

Safeguarding the Intangible Cultural Heritage and Diverse Cultural Traditions of India



SWAYAMBHU FOUNDATION

FIRST REPORT

Revisiting *Alibuxi Khyal* and *Panduan Ka kada* of Mewaat

Presented By

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Objectives

Revisiting *Alibuxi Khyal* and *Panduan Ka kada* of Mewat in Rajasthan and Haryana

Objective of the project

- To revisit the *Alibuxi Khyal* and *Panduan ka Kada* of Mewat in Haryana and Rajasthan.
- To explore the possibilities revival of *Alibuxi Khyal* and *Panduan Ka Kada*.
- To establishing a training and resource centre for *Alibuxi Khyal* and *Panduan Ka Kada*.

Proposed Work

1. Interviews of scholars, authorities, professors, traditional artists and theatre makers who has contributed in the research and development of Alibakshi Khyal , Panduan Ka Kadda in specific and Mewaati Arts in general.
2. Visiting different resource centre to collect secondary data e.g. Rajasthan Sangeet Natak Acedmy, Alwar Museum, Nuh College, Rupayan Sansthan and many other noted organizations, to gather information, data, record interviews or track down the performance history of Panduan Ke Kade and Ali Buxi Khayl.
3. Series of workshops with the available artists of these forms to work on revival strategies and documentation in the form of Video Recording of their performances.

Proposed Work

Foundation's proposed work scheme to revive the art forms.

The Narrative Forms

Thakur of Mandawara (Alwar) a muslim sub-state of Alwar, gave birth to Alibux, a born saint cum-poet and dramatist, who choose the pursuit of the art to the richest of the ruling family. From his very childhood he devoted most of his time in the company of artists, musicians, dancers and poets. When he was 10 years old, he happened to see Nautanki, displayed by a U.P. group in a neighboring village of his home town. Coming from a noble family, he chose to sit on the raised platform along the other Nautanki players, a practice which is followed even today. It did not received the approval of the heads of the Nautanki Party. He was ultimately asked to quit with the remarks, that if he was so much found of Nautanki , he should assemble his own group and take the credits himself. This remark pricked the heart of the young boy, who at once left the spot and went to Garibdas, a well known saint of his time for his advice and blessings. Garibdas was himself a great poet and Krishna *bhakt*. Alibux started writing poems, songs and Khayals himself, inspite a very acute opposition from his orthodox Muslim family of rulers, after meeting Garibdas. The young man went to place to place in search of talented artists for his Khyal team, without any moral support from his family or community. After untiring efforts, on his part, he was succeeded in forming his own

The Forms

Introduction of Alibuxi
Khyal, its origin and
specification and its sudden
demises.

team of artists with Gopal and Kanhaiya as his most talented and devoted disciples. Alibux, from his very childhood, was a devotee by nature and believed in Hindu philosophy. His association with Hindu saints and Bhaktas, who imbibed in him the practice of Bhakti through Bhajan, kirtan, dancing and singing lead him for the same. His first khyal production was "Krishnaleela", the first of its kind in khyal technique. This particular Khyal was devoid of all vulgarities and cheap exhibition method. This was perhaps the first khyal written and performed in its highly devotional and literary style. "Krishnaleela" and Alibux become popular in no time. Alibux's troop performed all around Alwar and was popular even region of Delhi, Agra and Rewari. He used to rehearse in his Nohra (a closed courtyard) and train his people there only, though Alibux himself was not a trained artist, but his creation were intuitional and imbibed with a feeling of devotional art. The main feature of his plays were purity and highest artistic achievements. His artists had a lovely voice and great power of expression. The dancing technique adopted by him in his khyals had its own peculiarities. The intricate foot movement used by each dancer and the beats played on Nakkara for accompaniment looked similar to Kathak but, in fact they were not. The clarity of words and acting surpassed everything. The jugalbandi of Nakkara, Dholak and Sarangi was masterpiece. Alibux lived a simple and pious life and practiced his art only for providing real joy to the masses, to enable them to forget the agony of life. In his performances no formalities of stage, dressing rooms, entries and exits were observed. Even no curtain or stage props were used. Everything has to be improvised on the spot and difficult situations had to be imagined by audiences.

