

### 1: PFAFF Creative Icon, Viking Designer Epic and Brother Dream Machine Training

*Definition of Epic. The word epic is derived from the Ancient Greek adjective, "epikos", which means a poetic literature, an epic is a long narrative poem, which is usually related to heroic deeds of a person of an unusual courage and unparalleled bravery.*

China Knowledge Folk Arts Calls for Better Protection In over 5, years of development, folk art has become a source of other forms of Chinese culture. It is now facing a perfect opportunity for further progress with the rapid social and economic development. However, the diversification of cultural forms and attack of foreign culture also bring unprecedented challenges to Chinese folk art. Then, who will act as its protector? Chinese folk art has many genres, including painting, calligraphy, embroidery, carving and paper cutting. Song Zhaolin, deputy director of the China Folklore Association, pointed out that it is hard to say how many kinds of folk arts exist in the country. On the other hand, Song said, it is also hard to tell how many folk arts have disappeared in the past millennia. The trend is accelerating, he noted. Some folk arts came to an end naturally, while others disappeared or faded into history because of lack of protection funds or personnel. Amid economic globalization, cultural exchanges and integration are also accelerating. More and more people have accepted the notion of "no boundary for pop culture. However, can Chinese folk art step onto the path of globalization? In the long process of development, folk art has become an important factor to carry forward history. However, in culture protection, Chinese folk art must be protected by China itself, for the creation and development of folk art is based on the specialty and customs of the ethnic group to whom it belongs. Chinese folk art is drawing the attention of more and more foreigners with its unique charm and miraculous technique. Fan Xiaomei, a year paper cutter who once performed her art for former US President Bill Clinton, is often invited to give performances and lectures to overseas audiences. I think foreigners are acclaiming Chinese culture while they applaud my paper-cutting technique. It carries on the folk customs and history of a local group. Some foreigners once asked her to transplant the art into their hometown, but Fan refused. Against the background of globalization, Professor Li Jinlu pointed out, a culture without specialties will lead to a nation without peculiarity. If a nation has no culture of its own, it will not possess its due position in the world, thus impeding its further development. Then, who will be the guardian of Chinese folk arts? It has to be the government, experts and scholars, folk handicraftsman, and even the whole of society. Government as a functional department should play its due role. A Japanese businessman once told Professor Li that people have to go to museums of Japan to study Chinese folk arts for they have started collecting Chinese folk handicrafts on a large scale. Li suggests that the government set up regulations in this regard to prevent famous handicraftsmen from going to foreign countries. Experts and scholars in field of folk arts play a special role in hunting for, sorting out and analyzing folk arts. Also, publicity work should be stressed to enhance the excellent folk arts. Handicraftsmen are direct guardians of folk arts. The handicraftsmen with unique skills are now considering how to bring their works from workshop to the market. The protection of folk arts also requires support of the whole society. Wang Zhong, editor-in-chief of the Arts magazine sponsored by China Artists Association, thinks that many have been westernized in the trend of globalization. In this process, people are likely to lose particularities of their nation. Therefore, all of society must strengthen their understanding of folk arts and folk culture. Only in this way, can a nation be distinguished from others. Jin Zhaojun, a famous music critic, said, "By unearthing and protecting and then carrying forward excellent folk arts, we can let the world know more about the brilliant Chinese culture and let Chinese culture go out into the world. It is also of great significance to establish a well-off society and develop a socialism culture with Chinese characteristics.

### 2: Vestiges & Verse: Notes from the Newfangled Epic | American Folk Art Museum

*The New York presentation is curated by Valérie Rousseau, PhD, Curator, Self-Taught Art and Art Brut, American Folk Art Museum. A book is available for purchase at the museum shop. Installation photos by Stephen Smith.*

See Article History Folk art, predominantly functional or utilitarian visual art created by hand or with limited mechanical facilities for use by the maker or a small circumscribed group and containing an element of retention—the prolonged survival of tradition. Folk art is the creative expression of the human struggle toward civilization within a particular environment through the production of useful but aesthetic buildings and objects. This article focuses on the usual sense of the term folk art—that is, on the visual arts. For folk art in the broader sense, see also folk dance ; folk music ; folklore ; folk literature. In the broadest sense, folk art refers to the art of the people, as distinguished from the elite or professional product that constitutes the mainstream of art in highly developed societies. Historically, the terms folk and popular have been used interchangeably in the art field, the former being specific in English and German *Volkskunst* , the latter in the Romance languages *populaire*, *popolare* ; the term folk, however, has increasingly been adopted in the various languages, both Western and Oriental, to designate the category under discussion here. The term popular art is widely used to denote items commercially or mass-produced to meet popular taste, a process distinguished from the manner of the folk artist , as defined above. The distinction between folk and popular art is not absolute, however: Although the definition of folk art is not yet firm, it may be considered as the art created among groups that exist within the framework of a developed society but, for geographic or cultural reasons, are largely separated from the cosmopolitan artistic developments of their time and that produce distinctive styles and objects for local needs and tastes. The output of such art represents a unique complex of primitive impulses and traditional practices subjected both to sophisticated influences and to highly local developments; aside from aesthetic considerations, the study of folk art is particularly revealing in regard to the relationship between art and culture. As industry, commerce , and transportation begin to offer all people free access to the latest ideas and products, a true folk art tends to disappear; the integrity and tradition that formed its inherent character decline, and the heritage of home-produced products is undervalued for the very qualities that made it distinctive. Subsequent revivals, extensively sponsored by organizations, craft groups, governments, or commercial enterprises, are no longer the same thing. It was recognized that their simple tools, utensils, and crafts had aesthetic aspects. Before industrialization, such folk art was widespread throughout Europe, exhibiting almost everywhere local styles created by people who had no access to the products of the wealthy and who were engaged largely in agricultural, pastoral, or maritime pursuits. As sophistication advanced, localism began to break down along major routes, but the folk arts continued on the periphery , particularly in geographically isolated regions, where they had an opportunity not only to survive but also to elaborate. Having only limited contact with the outside world, the inhabitants preserved their traditions, art forms, and methods of workmanship over a long period and, at the same time, had to rely on their own invention to create new styles and products at need. These outstanding regional arts provide a well-defined core of material in the field of folk art. As the early colonists immigrated to remote parts of the world, they, too, were isolated from the cultural developments of the homeland and forced to rely on their own skills for most of their products. The arts they took with them were transformed, and new arts emerged under the stimulus of a different environment and through contact with native cultures; the notable folk arts of the Americas were one result. In time, it was recognized that the great Asian civilizations, like those of Europe, also had two distinct forms of art—the elitist and the folk. As Asian folk art scholarship developed, the subject gained international footing. While most scholars agree that a folk type of art has occurred at some time in many parts of the world and may yet appear in newly developing countries , there are various areas in which such art has so far been ignored or has not been studied as a separate category. For instance, with the notable exception of Roman folk art, the folk distinction is not usually applied to the art of ancient civilizations nor to Islamic or Western medieval art. The summary provided here is, therefore, necessarily concentrated on the more studied areas: European folk art of the 17th–19th centuries, colonial and postcolonial folk arts, and the folk art of certain

