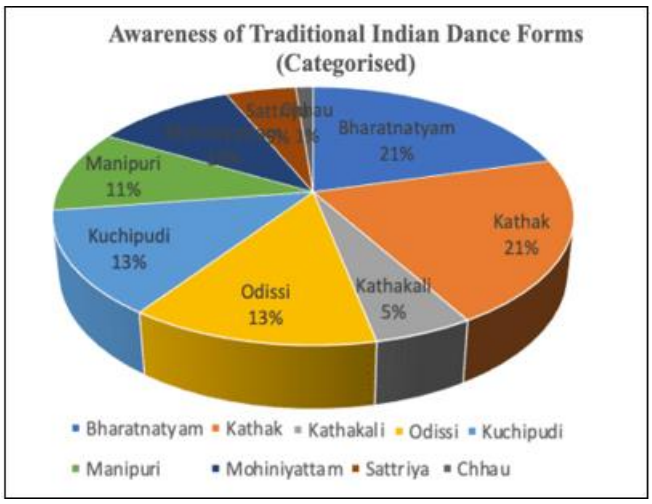




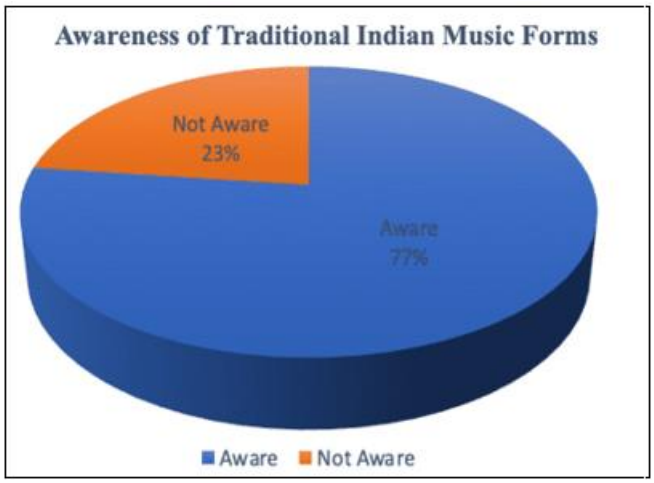
Section 2: Awareness of Traditional Art Forms

Dance

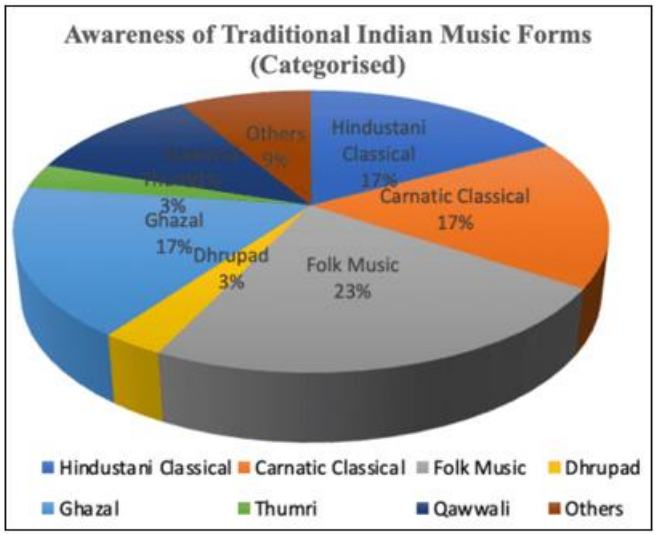




Music

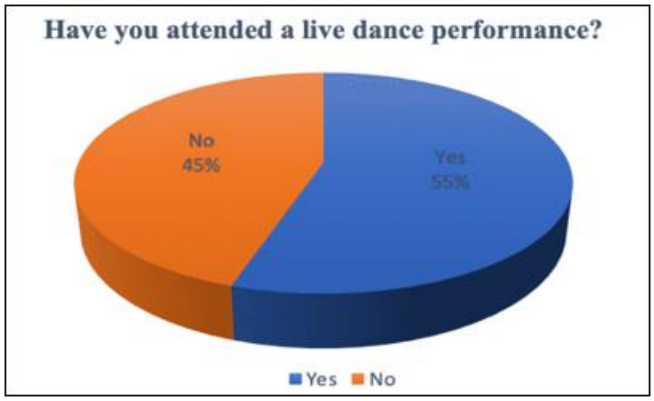


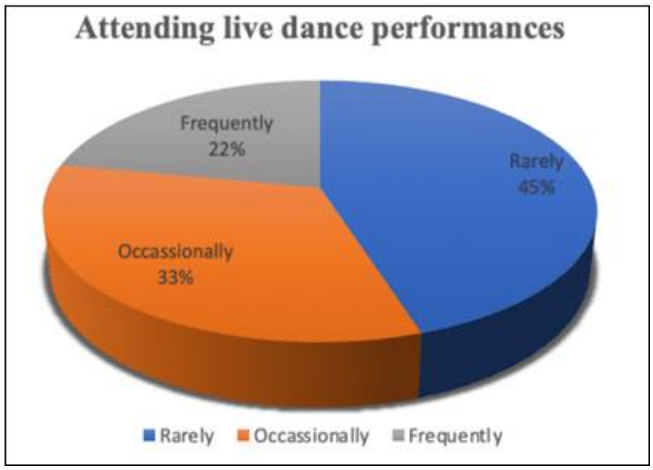
[7] Refer to the Qualitative Survey questionnaire in the Annexure.