Alibux style of khyal is different from other khyals in several ways.

1. they have a devotional bias and the songs and lyrical dialogues used are of literary value.
2. They used a great variety of movements while expressing certain emotion.

3. The artist had to live a life of austerity and piousness after the admission in the group.

Alibux's followers hailed from low cast people, particularly Kolies, Kumhars and Chamars. Alibux produced other khyals as well; Padmawat, Fasane Azad, Nal ka Chadhav, Nal ka Bhadav, Nihalde.

The most unfortunate part is that neither Alibux's drama are published nor they are performed today. The moral code imposed by Alibux on his performer is responsible for the extinction of this wonderful form of Rajasthani drama, because none of them could keep up the tradition to any extent. Alibux though uneducated had a keen insight into the literary and artistic aspects of drama. All his production were a beautiful blend of theatre art and literature. Alibux is also known for his contribution in giving new tunes to his songs. The Thumari of his khyals is quite different from the Kathak Thumari.



Work done

Swayambhu Foundation is comprehensively working on the area and put its all resources on the job. President of the foundation Mr. Dinesh Yadav, he himself is a research scholar and make sure that we gather even smallest information about the 'Panduan Ke Kade' and 'Alibuxi Khyal'.

For this purpose we have extensively visited the width and length of the geographical region of the above forms. For this phase our core concern remains, collecting information of the performance done, texts of the Panduan Ka Kade and Ali Buxi Khayl, locating the artists and performers, meeting with scholarly persons and authorities on the forms.

We have visited

There was a two days workshop conducted on 11th and 12th October 2014 at the house of Mr. Gaffrudden Mewati (artist *Panduan Ka Kadde*) Hasan Kha Mewat Colony, Alwar. In this workshop we invited twelve artist of *Alibuxi Khayl* and *Panduan Ka Kadde* from Alwar district. The presented artists were; Mr. Gafrudeen Mewati , Mr. Azad Khan, Mr. Tyab Kha, Mr. Mubeen Kha, Safeeq Kha, Subrati Kha, Aiyab Kha, Sharukh Kha, Mr. Matadin Nahri, Mr. Murari Lal, Jagat Yadav and Mr. Aslam Khan.

The workshop was planned with an idea to locate the original text and performances of Alibuxi Khyal, but as there is no visual reference we find for the khyal its difficult to

Work Done

The work been done on the forms by foundation as part of this project.

find what could be the performance of the khyal in exact version. Though we are able to trace and locate the compositions of few songs and music rendition of the compositions.

We did a one and half hour recording of the Panduan Ka Kadda with the presented artist and find that:-

- The couplets are written majorly in Mewati dialectic and are newer and older.
- There is flexibility of writing new couplets and hence one can enhance, enlarge the actual performance or write new stories within the broader frame of Mahabharata.
- The main instrument 'Bhapang' remains the core instrument for the exposition of the narrative but chorus use Harmonium, Dholak, Khanjari also to encompass the performance.
- The sad part is that now artists don't use Jogiya Saarangi, which was integral part of the original performances.

2. In the series of interviews we have conducted interviews of three notable resource persons in the feild of Mewati Arts; Mr. Munsu Kha Mewati is a practicing Unani doctor and has sit in his tiny first floor room at Bakhtal Ki Chouki on Alwar - Delhi Road. We did this talk/interview at his clinic only. He has a two thousand couplets collection of Panduan Ka Kadda with him out of which he rewrote few hundred and introduce few hundred new couplets. We proposed him to type write all the couplets and bring it in the form of a manuscript.

