Abstract
Karnataka Folk theatre has an old heritage of its own which can be identified and characterized into 
1) YakshaganaBayalata 
2) YakshaganaGombeyata (Puppet Show) 
3) Sannata 
4) Samagana 
Whereas the YakshaganaBayalata is a distinctive art form performed in two different styles.Moodalapaya and Paduvalapaya.Moodalapaya is again categorized into North traditions and South traditions. And Paduvalapaya is also categorized in to Thenkuthittu and Badagathittu. In YakshaganaGombeyattta (Puppetry) there are two forms 
1) SoothradaGombe Atta (Thread oriented Puppetry) 
2) ThogaluGombeatta (Skin oriented Puppetry) 
And In Sannata (Short Drama) form of folk theater there are 3 types of performances called 1) Vishnava 2) Shaiva 3) Loukika.

The Last form of theatre is Samagana which is also known as contemporary theatre influenced by company theatres which do not have dances.

Though there are variations in the theatre forms based on the regional diversities, the inner vitality and the forms are the same. The differences are found only in the external appearances.

Moodalapayayakshagana is one of the forms of yakshagana which was born in bayaluseeme (North Karnataka) known as Moodalapaya or Dodatta. Moodala means the previous tradition which means the tradition followed by previous age. This is performed on Atta or stage so, this is known as Attaatta. This is performed in open ground bayalu so, it is named as Bayalata. This is not a professional art as because this performance is done only in the place where bhagavata live as they don’t move from place to place giving performances. In this art form facial expressions, gestures, body movements, foot work are unique in style and it is different from Padavalapayayakshagana.

In order to restore and preserve the legacy of this art form, it has to be brought into the academics so as to make it available at the primary levels of education till the Post-graduation.

There has to a practical syllabus to be formed and in order to have both theatrical and practical resources of this art form, we need to document it.

INTRODUCTION
Moodalapaya Yakshagana bayalata is one of the forms of yakshagana bayalata which is one of the forms of yakshagana bayalata which was born in bayaluseeme/North Karnataka known as Moodalapaya or Doddata.

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Yakshagana is performance oriented folk artform comprising of music, dialogue, dance and acting. this is mainly a theatre art still prevailing upon in a fullfleged way in southern districts of Karnataka.

There are two forms of yakshagana, moodalapaya yakshagana and paduvalapaya yakshagana, the popularity and hospitality gained by the paduvalapaya yakshagana art have not been possible to the moodalapaya yakshagana. There may be various reasons for this disparity but it is the responsibility of the Indian citizens to safe guard and reheatilate the deteriorating artforms as all art forms are considered to be the cultural resources of this country country.

In order to save these folk artforms, it is necessary to introduce in academics right from preliminary levels to postgraduation in theory as well as practical. To achieve the academic

Learners it is necessary to have a perfect syllabus and theoretical equipments. It is also necessary to
codify each and every expressions and techniques of folk arts so as to enable

The learners to identify and practice. If it is not documented in a systematic way, the folk art forms may loose their existence very soon.

Need of the study

In the course of democratic development and industrial civilization, the art form such as moodalapaya or doddata stated fading out gradually due to the influences of growing cities which comprise of multilingual cultures, scientific developments, emergence of cinema theatres and television. There is also a major reason to treasure this art form for the reason that it holds gorgeous stage crafts, costumes and its dialectical versatility to give profound vision of the art and its presentation.

There is a need for keeping this art form alive even in this modern civilization in order to enjoy the traditional performance in its original form. There are so many obstacles to perpetuate the legacy of this art form to the next generations for the reasons that there are few learned Bhagawathas(masters) accompanying artists and performers; there are no proper stages provided to this art form due to lack of time, hectic schedule of the township and pub cultures of new civilization; there are no rustic (villagers) performers who could enjoy the art form with great zeal.

