

**“AN ANALYTICAL STUDY OF THE PROGRESS  
AND POPULARITY OF INDIAN CLASSICAL MUSIC  
IN THE 20<sup>TH</sup> CENTURY IN THE BARODA”**

**A Thesis submitted for the award of the degree of**

**DOCTOR OF PHILOSOPHY in MUSIC-TABLA By**

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**: September 2012 :**



In Fond Memory Of  
**H.H. SIR SAYAJIRAO GAEKWAD**

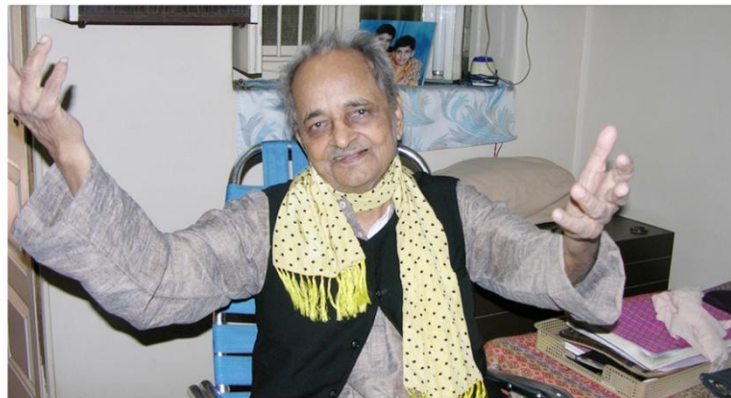
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## **: Table Of Content :**

<b>Chapter name</b>	<b>Page No.</b>
<b>Introduction</b>	<b>1</b>
<b>Chapter-1</b>	<b>3</b>
<b>History Of Indian Music And Tabla</b>	
<b>1:1 Sangeet</b>	<b>4</b>
<b>1:2 Hindustani Classical Music</b>	<b>6</b>
1:2:1 Introduction	6
1:2:2 History	8
1:2:3 Sanskriti Tradition	9
1:2:4 Medieval Period: Persian Influence	11
1:2:5 Modern Era	13
1:2:6 Principles of Hindustani Music	15
1:2:7 Types of Compositions	18

1:2:7:1	Dhrupad	18
1:2:7:2	Khayal	20
<b>1:3</b>	<b>The Evolution Of Rhythmic Instruments</b>	<b>21</b>
1:3:1	The Evolution	21
1:3:2	Tabla	21
1:3:3	The Genesis of Tabla	22
1:3:4	Gharanas in Tabla	23
1:3:5	Delhi Gharana	25
1:3:6	Ajrada Gharana	26
1:3:7	Luckhnow Gharana	26
1:3:8	Farrukhabad Gharana	27
1:3:9	Benares Gharana	28
1:3:10	Punjab Gharana	28
<b>Chapter-2</b>		<b>30</b>
<b>The Gaekwads</b>		

<b>2:1 The Gaekwads, Maharajas of Baroda</b>	<b>31</b>
<b>2:2H.H.Sir Sayajirao III Gaekwad</b>	<b>36</b>
2:2:1 The Reformist And A Visionary	36
2:2:2 Early Life	38
2:2:3 Development Of A Native Ruler In A British Mould	39
2:2:4 Matters of Succession	43
2:2:5 Heritage and Views	44
2:2:6 A Demonstration of Independence	44
2:2:7 Public Works	45
2:2:7:1 Railways and Waterworks	45
2:2:7:2 Parks	45
2:2:7:3 Education and University	46
2:2:7:4 First Cinema House	46
2:2:7:5 The Baroda Museum	47

2:2:7:6 Palaces	48
2:2:7:7 Patronages	49
2:2:8 Sayajirao Gaekwad III Played a Significant Role in The Making of Bharat Ratna Dr B.R. Ambedkar	50
2:2:9 Cultural and Material Interests	51
2:2:10 Jewelry	51
2:2:11 Classical Music	52
2:2:12 Dance	53
2:2:13 Drama	54
2:2:14 Family of Maharaja Sayajirao	55
2:2:15 Death of Maharaja Sayajirao	57
2:2:16 Titles And Honors of Maharaja Sayajirao	57
2:2:16:1 Titles of Maharaja Sayajirao	57
2:2:16:2 Honors	58



2:2:17	Shades of Maharaja Sayajirao's Life	60
2:2:18	In Reference to The Maharaja's Speeches	62
2:2:19	Photo History of Sayajirao Gaekwad	65
2:3	<b>Maharaja Pratapsinhrao Gaekwad</b>	71
2:4	<b>Maharaja Fatehsinhrao Gaekwad</b>	73
2:5	<b>Maharaja Ranjitsinh Gaekwad</b>	76
<b>Chapter-3</b>		80
<b>Baroda</b>		
3:1	<b>History of Baroda</b>	81
3:1:1	History	83
3:1:2	Founding Fables	85
3:1:3	The Sage And The City	86
3:1:4	Origin of Name	88
3:1:5	The Old City of Baroda	89

3:1:6	Old Ankotakka	90
3:1:7	Education	94
3:1:8	Kala Bhuvan	95
3:1:9	Sports	96
3:1:10	Media	97
3:1:11	Places of Interest	98
3:1:12	Culture	99
3:1:13	Classical Music	101
3:1:14	Sugam Sangeet	106
3:1:15	Naradiya Kirtan	107
3:1:16	Religion in The City	108
3:1:17	Music Concerts Hall In Baroda	108
3:1:18	Music College (Gayan Shala)	109
3:1:19	Baroda's Brains	110
3:1:20	Remembrance of Ancient Baroda	111
<b>3:2</b>	<b>Radio Station In Baroda</b>	<b>116</b>
3:2:1	Radio Station In Baroda	116

3:2:2 Preparations for Planning	119
3:2:3 Guidance From Maharaja	120
3:2:4 Opening Ceremonies	121
3:2:5 Merging of Aakashwani	122
3:2:6 Beginning of Marathi Programme	124
<b>3:3 Music Concerts Hall in Baroda</b>	<b>126</b>
<b>3:4 Photographic Evidence of Baroda</b>	<b>132</b>
<b>3:5 Newspaper Cuttings on Classical Music of Baroda</b>	<b>140</b>
<b>Chapter-4</b>	<b>152</b>
<b>Kalawant Karkhana-Gayan Shala-Music College</b>	

<b>4:1 Kalawant Karkhana</b>	<b>153</b>
<b>4:2 Gayan Shala</b>	<b>159</b>
4:2:1 Gayan Shala	159
4:2:2 Ustad Maula Baksh	162
4:2:3 Pt.Vishnu Narayan Bhatkhande in Baroda	163
4:2:4 Sir Sayajirao's Request to Ustad Faiyaz Khan to - Invite and Select The Classical Singers for Music College in Baroda	164
<b>4:3 Music College</b>	<b>166</b>
4:3:1 Music College	166
4:3:2 1987- The Changes in The Faculty of Performing Arts	171
4:3:3 Aims and Objectives	171
4:3:4 The Basic Curriculum	172

4:3:5 Details of Courses, Offered By Faculty of Performing Arts, M.S. University of Baroda	173
4:3:5:1 Diploma Courses	173
4:3:5:2 Degree Courses	174
4:3:5:3 Ph.D.	174
4:3:6 Equipments and Facilities	174
4:3:7 Professional Opportunities	176
4:3:8 Music Research Facilities In Baroda	176
4:3:9 List Of Teaching Staff Of Faculty Of Performing Arts,2011-2012	179
<b>Chapter-5</b>	<b>183</b>
<b>Artists Of Baroda</b>	
5:1 Ut. Maulabaksh	184

<b>5:2 Ut. Faiz Mohammed Khan</b>	<b>197</b>
<b>5:3 Ut. Inayat Khan</b>	<b>199</b>
<b>5:4 Pt. Bhaskarbua Bakhale</b>	<b>204</b>
<b>5:5 Ut. Faiyaz Khan</b>	<b>211</b>
<b>5:6 Pt.Rokadnath</b>	<b>227</b>
<b>5:7 Ut. Sharafat Hussain Khan</b>	<b>232</b>
<b>5:8 Pt.Ganpatrao Vasaikar</b>	<b>236</b>
<b>5:9 Pt.Gajanan Ambade</b>	<b>245</b>
<b>5:10 Dr.Hirjeebhai Doctor</b>	<b>247</b>
<b>5:11 Pt. Madhusudan Joshi</b>	<b>259</b>

<b>5:12 Pt.Shivkumar Shukla</b>	<b>266</b>
<b>5:13 Prof. R C Mehta</b>	<b>270</b>
<b>5:14 Shri.Chandravadan Chimanlal Mehta</b>	<b>276</b>
<b>5:15 Prof.S.K.Saxena</b>	<b>278</b>
<b>5:16 Shri. Dayanand Gandharva</b>	<b>281</b>
<b>5:17 Pt.G.G. Gaekwad</b>	<b>284</b>
<b>5:18 Shri.Baburao Karnik</b>	<b>285</b>
<b>5:19 Pt.Madanlal Gangani</b>	<b>288</b>
<b>5:20 Pt.Narayanrao Patwardhan</b>	<b>290</b>



<b>5:21 Shri. Bal Marathe</b>	<b>292</b>
<b>5:22 Shri.Laxmanrao Date &amp; Shri.Rambhau Vasht</b>	<b>296</b>
<b>5:23 Pt.Raghunath D. Potdar</b>	<b>298</b>
<b>5:24 Shri.Laxmikanth Bapat-Smt.Mina Bapat</b>	<b>301</b>
<b>5:25 Prof.Vasant Ranade</b>	<b>304</b>
<b>5:26 Shri.Padmakar Joshi</b>	<b>305</b>
<b>5:27 Shri. Pradeep Marjani</b>	<b>307</b>
<b>5:28 Kum.Pratibha Pandit</b>	<b>310</b>
<b>5:29 Shri.Ramakant Sant</b>	<b>311</b>
<b>5:30 Smt.Shubhada Paradkar</b>	<b>313</b>