major Eastern countries. In addition to the major folk regions, this article will deal with the categories, styles, content, and motifs of folk art. Patterns of development The extensive studies of European and American folk art over the past century have revealed certain patterns of folk art development. Though these patterns are subject to revision as the field expands or is refined, they provide a basis on which cultural variations and less widespread or random occurrences may be considered. The utilitarian aspect of folk art Typically, the people who created the art were immediately concerned with producing the necessities of life; as a result, the art is often described as predominantly functional or utilitarian, in spite of the fact that important categories are definitely not utilitarian, such as the widespread miniatures created simply for pleasure. It is true, however, that much artistic effort was absorbed in meeting everyday requirements. In the folk group, in which occupations were often seasonal or dependent on weather and where people had to provide their own amusements, the creation of useful objects became also a leisure-time activity on which creativity was lavished; a shuttle might be transformed with carving or a chest with painted designs, and even the corset stay came to be an art form. It differs from the study of sophisticated art, in which there is a long-standing distinction between fine and applied arts and a tendency to exclude, or at least segregate, the utilitarian from more strictly aesthetic forms. Photograph by Katie Chao. Brooklyn Museum, New York, gift of Mr. Martin, the Guennol Collection, In general, however, there was an indifference to permanence, so long as the function was served; and much of the art was expected to be either consumed or discarded after a celebrative appearance. There is a substantial percentage of intentionally ephemeral folk art—the marriage bowl broken after the ceremony, paper objects burned at funerals, festival breads, carnival figures, graffiti, snowmen; temporary symbolic designs were drawn on the threshold on feast days in India, for example, and were formed of flower petals for religious processions in Italy. Folk art collections, thus dependent at least in part upon the accidents of survival, must be supplemented by photographic and written documentation in order for a representative view of the whole art to be obtained. The role of continuous tradition The element of retention prolonged survivals of tradition is considered fundamental in folk art, as it is in folklore. In an isolated situation, the sophisticated ideas that penetrate are generally belated and simplified, and there is a natural trend toward conservatism. Both local and ancient traditions maintain a strong hold. Serviceable forms and familiar motifs are likely to persist, and changes are gradual in comparison to the sudden innovations possible in sophisticated art. Yet a constant individuality and ingenuity affect the familiar mode, and an art uninhibited by arbitrary aesthetic rules takes many fresh directions. Thus, the fluctuating combination of retained and inventive elements is of significant interest. Characteristic materials and techniques The most easily distinguished characteristics of folk art as a whole relate to materials and techniques. Most commonly used were the natural substances that came readily to hand; thus, various materials that have little or no place in sophisticated art, such as straw, may figure importantly in folk art. Sophisticated media, such as oil painting, might be adopted if they could be manipulated, and manufactured products—“notably paper, which was cheap and versatile”—might be used where available. The unique forms evolved in these sophisticated media illustrate the way in which folk art draws upon the general culture in a limited way, while developing along original lines of its own. Tools were usually few and often multipurpose: Some arts were well within the compass of folk technology; textiles often rival the sophisticated handmade product in workmanship differences being a matter of styles and themes. In many crafts, however, the folk artists evolved simpler methods of their own. Cut tin, in silhouette shapes or decorated by hand painting or pricking marking out a design with small punctures, for example, is a common folk medium, whereas full-round bronze sculpture was not likely to be attempted. Large-scale figures often reveal special devices that were invented to overcome technical deficiencies; some are crudely assembled from parts; many maintain a simple overall shape with details merely incised; feet might be represented by pegs inserted into bored holes. In pictorial representation, the difficulties of three-dimensional modeling, while readily solved by some groups, frequently resulted in a preference for outline and flat shapes; for the easier, profile view; and for the evolution of such forms as the silhouette and the shadow picture, made by outlining and filling in the shadow of a head cast onto the wall or paper. The limitations forced a mutation in forms. Folk art in the urban environment Folk art is by no means restricted to characteristic regional groups or rural arts. It occurs, for example, among minority groups bent on

preserving their ethnic or religious traditions and their typical products. There are various folk manifestations within an urban environment, particularly in connection with the celebrative arts, which have a strong traditional hold; for example, at Christmas time in Warsaw, the people carry about the city models they have made of their cathedral. Covered with salvaged coloured foil, the models incorporate a Nativity scene and are lighted by candles or, more recently, by small bulbs and batteries.

**Collective versus individual art** While many folk artists are known by name and many specialized in a particular art form, the skills were mainly available to all with a distinction between the crafts of men and women, and most of the people were productive. The originality that delights the collector was not emphasized by the people themselves, who were concerned with producing the best examples they could of the desired object decorated with the appropriate and traditional image. Without consideration of the group involved and of the circumstances of folk culture in general, the art can scarcely be interpreted.

**Categories of folk art** Only a part of folk art falls into the recognized sophisticated categories of visual art, and even that part has its own adaptations.

**Architecture** In architecture the focus is naturally on the basic dwelling and on a simple public or religious building. One of the oldest and most remarkable dwelling forms survives in the trullo of Puglia, in Italy. A circular dry-stone structure with a tall conical roof, it is often decorated with symbolic designs splashed in white; for multiple rooms, the basic construction is simply repeated. The whitewashed stone architecture of the Greek islands, combining basic cubic forms with a variety of free shapes and inventive projections of balconies, overhangs, and exterior stairways, has been extensively studied and acclaimed by modern architects—as have the wooden churches of eastern Europe, with their delicate, needlelike wooden spires, and the wooden stave churches of Scandinavia. Other unique forms are the Alpine house, with its steep, wide-eaved roof designed for snow; the cave dwellings of Spain, some with several rooms and a constructed exterior front; the adobe house; and the log cabin. In community building, the walled agricultural villages with radial pathways to surrounding fields, the fishing villages that are oriented to a harbour, and the American stockade cluster as well as the village common exemplify the close relationship of folk design to folk activities.

**Painting** The idea of a picture to be hung on the wall is by no means universal in folk art. It occurs in Europe, notably as the ex-voto, or votive offering, hung in churches and chapels, and in America, where portraits and local scenes were executed in oil, pastel, or watercolour. More typically, the painted depictions that occur in folk art are incorporated into other objects; for example, the American clock faces bearing local landscapes. Oil paints and prepared canvasses are sophisticated materials and, though sometimes available, were often replaced by house paint or chalk and by silk, linen, or cotton fabric. Painting on velvet and underglass painting emerged as specific folk types. The amount of decorative painting on a particular object is often very extensive; among German and German-American groups, for example, every inch of a chest, bed, or chair surface might be covered. Walls or beams were commonly decorated with geometric and floral motifs and occasionally with scenes, though the available space did not encourage anything approximating the sophisticated mural. Painting on exterior walls was a feature in some areas, including parts of North Africa and India as well as Europe. Stencil painting, widely used for furniture and walls, illustrates the folk capacity for achieving varied effects within technical limitations.

**Sculpture** Some form of figural sculpture and a quantity of incised or relief decoration applied to a variety of objects appear to be almost universal among societies. Work in wood was particularly widespread, though stone, a more difficult material, was also used, especially for gravestones and religious sculpture. The folk artist was often at his best in making small things, delighting in toys, small-scale representations of daily activities, and such oddities as ships carved inside bottles. Miniature sculptures were often skillfully executed in elaborate groups displaying a cohesive harmony; in Russia, for example, an entire herd of cattle was mounted on a jointed trellis designed to provide a scissorlike movement to the whole. The creation of useful objects in an overall sculptured shape, both in pottery and wood, is also typical. In southern Europe or in Mexico, a bottle, flask, or candlestick might take human, fish, or other forms; a Moravian beehive, for example, might be a sculptured head. The folk print The wood block also used for stamping textiles was the natural folk medium for making prints. Usually simply cut and sometimes crudely coloured or stenciled, they served to illustrate popular subjects, with more interest often in the idea than in the depiction itself. Small prints of various saints were widely produced in Europe. Block printing was also used to produce games,

