



संगीत रत्नाकर

अनूपसंगीतविलास

नाट्यशास्त्र

# Naad-Nartan

राग विबोध

भावप्रकाश

(Referred & Peer Reviewed Annual Multi - Lingual Journal)

The Mythic Society, Bengaluru

Ministry of Culture, Govt. of India

दतिलम्

संगीत दर्पण

Organizing

अलंकारसारसंग्रह

संगीत मकरंद

8<sup>th</sup>

3-Day International Conference & Concert

चतुर्दिग्दर्शिका

24<sup>th</sup>, 25<sup>th</sup> & 26<sup>th</sup>

अनूपसंगीताकुश

भारत भाष्य

अनूपसंगीतरत्नाकर

September  
2026

नृत्यनिर्णय

भावप्रकाश

संगीतसमयसार



Conference Venue:

Janseva Vidya Kendra

Chennanahalli, Magadi Main Road,

South, SH - 85, Bengaluru

मानसोल्लास

संगीत सार

संगीत परिज्ञान

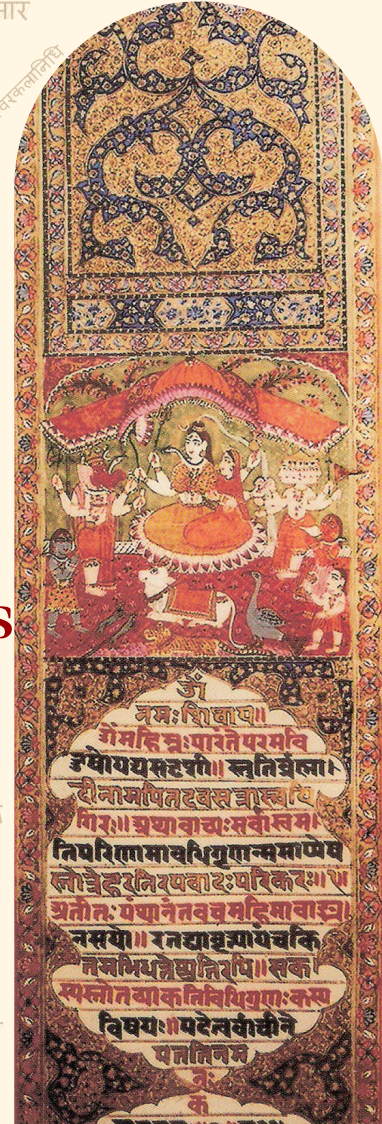
रागमंजरी

संगीत राज

रागमाला

सदरागचंद्रोदय

## Indian Knowledge System and its relevance to Performing Arts



Director of Conference: Prof. Ravi Sharma  
Former Dean & Head, Deptt. Of Music, M. D. University, Rohtak, (Haryana)

Sri. V. Nagaraj  
(President, The Mythic Society, Bengaluru)  
Organizing Director of the Conference

Prof. Rohitha Eswer  
Organizing Secretary:  
Dept. of Ancient History and Archaeology &  
Museology, Maharaja's College, University of Mysore, Mysuru, Karnataka

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# Indian Knowledge System and Its Relevance to Performing Arts

The Indian Knowledge System (IKS) represents a continuous, dynamic, and holistic intellectual tradition rather than a static legacy of the past. It encompasses diverse domains of knowledge developed in the Indian subcontinent, integrating philosophy, science, aesthetics, and spirituality. Within this framework, performing arts emerge not merely as cultural expressions but as structured systems of knowledge rooted in deep theoretical and experiential foundations.

The origins of Indian performing arts lie in the Vedic tradition, where sound, rhythm, and movement were understood as fundamental principles of existence. The Sama Veda reflects an early codification of music through structured chant and melody, establishing the scientific and spiritual basis of artistic expression. Concepts such as Raġa, Rasa, and Nāda (cosmic sound) illustrate the integration of aesthetics with metaphysics within IKS.