<b>5:31 Shri. Vasudev Vyankappa Sagar</b>	<b>315</b>
<b>5:32 Shri.Vijay kumar Sant</b>	<b>317</b>
<b>5:33 Shri. Jayant Bhalodkar</b>	<b>319</b>
<b>5:34 Shri Dinkar Kothari</b>	<b>324</b>
<b>5:35 Shri Hemant Kothari</b>	<b>324</b>
<b>5:36 Shri Devendra Kothari</b>	<b>325</b>
<b>5:37 Shri Sudhir Vasaikar</b>	<b>325</b>
<b>5:38 Shri Ganpatrao Ghodke</b>	<b>326</b>
<b>5:39 Shri Shrikant Muley</b>	<b>326</b>

<b>5:40 Nikte Brothers</b>	<b>327</b>
<b>5:41 Shri Nilkanth Ghanekar</b>	<b>328</b>
<b>5:42 Shri Madhukar Gurav</b>	<b>329</b>
<b>5:43 Shri Arvind Dighe</b>	<b>330</b>
<b>5:44 Shri Shriram Gadre</b>	<b>330</b>
<b>5:45 Shri Madhukar Pendse</b>	<b>331</b>
<b>5:46 Shri Raosaheb Joshi</b>	<b>331</b>
<b>5:47 Ms. Shubhada Desai</b>	<b>331</b>
<b>5:48 Mrs. Neela Kher</b>	<b>332</b>
<b>5:49 Prof. Dwarkanath Bhosle</b>	<b>332</b>

**5:50 Shri Nana Gurav** 332

**5:51 Pandit Ishwarchandra** 332

**5:52 Prof.Dr.Ajay Ashtaputre** 333

**Chapter-6** 334

**Artists Visited Baroda**

**6:1 Ut.Abdul Karim Khan** 335

**6:2 Balgandharva** 339

**6:3 Ut. Habibuddin Khan** 344

**6:4 Pt.Bhimsen Joshi** 346

<b>6:5 Pt. Kumar Gandharva</b>	<b>351</b>
<b>6:6 Pt.Shivkumar Sharma</b>	<b>353</b>
<b>6:7 Pt.Hariprasad Chaurasia</b>	<b>354</b>
<b>6:8 Pt.Gangubai Hangal</b>	<b>355</b>
<b>6:9 Dr.Prabha Atre</b>	<b>356</b>
<b>6:10 Pt.Ulhas Kashalkar</b>	<b>357</b>
<b>6:11 Pt.Suresh Talwalkar</b>	<b>358</b>
<b>6:12 Ut.Zakir Hussain</b>	<b>359</b>
<b>6:13 Ut.Akram Khan</b>	<b>361</b>
<b>6:14 Pt.Mukund Bhale</b>	<b>363</b>

<b>6:15 Smt.Sangeeta Agnihotri</b>	<b>364</b>
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<b>Chapter-7</b>	<b>366</b>
------------------	------------

## **Great Personalities Lived and Visited Baroda**

<b>7:1 Swami Vivekananda At Baroda</b>	<b>367</b>
--	------------

<b>7:2 Shri.Aurobindo Ghosh</b>	<b>369</b>
---------------------------------	------------

<b>7:3 Dr Bhimrao Ramji Ambedkar</b>	<b>371</b>
--------------------------------------	------------

<b>7:4 Smt.Hansa Mehta</b>	<b>373</b>
----------------------------	------------

<b>7:5 I G Patel-Dr Indraprasad Gordhanbhai Patel</b>	<b>375</b>
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## **Chapter-8** 377

### **Esteem Barodians, Music Lovers, Families**

#### **8:1 Esteem Barodians** 378

8:1:1 Shri.Shrinivas Khale 378

8:1:2 Shri.Vasantrao Kaptan 379

8:1:3 Shri Shankarrao Apte 379

8:1:4 Shri Aappasaheb Ghanekar 380

8:1:5 Shri Muralidhar Joshi 380

8:1:6 Shri Baburao Kadam 380

8:1:7 Shri.Gangadhar Sant 381

8:1:8 Dr. M.S. Sudhalkar 381

8:1:9 Shri.Ashok Pandit 381

#### **8:2 Music Lovers** 382

8:2:1 Listeners of Indian Classical Music 382

8:2:2 Shri.Shrinivas Madhavrao Vaidya 383



8:2:3 Shri.Suresh Vaidya	385
8:2:4 Shri Sham Bhagwat	387
8:3 Music Families	389
<b>Chapter-9</b>	390
<b>Music Classes Of Baroda</b>	
9:1 Introduction	391
9:1:1 Arunoday Sangeet Class	391
9:1:2 Saraswati Sangeet Vidyalaya	392
9:1:3 Personal Teaching Classes	393
<b>Chapter-10</b>	394
<b>Music Organizations</b>	
10:1 Introduction	395

10:1:1 Shree Hanuman Amateurs Club	395
10:1:2 Swar Vilas	397
10:1:3 Swar Smruti	400
10:1:4 Komal Nishad	401
10:1:5 DMRCM	401
10:1:6 Aamad	402
10:1:7 Sa Ni Dha	402
10:1:8 Ustad Fiyazkhan Memorial Trust	402
10:1:9 Parashruti	403

<b>Chapter-11</b>	<b>405</b>
-------------------	------------

## **Music Archival-Music Programmes Detail List**

<b>11:1 Introduction</b>	<b>406</b>
11:1:1 The Archival Music Market	407
11:1:2 Majestic Music House	408

11:1:3 Music Shops in Baroda	409
11:2 Classical Vocal live Programmes Detail	409
11:3 Classical Instrumental Programmes Live Detail	435
<b>Chapter-12</b>	<b>447</b>
<b>Conclusion</b>	
12:1 Chapter-1	447
12:2 Chapter-2	447
12:3 Chapter-3	448
12:4 Chapter-4	449

<b>12: 5 Chapter-5</b>	<b>449</b>
<b>12:6 Chapter-6</b>	<b>450</b>
<b>12:7 Chapter-7</b>	<b>450</b>
<b>12:8 Chapter-8</b>	<b>450</b>
<b>12:9 Chapter-9</b>	<b>451</b>
<b>12:10 Chapter-10</b>	<b>451</b>
<b>12:11 Chapter-11</b>	<b>452</b>
<b>12:12 Chapter-12</b>	<b>452</b>
<b>Reference Books</b>	<b>455</b>

## Introduction

In our Indian, Classical Music is the basic and undividable part of our culture, heritage and customs. The importance of music can be observed in every time and at every incident. Music is the combination of singing, instrument playing and dancing. In the ancient Vedic period singing was being performed along with instrument playing. The heritage of Indian music is very ancient.

Music has an importance in every state of India; however Baroda is a leading state among them. Baroda has remained progressive in cultural field since the ruling of Gaekwad. Sir Sayajirao Gaekwad III was ruling Baroda since the beginning of 20<sup>th</sup> century and had contributed a lot in the development, and progress of classical music. “Gayan Shala” was established in the 20<sup>th</sup> century at Baroda. Learned musicians from all over India, came to Baroda and got settled here. They accepted Baroda as their working place for the progress of classical music. People of Baroda have affection towards culture and music, and they love classical music too much. Classical music is developing and growing in Baroda, and the music has a bright future here. The prime motto of the research student of this Thesis is to collect the information, regarding the work done in Baroda, in the field of classical music in 20<sup>th</sup> century. Apart from the above, he has also done humble and sincere efforts for collecting the information regarding work done in classical music, during ruling of Sir Sayajirao III, in 20<sup>th</sup> century and after the nation got freedom in 1947 and up to the end of 20<sup>th</sup> century, and putting the same information in front of the society. In addition to the above information, he has been made the efforts for giving the information regarding the programmes and conferences held in Baroda, the artist, music lovers, residing artist of Baroda, visiting artists and great personalities; and institutions teaching music.

The researcher has done the deep study regarding Baroda in the 20<sup>th</sup> century and has tried to represent the same in this Thesis.

# **Chapter: 1**

## **History of Indian Music and Tabla**



## 1:1 Sangeet: Music

‘Sangeet’ means Music. In our Hindu culture, in ‘Vedas’ music is compared with Nad Brahma. When any sound or sound in group is systematically mixed, then whatever is the outcome is called ‘Sangeet’ ‘Music’.

Music, basically involves the creation of emotionally pleasing effects by means of sound. At its broadest, music can be regarded as a medium for expressing thought and feeling through tone and time. The basic elements of music that combine to achieve this effect are melody, rhythm, and harmony. Their combination gives rise to musical form.<sup>[1]</sup>

Music is a part of our whole life. It's in our body. The music is as old as the existence of a living being. The ‘Music’ has two bases 1) ‘Laya’, 2) ‘Swar’.

‘Laya’ – The ‘Laya’ is in every living being, from our birth, heart beats at a particular pace (Laya) It is one type of ‘Laya’. So we can say that a human being follows ‘Laya’ from his birth. It is not an exaggeration if music is being compared with our existence. ‘Laya’ is in everything. From breathing to blood circulation in our body; from flying of birds to a train running on its track, and a movement of a fish in water etc., in all above we find ‘Laya’.

‘Laya’ has a specific type. We call it as ‘Rhythmic Pattern’. These we name as ‘Slow Laya’ (Vilambit), ‘Medium Laya’ (Madhya), and ‘Fast Laya’ (Dhrut). The ‘Laya’ is classified above three types.

