



Malabika Mitra



MALABIKA MITRA • Started dancing at the age of 3 years & was groomed by Guru Ramgopal Mishra of the Jaipur gharana & Guru Om Prakash Maharaj of Lucknow. Also trained with Shri Vijay Shankar and attended workshops in Kathak conducted by Pandit Birju Maharaj & Shrimati Sitara Devi • A graduate in medicine, she applied this knowledge to develop a better understanding of the body & its movements in dance • Choreographed several dance productions based on literary works in Bengali & Sanskrit • Received Senior Fellowship from Ministry of HRD for work on 'Old Kathavachan Shaili' (1997) • Founder-director of the institution Shibpur Onkar Dance & Music Centre • Performed at national & international dance festivals like Khajuraho, Konark, Edinborough, Bath & others • Top grade performer of Doordarshan • Received Central Sangeet Natak Akademi award (2011), Eminent Dancer (2004) recognition from the Govt. of West Bengal & other awards

KATHAK • Kathak is the major classical dance form of northern India, one of the 8 classical dances of India • The word Kathak has been derived from the word Katha which means a story • Contains traces of temple and ritual dances, influence of the bhakti movement & absorbed certain features of Persian and central Asian dance during the Mughal era • Prominent styles/ schools of Kathak are: Lucknow Gharana, Jaipur Gharana & Benaras Gharana • A short dance composition is known as a tukra; a longer one as a toda. There are also compositions consisting solely of footwork, sometimes very intricate • Most compositions also have 'bols' (rhythmic words) whose recitation also forms an integral part of the performance. This recitation known as 'padhant' can borrow from the tabla (e.g. dha, ge, na, ti na ka dhi na) or can be a dance variety (ta, thei, tat, ta ta, tigda, digdig, tram theyi and so on) • The most characteristic feature is the signature spins of Kathak which are usually placed at the end of the tukra, five, nine, fifteen, or more at one time, often performed at great speed • Apart from the traditional expressive or abhinaya pieces performed to a bhajan, ghazal or thumri, Kathak also possesses a particular performance style of expressional pieces called bhaav bataana (to show bhaav or 'feeling'). It is a mode where abhinaya dominates

SPIC MACAY

Raja Kale



RAJA KALE • Pt. Rajaram alias Raja Kale was initiated under his father Prabhakarrao Kale. Received further training from Pt. Uttamrao Agnihotri • Received valuable guidance from Pt. CP Rele & Pt. Balasaheb Poonchwale of the Gwalior gharana • An Indian vocalist, composer & scholar of Indian classical, semi-classical & devotional music • Holds a Ph.D. (1990) on the 'Importance of Bandish in Khayal'. Received senior fellowship from the Department of Culture of the Government of India for the study of the subject: 'Comparative study & analysis of 'Gayaki' • Received the Vastalabai Joshi Puraskar in 2007

HINDUSTANI VOCAL • Hindustani classical music is the Hindustani or North Indian style of Indian classical music • It is a tradition that originated in Vedic ritual chants & has been evolving since the 12th century CE, in Northern India & to some extent in Afghanistan, Bangladesh, Sri Lanka, Nepal & Pakistan • The major vocal forms or styles associated with Hindustani classical music are dhrupad, khayal, tarana. Other forms include dhamar, trivat, chaiti, kajari, tappa, tap-khyal, ashtapadis, thumri, dadra, ghazal & bhajan; these are folk or semi-classical or light classical styles, as they often do not adhere to the rigorous rules of classical music • Hindustani classical music is primarily vocal-centric. The first lessons are in how to sing with a vowel 'aa', then to add consonants and lyrics later. This practice helps to stabilize the new voice • The rhythmic organisation is based on rhythmic patterns called tala. The melodic foundations are called ragas