



**NATIONAL LEVEL WORKSHOP  
ON  
SANKARI CLASSICAL MUSIC**



**ORGANIZED JOINTLY BY**

**MAHAPURUSA SRIMANTA SANKARADEVA VISWAVIDYALAYA**

**and**

**SANSKRITI SAKHA SAMITI OF SRIMANTA SANKARADEVA SANGHA**

**Date : 24-12-2021-30-12-2021**

**Venue : Mahapurusha Srimanta Sankaradeva Viswavidyalaya, Guwahati Campus**

**THEME OF THE WORKSHOP:**

Assam, the North-Eastern province of India, the ancient names of which were Prāḡjyotiṣapura and Kāmarūpa, is one of the provinces of rich cultural heritages and shares all the aspects of glorious Indian cultural heritage, from philosophy to religion, literature to linguistics, music to drama and others. The cultural heritage of this province had attained its peak during the great Neo-Vaishnavite movement of medieval India which was led in Assam by the great social reformer Śrīmanta Śaṅkaradeva, who was born in 1449 A.D and was alive up to 1568 A.D. The reformation movement of this great sociologist-thinker was based on religion for which he is mostly known as a religious preacher. The name of his religious order, which is a reformed Hinduism with premeditated humanistic outlook, is *Eka Śaraṇa Harināma Dharma* or *Mahāpuruṣīyā Dharma*. In order to make his movement successful for the welfare of mankind, Śrīmanta Śaṅkaradeva studied almost all types of Sanskrit scriptures ranging from philosophy to religion, music to dance, poetry to drama, language to culture; travelled almost all the centers of learning of contemporary India for twelve years long period and practiced, with his multifaceted brilliance and lifelong determined effort, almost all types of humanistic arts that yielded huge quantity of excellent compositions of universal appeal. His endeavour also brought a large group of brilliant artistic creators like Mahāpuruṣa Mādhavadeva, Gopāl Ātā, etc. as his associates and the united arduous effort of these artists set up the new genre of Indian classical music called Sankari Classical Music, which is a regional genre with pan Indian features and deep relationship to it.

This genre of Indian music comprises two types of classical songs- Bargītas, the highly spiritual prayer songs of Assamese literature and Aṅkīyā gītas, the songs incorporated in the Sankari Vaishnavite plays called Aṅkīyā nāṭ. It also comprises semi classical spiritual songs which are called Ghōṣās, the songs composed especially for community singing and listening (kīrtana and

śravaṇa, which are regarded as the best two types of Bhakti or devotion) in Nāmghar (prayer house). A third type of song called Bhatima, i.e. panegyrics is also incorporated in Sankari music which is not as popular as the other types.

The two classical types of songs, i.e. Bargītas and Añīyā gītas of this genre share almost all the features of Indian classical music, although with some unique features. Both of them are strictly Rāga based. Nobody is allowed to sing a Bargīta or Añkar gīta without its Rāga assigned by its composer. Most of the names of Rāgas have similarities with the names of Hindustānī and Karnāṭaka/Carnātic music. Some of the 33 total number of Rāgas found with these two types of songs are- Ahira, Āśowārī, Kalyāṇa, Kānādā, Kāmoda, Kedāra, Kau, Gaurī, Tuḍa, Tuḍa-vasanta, Tuḍa-bhātīyālī, Dhanaśrī, Nāṭa, Nāṭa-mallaḍa, Pūrvī, Varāḍī, Belowār, Bhūpālī, Vasanta, Lalita, Śyāma etc. Like other Indian music traditions, Assamese musicians have ascribed different melodies (Rāgas) to each of the eight praharas (watch) to which a day is divided (such as from dawn till noon – Ahira, Kalyāṇa, Kau, Lalita, Śyāma etc, from noon till sunset- Kedāra, Gāndhāra, Gaurī etc). More than 14 different basic Tālas (rhythm) are used in singing of these songs (although there is no indication of rhythm in the Bargīta), some of which are ekatālī, kharmān, cuṭkalā, cuṭā, yātimān, domāni, viṣama, bar viṣama, una-yati, dharam-yati, bar-yati, etc. These songs have been in practice since their creation through Guru-Śiṣya paramparā (preceptor-pupil tradition).