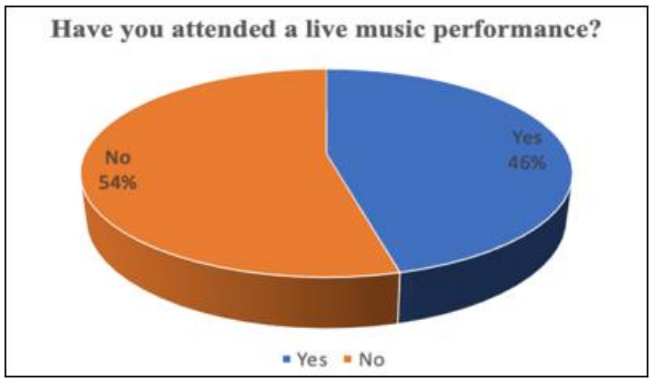
Section 3: Engagement with Traditional Art Forms

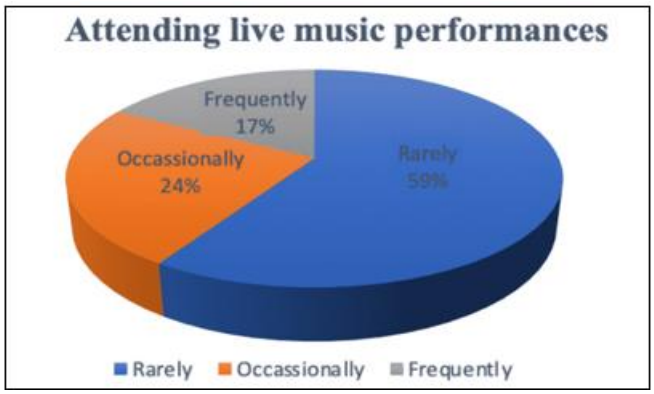
Dance

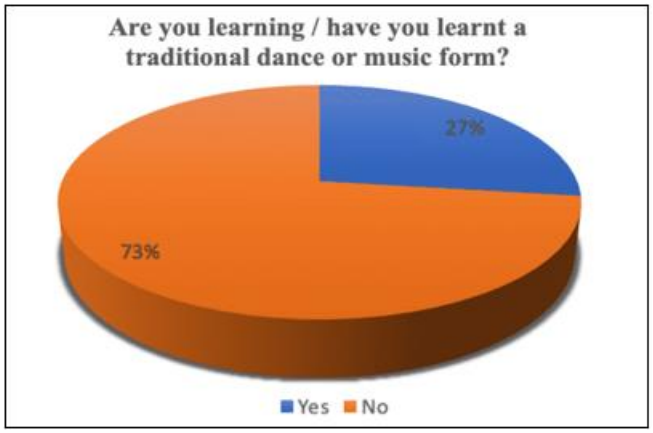




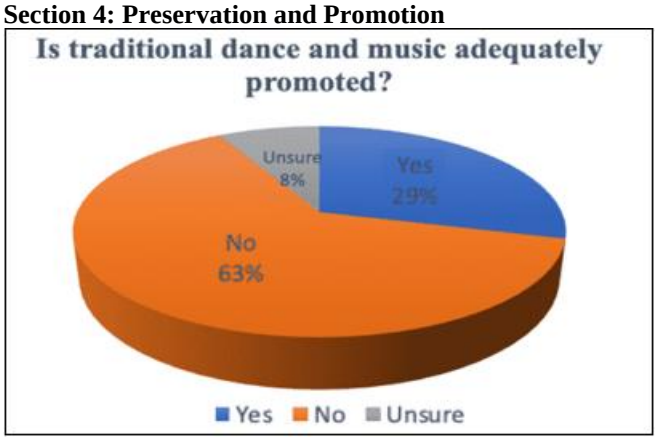
Music

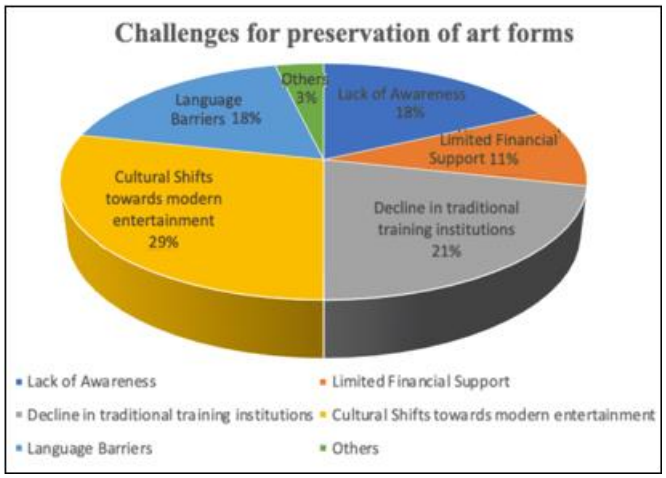


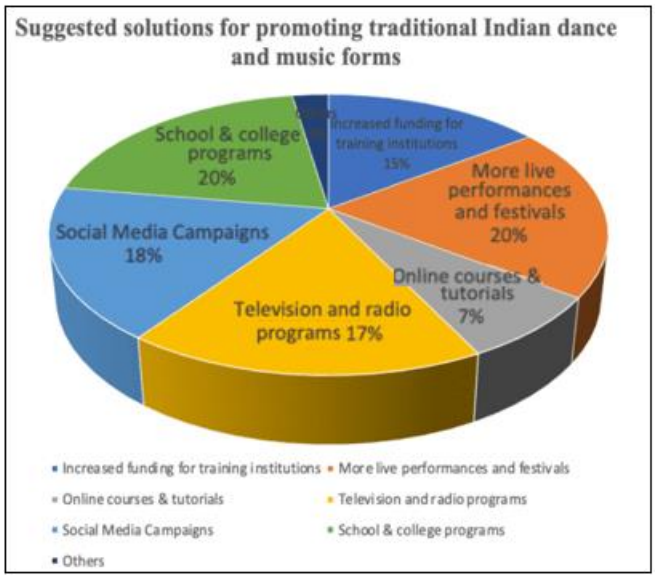




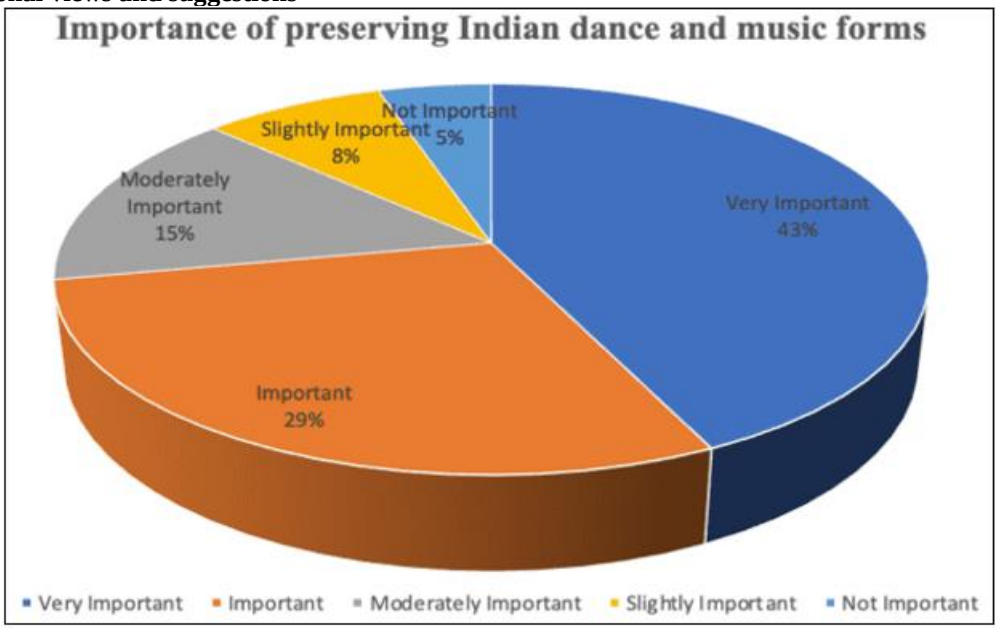
Section 4: Preservation and Promotion







Section 5: Personal views and suggestions



6. Solutions for Revitalising Endangered Art forms

Reviving traditional art forms such as Chhau, Vilasini Natyam, and Kumaoni folk music requires a multifaceted approach that involves education, community engagement, technology, and policy support. I am attempting to put down some suggested solutions to ensure these art forms are preserved and appreciated by today's generations:

6.1 Incorporating Cultural Education in Schools

Integrating traditional arts into the school curriculum. We could develop programs that include practical lessons in traditional dance and music and invite local artists to conduct workshops and demonstrations. This will create early exposure and appreciation for traditional art forms among young school students.

6.2 Creating Accessible Learning Platforms

Digital platforms could be utilised to make learning traditional arts more accessible. We can also create online tutorials, virtual classes, and digital archives of performances. Platforms like YouTube, online courses, and dedicated apps can host these resources. This will enable us to reach a wider audience, especially tech - savvy younger generations, and provide flexible learning opportunities.

6.3 Community Engagement and Festivals

Community events and festivals can be organised focused on traditional arts, dance and music. Local and national festivals celebrating traditional dance forms and music can be hosted and community participation through workshops, competitions, and performances can be encouraged. This will foster a sense of community and keep the traditions alive through regular practice and celebration.

6.4 Government and Institutional Support

Support from government and cultural institutions can be sought and policies that provide funding and resources for the preservation and promotion of traditional arts can be advocated. Grants and scholarships for students and practitioners who want to revive these forms can also be created. Financial and institutional support can sustain long - term projects and initiatives aimed at reviving traditional arts.

6.5 Media and Social Media Campaigns