During the medieval period, these foundations were further systematized and expanded. The Natyashastra by Bharata Muni, Sangeet Ratnakar by Sharangidev, Chaturdandi Prakashika by Vyankatmakhi, Works of Pundarik Vitthal, Lochan, and later on, Bhatkhande and Vishnu Paluskar etc., provided a comprehensive framework for drama, dance, and music. The Bhakti and Sufi movements democratized artistic expression, while royal patronage enabled the growth of classical traditions such as Hindustani and Carnatic music, enriching the knowledge system through synthesis and innovation.

In modern times, Indian performing arts have undergone a significant revival following colonial disruptions, supported by institutional efforts and global recognition. Digital platforms have further extended their reach, enabling wider access, preservation, and dissemination of traditional knowledge.

The National Education Policy 2020 reinforces the relevance of IKS by promoting a multidisciplinary approach and removing the divide between arts and sciences. By integrating performing arts into mainstream education, it recognizes them as essential to holistic learning, creativity, and cultural continuity.

Indian performing arts, as integral components of the Indian Knowledge System, reflect a unique synthesis of art, science, and spirituality. Their evolution from Vedic origins through medieval developments to contemporary resurgence highlights their enduring relevance as living knowledge traditions that continue to shape cultural and intellectual discourse.

## Conference Objectives:

- To recognize and promote the performing arts as integral components of the Indian Knowledge System through both scholarly inquiry and creative practice.
- To provide a dynamic platform for performers, researchers, and cultural practitioners to present their work and engage in meaningful interdisciplinary dialogue.
- To encourage research, documentation, and publication that strengthen the academic foundations of performing arts traditions.
- To foster innovative frameworks and creative applications that address contemporary challenges while sustaining traditional knowledge systems.

## Proposed Sub-Themes:

We invite papers on the following themes, but not limited to these:

### 1. Music within the Indian Knowledge System (IKS)

- Music as spiritual, philosophical, and scientific practice
- Raġa-Rasa framework: aesthetics, emotion, and healing (music therapy)
- Role in cultural transmission, education, and social cohesion, Music, identity, and regional traditions
- Intersections with technology, media, economy, and globalization

## 2. Dance within the Indian Knowledge System (IKS)

- Dance as cultural archive and narrative tradition •Spiritual, devotional, and yogic dimensions of performance, Holistic education: discipline, cognition, and embodiment •Dance as communication, social engagement, and creative expression
- Foundations in texts such as the Natyashastra and their contemporary relevance

## 3. Pedagogy and Knowledge Transmission in Performing Arts

- Transformation of Guru–Shishya Parampara within institutional and digital frameworks •Curriculum design and interdisciplinary approaches in music and dance education •Teaching challenges: improvisation, aesthetics, and embodied knowledge •Online music, apps, and online platforms in arts learning.

## 4. Digital Culture and Performing Arts

- Influence of platforms (YouTube, Instagram) on performance practices •Digital aesthetics, editing, and perceptions of authenticity •Virtual collaborations and global artistic exchanges •Digital archiving, analytics, and monetization in the arts

## 5. Tradition, Fusion, and Cultural Politics

- Cultural appropriation vs. homage in global contexts •Authenticity, identity, and the politics of representation •Fusion as innovation or dilution: debates within traditions •Legal and ethical concerns in adapting traditional compositions

## 6. Institutions, Patronage, and Policy

- Role of state bodies, universities, and cultural institutions •Private patronage, sponsorship, and sustainability challenges
- Canon formation, funding biases, and marginalization of folk/tribal arts •Cultural diplomacy and global promotion of Indian arts

## 7. Social Dimensions: Gender, Caste, and Identity

- Representation and recovery of marginalized voices •Caste and access in performance traditions •Feminist, queer, and intersectional interventions in repertoire •Identity negotiation in contemporary practice

## 8. Diaspora and Globalization

- Transmission and transformation of Indian arts in diaspora •Hybridity, adaptation, and audience engagement
- Role of diaspora institutions in global pedagogy and archiving

