

Chapter 1 : Shriram Bhartiya Kala Kendra (SBKK) - Delhi Events

The Kendra is an Institute of National Eminence engaged in the training and preservation of traditional Indian Music and Dance and the propagation of the Country's cultural heritage and values through the staging of Dance Dramas based on its rich Mythology, History and Folklore.

It is the seventh-largest country by area, the second-most populous country, and it is bounded by the Indian Ocean on the south, the Arabian Sea on the southwest, and the Bay of Bengal on the southeast. India's Andaman and Nicobar Islands share a border with Thailand. The Indian subcontinent was home to the urban Indus Valley Civilisation of the 3rd millennium BCE, in the following millennium, the oldest scriptures associated with Hinduism began to be composed. Social stratification, based on caste, emerged in the first millennium BCE, early political consolidations took place under the Maurya and Gupta empires, the later peninsular Middle Kingdoms influenced cultures as far as southeast Asia. In the medieval era, Judaism, Zoroastrianism, Christianity, and Islam arrived, much of the north fell to the Delhi sultanate, the south was united under the Vijayanagara Empire. The economy expanded in the 17th century in the Mughal empire, in the mid-18th century, the subcontinent came under British East India Company rule, and in the mid-19th century under British crown rule. A nationalist movement emerged in the late 19th century, which later, under Mahatma Gandhi, was noted for nonviolent resistance, in 1947, the Indian economy was the world's seventh largest by nominal GDP and third largest by purchasing power parity. Following market-based economic reforms in 1991, India became one of the major economies and is considered a newly industrialised country. However, it continues to face the challenges of poverty, corruption, malnutrition, a nuclear weapons state and regional power, it has the third largest standing army in the world and ranks sixth in military expenditure among nations. India is a constitutional republic governed under a parliamentary system. It is a pluralistic, multilingual and multi-ethnic society and is home to a diversity of wildlife in a variety of protected habitats. The name India is derived from Indus, which originates from the Old Persian word Hindu, the latter term stems from the Sanskrit word Sindhu, which was the historical local appellation for the Indus River. The ancient Greeks referred to the Indians as Indoi, which translates as The people of the Indus, the geographical term Bharat, which is recognised by the Constitution of India as an official name for the country, is used by many Indian languages in its variations. Scholars believe it to be named after the Vedic tribe of Bharatas in the second millennium B. C. and it is also traditionally associated with the rule of the legendary emperor Bharata. It was introduced into India by the Mughals and widely used since then and its meaning varied, referring to a region that encompassed northern India and Pakistan or India in its entirety.

2. Music – Music is an art form and cultural activity whose medium is sound organized in time. The common elements of music are pitch, rhythm, dynamics, different styles or types of music may emphasize, de-emphasize or omit some of these elements. Common sayings such as the harmony of the spheres and it is music to my ears point to the notion that music is often ordered and pleasant to listen to. However, 20th-century composer John Cage thought that any sound can be music, saying, for example, There is no noise, the creation, performance, significance, and even the definition of music vary according to culture and social context. There are many types of music, including music, traditional music, art music, music written for religious ceremonies. For example, it can be hard to draw the line between some early s hard rock and heavy metal, within the arts, music may be classified as a performing art, a fine art or as an auditory art. According to the Online Etymological Dictionary, the music is derived from midc. Musike, from Old French musique and directly from Latin musica the art of music and this is derived from the Greek mousike of the Muses, from fem. In classical Greece, any art in which the Muses presided, Music is composed and performed for many purposes, ranging from aesthetic pleasure, religious or ceremonial purposes, or as an entertainment product for the marketplace. With the advent of recording, records of popular songs. Some music lovers create mix tapes of their songs, which serve as a self-portrait. An environment consisting solely of what is most ardently loved, amateur musicians can compose or perform music for their own pleasure, and derive their income elsewhere. Professional musicians sometimes work as freelancers or session musicians, seeking contracts and engagements in a variety of