Media and social media to raise awareness and interest can be leveraged. Documentaries, podcasts, and social media campaigns that highlight the importance and beauty of traditional art forms can be created and influencers and celebrities can be used to endorse and participate in these campaigns. This will lead to increased visibility and engagement on popular platforms that can generate interest and appreciation among younger audiences.

6.6 Collaborations and Partnerships

Collaborations between traditional artists and contemporary creators, modern musicians, dancers, and filmmakers can be formed and fusion projects can bring traditional art forms into contemporary contexts. This can attract new audiences and demonstrate the relevance of traditional arts in modern times.

6.7 Establishing Cultural Hubs and Centers

Cultural centers dedicated to traditional arts can be created where traditional arts can be practiced, taught, and performed regularly. These centers can also serve as repositories for research and documentation. Cultural hubs can become focal points for preserving and promoting traditional arts within communities.

6.8 Encouraging Intergenerational Learning

Knowledge transfer between generations can be facilitated by creating mentorship programs where experienced artists teach and guide younger practitioners. Family - oriented events that encourage participation from all age groups can be organised. This will ensure that knowledge and skills are passed down, maintaining the continuity of traditional arts.

6.9 Incentivizing Participation

Incentives for learning and performing traditional arts can be provided by offering awards, certifications, and career opportunities for those who excel in traditional dance forms and music. Their achievements can be recognised and celebrated at local and national levels. Incentives can motivate more individuals to pursue and excel in traditional arts.

6.10 Preservation through Documentation

Traditional and folk arts can be documented comprehensively by recording performances, compiling oral histories, and publishing research on traditional arts. Digital and print media can also be utilised to create accessible archives. Documentation preserves the art forms for future generations and provides valuable resources for education and research.
Reviving lost art forms requires a concerted effort from individuals, communities, governments, and institutions. By integrating cultural education, leveraging technology, fostering community engagement, and providing institutional support, we can ensure that traditional arts like Chhau, Vilasini Natyam, and Kumaoni folk music are preserved and cherished by today's and future generations.