3. Second interview we did with notable Hindi writer Bhagwandas Morwal, who has written four full length novel Kala Pahad, Ret, Babal Tera Desh Me and Narak Mashihha and two collection of stories. His subject matter is always been Mewat Region and its people so it was apt to interview him. He expressed his inability to

comment on Alibuxi Khyal as there is not much reference available on Khyal but he was prompt on Panduan Ka Kadda and shared much needed information.



What we will do next

We are planning a thirty days residential workshop on traditional theatre in Birla Institute of Technology and Sciences (BITS) Pilani in Rajasthan with the help of National School of Drama, New Delhi. In this workshop we will record and document as much as possible on the Panduan Ke Kade and Ali Buxi Khayl. We are also hoping a performance of the same as an outcome of this workshop.

a). A fifteen days long workshops on the music of Alibuxi Khyal and Panduan Ke Kadde would be organized at BITS Pilani, Pilani campus with the help of Department of Humanities and Social Sciences in collaboration with Nirman NGO. In this workshop we intend to understand the melodies, the structure of songs, types of music instruments and structure of music. We also wanted to record at least one Khayl of Alibuxi Style and three to four hundreds of Kadde of Panduan Ke Kadde.

a). a ten-twelve days long workshop on writing is also planned. In this workshop we intended to understand the structure of Alibuxi writing and write some more khyals with contemporary issues or may be infused some contemporary issues in available Khyals. As, there is no written record found on Panduan Ke Kadde, we also proposed to write complete Panduan Ke Kadde during this workshop. This workshop will help us to develop written scripts of both the arts.

What we will do next

Our planning for next six months.

b). a fifteen days long workshop on the performance style would be conducted in Ravandehra Village of Alwar with the help of local people. Here we will start developing scenes from these forms. We will audition the artists and will get them trained during this workshop. At the end of this workshop we wish to have ten artists trained in Alibuxi Khayl and Panduan Ke Kadde with one short performance of each

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Final Report

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Presented By

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Objective of the project

- To explore the possibilities revival of *Alibuxi Khyal* and *Panduan Ka Kada*.
- To establishing a training and resource centre for *Alibuxi Khyal* and *Panduan Ka Kada*.

Objectives

Revisiting *Alibuxi Khyal* and *Panduan Ka kada* of Mewaat in Rajasthan and Haryana

Background

Kyal or *Khel* (Play) considered to be originated during 17th Century. This form of musical drama said to be originated near Agra and was not fully a stage drama at its earlier days. They were rather a sort of contests between two parties, who used to compose extempore poems on a common theme and recite them in a dramatic way. Such *Khyals* are even now popular in several parts of India like the *Raagani* competitions in Haryana and western Uttar Pradesh. But, the regular stage khyals which came into existence in Rajasthan are, are a product of the earlier part of the 18th century. The name "Khyal" is derived from the word 'Khel' meaning Play where as the contesting play know as 'khyal' had originated from the urdu word 'Khyal', meaning imagination. Even the actor/singer of the '*Khyals*' were known as *Khiladi*, meaning Players.

The Rajasthani Khyal is a combination of song, dance and drama and is without much formalities of the stage. Singing plays the most important part, where as the dance and drama are the secondary. The themes of the Rajasthani Khyals are mostly based on popular love stories, heroic deeds and religious myths. There ends are invariably pleasant and in no case tragic. The stage and other décor in Rajasthani Khyal are as simple as possible and no scenic curtains or realistic setting are required. All Rajasthani traditional plays are stylized and symbolic and are dependent mostly on the imagination of the public, so far situation and characterization are concerned.

Background

This chapter is a brief account of the tradition of Khyal in Rajasthan. Its origin and variants along with their specification.