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[1] Nad/Sandeep Bagchee/published by-eeshwar publication/1<sup>st</sup> edition/1998/page no.16

The 'Laya' is the basic element of classical music. That is the basic reason why African Tribal, Tribal's from Gujarat and many other tribes all over the world have specific 'Laya' in their songs. Their folk music is known and is famous because of 'Laya'. Many 'Laya pradhan' instruments play an important role in music. These instruments are called 'Percussion Instruments' or 'Rhythmic Instruments'. Under this category, following instruments are well known – Tabla, Dhol, Nagara, Pakhawaj etc. Without Laya existence of music is impossible.

**Swar:** Now let us talk about 'The Swar', another important component in Classical Music. There are basic seven 'Notes' and five subsidiary notes. That makes total twelve notes. The complete music is based on these twelve notes. These twelve notes 'Swars' are so wide and deep in themselves that since ages the different style of music revolve around them and will keep developing due to them. The group of these seven notes is called 'Saptak'. They are bifurcated in three basic groups; as 'Mandra', 'Madhya', and 'Taar'. The combination of words from languages and the notes in Rhythm used to be the basic for wonderful creations in music. It has divided in many ways.

Music		
Dance	Vocal	Instruments
Kathak	Folk songs, Classical	Tabla Playing
Bharat Natyam	Light Music, Gazals	Flute Playing
Other styles	Quawali, Bhajans	other instruments
Kirtan, Vyakyan, Dhrupad		

There are many other types of dancing, singing and instruments.

Music is one of the most important parts of our life style and it keeps us healthy. But due to the technological development and change in our life and in the race of our own existence, music merely has become a tool for giving happiness through entertainment.

The study of ancient holy texts and Vedas has always proved that music has the capacity of therapeutically healing. If music is used in a systematic manner it makes our body and soul healthy.

The people during age of Veda knew that music has hidden spiritual value in it. Every living being has music within. We just need to find it out by research. Now the research is going on towards the direction in developing music as Therapy. The scientists have already started working on increasing the production capacity of plants, fruits and flowers. Mulching animals are given Music Therapy to increase Milk production as well as their better health.

The Psychological treatment is also given by using a systematic Music Therapy. According to the Chinese Medical Study, Music and Medical treatment has many similar principles. The Rhythm that gives happiness to the body and soul, same Rhythm helps to keep our body healthy. In ancient Indian scripts, and Vedas there is a special mention about importance of classical Music can be used as Music Therapy.

## **1:2 Hindustani Classical Music**

### **1:2:1 Introduction**

[Hindustani](#) or [North Indian](#) style of [Indian classical music](#) is found throughout the northern [Indian subcontinent](#). The style is sometimes called **North Indian Classical Music** or **Shāstriya Sangeet**. It is a

tradition that originated in [Vedic](#) ritual chants and has been evolving since the 12th century CE, primarily in what is now North India and [Pakistan](#), and to some extent in [Bangladesh](#), [Nepal](#) and [Afghanistan](#). Today, it is one of the two subgenres of [Indian classical music](#), the other being [Carnatic music](#), the classical tradition of [South India](#).

The tradition was born out of a cultural synthesis of several musical traditions the [Vedic](#) chant tradition, dating back to approximately one thousand BCE, the equally ancient [Persian](#) tradition of [Musiqi: e assil](#), and various folk traditions prevalent in the region.

for performers who have reached a distinguished level of achievement to be awarded titles of respect; [Hindus](#) are usually referred to as [Pandit](#) and [Muslims](#) as [Ustad](#). An aspect of Hindustani music going back to [Sufi](#) times is the tradition of religious neutrality: Muslim ustads may sing compositions in praise of Hindu deities, and vice versa.

Around the 12th century, Hindustani classical music diverged from what eventually came to be identified as [Carnatic classical music](#). The central notion in both these systems is that of a melodic [mode](#) or [raga](#), sung to a rhythmic cycle or [tala](#). The tradition dates back to the ancient [Samaveda](#), (*sāma* meaning "ritual chant"), which deals with the norms for chanting of [srutis](#) or hymns such as the [Rig Veda](#). These principles were refined in the musical treatises [Natya Shastra](#), by [Bharata](#) (2nd–3rd century CE), and [Dattilam](#) (probably 3rd–4th century CE).

In medieval times, the melodic systems were fused with ideas from Persian music, particularly through the influence of [Sufi](#) composers like [Amir Khusro](#), and later in the [Moghul](#) courts. Noted composers such as [Tansen](#) flourished, along with religious groups like the [Vaishnavites](#). After the 16th century, the singing styles diversified into different [gharanas](#) patronized in different princely courts. Around 1900, Pt.

[Vishnu Narayan Bhatkhande](#) consolidated the musical structures of Hindustani classical music, called [Ragas](#), into a number of [Thaats](#). Indian classical music has seven basic notes with five interspersed half notes, resulting in a 12 note scale. Unlike the 12 note scale in Western music, the base frequency of the scale is not fixed, and intentional gaps ([temperament](#)) may also vary; however, with the gradual replacement of the [sarangi](#) by the [harmonium](#), an [equal tempered](#) scale is increasingly used. The performance is set to a melodic pattern called a [raga](#) characterized in part by specific ascent ([aroha](#)) and descent ([avaroha](#)) sequences, which may not be identical. Other characteristics include "king" ([vadi](#)) and "queen" ([samavadi](#)) notes and characteristic phrases ([pakad](#)). In addition each raga has its natural register (ambit) and [portamento](#) ([meend](#)) rules. Performances are usually marked by considerable improvisation within these norms.

## 1:2:2 History

[Music](#) was first formalized in India in connection with preserving the [sruti](#) texts, primarily the four [vedas](#), which are seen as *apaurasheya* (meaning "not created by man"). Not only was the text important, but also the manner in which they had been enunciated by the immortals. Prosody and chanting were thus of great importance, and were enshrined in the two [vedangas](#) (bodies of knowledge) called [shiksha](#) (pronunciation, chants) and [chhandas](#) (prosody); these remained a key part of the Brahmanic educational system till modern times.

The formal aspects of the chant are delineated in the [Samaveda](#), with certain aspects, e.g. the relation of chanting to meditation, elaborated in the [Chandogya Upanishad](#) (ca. 8th century BC). Priests involved in these ritual chants were called *samans* and a number of ancient

musical instruments such as the [conch](#) (shankh), lute ([veena](#)), flute ([bansuri](#)), trumpets and horns were associated with this and later practices of ritual singing.<sup>[1]</sup>

### 1:2:3 Sanskriti Tradition

The [Samaveda](#) outlined the ritual chants for singing the verses of the Rigveda, particularly for offerings of [Soma](#). It proposed a tonal structure consisting of seven notes, which were named, in descending order, *krusht*, *pratham*, *dwitiya*, *tritiya*, *chaturth*, *mandra* and *atiswār*. These refer to the notes of a flute, which was the only fixed frequency

instrument. This is why the second note is called *pratham* (meaning "first", i.e., produced when only the first hole is closed).

Music is dealt with extensively in the Valmiki [Ramayana](#). [Narada](#) is an accomplished musician, as is [Ravana](#); [Saraswati](#) with her [veena](#) is the goddess of music. [Gandharvas](#) are presented as spirits who are musical masters, and the Gandharva style looks to music primarily for pleasure, accompanied by the [soma](#) rasa. In the [Vishnudharmottara Purana](#), the Naga king Ashvatara asks to know the [svaras](#) from Saraswati.

The most important text on music in the ancient canon is [Bharata's Natya Shastra](#), composed around the 3rd century CE. The *Natya Shastra* deals with the different modes of music, dance, and drama, and also the emotional responses ([rasa](#)) they are expected to evoke. The scale is described in terms of 22 microtones, which can be combined in clusters of four, three, or two to form an octave.<sup>[2]</sup>

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[1] [http://en.wikipedia.org/wiki/Hindustani\\_classical\\_music](http://en.wikipedia.org/wiki/Hindustani_classical_music)

[2] [http://en.wikipedia.org/wiki/Hindustani\\_classical\\_music](http://en.wikipedia.org/wiki/Hindustani_classical_music)

While the term [raga](#) is articulated in the *Natya Shastra* (where its meaning is more literal, meaning "colour" or "mood"), it finds a clearer expression in what is called *jati* in the [Dattilam](#), a text composed shortly after or around the same time as *Natya Shastra*. The Dattilam is focused on Gandharva music and discusses scales ([swara](#)), defining a tonal framework called *grama* in terms of 22 micro tonal intervals (*sruti*) comprising one octave. It also discusses various arrangements of the notes (*murchhana*), the permutations and combinations of note sequences (*tanas*), and *alankara* or elaboration. Dattilam categorizes melodic structure into 18 groups called *jati*, which are the fundamental melodic structures similar to the [raga](#). The names of the *jatis* reflect regional origins, for example *andhri* and *oudichya*.<sup>[1]</sup>

Music also finds mention in a number of texts from the [Gupta period](#); [Kalidasa](#) mentions several kinds of veena (Parivadini, Vipanchi), as well as percussion instruments (mridang), the flute (vamshi) and conch (shankha). Music also finds mention in [Buddhist](#) and [Jain](#) texts from the earliest periods of the Christian era.

[Narada](#)'s [Sangita Makarandha](#) treatise, from about 1100 CE, is the earliest text where rules similar to those of current Hindustani classical music can be found. Narada actually names and classifies the system in its earlier form before the Persian influences introduced changes in the system. [Jayadeva](#)'s [Gita Govinda](#) from the 12th century was perhaps the earliest musical composition sung in the classical tradition called [Ashtapadi](#) music.