settings, There are often many links between amateur and professional musicians. Beginning amateur musicians take lessons with professional musicians, in community settings, advanced amateur musicians perform with professional musicians in a variety of ensembles such as community concert bands and community orchestras. However, there are many cases where a live performance in front of an audience is also recorded and distributed. Live concert recordings are popular in classical music and in popular music forms such as rock, where illegally taped live concerts are prized by music lovers 3. Dance – Dance is a performance art form consisting of purposefully selected sequences of human movement. This movement has aesthetic and symbolic value, and is acknowledged as dance by performers and observers within a particular culture, Dance can be categorized and described by its choreography, by its repertoire of movements, or by its historical period or place of origin. Other forms of movement are sometimes said to have a dance-like quality, including martial arts, gymnastics, figure skating, synchronized swimming. Theatrical dance, also called performance or concert dance, is intended primarily as a spectacle and it often tells a story, perhaps using mime, costume and scenery, or else it may simply interpret the musical accompaniment, which is often specially composed. Examples are western ballet and modern dance, Classical Indian dance and Chinese and Japanese song, most classical forms are centred upon dance alone, but performance dance may also appear in opera and other forms of musical theatre. Such dance seldom has any narrative, a group dance and a corps de ballet, a social partner dance and a pas de deux, differ profoundly. Even a solo dance may be solely for the satisfaction of the dancer. On the other hand, some cultures lay down strict rules as to the dances in which, for example. Archeological evidence for early dance includes 9, year-old paintings in India at the Rock Shelters of Bhimbetka and it has been proposed that before the invention of written languages, dance was an important part of the oral and performance methods of passing stories down from generation to generation. The use of dance in trance states and healing rituals is thought to have been another early factor in the social development of dance. References to dance can be found in very early recorded history, Greek dance is referred to by Plato, Aristotle, Plutarch, the Bible and Talmud refer to many events related to dance, and contain over 30 different dance terms. Primitive dance in ancient China was associated with sorcery and shamanic rituals, during the first millennium BCE in India, many texts were composed which attempted to codify aspects of daily life. Bharata Munis Natyashastra is one of the earlier texts and it mainly deals with drama, in which dance plays an important part in Indian culture. It categorizes dance into four types - secular, ritual, abstract, the text elaborates various hand-gestures and classifies movements of the various limbs, steps and so on. A strong continuous tradition of dance has since continued in India, through to modern times, where it continues to play a role in culture, ritual, and, notably, the Bollywood entertainment industry. Many other contemporary dance forms can likewise be traced back to historical, traditional, ceremonial, Dance is generally, though not exclusively, performed with the accompaniment of music and may or may not be performed in time to such music. Some dance may provide its own audible accompaniment in place of music, many early forms of music and dance were created for each other and are frequently performed together 4. Indian classical dance – The number of recognized classical dances range from eight to more, depending on the source and scholar. The Culture Ministry of the Government of India includes Chhau in its classical list and these dances have been regional, all of them include music and recitation in local language or Sanskrit, and they represent a unity of core ideas in a diversity of styles, costumes and expression. The Natya Shastra is the treatise for classical dances of India. Its first complete compilation is dated to between BCE and CE, but estimates vary between BCE and CE, the most studied version of the Natya Shastra text consists of about verses structured into 36 chapters. Dance and performance arts, states this ancient text, are a form of expression of ideas, virtues. The term classical denotes the Natya Shastra-based performing arts, as a religious art, they are either performed inside the sanctum of a Hindu temple, or near it. The Natya Shastra mentions four Pravrittis of ancient dance-drama in vogue when it was composed – Avanti, Dakshinatyā, Panchali, sources differ in their list of Indian classical dance forms. The Sangeet Natak Akademi has given recognition to eight Indian dances, the Indian governments Ministry of Culture includes eleven dance forms. Scholars such as Drid Williams and others include Chhau, Yaksagana and these are Nritta, Nritya and Natya, The Nritta performance is abstract, fast and rhythmic aspect of the dance. The viewer is presented with pure movement, wherein the emphasis is