announcements for traveling shows, and forms for certificates. The 19th-century trade cards notice for a shop or service are sometimes included in folk art, but doubtfully so; they were often machine printed. Other arts In the folk field, the minor arts can hardly be called minor, for such universal necessities as pottery, textiles, costume, and furniture and more unusual forms such as weather vanes and scarecrows provided the most frequent opportunities for creative expression and often absorbed the aesthetic impetus that, in the sophisticated world, was associated more with the fine arts. Both pottery and textiles range from the everyday to elaborately decorated forms that are often symbolic or highly pictorial; even common examples are typically ornamented with design in a simple slip a mixture of clay and water or a woven band. Folk costume is justly included in many general works on costume, but it differs significantly from the sophisticated in several respects: The motifs which are typical of festival costumes, such as the twin, cone-shaped buttons symbolizing fertility in Sardinia, are too deep-rooted in the tradition of the area to be discarded. Furniture tends toward basic, repeated shapes, which may be left purely functional but are often extensively carved or painted. The Alsatian chair, for instance, has an upright-board back, carved with a pierced, silhouetted, bilateral design; some hundreds of variations of this simple design have been recorded within the area. European wrought-iron grave crosses and shop signs are distinguished by intricate scrollwork and inventive linear depictions. Delicate bone carving is very widespread, appearing on such objects as implements , game pieces such as chessmen , figures notably crucifixes , and ornaments. An art peculiar to North America is the whalebone carving scrimshaw made by sailors while at sea. The theatrical arts are spectacularly represented by puppetry , ranging from toy theatres, finger puppets, and the ubiquitous Punch and Judy shows to the famous puppet theatres of Sicily and Indonesia.

### 3: American Folk Art Museum's "Newfangled Epic" | Gay City News

*Alot of people have a hard time with the American Folk Art Museum at 2 Lincoln Square near the Mormon Temple and a short walk from the glories of Lincoln Center.*

The wide field of musical phenomena in South Asia ranges from the relatively straightforward two- or three-tone melodies of some of the hill tribes in central India to the highly cultivated art music heard in concert halls in the large cities. The concept of folk music The term folk music and its equivalents in other languages denote many different kinds of music; the meaning of the term varies according to the part of the world, social class, and period of history. In determining whether a song or piece of music is folk music, most performers, participants, and enthusiasts would probably agree on certain criteria derived from patterns of transmission, social function, origins, and performance. The central traditions of folk music are transmitted orally or aurally, that is, they are learned through hearing rather than the reading of words or music, ordinarily in informal, small social networks of relatives or friends rather than in institutions such as school or church. In the 20th century, transmission through recordings and mass media began to replace much of the face-to-face learning. In comparison with art music, which brings aesthetic enjoyment, and popular music, which often along with social dancing functions as entertainment, folk music is more often associated with other activities, such as calendric or life-cycle rituals, work, games, enculturation, and folk religion; folk music is also more likely to be participatory than presentational. The concept applies to cultures in which there is also an urban, technically more sophisticated musical tradition maintained by and for a smaller social, economic, and intellectual elite in cities, courts, or urbanized cultures. In this respect it is the rural counterpart to urban popular music, although that music depends mainly on the mass media—recordings, radio, television, and to some degree the Internet—for dissemination. Traditionally, folk music performers were amateurs, and some folk songs were literally known to all members of a community; but specialists—instrumentalists and singers of narratives—were important to folk communities. In the 20th century, the role of professionals as performers and carriers of folk traditions expanded dramatically. Folk music as it is believed to have existed in earlier times may be discussed separately from periods of revival such as that of 19th-century European nationalism and the 20th-century revivals, shortly before and after World War II, that were motivated by political agendas. On the other side of the musical spectrum, lines between folk music and art music were blurred beginning in the 19th century, when art music composers introduced songs from folklore into urban musical culture. The terms used for folk music in different cultures illuminate aspects of the concept. The term folk music has also, perhaps unwisely, been used for traditional art musics of Asian and African cultures, to distinguish them from the Western classical system. The typical 21st-century conception of folk music comes from beliefs about the nature of music and musical life in the village cultures of Europe from the 18th into the 19th century; but this traditional folk music culture was affected greatly by the rise of industrial society and of cities, as well as by nationalist movements beginning in the 19th century. Both the threat to folk culture and the rise of nationalism spurred revival and preservation movements in which learned musicians, poets, and scholars provided leadership. In the 20th century, further revivals associated folk music with political and social movements and blurred the musical distinctions among folk, art, and popular musics. Nevertheless, vigorous remnants of the traditional culture of folk music were retained in 19th-century western Europe and in eastern Europe into the 20th century; these are the bases for the following characterization. General characteristics of folk music Creation and adaptation Where a folk song originated is rarely known to its community, and thus the anonymity of the creative process was once considered a major criterion of folk music identification. It has become clear, however, that folk songs and other pieces are the result of individual creation, either by villagers or by professional or church musicians whose work is somehow taken up in the folk culture. The repertory of a folk community probably always included songs of very diverse origins. The form of a folk song as heard at any one time, however, is likely to have been very much affected by the entire community because of its life in oral tradition. Once introduced, a song could be easily dropped from the repertory. More likely, however, as it was passed from parents to children and to friends and associates and

coworkers, it would be changed. Numerous influences acted on a song, including creativity, forgetfulness, previously learned songs, and stylistic expectations. As a result, it might become shorter or more like new styles of popular or church music, for example. Any new song would be likely to undergo this process of communal re-creation. An important characteristic of a song or piece in traditional folk culture is, thus, its dependence on acceptance by a community—that is, by a village, nation, or family—and its tendency to change as it is passed from one individual to another and performed. Nye, who lived and worked on the Ohio and Erie Canal until it closed in 1825; recorded by John Lomax in 1908. Because a folk song lives largely through oral transmission, it ordinarily does not exist in a standard form. In each region of a country, community, village, or family, and even in the repertory of each singer over time, it may have significant differences. Each performance of a song may be unique. In colloquial discussions of folk songs or tales, the terms variant and version are used to highlight the differences in ways of singing the same song or telling the same story. In the technical literature about folklore, the terms version, variant, and form may be used to express degrees of relationship. Thus, for example, several quite similar performances by one singer might constitute a version of a song. Several versions, not so similar to each other, would constitute a variant. Several variants, comprising a body of performances of the song that are clearly related but not homogeneous, might be designated as a form. Groups of songs words or music that appear, on the basis of analysis, to be related are called tune families or text types. Text types, such as narratives that form the basis of ballads, may have numerous variants and versions. In the development of variants, for example, a song with four musical lines e. In turn, two new lines may be substituted for the initial two, giving it a form EFAB. Folk tunes also change when they cross ethnic or cultural boundaries. A German variant, for example, may exhibit characteristics of German folk music, while its variant in the Czech Republic, although recognizably related, will assume the stylistic traits of Czech folk music. Folk cultures seem to vary greatly in the internal relationships of their repertoires. English folk music, for example, is believed to consist largely of about 40 tune families, each of which descends from a single song. And the majority of English folk songs appear to be members of only seven such tune families. Hungarian folk music, on the other hand, contains some units that could be described as the equivalent of tune families. In the folk music of eastern Iran, some types of poetry are. Compositional patterns The process by which members of folk communities compose new songs is not well understood, although the study of how tunes are related may provide some insight. When it is first composed, each song is the work of one composer; as others learn and sing it, it is re-created constantly. The compositional process of folk music differs little from that of popular and classical music. For example, the composer may create new songs by drawing together lines, phrases, and musical motifs from extant songs, possibly combined with entirely new ones and with standard opening or closing formulas. The characteristic musical structures, scales, and rhythms of folk music are also found in the other types of music of the same culture. Systematic improvisation as a method of composition is found only occasionally, as in the epic songs of what was once Yugoslavia and of Ukraine. It is often difficult to ascertain whether the same composer created both the words and the music in a folk song; many songs are known to have separate sources for words and music. In spite of its dependence on oral tradition, folk music has tended to be closely related to music in written tradition, and this relationship has intensified in periods of urbanization and revival. Many folk songs originated in written form. For many centuries, popular and classical composers have adapted folk music and in turn influenced the oral tradition. A modern analogue of written tradition, recording, substantially influenced the oral tradition, as folk singers could hear various arrangements of folk music in private and commercial recordings. Thus, the transmission of folk music has not been an isolated process but one intertwined with other kinds of musical transmission. Tunes often migrate between neighbouring countries. A few tune types are found throughout the European culture area, and textual types such as ballad stories are more widely distributed than tune types. Each country, however, tends to have a repertory of its own, with stylistic features as well as tunes that are not shared with neighbours. Folk music in society Traditional village society had a vigorous musical life, in which many songs in most genres were known to, and often sung by, a large proportion of the population. Nevertheless, a degree of musical professionalism must have obtained; instrumentalists, though not formally educated, were specialists, as were singers of epic narratives in the Balkans and Finland, for example and