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[1] [http://en.wikipedia.org/wiki/Hindustani\\_classical\\_music](http://en.wikipedia.org/wiki/Hindustani_classical_music)

In the 13th century, [Sharngadeva](#) composed the [Sangita Ratnakara](#), which has names such as the *turushka todi* ("Turkish [todi](#)"), revealing an influx of ideas from Islamic culture. This text is the last to be mentioned by both the Carnatic and the Hindustani traditions and is often thought to date the divergence between the two.<sup>[1]</sup>

## 1:2:4 Medieval Periods: Persian Influence

The advent of Islamic rule under the [Delhi Sultanate](#) and later the [Mughal Empire](#) over northern India caused considerable cultural interchange. Increasingly, musicians received patronage in the courts of the new rulers, who in their turn, started taking increasing interest in local music forms. While the initial generations may have been rooted in cultural traditions outside India, they gradually adopted many aspects from their kingdoms which retained the traditional [Hindu](#) culture. This helped spur the fusion of Hindu and Muslim ideas to bring forth new forms of musical synthesis like [qawwali](#) and [khyal](#).

The most influential musician of the [Delhi Sultanate](#) period was [Amir Khusrau](#) (1253–1325), sometimes called the father of modern Hindustani classical music. A composer in [Persian](#), [Turkish](#), [Arabic](#), as well as [Braj Bhasha](#), he is credited with systematizing many aspects of Hindustani music, and also introducing several ragas such as [Yaman Kalyan](#), [Zeelaf](#) and [Sarpada](#). He created the [qawwali](#) genre, which fuses Persian melody and beat on a dhrupad like structure. A number of instruments (such as the [sitar](#) and [tabla](#)) were also introduced in his time.

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[1] [http://en.wikipedia.org/wiki/Hindustani\\_classical\\_music](http://en.wikipedia.org/wiki/Hindustani_classical_music)



Amir Khusrau is sometimes credited with the origins of the [khyal](#) form, but the record of his compositions does not appear to support this. The compositions by the court musician [Sadarang](#) in the court of [Muhammad Shah](#) bear a closer affinity to the modern khyal. They suggest that while khyal already existed in some form, Sadarang may have been the father of modern khyal.

Much of the musical forms innovated by these pioneers merged with the Hindu tradition, composed in the popular language of the people (as opposed to Sanskrit) in the work of composers like [Kabir](#) or [Nanak](#). This can be seen as part of a larger [Bhakti](#) tradition, (strongly related to the [Vaishnavite](#) movement) which remained influential across several centuries; notable figures include [Jayadeva](#) (11th century), [Vidyapati](#) (fl. 1375 CE), [Chandidas](#) (14th–15th century), and [Meerabai](#) (1555–1603 CE).

As the Mughal Empire came into closer contact with Hindus, especially under Jalal ud Din [Akbar](#), music and dance also flourished. In particular, the musician [Tansen](#) introduced a number of innovations, including ragas and particular compositions. Legend has it that upon his rendition of a nighttime raga in the morning, the entire city fell under a hush and clouds gathered in the sky, and that he could light fires by singing the raga "Deepak", which is supposed to be composed of notes in high octaves.

At the royal house of [Gwalior](#), [Raja Mansingh Tomar](#) (1486–1516 CE) also participated in the shift from Sanskrit to the local idiom ([Hindi](#)) as the language for classical songs. He himself penned several volumes of compositions on religious and secular themes, and was also responsible for the major compilation, the *Mankutuhāl* ("Book of Curiosity"), which outlined the major forms of music prevalent at the time. In particular, the musical form known as [dhrupad](#) saw considerable development in

his court and remained a strong point of the Gwalior gharana for many centuries.<sup>[1]</sup>

After the dissolution of the Mughal empire, the patronage of music continued in smaller princely kingdoms like [Lucknow](#), [Patiala](#), and [Banaras](#), giving rise to the diversity of styles that is today known as [gharanas](#). Many musician families obtained large grants of land which made them self sufficient, at least for a few generations (e.g. the [Sham Chaurasia](#) gharana). Meanwhile the [Bhakti](#) and [Sufi](#) traditions continued to develop and interact with the different gharanas and groups.

### **1:2:5 Modern Eras**

Until the late 19th century, Hindustani classical music was imparted on a one-on-one basis through the guru shishya tradition. This system had many benefits, but also several drawbacks; in many cases, the shishya had to spend most of his time serving his guru with a hope that the guru might teach him a "cheez" (piece or nuance) or two. In addition, the system forced the music to be limited to a small subsection of the Indian community. To a large extent it was limited to the palaces and dance halls. It was shunned by the intellectuals, avoided by the educated middle class, and in general looked down upon as a frivolous practice.

Then a fortunate turn of events started the renaissance of Hindustani classical music.

First, as the power of the [maharajahs](#) and [nawabs](#) declined in early 20th century, so did their patronage. With the expulsion of [Wajid Ali Shah](#) to

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[1] [http://en.wikipedia.org/wiki/Hindustani\\_classical\\_music](http://en.wikipedia.org/wiki/Hindustani_classical_music)

[Calcutta](#) after 1857, the Lucknavi musical tradition came to influence the music of renaissance in [Bengal](#), giving rise to the tradition of *Ragpradhan gan* around the turn of the century.

Also, at the turn of the century, two great stars emerged on the horizon [Vishnu Digambar Paluskar](#) and [Vishnu Narayan Bhatkhande](#).

Independent of each other, they spread Hindustani classical music to the masses in general, and the [Marathi](#) middle class in particular. These two gentlemen brought classical music to the masses by organizing music conferences, starting schools, teaching music in classrooms, and devising a standardized grading and testing system, and by standardizing the notation system.

[Vishnu Digambar Paluskar](#) emerged as a talented musician and organizer despite having been blinded at age 12. His books on music, as well as the [Gandharva Mahavidyalaya](#) music school that he opened in [Lahore](#) in 1901, helped foster a movement away from the closed gharana system.

Paluskar's contemporary (and occasional rival) [Vishnu Narayan Bhatkhande](#) recognized the many rifts that had appeared in the structure of Indian classical music. He undertook extensive research visits to a large number of gharanas, Hindustani as well as Carnatic, collecting and comparing compositions. Between 1909 and 1932, he produced the monumental four volume work *Hindustani Sangeetha Padhathi*, which suggested a transcription for Indian music, and described the many traditions in this notation. Finally, it consolidated the many musical forms of Hindustani classical music into a number of [thaats](#) (modes), subsequent to the [Melakarta](#) system that reorganized Carnatic tradition in the 17th century. The ragas as they exist today were consolidated in this landmark work, although there are some inconsistencies and ambiguities in Bhatkande's system.

In modern times, the government runs [All India Radio](#), [Bangladesh Betar](#) and [Radio Pakistan](#) helped to bring the artists to public attention, countering the loss of the patronage system. The first star was [Gauhar Jan](#), whose career was born out of [Fred Gaisberg](#)'s first recordings of Indian music in 1902. With the advance of films and other public media, musicians started to make their living through public performances. As India was exposed to Western music, some Western melodies started merging with classical forms, especially in popular music. A number of [Gurukuls](#), such as that of [Alauddin Khan](#) at [Maihar](#), flourished. In more modern times, corporate support has also been forthcoming, as at the [ITC Sangeet Research Academy](#). Meanwhile, Hindustani classical music has become popular across the world through the influence of artists such as [Ravi Shankar](#) and [Ali Akbar Khan](#).<sup>[1]</sup>

### **1:2:6 Principles of Hindustani Music**

The rhythmic organization is based on rhythmic patterns called [tala](#). The melodic foundations are called ragas. One possible classification of ragas is into "melodic modes" or "parent scales", known as [thaats](#), under which most [ragas](#) can be classified based on the notes they use.

Thaats may consist of up to seven scale degrees, or [swara](#). Hindustani musicians name these pitches using a system called [Sargam](#), the equivalent of the Western movable do [solfege](#):

Sa (Shadaj) = Do

Re (Rishab) = Re

Ga (Gandhar) = Mi

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[1] [http://en.wikipedia.org/wiki/Hindustani\\_classical\\_music](http://en.wikipedia.org/wiki/Hindustani_classical_music)

Ma (Madhyam) = Fa

Pa (Pancham) = So

Dha (Dhaivat) = La

Ni (Nishad) = Ti

Sa (Shadaj) = Do

Both systems repeat at the octave. The difference between sargam and solfege is that re, ga, ma, dha, and ni can refer to either "Natural" (*shuddha*) or altered "Flat" (*komal*) or "Sharp" (*tivra*) versions of their respective scale degrees. As with movable do solfege, the notes are heard relative to an arbitrary tonic that varies from performance to performance, rather than to fixed frequencies, as on a xylophone. The fine intonational differences between different instances of the same swara are called [srutis](#). The three primary registers of Indian classical music are mandra (lower), Madhya (middle) and taar (upper). Since the octave location is not fixed, it is also possible to use provenances in mid register (such as mandra: madhya or madhya taar) for certain ragas. A typical rendition of Hindustani raga involves two stages

Alap: a rhythmically free improvisation on the rules for the raga in order to give life to the raga and flesh out its characteristics. The alap is followed by a long slow tempo improvisation in vocal music, or by the jod and jhala in instrumental music.

[Bandish](#) or [Gat](#) a fixed, melodic composition set in a specific raga, performed with rhythmic accompaniment by a [tabla](#) or pakhavaj. There are different ways of systematizing the parts of a composition. For example

Sthaayi: The initial, rondo phrase or line of a fixed, melodic composition.

Antara: The first body phrase or line of a fixed, melodic composition.

Sanchaari: The third body phrase or line of a fixed, melodic composition, seen more typically in dhrupad bandishes

Aabhog: The fourth and concluding body phrase or line of a fixed, melodic composition, seen more typically in Dhrupad bandishes.