the beauty in motion, form, speed, range and this part of the repertoire has no interpretative aspect, no telling of story. It is a performance, and aims to engage the senses of the audience. The Nritya is slower and expressive aspect of the dance that attempts to communicate feelings, in a nritya, the dance-acting expands to include silent expression of words through gestures and body motion set to musical notes. The actor articulates a legend or a spiritual message and this part of the repertoire is more than sensory enjoyment, it aims to engage the emotions and mind of the viewer. A Natya incorporates the elements of a Nritya, all classical dances of India used similar symbolism and rules of gestures in abhinaya. The roots of abhinaya are found in the Natyashastra text which defines drama in verse 6, drama in this ancient Sanskrit text, thus is an art to engage every aspect of life, in order to glorify and gift a state of joyful consciousness. The communication through symbols is in the form of expressive gestures, the gestures and facial expressions convey the ras and bhava of the underlying story. In Hindu classical dances, the artist successfully expresses the ideas by paying attention to four aspects of a performance, Angika, Vachika, Aharya 5. Bharatanatyam – Bharatanatyam or Bharathanatiam is a major genre of Indian classical dance that originated in Tamil Nadu. Bharatanatyam is quite possibly the oldest classical dance tradition of India, the dance is accompanied by music and a singer, and typically her guru is present as the director and conductor of the performance. The dance has traditionally been a form of a narration of mythical legends. The performance repertoire of Bharatanatyam, like other classical dances, includes nrita, modern stage productions of Bharatanatyam have incorporated technical performances, pure dance based on non-religious ideas and fusion themes. The term Bharatanatyam is a compound of two words, Bharata and Natyam, the term Bharata in Bharatanatyam, in the Hindu tradition, is not named after the famous performance art sage to whom the ancient Natya Shastra is attributed. The tradition states that the word Bharata is a mnemonic, consisting of bha-“ra”-ta, the bha stands for bhava, ra stands for raga, and ta stands for tala. The term Natyam is a Sanskrit word for dance, the compound word Bharatanatyam thus connotes a dance which harmoniously expresses bhava, raga and tala. In its history, Bharatanatyam has also been called Sadir, the theoretical foundations of Bharatanatyam are found in Natya Shastra, the ancient Hindu text of performance arts. Natya Shastra is attributed to the ancient scholar Bharata Muni, the most studied version of the Natya Shastra text consists of about verses structured into 36 chapters. More direct historical references to Bharatanatyam is found in the Tamil epics Silappatikaram, the ancient text Silappatikaram, includes a story of a dancing girl named Madhavi, it describes the dance training regimen called Arangatrau Kathai of Madhavi in verses through The carvings in Kanchipuram Shiva temple that have dated to 6th to 9th century CE suggest Bharatanatyam was a well developed performance art by about the mid 1st millennium CE. Many of the ancient Shiva sculptures in Hindu temples are same as the Bharata Natyam dance poses, for example, the Cave 1 of Badami cave temples, dated to 7th-century, portrays the Tandava-dancing Shiva as Nataraja. The image, 5 feet tall, has 18 arms in a form that expresses the dance positions arranged in a geometric pattern, the arms of Shiva express mudras, that are found in Bharatanatyam. Bharatanatyam, state Allen Noble and Ashok Dutt, has been a source of inspiration to the musicians, poets. Some colonial Indologists and modern authors have stated Bharatanatyam is a descendant of an ancient Devadasi culture, modern scholarship has questioned this theory for lack of any direct textual or archeological evidence. According to James Lochtefeld, Bharatanatyam remained exclusive to Hindu temples through the 19th century, the anti-dance camp accused the dance form as a front for prostitution, while revivalists questioned the constructed histories by the colonial writers. In , the Madras Presidency of the British Empire altogether banned temple dancing, the ban triggered powerful protests against the stereotyping and dehumanization of temple dancers 6. Odissi – Odissi, also referred to as Orissi in older literature, is a major ancient Indian classical dance that originated in the Hindu temples of Odisha – an eastern coastal state of India. Odissi, in its history, was performed predominantly by women, Odissi performances have also expressed ideas of other traditions such as those related to Hindu gods Shiva and Surya, as well as Hindu goddesses. The Odissi dance tradition declined during the Islamic rule era, and was suppressed under the British Rule, the suppression was protested by the Indians, followed by its revival, reconstruction and expansion since India gained independence from the colonial rule. Odissi is learnt and performed as a composite of basic dance motif called the Bhangas and it involves lower, mid and upper as three sources of