singers of occupational songs such as sea shanties. Western cultures generally share the same genres of folk music. One of the most important is the ballad, generally a short narrative song with repeated lines. Epics are longer narratives in heroic style, which sometimes require many hours to sing. These genres are usually differentiated through their texts, but some cultures also make musical distinctions. Instrumental folk music is most frequently an accompaniment to dance. By the 19th century in western Europe, and some decades later in North America and eastern Europe, folk songs had become less widely known in villages, and it seems that they were known to and sung largely by older individuals. At the same time, urban folklorists stimulated first by Thomas Percy in Britain and Johann Gottfried von Herder in Germany and continuing with Cecil Sharp in England and the United States began to collect and publish folk songs for an audience of urban intelligentsia, emphasizing the age of the songs and their national character. Choral arrangements and their use by amateur choirs became part of folk music culture. Further, by the 18th century a tradition had become established in urban working-class districts of composing songs, especially ballads, that narrated or commented on current events such as crimes and accidents. They were composed by urban poets and tunesmiths, usually anonymously, and they often passed into oral tradition, thus joining the body of more traditional folk music. These songs were current in villages as well as urban coffeehouses and bars. As nationalism developed, topical folk songs often found their way into the repertoires of militant student organizations. In the course of the 20th century, as the importance of folk music in rural cultures declined in the Western world, folk songs were taken up by political and social movements of many sorts. Thus, the Nazi and fascist movements of the 1930s in Germany and Italy introduced folk songs into the canons of their military ceremonies. In the Soviet Union and elsewhere in eastern Europe after 1917, the folk music of ethnic groups was institutionalized, taught in special conservatories, and performed by professionals sometimes in large orchestras of folk instruments, symbolizing the equality of folk and classical traditions. The Russian balalaika-and-domra orchestras, which also toured internationally, are typical. In North America, folk music, usually learned from songbooks and taught in ethnic clubs, often in choral or band arrangements, became a major factor in the expression and maintenance of group identity for urban ethnic groups, such as Polish Americans and Austrian Americans and their Canadian counterparts. Most significant perhaps has been the use of folk music by dissident movements, such as those seeking social and economic reform, opposing wars, or protecting the environment. In the United States, the phenomenon began in the Great Depression of the 1930s. The relationship to popular music also intensified, through the creation of mixed genres such as folk rock and through the use of folk-music elements to help create distinct national variants of mainstream rock music. Performance characteristics of folk music

**Singing styles** Although each culture has its distinct style, folk music across Europe has important common features. Vocal and instrumental performance qualities differ considerably from those of Western art music. The sometimes strange, harsh, and tense voice and the elaborate ornamentation in folk song is no more or less natural or intentional than the vocal style of formally trained singers. The manner of singing and the tone colour of instrumental music vary by ethnicity and class. *Parlando-rubato*, stressing the words, departs frequently from strict metric and rhythmic patterns and is often highly ornamented, while *tempo giusto* follows metric patterns and maintains an even tempo. Both singing styles can be heard in many parts of Europe and in European-derived folk music. Using different criteria, the American folk music scholar Alan Lomax identified three main singing styles, which he called Eurasian, old European, and modern European. The Eurasian style, which is found mainly in southern Europe and parts of Britain and Ireland, as well as in the Middle East and South Asia, is tense, ornamented, and essentially associated with solo singing. The old European style, characteristic of central, eastern, and parts of northern Europe, is more relaxed; the sound is produced with full voice. The style is often associated with group singing in which the voices blend well. The modern European style, which is mainly of urban and western European provenance, is in effect something of a compromise between the other two. The forms of tunes

The typical folk song is strophic: Tunes may have from two to eight lines, but most often there are four. The musical interrelationship among the lines is described as the form. Although many form types are used universally, each culture favours certain ones.

### 4: 10 Indian Folk Art Forms That Have Survived Generations

*Vestiges & Verse: Notes from the Newfangled Epic continues at the American Folk Art Museum (2 Lincoln Place, Upper West Side, Manhattan) through May Share Facebook Tweet Email Shares k.*

Little has been known about the Slavic population which was ruled by the Ottoman Empire for several centuries. The Western countries thought that the Balkan nations had nothing to offer in the field of cultural creative work to the enlightened Europe. Ideas of national Romanticism start to be highly present in the European political and cultural life in the early XIX century. Romanticism glorifies the nation-state, national history and national wars for liberation. Thanks to these ideas, several uprisings of the Serbian people in the Balkans had finally begun to attract the attention of the West. Success on the battlefield prompted many of them to ask who were really the Serbs. Verbal epic poetry especially epic folk songs offered the possibility for foreigners to realize the life, customs and history of the Serbs. The enlightenment work of Vuk S. Karadzic had also implied recording and classification of verbal folklore from all lands in which Serbian or its dialect was spoken. Great interest in his work was shown by the famous German writer Jacob Grimm, who was particularly enthusiastic with epic poems. Inspired by the beauty of the Serbian epic poetry Grim decided to learn the Serbian language, as well as to work on the popularization of Serbian literature in Europe. Precisely, he will introduce the one of the greats of world literature Johan V. Goethe with Serbian folk songs. Herder, Claude Fauriel and Adam Mickiewicz. They occur in all areas where the Serbs lived. The predominant was long verse block of ten deseterac, while the story was dynamic without unnecessary lyrical detail. Epic songs were sung along the traditional gusle, a form of string instrument that produces a protracted and widespread melody. Guslari are often at their own will changed the content of the songs, but were careful enough not to alter its essence. Bearing in mind that these songs for a long time were not written down, guslari were their most important guardians and interpreters. Richness of Serbian folk songs reflected in its vitality, the strength of its message. Epic songs throughout the ages The epic folk songs based on historical themes can be divided into several cycles: Songs of Non-historic cycles are mainly concerned with the lives of ordinary people, with the elements of the old Slavic mythology like fairies, giants, dragons. Pre-Kosovo cycle refers to events prior to the Battle of Kosovo on 28 June, the date which will largely determine the future of the Serbian people. The poet is describing through his own eyes the characteristics of Serbian nobles and their relationships. Events related to the Battle of Kosovo are sung in the Kosovo cycle, using the mixture of historical facts and fiction, a folk poet tells us about the fate of Prince Lazar, the Empress Milica and the others. These songs will precisely affect the development of the Kosovo covenant with the Serbs, the collapse of the Serbian state will remain deeply engraved in the national memory. Post-Kosovo cycle is talking about the events following the Battle of Kosovo, the fight against the Turkish invaders and the destruction of the last Serbian medieval states. The heroes in these battles are brothers Jaksic, Duke Prijezda, Crnojevic. Marko Kraljevic historical figure does not take a prominent place among the Serbs, but his character epitomizes strength, courage and resistance in epic poems. He possesses supernatural power, righteousness and autonomy, characteristics that are worthy of respect. Yet a folk singer shows his dark side, the vital nature and excessive enjoyment of food and drink. Marko Kraljevic represents the Serbian people, its good and bad sides, its unquenched desire for freedom. The whole cycle is dedicated to this mythical hero, over 25 songs were recorded about him from various Serbian regions. The main heroes of hajduks and uskoks also common among Croats cycles are renegades from the Turkish law, persons who would not reconcile with the loss of freedom. Folk poet talks about the legendary hajduks Starina Novak and Mali Radojica, who are hidden deep in the high mountains and they are constantly fighting with the Turks. Some folk bards were direct participants in these events so they could use their own experiences to write the poems. This cycle is considered the final stage of national epic, despite the fact that they later made many epic poems about other historical events and heroes. What do you think?