There are three variations of bandish, regarding tempo:

Vilambit bandish: A slow and steady melodic composition, usually in largo to adagio speeds.

Madhyalaya bandish: A medium tempo melodic competition usually set in andante to allegretto speeds.

Drut bandish: A fast tempo melodic composition usually set to allegretto speed or faster.

Hindustani classical music is primarily vocal centric, insofar as the musical forms were designed primarily for vocal performance, and any instruments were designed and evaluated as to how well they emulate the human voice.<sup>[1]</sup>

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[1] [http://en.wikipedia.org/wiki/Hindustani\\_classical\\_music](http://en.wikipedia.org/wiki/Hindustani_classical_music)

## 1:2:7 Types of Compositions

The major vocal forms or styles associated with Hindustani classical music are [dhrupad](#) and [khyal](#).

### 1:2:7:1 Dhrupad

Dhrupad is an old style of singing, traditionally performed by male singers. It is performed with a [tambura](#) and a [pakhawaj](#) as instrumental accompaniments. The lyrics, some of which were written in Sanskrit centuries ago, are presently often sung in [brajbhasha](#), a medieval form of North and East Indian languages that was spoken in Eastern India. The [rudra veena](#), an ancient string instrument, is used in instrumental music in dhrupad.

Dhrupad, the performing art, evidently developed from the migration of an older tradition of devotional songs performed in the Vaisnava temples to the secular environment presided over by the feudal aristocracy in medieval north India. Because of this background, it retained its bias in favor of the poetic form. The Dhrupad genre is therefore anchored to the melodic-poetic axis, in contrast to the Khayala genre, which revolves around the melodic-rhythmic axis giving the literary component only a subordinate role.<sup>[1]</sup>

Dhrupad music is primarily devotional in theme and content. It contains recitals in praise of particular deities. Dhrupad compositions begin with a relatively long and acyclic alap, where the syllables of the following mantra is recited:

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[1] Hindustani music/Deepak raja/publish by-D.K.Print world/1<sup>st</sup> edition/2005/Page no-188

"Om Anant tam Taran Tarini Twam Hari Om Narayan, Anant Hari Om Narayan".

The alap gradually unfolds into more rhythmic jod and jhala sections. These sections are followed by a rendition of bandish, with the pakhawaj as an accompaniment. The great Indian musician [Tansen](#) sang in the dhrupad style. A lighter form of dhrupad, called [dhamar](#), is sung primarily during the festival of [Holi](#).

Dhrupad was the main form of northern Indian classical music until two centuries ago, when it gave way to the somewhat less austere khyal, a more freeform style of singing. Since losing its main patrons among the royalty in Indian princely states, dhrupad risked becoming extinct in the first half of the twentieth century. However, the efforts by a few proponents from the [Dagar](#) family have led to its revival and eventual popularization in India and in the West.

Some of the best known vocalists who sing in the Dhrupad style are the members of the Dagar lineage, including the senior Dagar brothers, [Nasir Moinuddin](#) and [Nasir Aminuddin Dagar](#); the junior Dagar brothers, [Nasir Zahiruddin](#) and [Nasir Faiyazuddin Dagar](#); and [Wasifuddin](#), [Fariduddin](#), and [Sayeeduddin Dagar](#). Other leading exponents include the [Gundecha Brothers](#), who have received training from some of the Dagers. Leading vocalists outside the Dagar lineage include the Mallik family of Darbhanga tradition of musicians; some of the leading exponents of this tradition were Ram Chatur Mallick, Siyaram Tiwari, and Vidur Mallick.

A section of dhrupad singers of [Delhi Gharana](#) from [Mughal](#) emperor [Shah Jahan](#)'s court migrated to [Bettiah](#) under the patronage of the [Bettiah Raj](#), giving rise to the [Bettiah Gharana](#). [Bishnupur Gharana](#),



based in [West Bengal](#), is a key school that has been propagating this style of singing since Mughal times.<sup>[1]</sup>

### **1:2:7:2 Khyal**

[Khyal](#) is a Hindustani form of vocal music, adopted from medieval Persian music and based on [Dhrupad](#). Khyal, literally meaning "thought" or "imagination" in [Hindi: Urdu](#), is unusual as it is based on improvising and expressing emotion. A Khyal is a two to eight line lyric set to a melody. The lyric is of an emotional account possibly from poetic observation. Khyals are also popular for depicting the emotions between two lovers, situations of ethological significance in Hinduism and Islam, or other situations evoking intense feelings.

The importance of the Khyal's content is for the singer to depict, through music in the set [raga](#), the emotional significance of the Khyal. The singer improvises and finds inspiration within the [raga](#) to depict the Khyal.

The origination of Khyal is controversial, although it is accepted that this style was based on Dhrupad and influenced by Persian music. Many argue that [Amir Khusrau](#) created the style in the late 16th century. This form was popularized by Mughal Emperor [Mohammad Shah](#), through his court musicians. Some well-known composers of this period were [Sadarang](#), [Adarang](#), and [Manrang](#).<sup>[2]</sup>

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[1] Sangeet Visharad/Vasant/Sangeet Karyalay hatras/27<sup>th</sup> edition/2010/page no.232

[2] Sangeet Visharad/Vasant/Sangeet Karyalay hatras/27<sup>th</sup> edition/2010/page no.232

## **1:3 the Evolution of Rhythmic Instruments**

### **1:3:1 The Evolution**

Rhythmic instruments must have started appearing quite early in man's life. In fact they may be presumed to be as old as mankind itself. Musical notes and their awareness or knowledge came much later. Early man found that Rhythm was not only a part of himself or his being, but also in his surroundings, as in "nature". It could be said that the "Clap" of the hands was the first rhythmic instrument. Man may have experienced rhythm when he stamped his feet on the ground, in glee or even anger, at regular intervals. Beating his chest or abdomen or slapping his thighs at regular intervals could have also given him the same experience. This could have happened even before he realized that he could produce sounds orally to duplicate the pleasant sounds he heard around himself. In due course he must have utilized his resourcefulness and intelligence to create instruments that produced more enjoyable sounds.<sup>[1]</sup>

### **1:3:2 Tabla**

The most popular percussion instrument in recent times, Tabla is a combination of two instruments, viz; 'Tabla' or "Daayaan" and "Dugga" or "Baayaan". The Dayan i.e.: right hand instrument is made up of a hollow tapered cylindrical block of wood. The bottom is solid and tapered in the reverse direction. The open top is mounted by a skinhead or "Pudi", made of goat skin, having a black layered application of "Shaayee" in the center, quite similar to that in the

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[1] Book: Theory and Practice of Tabla/Written by- Sadanand Naimpali /Published by-Popular

Pakhawaj. This Pudi is woven around the “Khod” or the wooden vessel by means of straps of hide called “Vaadi”. The Vaadi straps are interspersed with wooden blocks called “Guttas” all around the outer diameter of the Khod. The Guttas are used for rough tuning of the Tabla. The finer tuning is carried out closer to the “Pudi”. The Gajra is the outer diameter of the Pudi and is got by the twining or weaving of the ends of the Goat skin with thinner straps of the Vaadi.

The Dugga is an inverted dome shaped pot made of cooper, brass or clay, whose open and wider top is mounted by the Pudi just as in the Tabla. However, the Pudi mounted on the Dugga has the Shaayee applied eccentrically, generally at a distance of about the thickness of four fingers from one side.

The Dugga provides the “Bass” and the Tabla provides the “Treble”.<sup>[1]</sup>

### **1:3:3 The Genesis of Tabla**

Tabla must have been in existence in India for many many years: at least during the region of Allauddin Khilji (1296 to 1316). It is believed that Tabla is contentious issue, as we know that the Pushkar was in existence long before even the Pakhawaj. It is quite likely that an instrument resembling the Tabla was in existence even before the Mughal rule, when Dhruvpad (Dhrupad) tradition of singing gradually gave way to Khayal singing. The Dhruvpads were songs, all in praise of the pantheon of Hindu Gods. These were replaced by Khayal singing in which the compositions sung were mainly in praise of the King and

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[1] Book: Theory and Practice of Tabla/Written by- Sadanand Naimpali /Published by-Popular

Prakashan Pvt.Ltd/1<sup>st</sup> edition /2005/page no: 8, 9

were not robust as Dhrupad singing. This entailed a softer and subtler accompaniment. This is where the Tabla got its importance.

The word Tabla has come from the Arabic word “Tabl” which is the equivalent name for percussion instruments. Hence, we have varieties of instruments having names like “Tabl Balaadi”, “Tabl Turkey”, “Tabl: Jung”, “Tabl Saami”, “Tabl Mirgi”, etc.