7. Conclusion

India’s rich cultural history is woven with diverse and vibrant traditional dance forms and music, such as Chhau, Vilasini Natyam, and Kumaoni folk music. These art forms are not just performances; they are repositories of history, spirituality, and community identity. However, the rapid modernization and global cultural shifts pose significant threats to their survival. The erosion of these cultural treasures deprives younger generations of a vital link to their heritage, impacting their sense of identity and belonging.

Efforts to revive and preserve these traditional arts are crucial. By integrating cultural education into modern curricula, leveraging technology for wider dissemination, and fostering community engagement, we can ensure that these art forms remain vibrant and relevant. Dedicated artists, cultural organizations, and supportive policies are key to this revival, offering hope that future generations will continue to cherish and perpetuate their rich cultural legacy.

7.1 Charting a Path Beyond This Research

To secure the future of India’s traditional dance forms and music, a multi - faceted strategy must be adopted.

Systematically documenting traditional performances, techniques, and oral histories and creating digital archives accessible to researchers, educators, and the public will ensure that the knowledge and practice of traditional arts is preserved for future generations and provides a rich resource for continued study and revival efforts.

Integrating Cultural Education in Schools by incorporating traditional dance and music into school curricula through practical lessons, history classes, and extracurricular activities and partnering with local artists and cultural institutions for workshops and demonstrations will instill an early appreciation and understanding of cultural heritage among young students, fostering a lifelong connection to their roots.

Community Involvement and Cultural Festivals by organizing community - based festivals and events that celebrate traditional arts and encouraging local participation through competitions, exhibitions, and interactive sessions will strengthen community bonds, promote cultural pride, and ensure that traditional arts remain a living part of communal life.

Leveraging Technology and Media by utilizing digital platforms and social media to promote traditional dance and music and creating high - quality recordings, online tutorials, and virtual performances to reach a global audience will

expand the reach and accessibility of traditional arts, attracting a diverse and international audience, and engaging younger, tech - savvy generations.

Financial and Policy Support by advocating for increased funding and supportive policies from government bodies and cultural organizations and establishing grants, scholarships, and awards for traditional artists and educators will provide essential resources for sustained preservation and promotion efforts, ensuring the viability and growth of traditional arts.
Collaborations and Innovative Projects by fostering collaborations between traditional and contemporary artists to create fusion projects that blend old and new and encouraging innovative interpretations that respect and enhance traditional form will demonstrate the adaptability and relevance of traditional arts in contemporary contexts, attracting new audiences and fostering creativity.

Promoting international exchange programs, participation in global festivals and showcasing traditional Indian arts on international platforms to raise awareness and appreciation will enhance global understanding and appreciation of Indian culture, creating opportunities for cultural diplomacy and collaboration.

Encouraging academic research into traditional arts, including anthropological and ethnomusicological studies and partnering with universities and research institutions to explore and document these cultural practices will enrich the academic understanding of traditional arts.

By implementing these strategies, we can ensure that India's rich heritage of traditional dance and music not only survives but thrives. This comprehensive approach will help bridge the gap between past and present, allowing younger generations to inherit, appreciate, and celebrate their cultural legacy.

7.2 The Journey Begins at Home

In my pursuit to understand, document, and disseminate knowledge, I have created a documentary titled ***"पुनरुत्थान - Preserving the Indian Classical Heritage"*** (पुनरुत्थान; Punar Uthaan; meaning revival) with a special focus on the Chhau dance form and Kumaoni folk music. This documentary is a culmination of my efforts to capture the essence of these traditional art forms and highlight the importance of preserving them for future generations.

Acknowledgements
I would like to express my deepest gratitude to several individuals who have significantly contributed to this research. First and foremost, I wish to acknowledge Mrs. Kamilini Dutt, my first Guru and a constant source of inspiration. She is an icon in the fields of dance, music, art, and culture, and has been instrumental in recording some of the most iconic musicians and dancers of India. An accomplished Bharatnatyam dancer herself, she dedicated over 30 years of her life to Doordarshan, retiring as Director of Archives. Known for her work in restoring old performances and interviews with notable artists, Kamalini ma'am is also a close family friend who has kindled my interest in art forms through her deep knowledge of Indian culture.

Apart from her, I wish to thank Mr Santosh Nair, a dancer who has had a stellar career in Kathakali and Mayurbhanj Chhau dance. He has weathered many storms to get Chhau recognised as the 9th classical dance of India. Santosh Nair's journey as a dancer began in the year 1986 under the blessings of his father, Shri Kalamandalam Padmanabhan, as a Kathakali dancer. He furthered his training at Kathakali centre under the able guidance of Shri Sadanam Balakrishnan. The desire to incorporate varied and energetic movements into his dance style saw him learning the traditional dance of Orissa, Mayurbhanj Chhau under Guru Janmey Joy Sai Babu from 1995 - 2000. [8]

I am also deeply grateful to Mr. Himanshu Joshi, a singer, music composer, poet, writer, photographer and filmmaker. Greatly influenced by his uncle Mohan Upreti - a folk theatre and music legend - Mr. Joshi started training in Hindustani classical music at a very young age. He is a part of Indian Ocean, one of India's most popular bands, known for its unique compositions. He is also working hard on reviving Kumaoni folk music and possesses deep knowledge on this subject.