### 5: 'Ramayana most popular performing art in Bangladesh' | art and culture | Hindustan Times

*Folk Arts (folklore), the artistic activity of the working people; the poetry, music, theater, dance, architecture, and fine and applied art created by the people and existing among the popular masses. The collective artistic activity of the common people reflects their work, social organization and everyday life, knowledge of life and nature.*

Flickr , Facebook Characterised by a sense of belonging with nature, the Gondi tribe in Madhya Pradesh created these bold, vibrantly coloured paintings, depicting mainly flora and fauna. The colours come from charcoal, cow dung, leaves and coloured soil. If you look closely, it is made up of dots and lines. Today, these styles are imitated, but with acrylic paints. Machilipatnam, which originates from Machilipatnam in Andhra Pradesh and Srikalahasti, which originates from Chittoor in the same state. While the former refers to block-printed form of art, the latter is a free flowing art with a pen on fabric. Today, Kalamkari art is used on sarees and ethnic clothing, and depicts anything from flora and fauna to epics such as Mahabharata or Ramayana. You can recognise a Thanjavur painting by its use of gold foil, which glitters and lends the painting a surreal look. These panel paintings on wooden planks depict devotion to gods, goddesses and saints. It borrows its styles from Maratha and Deccani art, as well as European styles. Wikimedia Commons Originating in present-day Telangana, this dying art form is practised by the Nakashi family only, where it has been passed down for many generations. The tradition of long scrolls and Kalamkari art influenced the Cherial scrolls, a much more stylised version of Nakashi art. Depicting puranas and epics, these feet scrolls were an essential visual accompaniment as saints wandered around singing or narrating the epics. They resemble modern-day comic panels, with about 50 on each scroll. They use primary colours and a vivid imagination, a stark contrast from the traditional rigour of Tanjore or Mysore paintings. It was the time when upheaval against the British was a possible, exciting idea. These paintings, on cloth and pattas, at first depicted Gods and Goddesses, but then took a turn towards social reform. With cheap paper and paint colours, squirrel hair brushes and colour pigments, the art was characterised by flawless strokes, brushwork, and simple but bold drawings. Wikimedia Commons A cloth-based scroll painting from Odisha and West Bengal, these paintings with sharp, angular bold lines depict epics, Gods and Goddesses. Originating from the fifth century in religious hubs like Puri and Konark, around the same time that sculpturing began, considering there was no known distinction between an artist and sculptor back then.

### 6: Dance in India - Wikipedia

*In "The Newfangled Epic," art and reality expand infinitely, so that what you are seeing on the walls, and in the work of the 21 artists presented here, is merely a "crop" or cropping of this far-extending reality, an immediate slice of it.*

Yakshi Traditional games of India[ edit ] India has a long history of board games. You hear about these from the times of the Mahabharata and the Mughal empire. Recently, Odisha , a state in eastern India, introduced a child-friendly programme called Srujan creativity in the primary schools. About 18 million children took part in four activities like story telling activities, traditional games, traditional art and craft and music and dance and riddles over a period of three years . The result is that while there are hundreds of varieties of folktales, the varieties of traditional games are limited. About three hundred traditional games both indoor and outdoor were commonly played and it was found that the traditional games contain mathematical knowledge like counting, measurement, shapes and size, geometrical ideas and finally socialization through action. The traditional games are the best ways of teaching and learning. When these are applied in the primary schools, many teachers revealed that children know many games that the teachers have forgotten. Indoor board game like "Kasadi" a wooden board with 14 pits played with tamarind seed by two or more than two girls in the domestic domain was most popular and it is still not vanished from the society. Dr Mahendra Kumar Mishra, a folklorist and an educator has collected these games and has documented in video form. Besides other games in the domestic domain is the goat and the tiger and ganjifa. These were the forerunners of the card games of today. Ganjifa used to be circular painted stack of card like things which were played using certain rules. Indian folklorists[ edit ] The scientific study of Indian folklore was slow to begin: In "Where Mirrors are Windows," and in "Three Hundred Ramayanas" , for example, he discusses the "intertextual" nature of Indian literature, written and oral Kipling spent a great deal of his life in India, and was familiar with the Hindi language. His works such as the two Jungle Books contain a great deal of stories that are written after the manner of traditional folktales. Indian themes also appear in his Just So Stories , and many of the characters bear recognisable names from Indian languages. During the same period, Helen Bannerman penned the now notorious Indian-themed tale of Little Black Sambo , which represented itself to be an Indian folktale. After independence , disciplines and methods from anthropology began to be used in the creation of more in-depth surveys of Indian folklore. Folklorists of India can be broadly divided into three phases. Phase I were the British Administrators who collected the local knowledge and folklore to understand the subjects they want to rule. Third phase was the post independent period in the country where many universities, institutes and individuals started studying the folklore. In course of time Academic institutions and universities in the country started opening departments on folklore in their respective regions, more in south India to maintain their cultural identity and also maintain language and culture. Of course, the trend was more literary than analytical. It was during the s that the central Institute of Indian Languages and the American Institute of Indian Studies started their systemic study on Folklore any after that many western as well as eastern scholars pursued their studies on folklore as a discipline. An emerging trend of new folklorists have emerged who are committed to understand folklore from Indian point of view than to see the whole subjects from the western model. Some of them are better prefer to understand folklore from the folklore provider and consultants who are the creator and consumers of folklore. User of folklore know what folklore is since their use folklore with purpose and meaning. But theoreticians see folklore from their theoretical angle. Ethics point of view, folklorist should learn from the folk as practicable as possible and folk should give the hidden meaning of folklore to the folklorist, so that both of their interpretation can help giving a new meaning to the item of folklore and explore the possibility of use of folklore in new socio-cultural domain. Now the National Folklore support Center, Chennai since last ten years has created a space for the new scholars who are pursuing the study of folklore with their commitment. One important breakthrough in the field of folklore is that it is no more confined to the study in the four wall of academic domain, rather, it has again found its space within and among the folk to get their true meaning. Raghavanpayyanad is a major role in Indian folklore study he has written so many books about folklore, he is also an international face of Indian folkloristics both in English

and Malayalam. Folk songs and folk music[ edit ] India has a rich and varied tradition of folk music and numerous types of folk songs. Among these traditions, a well-known musical and religious repertoire is known as Baul , which has become famous in the World Music scene. Among the most respected historical figures of the Baul tradition, Lalon Fakir and Bhaba Pagla are often mentioned.