Tabla must have come into greater use during the period 1210 to 1247, which also happens to be the period in which the “Sangeet Ratnakar” was written by Sharang Dev, the son of a Minister in the Kingdom of Devgiri.<sup>[1]</sup>

### **1:3:4 Gharanas in Tabla**

The way is now paved to a more detailed discussion of the gharanas (traditional family: school) of tabla playing. They made their first appearance about seven centuries back. We may define a gharana as a musical lineage, more or less similar to real blood relationships, through which musical techniques, compositions and even approaches to music are transmitted in the main, orally from one generation of musicians to the next. The initiators of gharanas were so particular about keeping their art confined within their own families that they freely encouraged inter marriages between their own members. Therefore, it should not surprise us that even today it is not at all easy for an ‘outsider’ to gain free access to the distinctive repertoire of a gharanas, or to receive the benefit of personal training under one of its leading maestros. Luckily, however, there have always been some

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[1] Book: Theory and Practice of Tabla/Written by- Sadanand Naimpali /Published by-Popular

Prakashan Pvt.Ltd/1<sup>st</sup> edition /2005/page no: 44

liberal gharana Ustads as well as who could be persuaded to impart their treasured knowledge to common people, if only in lieu of absolute loyalty to the teacher and commitment to the art. Otherwise, table as an art would have become a thing of mere memory.<sup>[1]</sup>

Indian classical music is tradition based. This art has been preserved and propagated by person to person contact and teaching. This is what is called “Gurumukhi Vidya” i.e. knowledge through mouth of Guru to his sons or disciples, thereby establishing their identity or stamp on the style of playing and/or the compositions that were passed in. since this is the Hindi equivalent of Family or Lineage.<sup>[2]</sup>

By common consent, Delhi Gharana is considered as the parent Gharana as it was in Delhi that Tabla first took roots under the Mughals in their courts. Although Tabla is believed to have come into existence in the period 1200 to 1300 A.D., its Gharanas came about much later. Solo Tabla playing may have begun in the late 15<sup>th</sup> or early 16<sup>th</sup> century in Delhi. During Amir Khusro period i.e. : 1196 to 1316 A.D., Tabla was mainly used to accompany “Khayal” style of vocal musical compositions. But side by as a solo instrument and heard and appreciated as well. It was after this that various Gharanas such as “Ajrada”, “Farrukhabad”, etc .developed.

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[1] The Art of Tabla Rhythm/ By-Prof.S.K.Saxena/Sangeet Natak Akademi/1<sup>st</sup> edition  
/2006/page no-75

[2] The Art of Tabla Rhythm/ By-Prof.S.K.Saxena/Sangeet Natak Akademi/1<sup>st</sup> edition  
/2006/page no-75

The development of Tabla and Khayal singing went on almost at the same time. Hence, we find that Tabla solo recitals are presented in almost the same format as that of khayal singing.

The term “Baaz” comes from the Hindi/ Urdu word “Bajaanaa” – to play (an instrument) or “Baajaa” which means instrument. There are two distinct styles of playing Tabla viz. “Khula Baaz” and “B’nd Baaz”.<sup>[1]</sup>

### **1:3:5 Delhi Gharana**

Among all Gharanas prevalent today, Delhi Gharana is considered to be the oldest or the first one. Delhi, being highest seat of the Mughal Emperors, having great wealth and musicians of the caliber of Amir Khusro and Miyan Tansen, became an attraction for musicians from all over India. They came and settled there trying to catch the eyes and ears of the influential courtiers of Tabla took place in Delhi, especially during the reign of Emperor Akbar.<sup>[2]</sup>

Delhi Gharana’s style of playing is called the Delhi. Baaz or the Chaanti Baaz. Sidaar Khan Daadhi is acknowledged as the founder of the Delhi Gharana. Some of the other stalwarts of this Gharana are Ustad Chaand Khan, younger brother of Sidaar Khan, Bugraa Khan, Ghasit Khan and a third one (name unknown), who later founded the

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[1] The Complite Tabla/amod Dandage/Publish by-Bhirav Publication/1<sup>st</sup> edition/2011/Page no.74

[2] Book: Theory and Practice of Tabla/Writeen by- Sadanand Naimpali /Publish by-Popular Prakashan Pvt.ltd/1<sup>st</sup> edition /2005/page no: 44

Lucknow Gharana (all sons of Sidaar Khan), Kallu Khan, who later founded Ajrada Gharana. Ustad Gaami Khan and his son Ustad Inam Ali Khan, Ustad Boli Baksh and his son Nathu Khan. Besides these there are also others who have contributed to the propagation of this Gharana and some other who have had an undeniable influence of this Gharana on their playing.

### **1:3:6 Ajrada Gharana**

This gharana is commonly regarded as an offshoot of the Delhi gharana because its founding brothers, Ustad Kallu Khan and Miru Khan, had learnt table under the guidance of the Delhi maestros. However, on returning to their birthplace, Ajrada, the two brothers, both thoroughly conversant with the riches of the Delhi baaj, composed numberless new patterns of bols; and their creations soon won them recognition as the progenitors of a quite new gharana. Most of their compositions were set in tisra jati and would appear to evoke, when properly played, the semblance of an undulating flow.

Some of the prominent personalities to have left their mark are Ustad Bugra Kha and Ustad Sitab Khan, (son and grandson respectively of Ustad Sidhar Khan daadhi), Ustad Kallu Khan, Ustad Chaand Khan, Ustad Habibuddin Khan and Pandit Sudhir Kumar Saxena.<sup>[1]</sup>

### **1:3:7 Luckhnow Gharana**

This is also known as the Poorab Gharana and the style of playing is known as Poorab Baaz or Khulaa Baaz. The Lucknow Tabla players tried

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[1] The Art of Tabla Rhythm/ By-Prof.S.K.Saxena/Sangeet Natak Akademi/1<sup>st</sup> edition /2006/page

it contribute the outstanding characteristics of the Pakhawaj with those of the Tabla, thereby giving rise to the Khullaa Baaz or the Poorab Baaz. With this evolution in the playing style, Tabla totally dominated the Pakhawaj so far as Dance accompaniment was concerned.

The eminent stalwarts of this Gharana are Ustad Modu Khan and Bakshu Khan, Ustad Abid Hussein Khan, Ustad Wajid Hussein Khan and his son Ustad Afaq Hussein Khan and Ustad Jahangir Khan of Indore, A direct Disciple of Ustad Abid Hussein Khan. Two Other prominent Stalwarts of this Gharana were Pandit Ram Sahay, a disciple of Ustad Modu Khan and Pandit Biroo Mishra, a disciple of Ustad Abid Ali Hussein Khan. These two later laid the foundation of the Benares Gharana.<sup>[1]</sup>

### **1:3:8 Farrukhabad Gharana**

This Gharana came into existence around the same time as the Ajrada Gharana i.e. 1700 to 1750 A.D. The main feature of this Gharana is its adaption of the Pakhawaj style of playing, as in the Poorab Gharana. Some of the other prominent Stalwarts of this Gharana are Ustad Salari Khan, Ustad Munir Khan, Ustad Masit Khan, his son Ustad Karamat Khan and grandson Ustad Sabir Khan, Ustad Ahmedjaan Thirakwa, Ustad Shamsuddin Khan, his disciple Pandit Taranathji, Pandit Ravi Bellare, Pandit Shashi Bellare, Ustad Amir Hussein Khan, Pandit Subbarao Ankolekar and Pandit Gyan Prakash Ghosh who had learnt under Ustad Masit Khan and later, under Ustad Karamat Khan.<sup>[2]</sup>

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[1] Book: Theory and Practice of Tabla/Written by- Sadanand Naimpali /Publish by-Popular Prakashan Pvt.ltd/1<sup>st</sup> edition /2005/page no: 44,45

[2] Book: Theory and Practice of Tabla/Written by- Sadanand Naimpali /Publish by-Popular Prakashan Pvt.ltd/1<sup>st</sup> edition /2005/page no: 46,47



### **1:3:9 Benares Gharana**

This is a Gharana in which both the B'nd Baaz and the Khula Baaz are in evidence. Tabla players of this Gharana play Kaidas, Relas, Peshkaars of Delhi and Ajrada Gharana. But the influence of their neighbor Luckhnow Gharana is evident in their style of playing. Eminent Tabla players of the Benares Gharana are its founder Pandit Ram Sahayji, a disciple of Ustad Modu Khan of Luckhnow, Pandit Bhairav Sahayji, Pandit Pratap Maharajji, Pandit Baldev Sahayji, Pandit Biru Mishra, Pandit Anokhelal, Pandit Kanthe Maharaj, Pandit Kishen Maharaj, Pandit Samta Prasad (Gudai Maharaj) and Pandit Sharada Sahay.<sup>[1]</sup>

### **1:3:10 Punjab Gharana**

The originator of this Gharana was the son of a noted Pakhawaji. He was born at a time when the Pakhawaji father was at an advanced age. Before the father passed away, he left his young son in the care of two of his senior disciples, to train him as a Pakhawaji. However, the youngster, as he grew up, felt that he was not getting the respect due to him as the "Khalifa" or Chief that family. He thus decided to change course and with whatever knowledge of Pakhawaj he had, coupled with his own skill and imagination decided to wield the Tabla. He created new compositions and achieved such name and fame that even his father's disciples, who had earlier refuse to recognize him as their "Khalifa", now did so. Thus it is that one finds the influence of Pakhawaj on the style of Tabla playing in the Punjab Gharana.

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[1]Book: Theory and Practice of Tabla/Writen by- Sadanand Naimpali /Publish by-Popular

Prakashan Pvt.ltd/1<sup>st</sup> edition /2005/page no: 48

Peshkars and Kaidas are recent occurrences in this Gharana. One finds more of Gaths, Gath Parans, Todas and Relas. Some prominent Tabla players of this Gharana are Lala Bhavani das Pakhawaji, the originator, his disciple Ustad Qadir Bux, Pandit Baldev Sahay of Benares Gharana, Ustad Shaukat Ali Khan, Ustad Allahditta Khan, Ustad Allarakha Khan and his son Ustad Zakir Hussein Khan.<sup>[1]</sup>

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[1] Book: Theory and Practice of Tabla/Written by- Sadanand Naimpali /Published by-Popular

Prakashan Pvt.Ltd/1<sup>st</sup> edition /2005/page no: 48

# **Chapter: 2**

## **The Gaekwads**

## 2:1 The Gaekwads, Maharajas of Baroda



H.H.Khanderaoji



H.H.Malharraoji



H.H.Sayajiraoji iii



H.H.Pratapsinhji

It is popularly known that Shivaji Maharaj established an autonomous Maharashtra to liberate Hindus from the suppression of Moghul tyrants and create a leader of the tribe from cattle rearing Brahmins. The task of nation building was not an easy one. The Maharashtra region, garlanded by the Sahyadri mountain range was non-arable and therefore Shivaji Maharaj always faced economic crisis in the state. This is why he is notoriously famous for plundering Surat City. After the death of Shivaji, his commander in chief Moro Trambak Pingle annexed Salher Fort. Hambirrao Mohite extended his territory beyond Narmada to reach Bharuch. Maratha commander in chief Dabhade frequently visited Gujarat. But over the course of time he lost his wits and joined the Nizam. To match the powers of the now traitor Dabhade, Shahu Maharaj sent Bajirao Peshwa I to Gujarat. Peshwa ordered Gaekwads to handle the situation in Gujarat. Thus the Gaekwads came to Baroda.<sup>[1]</sup>

The evolution of the Gaekwads is one of the most remarkable episodes in Indian history. In the 17<sup>th</sup> century, they were farmers. By the mid 18<sup>th</sup> century, they had become the rulers of the Baroda state, and by the

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[1] Book: Maharaja Sayajirao Gaekwad: The Visionary/Smita Bhagwat,avinash kaptan/ Publish by: Matrubhumi seva Trust/ 1st edition /Jan 2005/ Page no:

early 20<sup>th</sup> century they assumed the status of the eighth richest family on earth.