Special thanks are also due to my grandmother, Mrs Ved M Rao, who has diligently ensured that I received ample exposure to Indian art, theatre, dance, music since my childhood. She would enthusiastically tell me stories and take me for cultural events when I was a child and while I explored other genres of music and dance in my teenage years, she would continually remind me of our rich cultural heritage and taught me to be proud of it.

My grandparents, parents and brother have been my biggest cheerleaders at all points during this project and have also supported, coached and guided me to explore this topic in greater depth.

And most importantly, my teachers at school and outside, every single person who has and is contributing to my academic, emotional and spiritual growth as a human being. My mother always says, "Be kind and courageous". I hope that I will always be both fearless and sensitive while exploring complex issues such as this one throughout the course of my life.

Annexure

Chart 1: List of Classical Dances of India[9]

S. No	Classical Dance Form	State of Origin
1	Bharatnatyam	Tamil Nadu
2	Kathak	Uttar Pradesh
3	Kuchipudi	Andhra Pradesh
4	Odissi	Odisha
5	Kathakali	Kerala
6	Mohiniattam	Kerala
7	Manipuri	Manipur
8	Sattriya	Assam
9	Chhau	Odisha

[8] "Artistic Director - Santosh Nair." *Sadhya*, https://www.sadhya.com/artistic-director/.

[9] "List of Indian Dance Forms - Classical, Folk Dances of India." *BYJU'S*, https://byjus.com/free-ias-prep/indian-dances/.

Chart 2: Folk Dances of India[10]

S. No.	State of Origin	Folk Dance Form
1	Andhra Pradesh	Vilasini Natyam, Bhamakalpam, Veeranatyam, Dappu, Tappeta Gullu, Lambadi, Dhimsa, Kolattam
2	Arunachal Pradesh	Buiya, Chalo, Wancho, Pasi Kongki, Ponung, Popir
3	Assam	Bihu, Bichhua, Natpuja, Maharas, Kaligopal, Bagurumba, Naga dance, Khel Gopal.
4	Bihar	Jata - Jatin, Bakho - Bakhain, Panwariya
5	Chhattisgarh	Gaur Maria, Panthi, Raut Nacha, Pandwani, Vedamati, Kapalik
6	Gujarat	Garba, Dandiya Raas, Tippani Juriun, Bhavai
7	Goa	Tarangamel, Koli, Dekhni, Fugdi, Shigmo, Ghode, Modni, Samayi nrutya, Jagar, Ranmale
8	Haryana	Jhumar, Phag, Daph, Dhamal, Loor, Gugga, Khor.
9	Himachal Pradesh	Jhora, Jhali, Chharhi, Dhaman, Chhapeli, Mahasu
10	Jammu & Kashmir	Rauf, Hikat, Mandjas, Kud Dandi Nach
11	Jharkhand	Alkap, Karma Munda, Agni, Jhumar, Janani Jhumar, Mardana Jhumar, Paika, Phagua
12	Karnataka	Yakshagana, Huttari, Suggi, Kunitha, Karga
13	Kerala	Ottam Thullal, Kaikottikali
14	Maharashtra	Lavani, Nakata, Koli, Lezim, Gafa, Dahikala Dasavtar
15	Madhya Pradesh	Jawara, Matki, Aada, Khada Nach, Phulpati, Grida Dance, Selalarki, Selabhadoni
16	Manipur	Dol Cholam, Thang Ta, Lai Haraoba, Pung Cholom
17	Meghalaya	Ka Shad Suk Mynsiem, Nongkrem, Laho
18	Mizoram	Cheraw Dance, Khuallam, Chailam, Sawlakin, Chawnglaizawn, Zangtalam
19	Nagaland	Rangma, Zeliang, Nsuirolians, Gethinglim
20	Odisha	Savari, Ghumara, Painka, Munari
21	Punjab	Bhangra, Giddha, Daff, Dhaman, Bhand
22	Rajasthan	Ghumar, Chakri, Ganagor, Jhulan Leela, Jhuma, Suisini, Ghapal
23	Sikkim	Chu Faat, Sikmari, Singhi Chaam or the Snow Lion, Yak Chaam, Denzong Gnenha, Tashi Yangku
24	Tamil Nadu	Kumi, Kolattam, Kavadi
25	Tripura	Hojagiri
26	Uttar Pradesh	Nautanki, Raslila, Kajri, Jhora, Chappeli
27	Uttarakhand	Garhwali, Kumayuni, Kajari, Jhora, Raslila

Chart 3: Gharanas of Hindustani Classical music[11]

S. No.	Gharana
1	Dagar vani
2	Kirana Gharana
3	Gwalior
4	Mewati
5	Atrauli Gharana
6	Bhendi Bazar Gharana
7	Delhi Gharana
8	Dhrupad
9	Khyal
10	Rampur Gharana
11	Tappa
12	Tarana
13	Thumri
14	Ghazal
15	Lucknow
16	Talwandi Gharana
17	Bishnupur Gharana
18	Dhamar Hori
19	Other Gharanas

Chart 4: Styles of Carnatic music[12]

S. No.	Styles of Carnatic Music
1	Kriti
2	Varnam
3	Geetam
4	Kirtanam
5	Pallavi
6	Suladi
7	Tanam
8	Alapana
9	Bhairavi
10	Janya Ragas
11	Jatiswaram
12	Melakarta Raga
13	Muthuswami Dikshitar
14	Pada
15	Swarajathi
16	Tillana
17	Vakra Ragas

Chart 5: List of Folk Music Styles[13]