## 9. Media, Intermediality, and Creative Practices

- Interaction of performing arts with cinema, television, and radio •Recording technologies, choreography, and notation systems •Digital remixing and reinterpretation of traditional forms •Visual and audio archives in reconstructing artistic histories

## 10. Preservation, Codification, and Archives

- Notation systems, textbooks, and standardization •Archival practices: print, audio-visual, and digital media •Tension between preservation and regional diversity •Evolution of recording technologies and knowledge transmission

## 11. Individuals and Lineages in Artistic Traditions

- Role of iconic practitioners in shaping traditions •Pedagogical lineages and discipleship •Innovation, reform, and contestation within traditions •Media representation and legacy construction

## 12. Authenticity, Reinvention, and Knowledge Systems

- Classical–folk hierarchies and regional recognition •Debates on antiquity and validation of traditions •Reinvention through collaboration and contemporary practice •Authority and ownership in defining "tradition"

# Paper presentation through PPT

All the participants will present their paper presentation through PPT on the stage. Duration of the presentation will be 5 to 7 minutes. Template of the PPT presentation will be shared on Naad Nartan WhatsApp group. Send your PPT through WhatsApp/Email: naadnartanjdm@gmail.com by 15th September 2026. We will provide Laptop for your presentation. Participants presenting paper in Hindi are requested to use MS Unicode.

## 8th Naad-Nartan International Conference and Concert 2026

### Points to ponder

#### Where:

Janaseva Vidya Kendra, Channenahalli, Magadi Main Road, South SH 85, Bengaluru

#### When:

24th, 25th and 26th September 2026

### Submission Dates:

Last date of abstract submission:	15th August 2026
Intimation of acceptance:	31st August 2026
Last date of accepting full paper:	10th September 2026

Abstract and articles to be submitted to: naadnartanjdm@gmail.com

### Registration Fees

Indian Research Scholars:	Rs. 3000/- <small>(Boarding &amp; Lodging to all for three days including breakfast, lunch and dinner).</small>
Foreigner National Research Scholar:	USD 60
For teachers:	Rs. 3500/-
Participation as audience:	Rs. 1500/- <small>(They will get participation certificate)</small>
On the spot registration:	Rs. 5000/-
Publication fees for article:	Rs. 2000/-

### Note:

- Rooms are available on the premises with options for double or triple sharing.
- For reservations or further details, Please contact Mrs. Mohini Sharma 9899133396
- Any scholar wishes to bring with any accompanying person, he/she will have to register additionally.

(Selected articles will be published after the conference in the  
Naad Nartan Journal of Dance and Music)

### For registration Please contact:

Prof. Ravi Sharma 9873107335 and Smt. Mohini Sharma 9899133396

### Bank account details:

Name of Bank	Canara Bank
Name of account holder	Naad Nartan Journal
Account number	90502010158248
IFSC	CNRB0019050

### QR Code



Google form Link : <https://forms.gle/8ZrwfRbo9fjuqjHi7>

# Guidelines on Paper Writing

**Note:** Scholars are hereby advised to review the research articles uploaded on the Naad Nartan website <https://naadnartan.in/> for study and guidance. In preparing your own work, you are required to cite relevant findings with due acknowledgment to the Naad Nartan publications.

- All the papers should be written in Times New Roman font in English and MS Unicode in Hindi in word document.
- The paper should not exceed 3000 words must be accompanied with an abstract not exceeding 200 words with five keywords. Do not use paragraph of your article as abstract. Researchers should compulsorily follow the format given below for the abstract, article and paper presentation.

- 1.Introduction: Include background of the study
- 2.Research problem: Define research problem of article.
- 3.Objectives of the study: Must mention the overall purpose of the study.
- 4.Hypothesis: Explain possible result of the study that you will get or find.
- 5.Relevance of the study: Explain relevance of the paper with the subject and society.
- 6.Research Methodology: Explain what kind of research methodology adopted in the paper.
- 7.Discussions: significance of the results obtained, and findings of the subject discussed here.
- 8.Results/conclusion: Explain the findings of your article in detail.