### 7: Epic - Examples and Definition of Epic

*Ancient Indian folk painting and art styles have been passed down from generation to generation, and are still practised in different parts of the country. Here's a look at what makes 10 of these folk art forms unique. Passed down from one generation to another, Indian folk art is still alive in.*

Literature in Lao society[ edit ] Novice monks practicing the art of making palm-leaf folios at Wat Manolom, Luang Prabang, Laos Traditionally literature is held high regard in Lao society. Lao literature spans a wide range of genres including religious, philosophy, prose, epic or lyric poetry, histories, traditional law and customs, folklore, astrology, rituals, grammar and lexicography, dramas, romances, comedies, and non-fiction. It is important to appreciate that for the Lao, to engage in study or writing was in essence to pursue a deeper philosophical or religious meaning. The emphasis in writing was to convey Buddhist , usually Theravadaist although syncretism with animist beliefs is also common, religious and philosophical teachings. Individual authorship is not important; works were simply attributed with a perceived religious origin raising its status in the eyes of the audience. The wooden covers are decorated with lacquer, gilt and mirror glass inlay. Traditionally texts were kept as palm leaf manuscripts bailan , which were prepared from dried palm leaves which had been cut, incised, covered over with ink or charcoal and subsequently cleaned to reveal the written words. Theravada Buddhist religious texts were generally written in Pali , or transcribed into Lao using Tham script. In Laos, the Tham script was generally reserved for religious writings, whereas texts which were considered secular were written in Lao Buhan, the precursor of the modern Lao script. Khom script was mainly used for Buddhist texts, works on language, medicine, cosmology, astrology and numerology, protective and astrological formulas mantra and yantra in Pali or Sanskrit , based upon the belief that it was a sacred script and special knowledge was required to produce and to use these manuscripts. In the early periods, knowledge of Khom script was originally exclusively attributed to court Brahmin from Angkor. Khmer Brahmin priests were recruited by Lao kings for the purpose of carrying out certain ritual functions at the royal courts. The Lao trace their linguistic, cultural, and political history to the Kingdom of Lan Xang Lan Xang had a highly literate society because of the importance of religion and religious education in Lao society. The Lao sangha had a moral and religious authority on par with the monarchy. All Lao males were expected to spend several years in religious education as a novice or to continue on as a Buddhist monk. Monastic education was the typical route to gain literacy and also some degree of social mobility in traditional society. Royal and religious records were stored in Ho or specifically designed libraries on temple grounds. By the end of the eighteenth century the Lao kingdoms, had become vassal states to Siam. The cultural impact of Siam was greatest in the Isan region of northeast Thailand , an area which was predominantly Lao in terms of history and ethnicity. By the end of the nineteenth century the French had forced Siam to cede the areas on the east bank of the Mekong River , and had roughly established the borders of modern Laos. Colonialism during these periods had a lasting impact on Lao society and literature. The traditional model of monastic education was slowly replaced by a secular one which was dominated by Siamese or French culture. The earlier forms of Lao literature were preserved only in the monasteries, and folk culture and tradition remained one of the few remaining links between the Lao and their ethnic heritage. The twentieth century was period of immense upheaval and conflict, but also a gradual renewal of Lao literature. Both French and Thai nationalist policies aggressively sought to assimilate the Lao during the ss. World War II and the Franco-Thai War had a profound impact on everyday life for the Lao, which gave way to independence movements and the emergence of communism. Politics split Lao society and Lao literature, while the Royal Lao Government struggled to establish itself from Revolutionaries in Laos and Vietnam during the early s began to spread communist ideology, which culminated in the Vietnam War era and the ousting of the Lao monarchy in During this period Laos became the most heavily bombed country in world history. Today Laos has a reawakening interest in literature, as people struggle with national identity, rapid technological and social changes, development and a lagging economy, while maintaining a strong popular interest in the folk culture which has been part of their cultural heritage for millennia. Classical literature[ edit ] The Lao period of classical literature began

during the Lan Xang era, and flourished during the early sixteenth century. Subjects were primarily religious or historical in nature, but also included epic poems, law, customs, astrology, numerology, as well as traditional medicine and healing. Many of the works during this period have been lost due to wars in the eighteenth, nineteenth, and twentieth century. The central message is one that unchecked desires will inevitably lead to suffering. The plot follows the exploits of a king and his family, whose sister was kidnapped by a flying multi-headed nyak mythological giant during his youth. The king is so distraught he renounces the throne, and becomes a wandering monk to find his sister. As a wandering monk the king makes his way to a city where he sees seven daughters of wealthy merchant and falls in love. He returns to the kingdom and ceases being a monk to wed all seven of the girls. Six of the queens bear six sons. Through divine intervention the first queen gives birth to an elephant with giant golden tusks, and the youngest gives birth to twins- a golden snail, and boy born clutching a bow, who they name Sin Xay. The king feared the omen of the births, and consulted the court astrologer, who secretly plotted with other six queens, and suggested that the snail, elephant, and boy together with the two queens who bore them be exiled. The Lord of Heaven Phaya Thaen at this point in the epic saves the divine children and the queens by constructing a castle in the sky for them to live. The astrologer is made to raise the remaining six princes, who are neither very smart nor very diligent. When the princes come of age the king sends them out to find his sister who had long ago been kidnapped. Through the princes aimless wanderings they come to find Sin Xay- whom they trick into thinking will be welcomed back by the king if he joins them in their quest. They fight a terrible battle where Sin Xay slays the flying multi-headed nyak. Having achieved their quest, group sets out to return but stops to cleanse themselves and make offerings to the Lord of Heaven. On seeing his long lost sister and hearing from her that the princes had killed their brothers, the king becomes enraged and banishes them all, the astrologer, and his six remaining queens. Sin Xay, who did not die in the fall, but was saved by his elephant and snail brothers, returns to see his father. The king is overjoyed to see his faithful son, and crowns him king. Hmong girls at the Plain of Jars, Xieng Khouang Province, Laos The epic poem of Thao Hung Thao Cheuang[ edit ] The Thao Hung Thao Cheuang epic is regarded by literary critics and historians as one of the most important indigenous epic poems in Southeast Asia and a Lao language literary masterpiece for artistic, historical, and cultural reasons. The oral tradition of the folktale recalls the struggle between the Khmu and indigenous peoples of Laos and the Tai-Lao. The plot follows the exploits of a conquering hero Thao Hung, who even in death goes on to lead a ghost army in the afterlife. One scene of the epic describes the creation of the Plain of Jars as part of a massive victory feast. The composition resulted in three patterns of Lao verses in 20, lines, making it one of the longest Lao epics. Despite the changes, major thematic elements and wording remained consistent, so the epic is one of the only descriptions of life in Southeast Asia among indigenous peoples during the Tai migrations. Both the written form and oral traditions are uniquely Lao and show the complex relationship between the major ethnic groups of the Lao Loum, Lao Theung and Lao Sung. The historical and cultural value continues in the description of the way of life among Lao peoples prior to the introduction of Theravada Buddhism. The emphasis of the story is on selflessness and brotherly love in the Lao version, making it traditionally classified among the Jataka tales although the story also had great significance in the royal court as a dance-drama. During the festivals of Pii Mai Lao New Year scenes from the work would be recreated, read aloud, or used in religious sermons. The story is part shows the influence of India in Lao culture, and more broadly throughout Southeast Asia. Variations of the Ramayana story are common in Southeast Asia, and can be found as the Reamker in Cambodia or the Ramakien in Thailand. The festival has roots as a fertility celebration, and is held at the beginnings of the monsoon season each year. The epic of the Toad King, tells the story of a prince born to a king in the form of a golden toad. The king cares for the prince, but the prince wishes for a wife as he grows older. The toad prince prays to the Lord of Heaven Phaya Thaen, who grants the prince everything he wishes for and allows him to shed his toad-like appearance to become a handsome prince. The prince finds a beautiful wife and his father happily allows his son to become king. The Toad King and his wife are so beloved that everyone and everything under heaven comes to pay him homage, and forget to honor the Lord of Heaven. After seven years of suffering the people, and creatures of Earth and even the divine creatures of heaven cannot take anymore trouble, and come to the Toad King for help. The