There are three variants of Rajasthani Khyals based on their origin, and region of performance; KUCHAMANI KHYAL, SEKHAWATI KHYAL and ALIBUXI KHYAL. Their subject matter can be classified into three major categories; Historical Plays, Romantic Plays and Religious Plays. There are few very specific characteristics which are common to each of these Khyals. (i) The performer and the onlooker feel one with each other and very often the characters are replaced from among the audience, when the play is going on. (ii) The scenes and situations are all symbolic and dependent on the imagination of the audience. (iii) A Rajasthani Khyal has a main theme around which several other minor themes are associated, which sometimes deviate the drama from the main one but the audience do not pay much attention to this, as they are fully conversant with the main theme and it is immaterial to them whether it is enacted fully or partially.



Alibuxi Khyal

Thakur of Mandawara (Alwar) a muslim sub-state of Alwar, gave birth to Alibux, a born saint cum-poet and dramatist, who choose the pursuit of the art to the richest of the ruling family. From his very childhood he devoted most of his time in the company of artists, musicians, dancers and poets. When he was 10 years old, he happened to see Nautanki, displayed by a U.P. group in a neighboring village of his home town. Coming from a noble family, he chose to sit on the raised platform along the other Nautanki players, a practice which is followed even today. It did not received the approval of the heads of the Nautanki Party. He was ultimately asked to quit with the remarks, that if he was so much found of Nautanki , he should assemble his own group and take the credits himself. This remark pricked the heart of the young boy, who at once left the spot and went to Garibdas, a well known saint of his time for his advice and blessings. Garibdas was himself a great poet and Krishna *bhakt*. Alibux started writing poems, songs and Khayals himself, inspite a very acute opposition from his orthodox Muslim family of rulers, after meeting Garibdas. The young man went to place to place in search of talented artists for his Khyal team, without any moral support from his family or community. After untiring efforts, on his part, he was succeeded in forming his own team of artists with Gopal and Kanhaiya as his most talented and devoted disciples. Alibux, from his very childhood, was a devotee by nature and believed in Hindu philosophy. His

Alibuxi

Khyal

The chapter is a description of Alibuxi Khyal, its origin and specification and its sudden demises.

association with Hindu saints and Bhaktas, who imbibed in him the practice of Bhakti through Bhajan, kirtan, dancing and singing lead him for the same. His first khyal production was "Krishnaleela", the first of its kind in khyal technique. This particular Khyal was devoid of all vulgarities and cheap exhibition method. This was perhaps the first khyal written and performed in its highly devotional and literary style. "Krishnaleela" and Alibux become popular in no time. Alibux's troop performed all around Alwar and was popular even region of Delhi, Agra and Rewari. He used to rehearse in his Nohra (a closed courtyard) and train his people there only, though Alibux himself was not a trained artist, but his creation were intuitional and imbibed with a feeling of devotional art. The main feature of his plays were purity and highest artistic achievements. His artists had a lovely voice and great power of expression. The dancing technique adopted by him in his khyals had its own peculiarities. The intricate foot movement used by each dancer and the beets played on Nakkara for accompaniment looked similar to Kathak but, in fact they were not. The clarity of words and acting surpassed everything. The jugalbandi of Nakkara, Dholak and Sarangi was masterpiece. Alibux lived a simple and pious life and practiced his art only for providing real joy to the masses, to enable them to forget the agony of life. In his performances no formalities of stage, dressing rooms, entries and exits were observed. Even no curtain or stage props were used. Everything has to be improvised on the spot and difficult situations had to be imagined by audiences.

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The most unfortunate part is that neither Alibux's drama are published nor they are performed today. The moral code imposed by Alibux on his performer is responsible for the extinction of this wonderful form of Rajasthani drama, because none of them could keep up the tradition to any extent. Alibux though uneducated had a keen insight into the literary and artistic aspects of drama. All his production were a beautiful blend of theatre art and literature. Alibux is also known for his contribution in giving new tunes to his songs. The Thumari of his khyals is quite different from the Kathak Thumari. The usual Nautanki of U.P. which has greatly influenced Alibux style has almost no similarity with this style. The drama part of U.P. Nautanki is overshadowed by its musical aspects but in Alibuxi khyal drama plays the most predominant part. The expressive aspects of a performer along with his outstanding musical and acting qualities were the high lights of Alibuxi Khyals.