## Reference Guidelines

- MLA Style (9th Edition) is recommended for referencing.
- Please use In-Text citations wherever required.
- The Reference list or the works cited list must be given at the end of the paper.
- If you want to provide relevant information besides citations, please use footnotes.

For further details on the MLA style of referencing, please refer to the following links:

<https://www.scribbr.com/category/mla/>

[https://owl.purdue.edu/owl/research\\_and\\_citation/mla\\_style/mla\\_formatting\\_and\\_style\\_guide/mla\\_in\\_text\\_citations\\_the\\_basics.html](https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_formatting_and_style_guide/mla_in_text_citations_the_basics.html)

<https://www.easybib.com/guides/citation-guides/mla-format/mla-citation/>

**Note:** Authors are requested for a plagiarism and AI detection check before submitting their Papers.

## Music concert 26th September 2026

Naad - Nartan introduces a music concert along with the conference. Considering that the research must keep pace with practical aspects of music. One whole day has been allotted for this concert. Participants have to fill out a google form to confirm a time slot for participation. The criteria for this are given below:

- 1.There will be three broad categories – vocal music, instrumental music and classical / folk dances.
- 2.In the category of Vocal music, two streams are covered – classical music (Dhrupad, Khayal) and semi classical music (Thumri, Tappa, Geet, Bhajan, Ghazal etc.)
- 3.In classical dance, a maximum of two participants, and in folk dance, a maximum of four participants will be allowed.
- 4.Released songs with copyright should not be used for the dance/semi – classical vocal category.
- 5.For dance entries, participants will carry the recorded material to be played, excluding Bollywood music.
- 6.Accompanying artists, such as the table and harmonium, will be provided at the venue.
- 7.The performance duration in all the categories will be 5 - 7 minutes. This should be strictly followed to meet the schedule requirements. Please do not ask for any sequence change.
- 8.The words of the song should not be cheap or vulgar.
- 9.The entries must reach us on or before 15th August 2026.

# Award Ceremony

## 2nd Vidushi Krishna Bisht Endowment Award 2026 Excellent Research Paper Awards 2025 NJ Award for Outstanding Paper in Music History 2025 Youngest Researcher Award 2025

The Vidushi Krishna Bisht Endowment Award, instituted by Naad – Nartan, is dedicated to promoting music education among individuals with disabilities and those from economically disadvantaged backgrounds. This award honors the outstanding contributions of Vidushi Krishna Bisht, an eminent musicologist and distinguished exponent of the Delhi Gharana.

The Excellent Research Paper Award was instituted by Prof. Ravi Sharma and Mrs. Mohini Sharma, NJ Award for Outstanding Paper in Music History by Sh. Naresh Kumar (Associate Professor, Dept. of History, Kamla Nehru College, University of Delhi) and Youngest Researcher Award by Dr. Pragya Pyasi, Assistant Professor, Deptt. Of Music, University of Hyderabad, (The award consists of cash prize and a certificate), to inspire young researchers and foster high – quality research in music and fine arts. Continuing this tradition, Naad Nartan will confer awards to selected outstanding papers published in the last year volume of journal. The criteria for selecting the papers for these awards are as follows:

- 1.The award will only be conferred upon research papers published in the Naad Nartan Journal of Dance and Music.
- 2.Research papers should address various sub- themes within the conference topics.
- 3.Articles considered for the awards will undergo evaluation according to criteria established by the expert committee.
- 4.The committee's decision will be final and binding.
- 5.Winners will have to register for the conference.
- 6.Winners will have to be present in person. Absent candidates will not be entitled to awards and cash prizes.
- 7.The Excellent Research Paper Award 2025 winners will be informed will in advance to be present in the conference hall to collect their certificate and cash award on 26th September 2026 in the valedictory function.