Toad King builds a bridge to heaven and fights a terrible battle with the Lord of Heaven. The Toad King wins, and teaches the Lord of Heaven the value of humility. As a result, each year the Lord of Heaven sends down rains, but just in case he forgets the people hold festivals and shoot rockets into the air to bring the rains and remind the Lord of Heaven of his promise. The Phadaeng Nang Ai poem is a love story that takes place across multiple reincarnations. King Phadaeng, in a neighboring kingdom came to see her and seek her hand in marriage. The two fell quickly in love. The Khmer King ordered a rocket festival Boun Bang Fai, where the winner would be the one to shoot their rocket the highest. King Phadaeng built a rocket but it exploded on the launcher, he left humiliated, and the Khmer King sent the contestants away without promising his daughter to anyone. Prince Phangkhi was shot by a poisoned arrow, while transformed as a squirrel and with his dying breath laid a curse on his meat. The meat from his dead body multiplied and was served to the entire Khmer court. The court was all poisoned except Nang Aikhham. King Phadaeng charged in to rescue her on a white horse. King Phadaeng looked for her till the day he died. Finally the Lord of Heaven Phaya Thaen had to separate Nang Aikhham from her two lovers; there they wait between rebirths for the second coming of the Buddha, who will make the final judgment of who she should be with for eternity. Historical legends and chronicles[ edit ] History was related using san poetry which was intended to be sung or performed, and phongsavadan chronicles which were meant to be read aloud during festivals and important occasions. Origin legends[ edit ] The Lao frequently wrote origin legends nithan a-thi bay hed for the people, places, and cultural relics which were part of their society. The Nithan Khun Borom Story of Khun Borom is one of the most important origin legends and describes the origin of the peoples in Laos and the surrounding regions from a common gourd. The Nithan Khun Lo expands where the Khun Borom story ends to describe the relationship between the early Lao and the Lord of Heaven Phaya Thaen and how the first kings were sent among men to rule the surrounding regions. Within the tale, mankind was threatened with destruction by giant creeping ivy, and was saved only through the sacrifice of a common elderly couple who volunteered to destroy the ivy and was crushed to death in the process. The story is recalled during the annual Pii Mai New Year celebrations by red-faced masked figures representing the spirits of the couple Pu Nyoe and Ya Nyoe. The Buddha images were symbols of royal and religious authority, and their stories combined folklore with animist traditions to become powerful palladiums of the monarchy and kingdoms of Lan Xang and Laos. Chronicles[ edit ] The royal court chronicles phongsavadan and more general historical accounts phuen sueb of Laos come in many versions, yet few of these primary sources have survived due to wars throughout the history of Laos and the earlier Kingdom of Lan Xang. Each of the major cities muang Vientiane, Luang Prabang, Xiengkhouang, Champassak maintained various versions of the court chronicles of Lan Xang. During the eighteenth century when these muang became the kingdoms of Vientiane, Luang Prabang and Champassak, and the Principality of Xieng Khouang, the chronicles became more regional in nature. In under King Taksin the Great and again following the rebellion of King Anouvong in, the Lan Xang capital city of Vientiane was razed and many of the most important royal chronicles were destroyed or carried to Bangkok along with the Phra Kaew Emerald Buddha and other cultural treasures. The population in and around Vientiane was relocated to the west bank of the Mekong in the area of the Khorat Plateau. The Isan region, although historically within the Lan Xang mandala, was more accessible for the growing power of a nationalist Siam where the population could be taxed or brought into the corvee system of labor. The Lao kingdoms maintained their monarchy and sangha but became vassal states within Siam. The French establishment of Laos in as part of Indochina would create a political division with the Isan region, although the majority population was historically and ethnically Lao.

### 8: Folk Arts Calls for Better Protection

*The Indian epic exists in harmony with Sufism and a variety of indigenous folk arts like the Pir Gaan (song of the clergy), Gazi Gaan (song of the priest), Gazir Pail (theatre of the priests).*

Nomenclature[ edit ] A classical dance is one whose these theory, culture. A tribal dance is a more local form of folk dance, typically found in one tribal population; typically tribal dances evolve into folk dances over a historic period. The origins of dance in India go back into the ancient times. He credits the art his text systematically presents to times before him, ultimately to Brahma who created Natya-veda by taking the word from the Rigveda , melody from the Samaveda , mime from the Yajurveda , and emotion from the Atharvaveda. Classical and folk dance forms also emerged from Indian traditions, epics and mythology. Indian classical dance Classical dance of India has developed a type of dance-drama that is a form of a total theater. The dancer acts out a story almost exclusively through gestures. Most of the classical dances of India enact stories from Hindu mythology. The Sangeet Natak Akademi currently confers classical status on eight Indian classical dance styles: Classical dance is distinguished from folk dance because it has been regulated by the rules of the Natyashastra and all classical dances are performed only in accordance with them. Bharatanatyam Bharatanatyam Dating back to BC, barathanatyam is a classical dance from the South Indian state of Tamil Nadu , practiced predominantly in modern times by women. The dance is usually accompanied by classical Carnatic music. Kathak Kathak Kathak is traditionally attributed to the traveling bards of ancient northern India , known as Kathakars or storytellers. Kuchipudi Kuchipudi Kuchipudi classical dance originated in a village of Krishna district in modern era Indian state of Andhra Pradesh. The Kuchipudi performance includes pure dance nritta , [77] and expressive part of the performance nritya , where rhythmic gestures as a sign language mime the play. Sattriya Sattriya Sattriya is a classical dance-drama performance art with origins in the Krishna -centered Vaishnavism monasteries of Assam , and attributed to the 15th century Bhakti movement scholar and saint named Srimanta Sankardev. Manipuri dance Manipuri Manipuri, also known as Jagoi, [93] is named after the region of its origin " Manipur , a state in northeastern India bordering with Myanmar Burma. Mohiniyattam developed in the state of Kerala , gets its name from Mohini " the seductress avatar of Vishnu, who in Hindu mythology uses her charms to help the good prevail in a battle between good and evil. The repertoire of Mohiniyattam includes pure and expressive dance-drama performance, timed to sopana slower melody styled music, [ ] [ ] with recitation. The songs are typically in Malayalam-Sanskrit hybrid called Manipravala. Folk dance in India Gujarati Navaratri Garba at Ambaji Temple Folk dances and plays in India retain significance in rural areas as the expression of the daily work and rituals of village communities. The Natya Shastra includes group dances of women as a preliminary dance performed in prelude to a drama. India has numerous folk dances. Tribal Dances in India are inspired by the tribal folklore. Each ethnic group has its own distinct combination of myths, legends, tales, proverbs, riddles, ballads, folk songs, folk dance, and folk music. However, these forms of dance closely depict their life, social relationships, work and religious affiliations. They represent the rich culture and customs of their native lands through intricate movements of their bodies. A wide variation can be observed in the intensity of these dances. Some involve very slight movement with a more groovy edge to it, while others involve elevated and vigorous involvement of limbs. These dances are composed mostly on locally made instruments. Percussion instruments feature in most of these dances. Music is produced through indigenous instruments. Music too has its own diversity in these tribal dances with the aesthetics ranging from mild and soothing to strong and weighted rhythms. A few of them also have songs, either sung by themselves or by onlookers. The costumes vary from traditional saris of a particular pattern to skirts and blouses with mirror work for women and corresponding dhotis and upper-wear for men. They celebrate contemporary events, victories and are often performed as a mode of appeasing the tribal deities. A lot of the dance styles depend upon the regional positioning of the ethnic group. Factors as small as east or west of a river result in a change of dance form even though the over-reaching look of it may seem the same. The religious affiliation affects the content of the songs and hence the actions in a dance sequence. Another major factor affecting their content are the festivals,