Where We Reach

There is an urgency in our desire to record and understand and reestablished this tradition. These oral traditions that celebrated the life and valiant deeds of *Meo* communities are already extinct. *Panduan ka Kada*, traditionally performed by the *Jogi Muslims* is also on stake. Their livelihoods are in jeopardy as their main patrons, the Navab or Rulers of Mevat are no more exists. Moreover the interest of *Meo* community has also changed a lot, presence of other mode of entertainment (T.V. Cinema, new media) has worsen the situation. There has been artist like *Zhoor Khan Mewati* his son *Umar Farooq*, *Gaffruddin Mewati* who carried the art of *Panduan ka Kada* on their shoulders, but now even they are exhausted and there is no sign of continuing further. *Alibuxi Khayl* has already extinct. In addition, other sources of employment have presented themselves to young world. As primary school education becomes more available, current trends indicate that over the next few decades, families from *Meo* communities will increasingly opt for an urban, cash-based livelihood, leaving behind their precarious existence. The continuity of this tradition and its transmission from generation to generation, as with many oral traditions, is also imperiled by the advent of literacy and the desire of the rural poor to access more urban services. Cash based employment has become the new economic imperative, and for the *Meo* artist e.g. *Umar Farooq*, tourism is the new magnet though it not serving the purpose fully.

Where We Reach

Foundation's work in safeguarding the forms.



First Phase

Swayambhu Foundation is comprehensively working on the area and put its all resources on the job. President of the foundation Mr. Dinesh Yadav, himself is a research scholar and make sure that we gather even smallest information about the 'Panduan Ke Kade' and 'Alibuxi Khyal'.

For this purpose we have extensively visited the width and length of the geographical region of the above forms. For first part of the project our core concern remained, collecting information of the performance done, texts of the Panduan Ka Kade and Ali Buxi Khayl, locating the artists and performers, meeting with scholarly persons and authorities on the forms.

For the purpose we have visited:-

1. Jawahar Kala Kendra, Jaipur and spent two days in their audio-visual and print library. Mr. Narendra Kumar Jawra, Programme Officer (M & D) and Mr. Sandeep

Madan, Programme Coordinator has been a great help in locating the resource materials. We got some recording of Panduan Ka Kade and Alibuxi Khyal and few text on the same from Kendra.

2. Mewat Lok Kala Sansthan in Alwar, which is an established organization on Mewati culture and founded by legendry Jahoor Kha Mewati. We did a day long recording with invited artists of Panduan Ke Kade and Alibuxi Khyal. We have also congregated some performance photographs, news clippings and texts of the Panduan Ke Kade from their personal collections. Mr. Gafrudeen Mewati was specifically kind to us to organize this recording. We recorded some segments of the Panduan Ke Kade at their home with invited artists from nearby villages. Though we dint find much on Alibuxi Khyal, but we were able to record few songs from the famous Krishnlila of Alibuxi Khyal with the help of Mr. Safeeq Khan. Safeeq is a noted folk musician of the region and spend a good time with his father to learn the Khyal.

There were eight artist presented at this recording with the details as:

Mr. Gafrudeen Mewati , Mr. Azad Khan, Mr. Tyab Kha, Mr. Mubeen Kha
Safeeq Kha, Subrati Kha, Aiyab Kha, Sharukh Kha

3. we have also visited to Indira Gandhi National Centre for the Arts (IGNCA), JANPADA SAMPADA Department and collected a recording of Panduan Ke Kade by Mr. Gafrudeen Mewati. The recording was done in the JAYA Festival.

Second Phase

In the second phase of the work we concentrated conducting workshops and organizing performances, conducting interviews, and for the purpose we were able to do comprehensive work.

