

Sangeet Natak Akademi celebrated Rang Swadheenta

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In news- To mark the celebration of 75 years of India's Independence, Sangeet Natak Akademi has recently celebrated Rang Swadheenta.

About Rang Swadheenta-

- It is a festival to cherish the memories of freedom fighters who laid down their lives to free India from the shackles of imperialism.
- This year's festival was unique in that it focused on folk singing styles. It showcased folk musical traditions from across the country.

Details of folk musical & dance traditions-

Following are some of the folk musics/dances performed during this festival:

Keherwa taal-

- Keherwa, along with dadra, is the most popular taal played on songs.
- Due to its popularity, it is played on a variety of instruments, including tabla, dholak, taal, khol, etc.
- Keherwa has many variations including dhumaali, "bhajani", and qawwali.

Alha Gayan-

- It is performed usually at the end of monsoon, and is sung in the Alha chhand.

Dhimaryai-

- It is a dance form belonging to the Dhimar

community(north India). Their main occupation is fishing and they also occasionally serve as water carriers.

- A **Dhimaryai dancer usually plays a handheld Sarangi, who is also accompanied by other musicians.**
- **Dhimaryai songs touch upon religious, mythical, social and patriotic themes.**

Panduan Ke Kadde-

- **It is a very specific and significant art form of the Meo community of Mewat region.**
- The narrative (on which the tradition is based) **written by Saddalah Meo in the 16th Century**, originally consisted of two thousand five hundred couplets and took approximately forty eight hours of musical rendition.
- The **main instrument Bhapang** remains the core instrument for the exposition of the narrative but choruses use Harmonium, Dholak and Khanjari too to encompass the performance.
- The existence of Panduan ka Kada, traditionally **performed by the Jogi Muslims**, is at stake as its patronage has declined.
- Its origin can be traced to 17th century Mewat, which usually centers around episodes from the Mahabharata.

Oggukatha-

- **Oggukatha comes from the compound 'oggu' meaning a damarukam (pellet drum) and 'katha' meaning tales.**
- **Oggu Katha or Oggukatha is a traditional folklore singing, praising and narrating the stories of Hindu gods Mallana, Beerappa and Yellamma.**
- It **originated among the Kuruma (Kuruba)and Yadava communities**, who devoted themselves to the singing of ballads in praise of Lord Shiva (also called Mallikarjuna).
- This tradition-loving and ritual-performing community moves from place to place, narrating the stories of

their caste gods.

- Oggus are the traditional priests of the Yadavas and perform the marriage of Mallanna with Bhramaramba.

Dhadi singing-

- The **Dhadi singing tradition of Punjab was begun by Guru Hargobind** to inspire bravery among armed men in the battlefield.
- **Dhadi, also spelled as Dhadhi, is one who sings ballads using Dhadd and Sarangi**, the folk instruments of Punjab.
- **The word is used several times in the Sikh religious text, Guru Granth Sahib**, in the meaning of humbleness. In his compositions, Guru Nanak Dev Ji called himself a Dhadhi of God.
- The word also appeared in the writing of the third, fourth and fifth Guru and Bhagat Namdev.

Dastangoi-

- Dastangoi is a 13th century Urdu oral storytelling art form.
- It is a compound of Persian words 'dastan' meaning a long tale and 'goi' meaning to narrate.
- The Persian style of dastan evolved in the 16th century.
- One of the earliest references in print to dastangoi is a 19th-century text containing 46 volumes of the adventures of Amir Hamza.
- **At the centre of dastangoi is the dastango, or storyteller**, whose voice is his main artistic tool in orally recreating the dastan or the story.

Ragini-

- **Ragini is a Kauravi folk song** form which is very popular throughout northern India—particularly western Uttar Pradesh and Haryana.

- It was popularised by Lakhmi Chand.
- These songs are based on day to day themes and injecting earthy humour enlivens the feel of the songs

Powada-

- **Powada is a rich traditional style of singing ballads popular in Maharashtra.**
- Powada, which means 'to glorify', is a traditional Marathi ballad.
- Its **origin is considered to be from the time of Chhatrapati Shivaji Maharaj.**
- Powada singing has also **played an important role in the socio-cultural and political development** of the region.
- Powadas were also used as a medium to create awareness during the Samyukta Maharashtra movement.

Further

reading:

<https://journalsofindia.com/sangeet-natak-akademi/>