In light of the above points, I have decided to study “THE PERFORMANCE TECHNIQUE OF FOLK DANCES OF KARNATAKA WITH SPECIAL REFERENCE TO SHIVAMOGGA DISTRICT” as my post doctoral research. And the moodalapaya yakshagaana has been my priority to select and study as a topic in postdoctoral research. For the reasons that the moodalapaya yakshagaana is mentioned “as an art form towards extinct” in various social medias. There may be various reasons for its extinction. Viz., lack of stage, lack of masters, lack of accompanying artists. There are very countable number of performances to be seen in Karnataka. If we don’t record and preserve this art form its going to be totally neglected and vanished. That is the reason I have decided to produce a documentary on moodalapaya yakshagaana and I have written the performance technique and methods so as to documented. I am going to publish the documentary in the firm of book and video cd so that any interested learners can study and watch moodalapaya yakshagaana art and learn it.

I am very enthusiastic in not only making a study but also in performing it on the stage. To achieve the performance I need to construct a performing team through which the moodalapaya art form can be enacted at various stages at national and international cultural events.

OBJECTIVES

Identifying senior and elderly Bhagawathas of Moodalapaya yakshagaana and conducting seminars as to how this art form can be taught to the young generation.

Conducting workshops for both the teachers and the learners,

Easy adaptation of the original ornaments in to lighter so, that art form can be easily performed without much expense

Conducting workshops for musical accompanists and the learners so as to enable them to adopt new technologies with instruments and sounds for example Mukha veenae is an instrument majorly used in Moodalapaya but very rarely found being performed by artists, it is the verge of extinct

Writing technique and conducting workshop for learning techniques.

The new audience of this modern era is unaware of these traditional performances. It is necessary to rejuvenate the artists and give them a productive stage to enact the art form and make the new audience converge with the art form.

Felicitation of the performers.

Poplarising the art form through electronic media.

FINDINGS

Kalmanae Nanjappa, moodalapaya bhagawatha, 80 years old, iaanapadashree awardee, kannada rajyotsava awardee, teaching moodalapaya yakshagaana at Arala guppe, Tiptur taluk, Tumkur district.

Documented moodalapaya yakshagaana art form.

Kalmane nanjappa team performed “DAKSHAYAGNA” prasanga (story)

Democratic rights such as accident policy, life policy, Health policy, house, salary getting from the government.
I have found many drawbacks in this art form.

Performers are not performing professional level because they are not professional artists but they have learnt for the sake of hobby.

Quality of music is less and no shruthi.

Dances are not so attractive and the steps are repeated.

Dialogue delivery is not good.

No abhinaya

Costumes are not so attractive and wearing heavy wooden ornaments etc.

Now changed the artform including movements, dialogues, dances, and the music.

Now wooden ornaments are replaced to alluminium sheets. These ornaments are less weight so that artist can perform easily

CONCLUSION

The research on such tradition of folklore will help perpetuating the legacy of our Indian folklore for the future and also making a prompt attempt to give a valid and rewarding stage for the folk artists to showcase their talents.

The main reason for the total development of paduvalapaya yakshagana is the entry of educated people into the yakshagana field and the encouragement extended by the religious institutions and missionaries to exhibit the paduvalapaya yakshagana shows both at stationed auditoriums and mobile auditoriums. In addition to the above, the public and the hotel industrialists also encouraged yakshagana. It is pertinent to mention the contribution of DR. SHIVARAMA KARANTH of Dakshina Kannada in reforming the expository measures of paduvalapaya yakshagana and its development.

There are certain training institutions such as shree yakshagana training school of Dharmasthala and yaskharanga training school of Udupi, which play vital role in the development of paduvalapaya yakshagana.

Where as the Moodalapaya yakshagana form is suffering and deteriorating because of the lack opportunities for the performance, lack of educated people participating in the performance and lack of training schools to train the learners. There are only few scholars and experts of folklore have made theoretical studies of the moodalapaya yakshagaana but not the practical analysis and experimentation of the moodalapaya yakshagaana art. In this line late Nadoja awardee shree Nagade Gowda sir and G Shampa have made remarkable contribution. The folklore department of mysore university is also contributed to certain extend to develop the moodalapaya artform but the importance of the contribution is not been extended by the young scholars after the exit of the eminent scholars of the old generations.

None of the institution is teaching moodalapaya yakshagaana so, I have learnt moodalapaya yakshagaana with shree Ramappa, shivamoggga and teaching to the aspiring students in shivamoggga.

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