1. There was a two days workshop conducted on 11th and 12th October 2014 at the house of Mr. Gaffrudden Mewati (artist *Panduan Ka Kadde*) Hasan Kha Mewat Colony, Alwar. In this workshop we invited twelve artist of *Alibuxi Khayl* and *Panduan Ka Kadde* from Alwar district. The presented artists were; Mr. Gafrudeen Mewati , Mr. Azad Khan, Mr. Tyab Kha, Mr. Mubeen Kha, Safeeq Kha, Subrati Kha, Aiyab Kha, Sharukh Kha, Mr. Matadin Nahri, Mr. Murari Lal, Jagat Yadav and Mr. Aslam Khan. The workshop was planned with an idea to locate the original text and performances of Alibuxi Khyal, but as there is no visual reference we find for the khyal its difficult to find what could be the performance of the khyal in exact version. Though we are able to trace and locate the compositions of few songs and music rendition of the compositions.



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- The couplets are written majorly in Mewati dialectic and are newer and older.
- There is flexibility of writing new couplets and hence one can enhance, enlarge the actual performance or write new stories within the broader frame of Mahabharata.
- The main instrument 'Bhapang' remains the core instrument for the exposition of the narrative but chorus use Harmonium, Dholak, Khanjari also to encompass the performance.
- The sad part is that now artists don't use Jogiya Saarangi, which was integral part of the original performances.

2. In the series of interviews we have conducted interviews of three notable resource persons in the feild of Mewati Arts; Mr. Munsu Kha Mewati is a practicing Unani doctor and has sit in his tiny first floor room at Bakhtal Ki Chouki on Alwar - Delhi Road. We did this talk/interview at his clinic only. He has a two thousand couplets collection of Panduan Ka Kadda with him out of which he rewrote few hundred and introduce few hundred new couplets. We proposed him to type write all the couplets and bring it in the form of a manuscript.

3. Second interview we did with notable Hindi writer Bhagwandas Morwal, who has written four full length novel Kala Pahad, Ret, Babal Tera Desh Me and Narak Mashaha and two collection of stories. His subject matter is always been Mewat Region and its people so it was apt to interview him. He expressed his inability to comment on Alibuxi Khyal as there is not much reference available on Khyal but he was prompt on Panduan Ka Kadda and shared much needed information.

In the progress

History and art is the evidence of a country's existence. Art is the cultural identity of a society and that's what our concern is, to protect the very existence of a community, of a country. We engage contemporary issues, concerns and incidents in our work and reflect/comment on those. We sincerely try to preserve, promote indigenous art forms. The idea is to popularizing theatre as a form of art, and the eventual goal is putting all creative forms on an equal platform. This project is a small step in this direction. Considering that currently, there is ever mounting debate and unrest across the globe and more so in India, we also look upon this work as stimulating for its audience, awakening them to the gravity of the prevailing situation. We hope that the project will be a catalyst for the beginning of a whole new movement aimed towards establishing a centre/ repertories for the artists of *Alibuxi Khyal* and *Panduan Ka Kada* in Ravan Dehra village of Alwar in Rajasthan. We proposes listed measures to achieve this goal:-

1. will visit to Rajasthan Sangeet Natak Acedmy, Alwar Museum, Nuh College, Rupayan Sansthan and many other noted organizations, to gather information, data, record interviews or track down the performance history of Panduan Ke Kade and



- a). A fifteen days long workshops on the music of Alibuxi Khyal and Panduan Ke Kadde would be organized at BITS Pilani, Pilani campus with the help of Department of Humanities and Social Sciences in collaboration with Nirman NGO. In this workshop we intend to understand the melodies, the structure of songs, types of music instruments and structure of music. We also wanted to record at least one Khayl of Alibuxi Style and three to four hundreds of Kadde of Panduan Ke Kadde.
- b). a ten-twelve days long workshop on writing is also planned. In this workshop we intended to understand the structure of Alibuxi writing and write some more khyals with contemporary issues or may be infused some contemporary issues in available Khyals. As, there is no written record found on Panduan Ke Kadde, we also proposed to write complete Panduan Ke Kadde during this workshop. This workshop will help us to develop written scripts of both the arts.
- c). a fifteen days long workshop on the performance style would be conducted in Ravandehra Village of Alwar with the help of local people. Here we will start developing scenes from these forms. We will audition the artists and will get them trained during this workshop. At the end of this workshop we wish to have ten artists trained in Alibuxi Khayl and Panduan Ke Kadde with one short performance of each.