The Gaekwads trace their origins to Pune – to a Maratha Kshatriya clan by the name of Matre, meaning minister. Legend has it that in the 17<sup>th</sup> century, a prosperous farmer called Nadaji had become a militant protector of cow, gaining the nickname ‘GaeKaiwari’ (one who protects cows). This label stuck to the family, but was simplified to ‘Gaekwad’. The family later served the Peshwas. Damajirao Gaekwad I, one of the descendants of the Gaekwad family, had distinguished himself as a soldier and was given the title of Shamsheer Bahadur (master swordsman).<sup>[1]</sup>

He was loyal to Peshwa Dabhade and seized Gujarat from Mughal governor Haider Kuli Khan in 1720. The following year, Damajirao I died and was succeeded by his nephew Pilajirao who continued in his uncle’s footsteps, seizing the fort of Songadh and occupying Khandesh. Pilajirao was given the task of collecting tax revenues from his Gujarat fief.

It was Pilajirao and another Maratha officer Kantaji Bande who first occupied Baroda in 1728. Abhy Singh, the king of Marwar and subedar of Gujarat, got Pilajirao murdered in 1732 at Dakor. His supporters evacuated Baroda which was then occupied by Abhay Singh’s army. Pilajirao’s son Damajirao Gaekwad II wrested Baroda back in 1734 and remained with the Gaekwads till Independence.

Damajirao II fought along with Sadashivrao Bhau, Srimant Vishwasrao, Malharrao Holker, Jayappa and Mahadji Shinde in the

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[1] [http://en.wikipedia.org/wiki/Gaekwad\\_dynasty](http://en.wikipedia.org/wiki/Gaekwad_dynasty)

Third War of Panipat in 1765. He then conquered other territories in Gujarat, bringing a major part of the region under his control. But it was only after 1770, during the rule of Sayajirao Gaekwad I, that Baroda became the seat of power and the residence of the Gaekwad rulers. The capital of the Gaekwads was initially Songadh till 1765 and then Patan during the regime of Damajirao II before it shifted to Baroda.

The Gaikwads rule of [Baroda](#) began when the [Maratha](#) general [Pilaji Rao Gaekwad](#) conquered the city from the [Mughal Empire](#) in 1721. The Gaikwads were granted the city as a [fief](#) by the [Peshwa](#), the *de facto* leader of the [Maratha empire](#). The leader Damaji rao Gaikwad fought along with Sadashivrao Bhau, Srimat Vishwas Rao, Malhar Rao Holker, Jayappa & Mahadji Shinde in the Third War of Panipat. After the central rule of the Peshwas was weakened following the defeat at the hands of the [Afghans](#) at the [Third Battle of Panipat](#) in 1761, the Gaikwads, along with several powerful Maratha clans, established themselves as virtually independent rulers of the further regions of the empire, while recognizing the nominal authority of the [Peshwas](#) and suzerainty of the [Bhonsle](#) Maharaja of [Satara](#).<sup>[1]</sup>

The Family name of the Gaekwad's was originally believed to be "Matre". They belonged to the Maratha clan who are ranked among the Kshatriyas, the warrior class. Amidst several versions of how the name 'Gaekwad' came about, the most persuasive explanation happened to be that Nandaji, a fairly prosperous farmer holding the headship of more than one village was an avid cow protectionist. It was he who came to be known as 'gaekaiwari' meaning 'one who is ready to fight for the cause of cow protection.' The label later became simplified into Gaekwad.

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[1] [http://en.wikipedia.org/wiki/Gaekwad\\_dynasty](http://en.wikipedia.org/wiki/Gaekwad_dynasty)

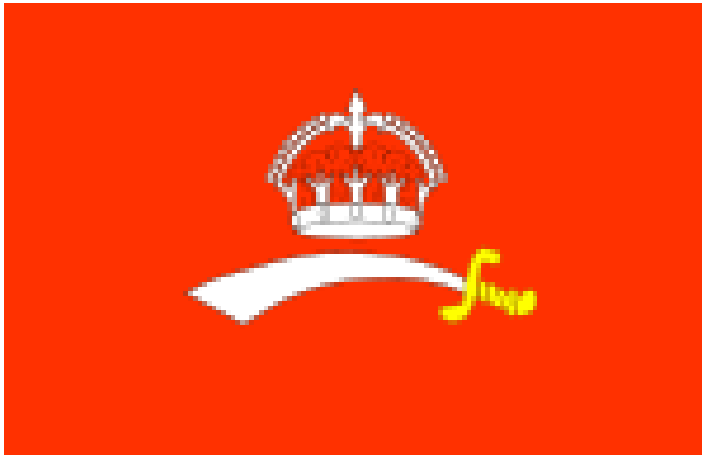
Pilaji Rao Gaekwad (1721–1732)─  
Damaji Rao Gaekwad (1732–1768)─  
Govind Rao Gaekwad (1768–1771)─  
Sayaji Rao Gaekwad I (1771–1789)─  
Manaji Rao Gaekwad (1789–1793)─  
Govind Rao Gaekwad (restored) (1793–1800)─  
Anand Rao Gaekwad (1800–1818)─  
Sayaji Rao II Gaekwad (1818–1847)─  
Ganpat Rao Gaekwad (1847–1856)─  
Khande Rao Gaekwad (1856–1870)─  
Malhar Rao Gaekwad (1870–1875)─  
Maharaja Sayyaji Rao III (1875–1939)─  
Pratap Singh Gaekwad (1939–1951)─  
Fatehsinghrao Gaekwad (1951–1988)─  
Ranjitsinh Pratapsinh Gaekwad (1988 :2012 )─  
Samarjitsinh gaekwad (2012:till today)<sup>[1]</sup>

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[1] [http://en.wikipedia.org/wiki/Gaekwad\\_dynasty](http://en.wikipedia.org/wiki/Gaekwad_dynasty)



Raj chinha of Baroda State



Flag of Baroda State



## 2:2 H.H. Sir Sayajirao Gaekwad III

(Born Shrimant Gopalrao Gaekwad, 11 March 1863 – 6 February 1939) was the [Maharaja](#) of [Baroda State](#) from 1875 to 1939, and is notably remembered for reforming much of his state during his rule.<sup>[1]</sup>



### 2:2:1 The Reformist and A Visionary

Gopalrao was born in Kavlane village of Maharashtra in March 1863. He was adopted and rechristened Sayajirao Gaekwad III. His noteworthy contribution towards abolishing untouchability and child marriage – way before Mahatma Gandhi began his social crusades – is still being cited by historians as turning points in the modern Indian history.

Sayajirao became a key player in the freedom struggle from 1914, when he joined hands with Lokmanya Tilak to destabilize the British Empire. He allowed Baroda to be used as a laboratory where several

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[1] [http://en.wikipedia.org/wiki/Sayajirao\\_Gaekwad\\_III](http://en.wikipedia.org/wiki/Sayajirao_Gaekwad_III)

social reforms were implemented as an experiment to determine whether they would work for the entire nation.

In 1891 the maharaja took the first step towards the foundation of the system of state aided education. He ordered that in every village there are 16 children ready for elementary instruction, a school should be opened. In two years, 632 new primary schools should be opened. By 1939 English schools increased from 13 to 128, the number of vernacular schools increased from 204 to 2,414 while the number of libraries increased from one to 1,504.

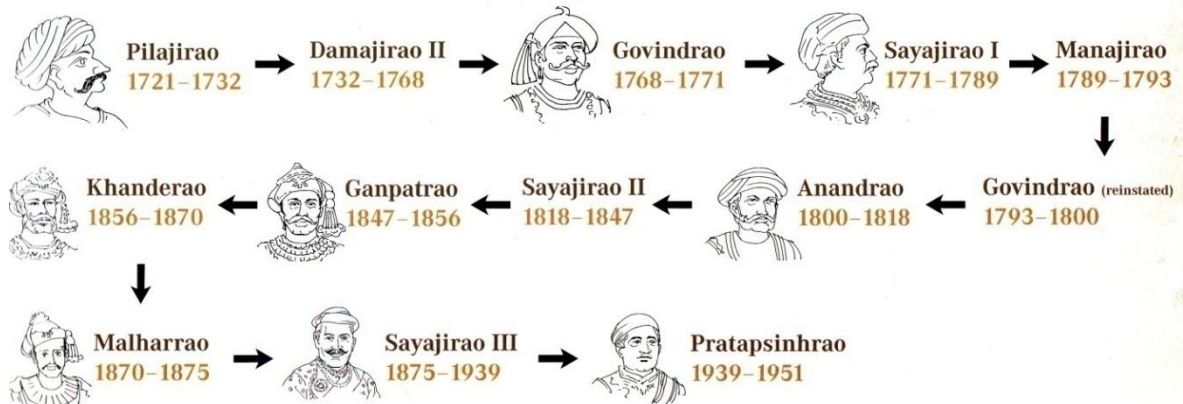
Sayajirao also laid the seeds for co-operatives. He was one of the first to introduce 2,104 gram panchayat bodies and 41 nagarpalika bodies. He also passed a stringent law punishing parents or guardians who married off their children earlier than stipulated ages.