S. No.	State of Origin	Folk Music Form
1	Andhra Pradesh	Madiga Dappu, Mala Jamidika
2	Arunachal Pradesh	Ja - Jin - Ja, Baryi, Nyioga.
3	Assam	Bihu songs, Bodo, Karbi, Mising
4	Bihar	Sohar, Sumangali, Ropnigeet, Katnigeet
5	Chhattisgarh	Sohar, Bihav, Sua, Goura, Khuduwa, Pathoni, Faag, Sawnahi, Cher Chera, Dohe, Bhojali
6	Gujarat	Dayro, Lokvarta, Marasiyas, Fattanna, Lagna - geets, Kabir Vani, Fattanna, Sidi in Kutchh
7	Goa	Dekhn, Foogdi, Dhalo, Mando
8	Haryana	Jogis, Bhats, Sangis
9	Himachal Pradesh	Jjhoori, Laman, Samskara, Ainchaliyan
10	Jammu & Kashmir	Ladishah, Sufiana Kalam, Hafiz Nagma
11	Jharkhand	Dohari, Domkach, Janani, Jhumar, Jhumta, Mardana, Daidhara, Pahil sanjha, Adhratiya, Vinsaria
12	Karnataka	Karadimajal, Yakshagana, Janapada Geethe

[10] "List of Indian Dance Forms - Classical, Folk Dances of India." *BYJU'S*, https://byjus.com/free-ias-prep/indian-dances/.
[11] "Gharanas Of Hindustani Music - Hindustani Classical Gharanas - Hindustani Music Gharanas." *CulturalIndia.net*, https://www.culturalindia.net/indian-music/hindustani-gharanas.html.
[12] "Carnatic Classical Music | Centre for Cultural Resources and Training." *CCRT*, https://ccrtindia.gov.in/carnatic-classical-music/.
[13] Gupta, Yosha. "MeMeraki.com India's Folk Music Styles: A Map." *MeMeraki*, 26 June 2024, https://www.memeraki.com/blogs/posts/mapping-indias-folk-music-styles.

13	Kerala	Kathakali Music, Mappila Pattu, Ottamthullal Songs, Sopanam, Oppana, kol kali.
14	Maharashtra	Lavoni, Pavodas, Gondhal, Tamasha
15	Madhya Pradesh	Relo, Dhankul, Leha, Pai, Nirguni Lavani, Shringari Lavani
16	Manipur	Khullang eshei, Thabal chongba, Nupi pala, Gaur Padas
17	Meghalaya	
18	Mizoram	Bawh Hla, Hlado, Dar Hla, Puipun Hla
19	Nagaland	Heliamleu, Hereileu, Neuleu, Hekialeu
20	Odisha	Avanti, Panchali, Odramagadhi
21	Punjab	Tappe, Sithnian, Chhand, Heara, Lorian
22	Rajasthan	Panihari songs, Maand, Pabuji Ki Phach, Manganiars, Langas music
23	Sikkim	Lepcha, Gha, Kito
24	Tamil Nadu	Pulayar, Melodies, Talams, Pann
25	Telangana	Oggukatha, Sarada Kala, Suvvi paatalu
26	Tripura	Jaduni, Sarbang, Chamari Tunmani, Kuchuk Ha Sikam, Goria Rwmani, Reser khakra, Waying Khilimani
27	Uttar Pradesh	Rasiya, Birha, Chaiti, Kajari, Ghazals, Thumari, Khayal, Marsiya, Qawwali
28	Uttarakhand	Mandals, Panwaras, Jhoda, Thadya
29	West Bengal	Bishnupur Gharana, Baul sangeet, Rabindra Sangeet, Nazrul Geeti, Dwijendrageeti, Jeebonmukhi, Adhunik