Methodology and Work Plan:

Through this project an attempt would be made to restore *Alibuxi khyal* and *panduan ka kada* as a form of musical drama. The project will instigate serious efforts to discover the relation between tradition and the Jogi Meo and a validation of the same by identifying and analyzing the varied aspects of the *Alibuxi Khyal* and *Panduan ka Kada* i.e. narratives, music and the community.

The project would be divided into four phases. The **first phase** will be the exploratory phase. A thorough research would be conducted to understand the form and tradition in its deepest. In this phase I will look for video and photographs of performances of the performances happened. A study would also be conducted on people and instruments of *Alibuxi Khyal* in Mundavar tehsil of Alwar and of *Panduan ka Kada* in Kishangarh, Laxmangarh, Tijara tehsil of Alwar and Mewat of Haryana. We will also attempt to take an insight to the tradition by visiting different libraries (Sangeet Natak Academy, National School of Drama, Sahitya Academy Rajasthan, Nuh College), museums (National Museum, Alwar Museum), organization (Jaipur Virasat Foundation, Asian Heritage Foundation, Lok Kala Sansthan)*.

The **second phase** would be a survey phase in which the survey of the different regions and places (where *Alibuxi khyal* and *panduan ka kada* is being performed), performing group, family

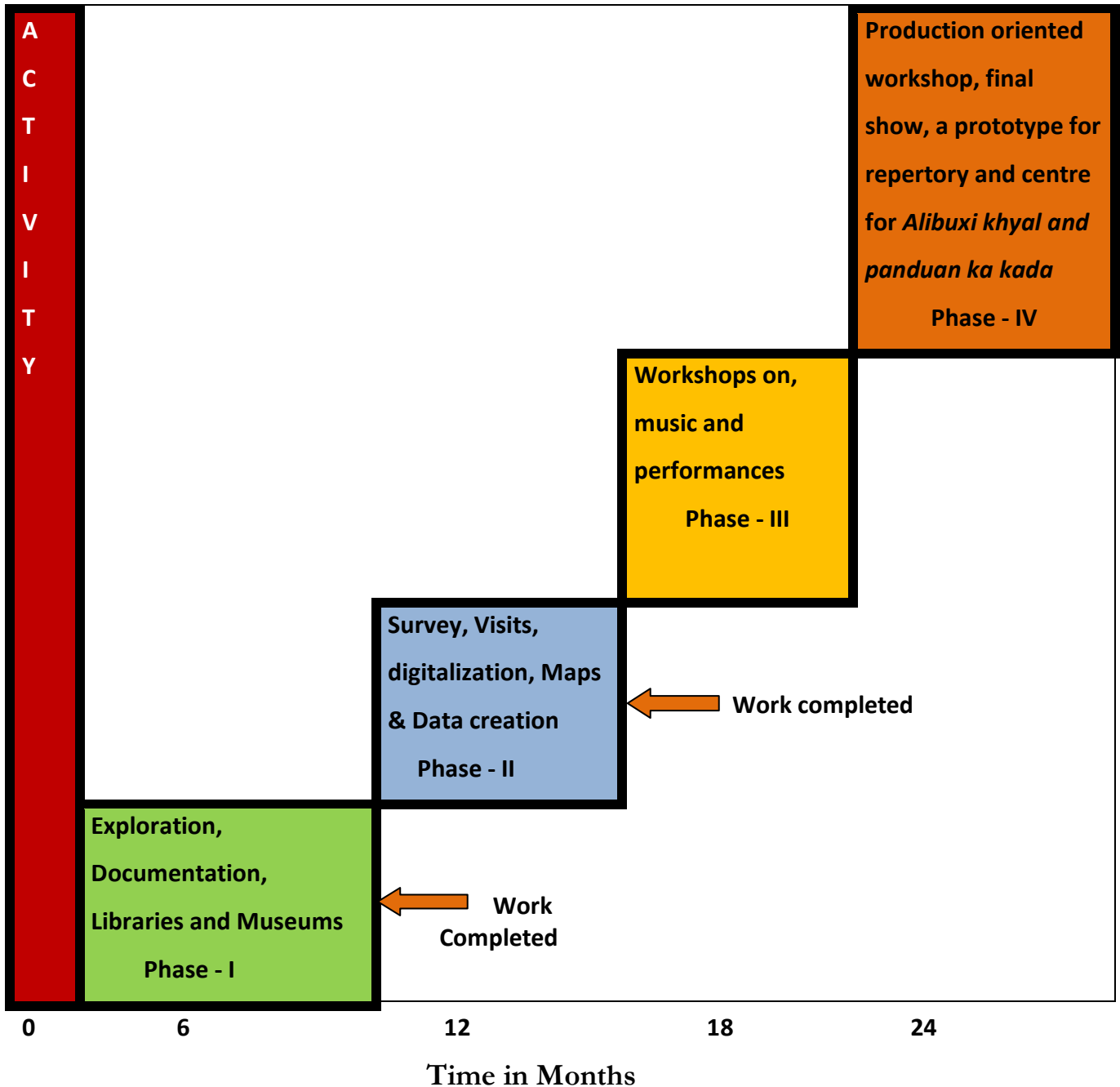
* This phase of the project is already completed