perfecting expression and audience engagement with geometric symmetry and rhythmic musical resonance. An Odissi performance repertoire includes invocation, nritya, nritya, natya, modern Odissi productions by Indian artists have presented a diverse range of experimental ideas, culture fusion, themes and plays. The foundations of Odissi are found in Natya Shastra, the ancient Hindu Sanskrit text of performance arts, the basic dance units described in Natyashastra, all of them, are identical to those in Odissi. More direct historical evidence of dance and music as an ancient performance art are found in sites such as caves and in temple carvings of Bhubaneswar, Konarak. Archeologists have reported the discovery of key, carefully shaped polished basalt lithophone in Sankarjang, the highlands of Odisha, which is dated to about BCE. The Buddhist, Jaina and Hindu archaeological sites in Odisha state, particularly the Assia range of hills show inscriptions, important sites include the Ranigumpha in Udaygiri, and various caves and temples at Lalitgiri, Ratnagiri and Alatgiri sites. The Buddhist icons, for example, are depicted as dancing gods and goddesses, with Haruka, Vajravahni, historical evidence, states Alexandra Carter, shows that Odissi Maharis and dance halls architecture were in vogue at least by the 9th century CE. However, the Jaina manuscripts use the dance poses as decorative art in the margins and cover, but do not describe or discuss the dance. Hindu dance texts such as the Abhinaya Chandrika and Abhinaya Darpana provide a description of the movements of the feet, hands, the standing postures, the movement. Actual sculptures that have survived into the era and panel reliefs in Odia temples, dated to be from the 10th to 14th century 7. Chhau dance – Chhau dance, also spelled as Chau or Chhau, is a semi classical Indian dance with martial, tribal and folk origins. With origins in the eastern Indian states of Odisha, Jharkhand, the costumes vary between the styles, with Purulia and Serakeilla using masks to identify the character.

Chapter 2 : Trap of the Chakravyuha - The Hindu

Shriram Bharatiya Kala Kendra (SBKK) is an Indian cultural institution which runs a noted school for music, dance and performing arts in New Delhi.

Chapter 3 : Shriram Bharatiya Kala Kendra in New Delhi, Delhi

The duly completed application form together with a copy of the required documents such as proof of age and residence, certificates of past education and training etc., should be sent by post or by hand addressed to the Director, Shriram Bharatiya Kala Kendra, 1, Copernicus Marg, New Delhi -

Chapter 4 : Delhi: Sampurna Ramleela to use new technology

Shriram Bharatiya Kala Kendra, New Delhi, India. 1, likes – talking about this – 1, were here. Shriram Bharatiya Kala Kendra is an institution.

Chapter 5 : Admission - Shriram Bharatiya Kala Kendra

Shriram Bharatiya Kala Kendra. likes. Shriram Bharatiya Kala Kendra is an Indian cultural institution which runs a noted school for music, dance and.

Chapter 6 : Shriram Bharatiya Kala Kendra

Shriram Bharatiya Kala Kendra has been actively involved with the preservation of the country's cultural heritage and the promotion of performing arts. Besides the College of Music and Dance, the Kendra maintains a permanent dance-drama repertory.

Chapter 7 : Best Center for Music & Dance : Shriram Bharatiya Kala Kendra

Shri L. K Advani to inaugurate Shriram Bharatiya Kala Kendra.

Chapter 8 : Shriram Bharatiya Kala Kendra - WikiVisually

Shriram Bharatiya Kala Kendra's annual dance-drama 'Krishna' is back. In its 42 nd edition this majestic production on the life of Lord Krishna continues to enthrall the audience year after year.

Chapter 9 : Shriram Bharatiya Kala Kendra - Infogalactic: the planetary knowledge core

Shriram Bharatiya Kala Kendra (SBKK) [1] is an Indian cultural institution which runs a noted school for music, dance and performing arts in New Delhi. It was founded by Sumitra Charat Ram in , and imparts training in Indian classical dance styles and music, including Kathak, Bharatanatyam, Odissi, Chhau, Hindustani Classical music.