Among the different old Indian classical music traditions, Bargīta resembles mostly Prabandha Gāna which is said to be the most excellent and full of all the essential elements of music excellence called Dhātu and Mātu. Dhātu means the body parts of music and it comprises originally 4 numbers of parts- Udgrāha, Melāpaka, Dhruva and Ābhoga. Later on Śāraṅgadeva added one more part called Antarā. Mātu, on the other hand, means the essence of music which comprises 6 elements. All the five Dhātus are available in Śāṅkarī classical music although with their local names. Here Udgrāha is called Rāga tolani, Melāpaka is called Vartanī or Vāka ālāpa, Dhruva is called Dhruṅ, Dhurā also Dhruva and Ābhoga and Antarā are together called Pada. All the six Aṅgas or essences are available in Śāṅkarī classical music.

Śāṅkarī classical music has, however, many unique features from the nomenclature to system of practice, its aim and objectives to sanctity of practice or performance, from its background of creation to local elements.

Through this genre of music Śrīmanta Śāṅkaradeva and his aides offered two kinds of supreme bliss to human being- one to be tasted here in lifetime and another after death. The matter of regret is that such an excellent tradition of music has not been provided proper attention from the music fraternity of Assam, India or abroad of modern age and yet to be recognized as a separate genre of Indian classical music, may be due to the odd geographical position of its birth place

Assam, or due to the odd historical events coupled with the poor condition and ignorance of the Assamese people, and mostly because of the negligence of the mainland people.

The humble aspire of this Workshop is to assemble the ardent music artists, both experts and learners, practicing this genre of music and give them a platform to share their experiences of and expertise on Sankari Classical Music by which the performance of the artists, especially the learners, would be promoted that will help in popularization of this genre. Our aim is also to invite some of national level music artists so that this genre of music can be made available for the world community through those artists. It is to be noted that an International Conference will also be arranged by this University on the same theme in the month of April/2022 to draw attention of the influential authorities for the better care of this excellent music tradition for the benefit of human society, especially the music lovers.

Call for Participation:

The learners of Sankari Music are invited to join this workshop by filling the form provided below. The applicants have to send a video of his/her singing a Rāga or playing a Tāla with Khola of Sankari classical music along with the filled up form on the basis of which the selection of participants will be done. However, the capacity for participants is only 50. The last date for submission of duly filled up form and video is 18/12/2021. The Selected candidates will be informed about their selection on 20/12/2021. A joining fee of Rs. 700.00 (Rupees seven hundred) have to be paid by the participants within 9.30 A.M of 24/12/2021. They will be provided lunch and tea (with snacks) everyday and a certificate of participation at the end of the workshop. Application forms are available on both the campuses of Mahapurusha Srimanta Sankaradeva Viswavidyalaya, Nagaon and Rupnagar (Guwahati) Offices of Srimanta Sankaradeva Sangha and through the website of this University [mss.ac.in](http://mss.ac.in). Applicants will be able to fill their forms both in online and offline mode.

**Contact numbers- 9954254124, 7002859578, 7086186602, 9435045005,**

**Email- [Sankarimusicconference22@gmail.com](mailto:Sankarimusicconference22@gmail.com)**

## **APPLICATION FORM FOR PARTICIPANTS**

1. Applicant's name in full (Block letters):

2. Father's Name:

3. Mother's Name

4. Permanent address:

Village/Town:

P.O.:

District:

State:

Pin:

Phone No(s)

E-mail ID:

5. Occupation:

6: Age on 1<sup>st</sup> December/2021:

Nationality:

7. Sex: Male/female/Others (Please tick)

Marital status: Married/unmarried (Please tick)

8. Educational qualification:

9. Education in Music:

10. Academic distinction if any:

11. Notable prize/medals etc if any in the field of Music

12. Are you undergoing any course of musical study at present? If yes, give details:

13. Name of the Rāga/Tāla video of which is to be attached with this application form:

### **DECLARATION BY THE APPLICANT**

I declare that the particulars furnished in this application by me are correct to the best of my knowledge and belief. I also declare that I shall abide by the rules & regulations of the organizing committee/University.

Date:

Place:

Full signature of the applicant

## **ORGANIZING COMMITTEE**

- Advisors:** i) Sjt. Kamala Kanta Gogoi, Chancellor, MSSV.  
ii) Sjt. Bhabendra Nath Deka, Former Chancellor, MSSV.  
iii) Dr Hitesh Deka, Vice Chancellor, MSSV.  
iv) Sjt. Babul Bora, Pradhan Sampadak, Srimanta Sankaradeva Sangha.