Methodology

This chapter describe the plan of action for the project and proposed methodology.

(who are involve with the tradition) would be conducted in Rajasthan. Data will be collected and a database will be created for the same. The data collected would be analyze on the two different grounds; data collected for the Jogi Meo community would be analyzed on the basis of population, sex, ratio, residence, work and decadal change and data collected for *Alibuxi Khyal* and *Panduan ka Kada* would be analyzed on the basis of region, numbers of performing groups, sizes, date and time of performances, and number of shows. A digital as well as a printed version of the same will be created for the further reference and uses**. The **third phase** would be the workshop phase in which we would conduct series of workshops for the identified groups, artists at Ravandehra Village of Alwar. A series of specified workshops will be conducted with experts from the field of specialization for writting, music and performance making for *Alibuxi khyal* and *panduan ka kada*. The team will discuss a possible compatible intake of technology and develop a prototype of the performance during this phase. In the **fourth phase**, a production oriented one month long residential workshop will be conducted in Ravandehra of Alwar for chosen ones to develop a contemporary yet traditional performance of *Alibuxi khyal* and *panduan ka kada*. Here artists and technologist would work in close relation to develop this performance. The technical and technological aspects of the performance would be discussed thoroughly and matched with the requirements of the performance to make it truly a contemporary adaptation of a tradition. The intake of design and technical aspects would be analyzed in the light of sustainable theatre. A model would be developed which can be used as a basis to initiate the idea of a repertory and centre for *Alibuxi khyal* and *panduan ka kada*. The project would be carried out in a span of 24 months. The figure given below shows the work plan of the project:

** this phase is also completed



Deliverables

- Video and photographs collection of as many as possible performances of *Alibuxi khyal* and *Panduan ka kada*.
- Digital as well as print archiving of the same.

- Three short term (10 days) workshops on writing, Music and Performance in Ravandehra .
- One production oriented 30 days workshop.
- One full length Performance.
- One Conference and paper in a peer reviewed journal.
- Mid-Term project progress report.
- End-term progress report.

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