mostly harvest. For example, the ethnic groups from the plain land rabhas from the hilly forested areas of Assam make use of baroyat plate-like instrument , handa a type of sword , boushi adze-like instrument , boumshi bamboo flute , sum heavy wooden instrument , dhansi. Traditionally, their dances are called basili. Through their dance, they express their labours, rejoicings and sorrows. Handur Basu their pseudo-war dance expresses their strength and solidarity.

### 9: Literature of Laos - Wikipedia

*Folk music: Folk music, type of traditional and generally rural music that originally was passed down through families and other small social groups. Typically, folk music, like folk literature, lives in oral tradition; it is learned through hearing rather than reading.*

This is probably the question most frequently asked of people who study and work with folklore. I work for the New York Folklore Society. There are lots of definitions of folklore and the related terms folklife and folk arts. Here are some definitions and explanations drawn from various scholarly works, government agency publications, and other sources. Folklore and folklife including traditional arts, belief, traditional ways of work and leisure, adornment and celebrations are cultural ways in which a group maintains and passes on a shared way of life. As New York folklorist Ben Botkin wrote in , Every group bound together or by common interests and purposes, whether educated or uneducated, rural or urban, possesses a body of traditions which may be called its folklore. These traditional forms of knowledge are learned informally within a one-to-one or small group exchange, through performance, or by example. New York Folklore Society, , p. Smithsonian Institution Press, , pp. However, folklore need not necessarily be oral in transmission. Where a degree of literacy prevails it may be passed on through literary media but this tends, while helping to preserve it, to crystalize it and thus destroys some of its ability to adapt itself to new situations. Beck, The Folklore of Maine p. For an individual family, folklore is its creative expression of a common past. As raw experiences are transformed into family stories, expressions, and photos, they are codified in forms which can be easily recalled, retold, and enjoyed. Yellow Moon Press, , p. Folklore helps us to form and express identity in the midst of an always complex, sometimes confusing social context, in which our sense of who we are is frequently questioned and challenged. Sims and Martine Stephens, Living Folklore: Folklore, like any other discipline, has no justification except as it enables us to better understand ourselves and others. Abrahams, Journal of American Folklore For those who find brief definitions helpful, there is no dearth of contemporary formulations: Folk Groups and Folklore Genres: An Introduction Logan, UT: Utah State University Press, , p. This book is founded on the simple assumption that there must be some element all folklore has in common else we could not lump it all together. No doubt an astute student could name several possible unifying characteristics, but I have chosen one: All folklore participates in a distinctive, dynamic process p. In spite of the combined forces of technology, science, television, religion, urbanization, and creeping literacy, we prefer our close personal associations as the basis for learning about life and transmitting important observations and expressions. Its primary characteristic is that its ingredients seem to come directly from dynamic interactions among human beings in communal-traditional performance contexts rather than through the rigid lines and fossilized structures of technical instruction or bureaucratized education, or through the relatively stable channels of the classical traditions. Houghton Mifflin, Folk arts are traditional cultural expressions through which a group maintains and passes on its shared way of life. Folk arts are usually learned informally through performance, by example or in oral tradition among families, friends, neighbors and co-workers rather than through formal education. A living cultural heritage, folk arts link the past and present. Never static, folk arts change as they are adapted to new circumstances while they maintain their traditional qualities. Folk traditions are practiced by groups sharing a common identity on the basis of such factors as ethnicity, region, occupation, age and religion. They include many kinds of cultural expressionâ€”performing traditions in music, dance and drama, traditional storytelling and other verbal arts, festivals, traditional crafts, visual arts, architecture, the adornment and transformation of the built environment and other forms of material folk culture. The folk arts and crafts are those that are learned as part of the lifestyle of a community whose members share identity based upon ethnic origin, religion, occupation, or geographical region. Highly varied, these traditions are shaped by the aesthetics and values of the community and are passed from generation to generation. Others are enduringâ€”a finely crafted cuatro, the ten-stringed guitar that is the hallmark of Puerto Rican jibaro music; a Seabright skiff used by Monmouth County lifeguards. Some are for workâ€”the rhythmic chanteys sung by menhaden boat crews pulling nets heavy with fishâ€”and others are for

playâ€™ wooden dradels spun to win Channukah treats. Some are part of festivalâ€™ West African-derived Trinidadian stilt dances performed for Carnival, Ukrainian pysanky painted with ancient symbols of life for Easter. Others are for daily lifeâ€™ the strip quilts made by African-American women; the brightly colored grape baskets woven by Palestinian women. These arts are practiced as part of community life, often playing an important role in events such as work sessions, holy days and holidays, festivals, and life cycle rituals. Folk artists are the practioners who learn these arts in those community contexts by watching, practicing, and learning from other community members. While they consider it important to maintain traditional forms and standards in their work, folk artists also bring their own individual touches to their arts. Their excellence and traditionality is evaluated by community members on the basis of shared standards. In writing the legislation, Congress had to define folklife. Here is what the law says: Library of Congress, American Folklife Center, , p. The folk and traditional arts have grown through time within the many groups that make up any nationâ€™ groups that share the same ethnic heritage, language, occupation, religion, or geographic area. The homegrown traditional artistic activities of such groups are often called folk or traditional arts, and they serve both to identify and to symbolize the group that originated them. Pueblo pottery, Appalachian fiddling, Hawaiian hula, cowboy poetry, African-American Delta blues, Lithuanian weaving, Hmong needlework, and Texas-Mexican polkas are examples. They enliven the particular regions of the nation where they flourish and attest to the creative genius of their practioners. Some artists and their communities place high value on adhering to family or group traditions, preserving themâ€™ and the way of life they representâ€™ for the next generation. The processes, tools, materials, designs, motifs, as well as functions, are closely followed. As time passes, some changes may occur, but the pursuit of tradition as a symbol remains important. Some artists and their communities place high value on the usefulness of the objects they create. The design, materials, and execution all contribute to its function, an important aspect of the "aesthetic" in such things as folk furniture, utensils, and crafts. Reinforcing a close identification with a group to which they currently belong is the ambition of many folk artists. They use forms, designs, colors, and motifs which clearly associate them and their work to others with a shared heritage. Some artists place great value on objects that are used as integral parts of religious ritual or that hold special religious meaning for the audience. In creating these objects, the artists choose forms and images that are clearly associated with particular religious traditions. The ability to innovate within tradition is an attribute strongly admired in the shared group expressions of some folk communities. An artist may experiment with forms, materials, and designs in response either to personal choices or to changing cultural influences in his or her life. Resourceful use of found or recycled materials is a challenge many contemporary folk artists relish. In sum, folklore is artistic communication in small groups.

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