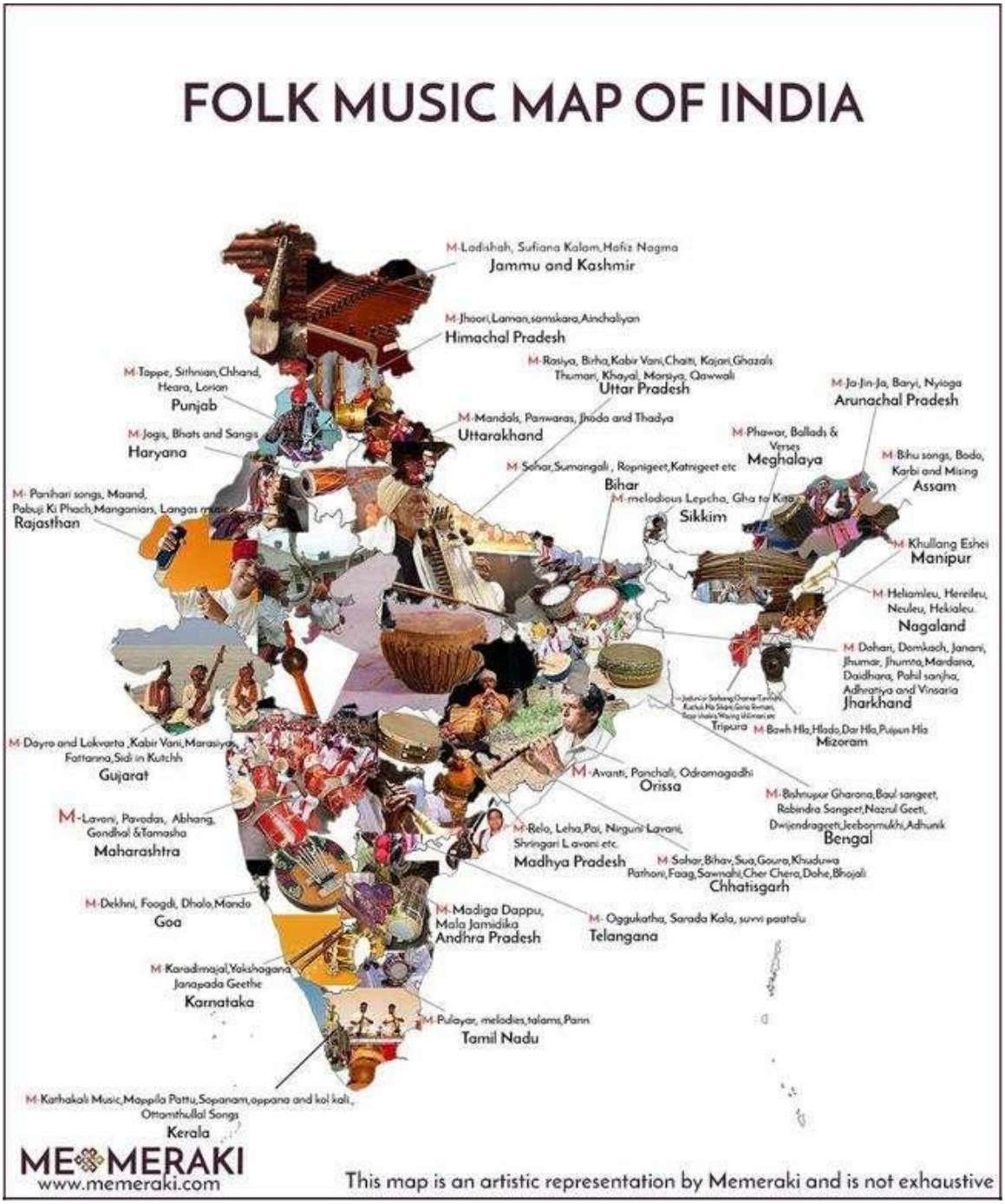


Figure 15

Qualitative Survey Questionnaire
Survey on Awareness and Preservation of India's Traditional Dance and Music Forms
Survey Title: Rediscovering and Reviving India's Traditional Dance and Music Forms
Introduction: Thank you for participating in our survey! We aim to gather insights about the awareness and appreciation of India's traditional dance and music forms. Your responses will help us understand the current landscape and develop strategies for their preservation and revival.
Questions:

Section 1: Demographic Information

1) **Name:**

2) **Age:**
- Under 18
- 18 - 24
- 25 - 34
- 35 - 44
- 45 - 54
- 55+

3) **Gender:**
- Male
- Female
- Non - binary
- Prefer not to say

4) **Location (City, State):**

5) **Occupation:**

Section 2: Awareness of Traditional Art Forms

6) **Are you aware of any traditional Indian dance forms?**
- Yes
- No

7) **If yes, please select the dance forms you are aware of (multiple selections allowed):**
- Bharatanatyam
- Kathak
- Kathakali
- Odissi
- Kuchipudi
- Manipuri
- Mohiniyattam
- Sattriya
- Chhau
- Others (please specify)

8) **Are you aware of any traditional Indian music forms?**
- Yes
- No

9) **If yes, please select the music forms you are aware of (multiple selections allowed):**
- Hindustani Classical
- Carnatic Classical
- Folk Music (please specify the region)
- Dhrupad
- Ghazal
- Thumri
- Qawwali
- Others (please specify)

Section 3: Engagement with Traditional Art Forms

10) **Have you ever attended a live performance of a traditional Indian dance form?**
- Yes
- No

11) **If yes, how often do you attend these performances?**
- Rarely (once a year or less)
- Occasionally (a few times a year)
- Frequently (once a month or more)

12) **Have you ever attended a live performance of traditional Indian music?**
- Yes
- No

13) **If yes, how often do you attend these performances?**
- Rarely (once a year or less)
- Occasionally (a few times a year)
- Frequently (once a month or more)

14) **Have you ever learned or are you currently learning any traditional Indian dance or music form?**
- Yes
- No

15) **If yes, please specify the form:**

Section 4: Preservation and Promotion

16) **Do you believe that traditional Indian dance and music forms are adequately promoted today?**
- Yes
- No
- Unsure

17) **What do you think are the main challenges facing the preservation of these art forms? (multiple selections allowed):**
- Lack of awareness
- Limited financial support
- Decline in traditional training institutions
- Cultural shifts towards modern entertainment
- Language barriers
- Others (please specify)

18) **What methods do you think would be effective in promoting traditional Indian dance and music forms? (multiple selections allowed):**
- Increased funding for training institutions
- More live performances and festivals
- Online courses and tutorials
- Television and radio programs
- Social media campaigns
- School and college programs
- Others (please specify)

Section 5: Personal Views and Suggestions

19) **How important do you think it is to preserve traditional Indian dance and music forms?**
- Very important
- Important
- Moderately important
- Slightly important
- Not important

20) **Do you have any suggestions for improving the awareness and preservation of traditional Indian dance and music forms?**

Conclusion: Thank you for your valuable input! Your responses will help us create a detailed analysis and develop strategies to promote and preserve India's rich cultural heritage.

Interview Questions for Mr Santosh Nair

Introduction: Mr. Santosh Nair, thank you for taking the time to speak with us today. We are eager to learn about your experiences and insights regarding the traditional dance form of Chhau, particularly its preservation and revival.

Questions:
1) Can you share your journey and experiences that led you to become a renowned Chhau dancer?
2) What are the key elements that define Chhau, and how do they differ from other Indian dance forms?
3) In your opinion, what are the main reasons for the decline of traditional dance forms like Chhau?
4) What efforts have you seen or been a part of that aim to revive Chhau?
5) How do you think modern technology and social media can play a role in promoting Chhau to younger generations?
6) Can you share any memorable experiences or challenges you've faced while promoting and performing Chhau?
7) What advice would you give to aspiring dancers who wish to learn and preserve Chhau?
8) How do you envision the future of Chhau in the next decade?