**Co-ordinator:** Dr. Jagat Chandra Kalita, Prof & Head, Deptt. of Sankaradeva Studies, MSSV.

- Joint Coordinators:** i) Sjt. Alim Mahanta, Secretary, Sanskriti Sakha Samiti,  
Srimanta Sankaradeva Sangha.  
ii) Sjt. Bichitra Bikash, Campus in-Charge, Guwahati Campus and  
Assistant Registrar (Academic), MSSV

### **Members:**

- i) Dr. Mrinal Kumar Bora, Registrar, MSSV.
- ii) Dr. Suresh Ch Bora, President, Sanskriti Sakha Samiti, Srimanta Sankaradeva Sangha.
- iii) Sjt. Mrinal Kumar Barua, President, Sahitya Sakha Samiti, Srimanta Sankaradeva Sangha.
- iv) Dr. Manas Pratim Bora, Secry, Sahitya Sakha Samiti, Srimanta Sankaradeva Sangha.
- v) Dr. Santanu Kalita, Assistant Professor & Head, Deptt. of Computer Science, MSSV
- vi) Sjt. Biswajit Kalita, Associate Professor, Deptt. of English, Suren Das College, Hajo.
- vii) Sjt. Ranjit Kr. Bora, Registrar, Sankari Sangit Pariksha Parishad, Srimanta Sankaradeva Sangha.
- viii) Sjt. Dipankar Dutta, Assistant Professor & Head, Deptt. of Performing Arts, MSSV.
- ix) Sjt. Mrinal Kr. Gogoi, Assistant Professor, Deptt. of Social Works, MSSV.
- x) Dr. Pallavi Dutta, Assistant Professor, Deptt. of North-East Studies, MSSV
- xi) Sjt. Hirendra Deka, President, Guwahati Mahanagari Zila Sakha, Srimanta Sankaradeva Sangha.
- xii) Sjt. Utpal Kalita, Secy, Guwahati Mahanagari Zila Sakha, Srimanta Sankaradeva Sangha.
- xiii) Dr. Priti Deka, Assistant Professor, Deptt. of Sankaradeva Studies, MSSV.
- xiv) Dr. Sumi Daadhora, Assistant Professor, Deptt. of Sankaradeva Studies, MSSV.
- xv) Sjt. Tapan Kr. Ray, Mukhya Adhinayak, Kendriya Sewabahini, Srimanta Sankaradeva Sangha.

### **Special Invities:**

- i) Sjt. Sudarshan Thakur, Secretary, Srimanta Sankaradeva Kalakshetra Samaj, Guwahati.
- ii) Dr. Arup Bardaloi, Project Director, Sangeet Natak Academi, North East Centre, Guwahati
- iii) Smt. Tarali Sarma, Prominent Singer and Recipient of National Film Award for Best Female Playback Singer and Sangeet Natak Akademi Awardee.

## SCHEDULE OF THE WORKSHOP

MORNING	EVENING
24/12/2021 9.00 A.M. Registration (Friday) 10.00 A.M. Inaugural Function 11.30 A.M. Technical session 1	3.00 P.M Technical session 2a and 2b 6.00P.M Technical session 3
25/12/2021 9.00 A.M. Technical session4a and 4b (Saturday) 11.30 A.M. Technical session 5a and 5b	3.00 P.M Technical session 6a and 6b 6.00P.M Technical session 7
26/12/2021 9.00 A.M. Technical session8a and 8b (Sunday) 11.30 A.M. Technical session 9a and 9b	3.00 P.M Technical session 10a and 10b 6.00P.M Technical session 11
27/12/2021 9.00 A.M. Technical session12a and 12b Monday 11.30 A.M. Technical session 13a and 13b	3.00 P.M Technical session 14a and 14b 6.00P.M Technical session 15
28/12/2021 9.00 A.M. Technical session16a and 16b (Tuesday) 11.30 A.M. Technical session 17a and 17b	3.00 P.M Technical session 18a and 18b 6.00P.M Technical session 19
29/12/2021 9.00 A.M. Technical session20a and 20b (Wednesday)11.30 A.M. Technical session 21a and 21b	3.00 P.M Technical session 22a and 22b 6.00P.M Technical session 23
30/12/2021 9.00 A.M. Technical session24a and 24b Thursday 11.30 A.M. Technical session 25a and 25b	<b>2.00 P.M Valedictory Function.</b>