Interview Questions for Mr Himanshu Joshi

Introduction: Mr. Himanshu Joshi, we appreciate you joining us to discuss your work with Kumaoni folk music and the broader efforts to preserve and promote traditional Indian music forms.

Questions:
1) Could you tell us about your journey with Kumaoni folk music and how it led you to become a part of Indian Ocean?
2) What are the unique characteristics of Kumaoni folk music, and how do they reflect the culture of the region?
3) What are the primary challenges faced in preserving and popularizing Kumaoni folk music?
4) How has the reception been for Kumaoni folk music among modern audiences, both in India and internationally?
5) What initiatives have you been involved in to promote Kumaoni folk music, especially among the youth?
6) How do you incorporate traditional elements of Kumaoni music into the contemporary style of Indian Ocean?
7) Can you share any memorable experiences or collaborations that have significantly impacted your musical journey?
8) What future projects or plans do you have to continue the promotion and preservation of Kumaoni folk music?

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Glossary of Terms

[a] Sangeet: Sangeet means music. The word 'sangeet' literally translates to 'sung together' from Sanskrit.

[b] Sam+Geet: A breakdown of the word 'sangeet'; 'sam' means with, together; completely, absolutely; 'geet' means song

[c] Vedas: The 'Vedas' are ancient Sanskrit texts of Hinduism. There are 4 of these sacred scriptures in hinduism.

[d] Sama Veda: The 'Samaveda' is the Veda of melodies and chants. One of the four Vedas, it is a liturgical text which consists of 1, 875 verses.

[e] Samhita: 'Samhita' literally means 'put together, joined, union', a 'collection', and 'a methodically, rule - based combination of text or verses'.

[f] Lord Shiva: 'Lord Shiva', also known as 'Mahadeva' or 'Hara', is one of the principal deities of Hinduism.

[g] Nataraja: 'Nataraja' refers to the Hindu god Shiva in his form as the cosmic dancer, represented in metal or stone in many Shaivite temples, particularly in South India.

[h] Mahabharata: The 'Mahabharata' is one of the two Sanskrit epic poems of ancient India (the other being the Ramayana). The Mahabharata is an important source of information on the development of Hinduism between 400 BCE and 200 CE and is regarded by Hindus as both a text about dharma (Hindu moral law) and a history (itihasa, literally 'that's what happened'). It narrates the events and aftermath of the Kurukshetra War, a war of succession between two groups of princely cousins, the Kauravas and the Pāṇḍavas.

[i] Ramayana: The 'Ramayana' is the shorter of the two great epic poems of India, the other being the Mahabharata ("Great Epic of the Bharata Dynasty"). The Ramayana was composed in Sanskrit, probably not before 300 BCE, by the poet Valmiki and in its present form consists of some 24, 000 couplets divided into seven books. The epic narrates the life of Rama, a prince of Ayodhya in the kingdom of Kosala.

[j] Jagar: 'Jagar' is a Hindu form of Shamanism which is practiced in the hills of Uttarakhand, both in Garhwal and Kumaon. As a ritual, Jagar is a way in which gods and local deities are woken from their dormant stage and asked for favors or remedies.

[k] Hudkiya Bol: The tradition of 'Hudkiya Bol' is associated with farming and collective labour. The literal meaning of 'Bol' is labor, hard work. Labor with Hudka (Musical Instrument) is named as Hudkiya Bol or Hudki Bol. The tradition of Hudkiya speaking is quite old in the Kumaon region. This method is used during transplantation of paddy on irrigated land.

[l] Bajuband: 'Bajuband' also known as Armlet. As the name itself says it all, it's a piece of Indian traditional jewellery worn around the biceps of the upper arm. In the context of this research paper, it is the name of a popular Kumaoni Folk Song sung in Garhwal.

[m] Chanchari: The meaning of 'Chanchari' is Bird, Vortex of water, A vortex of water. This is another popular Kumaoni Folk song.

[n] Dhol: A 'dhol' is a double - sided Indian drum, often played in processions.

[o] Dhamsa: 'Dhamsa' is a traditional percussion instrument with a rich bass sound essential for a Chhau dance performance.

[p] Shehnai: The 'Shehnai', often translated into English as clarinet, is a musical instrument originating from the Indian subcontinent. It is made of wood, with a double reed at one end and a metal or wooden flared bell at the other end.

[q] Devadasi: 'Devadasi' is a Sanskrit term which means servant of Deva (God) or Devi (Godess). A Devadasi is a member of a community of women who dedicate themselves to the service of the patron god of the great temples in eastern and southern India.

[r] Jhora: 'Jhora' is a community dance that is highly popular in Uttarakhand. The dance originated in the region of Kumaon. This folk dance is generally performed during the spring season. The dance is performed by the local people moving around in circles.

[s] Chhopati: 'Chhopati' is another community dance and is said to represent the movement of the sun and moon, and the lyrics of the songs often tell stories about the history or culture of Uttarakhand. Chhopati is usually performed during festivals or special occasions, and is a popular tourist attraction.

[t] Chholiya: 'Chholiya' or Hudkeli is a traditional folk dance form originated in the Kumaon division of the Indian state of Uttarakhand and Sudurpashchim province of Nepal. It has today become a symbol of Kumaoni and Sudurpashchimi cultures.

[u] Bedu Pako: 'Bedu Pako Baro Masa' is a Kumaoni folk song in Kumaoni language which was composed by Mohan Upreti, B. M. Shah and written by Brijendra Lal Shah.

[v] Garhwali: 'Garhwali' is an Indo - Aryan language of the Central Pahari subgroup. It is primarily spoken by over 2.5 million Garhwali people in the Garhwal region of the northern Indian state of Uttarakhand in the Indian Himalayas.