The state maintained an agricultural college and an experimental farm to ensure that students of the college became good farmers. "He has made foreign travel the means of his own higher education", author Philip W Sergeant wrote in his book 'The Ruler of Baroda'. In the Seventh All India Oriental Conference was held in Baroda which passed a resolution urging the establishment of a department for archaeology, particularly in Baroda.<sup>[1]</sup>

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[1] Book: Baroda: Know your roots/Times of India/1st Edition/Published in 2012/ page: 26

## The Rulers' Reign



The rulers Reign<sup>[1]</sup>

### 2:2:2 Early life



### Young Sayajirao Gaekwad III

Sayajirao was born at Kavhana on the 11 March 1863 as Shrimant Gopalrao Gaekwad, second son of Meherban Shrimant Kashirao Bhikajirao [Dada Sahib] Gaekwad (1832–1877) and Shrimant Akhand Soubhagyavati Ummabai Sahib. His branch of the Gaekwad dynasty was

[1] Baroda- Know your roots/Times of India/Published by-times of India/1<sup>st</sup> edition/2012/page no.23

a [cadet branch](#) descended from a [morganatic](#) marriage of the first Raja of Baroda and so was not expected to succeed to the throne.<sup>[1]</sup>

### **2:2:3 Development of a Native Ruler in a British Mould**

The British considered the State of Baroda, spanning 8164 sq. miles and a population of 24, 43,007, to be of prime importance. They even didn't face any struggle to acquire the state. Therefore they treated it as a friendly state, albeit superficially. It was considered heinous to exploit a friend's state. The government had to suffer a lot of tension in the case of Malharrao. They could not bear more stress and wished to take relaxing breath. They thus took the shelter of friendship. It was also a blessing in disguise that the public did not want the institution to be dissolved.

If the ruler is major then a procedure had to be followed. Though the Government wished to limit their ruling powers, they had to waste time and effort to educate to fight the anarchy in the Malharrao Era. Analyzing the situation in depth, the authorities argued, "If the king's view isn't considered, it would prevent a lot of time wastage and controversies. But now is it possible? This cannot work if the King is aware. But it is possible if he is a minor. It is possible to mould a young mind in any mould one wishes". Therefore the authority's decision to appraise the public by not dissolving the State and shape the young Prince in their pre-decided mould.<sup>[2]</sup>

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[1] [http://en.wikipedia.org/wiki/Sayajirao\\_Gaekwad\\_III](http://en.wikipedia.org/wiki/Sayajirao_Gaekwad_III)

[2] Jevha gurakhi raja hoto/Nimbaji Pawar/Publish by-rajhans prakashan/6<sup>th</sup> edition/

The British thought that a young, weak and financially poor person who came to power would automatically affirm to the British decisions. They had a clear intention to create a “yes man of a King. All the relatives of Maharaja Khanderao were old mature and proficient with the law. Malharao had no relatives, which is why the British had a soft corner for Malharao. As Jamnabai was not from Baroda her relatives were considered to be “outsiders”. They felt that she would appreciate if someone from outside would be invited to the throne. Jamnabai supported their belief by rejecting local descendents.

Kavlane was a small village with 200 huts. The village had one school, 2 temples, 1 river and one Banyan Tree in the Chowk where Gaekwad and poor children would play. No one felt the need to study. Their life consisted of eating, drinking and doing whatever work ordered by the elders. The children would be in their homes during meal time or night time. The rest of the day, their parents didn't come where they were. Upon hearing the news of Jamnabai coming to village to see Prataprao's children, a wave of happiness spread in the miserable town. People thought that there was a hope where by their poverty days would soon end. Kashirao baba was no expectations. He had three sons Anandrao the eldest, Gopalrao the younger one and Sampatrao, the youngest. The eldest was just entering pubescence and would soon be considered an adult. Gopalrao was smart but was naughty brat! The young Sampatrao was extremely shy!

“Trave9 All three were interviewed by the Regency committee. They were questioned as to why they had come here. Someone remained silent while someone innocently confessed the love of sweets. Here too Gopalrao stood out of the crowd. He said, “I have come here to be a King”. Jamnabai could spot the air of royalty in his reply. She developed

as inner feeling of acceptance for Gopalrao. She immediately recommended his name to the Government. Sir Mead and Madhavrao too supported her choice. But, there was a clause added to Gopalrao's approval. It was noted that "Gopalrao is 12 years old. Though he is not an adult, he is lacking intelligence. He might find it hard till immediately accept his new relatives as his dear ones. He shall accept them slowly. Chances are his original parents might become an obstacle to this process. Therefore, he shall not be allowed to meet his original parents after the adoption ceremony. He shall be considered only if both his parents agree to this condition. Though the father son loved each other, their poverty overweighed their love. Frustrated with poverty, Kashiraobaba accepted this unfavorable condition. He had, in a way, anticipated such a situation. To seek a consensus from respected committee of Sardars, the adoption and religious rites were conducted on 27<sup>th</sup> May 1875. Sir Richard Mead placed Gopalrao in the lap of Jamnabai. Then he renamed the naughty village brat Gopalrao into Sayajirao: III <sup>[1]</sup>

Gopalrao, born to Kashrao and Umabai on 11th March, 1863, spent 12 years in Kavlane before ascending the throne of Baroda as Maharaja Sayajirao. He did not limit himself to being just a puppet and dancing to the whims of Britishers. He proved to be sparkling diamond excavated from a dark coal mine. Destiny transported this poor villager from a simple hut to a grand palace. The moment he stepped inside the palace, Maharaja Sayajirao emerged from Gopalrao like a butterfly from its cocoon. This was not a miracle but a result of the Maharaja's relentless hard work, open mind, meticulousness, smart working style

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[1] Book: Maharaja Sayajirao Gaekwad: The Visionary/Smita Bhagwat,avinash kaptan/ Publish by: Matrubhumi seva Trust/ 1st edition /Jan 2005/ Page no: 11, 12

and honest and humane character. His glittering personality gave the subjects many unforgettable and the Britishers surprising and often experiences.

No sooner did the adoption procedure end; Gopalrao's life underwent a sea of change. There was an end of his lifestyle. The entire day was devoted to turning a crass child into a cultured and well mannered King. Though they shared no blood relation, the Queen Mother observed all the development processes carefully. So much that one forgot that she was a stranger to Gopalrao.

The Gaekwad children had never attended the school in Kalvane. Gopalrao was to receive his royal powers after attaining majority in 6 years. Even if one wished to make him a yes-man, there was a need to bring massive changes in his personality. But the government found it easy to train the King in their desired mould. The training process was actually a challenge for both Sayajirao and the British authorities. It was difficult, an unbearable punishment even, for a boy who had been wondering aimlessly for 12 years of his life to suddenly engage himself to take disciplined training round the clock. The government prepared a 6 year curriculum for Sayajirao's training. He had to learn 4 languages: English, Gujarati, Marathi and Urdu. All languages had a different writing style. English was totally new and not related. History, Geography and Primary mathematics were the mandatory subjects. He also had to study good governance, lifestyle, local laws, etc. which was not a cakewalk. Though the teachers were disciplined, imparting education to a young, vivacious mind seemed impossible. Even if both pursued their roles endlessly, it was not likely that he would be fully literate by 18 years. In young princes accepted the academic

importance and displayed a passion to learn and become an excellent student and an excellent King.

The Government entrusted the training process under ICS officer F.A.H. Elliot. Later on he wrote Rulers of Baroda, in which he commented on Sayajirao's education.

A report on the progress of the training was regularly sent to the British. The syllabus was updated and additions were made. But Sayajirao Progressed rapidly owing to his ability to handle pressure with self-confidence. His handwriting was poor. The schedule didn't allow anytime improving these skills, which he always had remorse for.

Shortly, he began giving small speeches in English and practiced hard to improve his lectures. He continued this even after he became a king.<sup>[1]</sup>

#### **2:2:4 Matters of succession**

On assuming the reins of government, some of his first tasks included education of his subjects, uplifting of the downtrodden, and judicial, agricultural and social reforms. He played a key role in the development of Baroda's textile industry, and his educational and social reforms included among others, a ban on child marriage, legislation of divorce, removal of untouchability, spread of education, development of Sanskrit, ideological studies and religious education as well as the encouragement of the fine arts. His economic development initiatives included the establishment of a railroad (see below) and the founding in 1908 of the [Bank of Baroda](#), which still exists and is one of India's

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[1] Book: Maharaja Sayajirao Gaekwad: The Visionary/Smita Bhagwat,avinash kaptan/ Publish



leading banks, with numerous operations abroad in support of the Gujarati Diaspora. Fully aware of the fact that he was a Maratha ruler of Gujarat, he identified himself with the people and shaped their cosmopolitan attitude and progressive, reformist zeal. His rich library became the nucleus of today's Central Library of Baroda with a network of libraries in all the towns and villages in his state. He was the first Indian ruler to introduce, in 1906, compulsory and free primary education in his state, placing his territory far in advance of contemporary British India.

### **2:2:5 Heritage and views**

Though a prince of a native state, an admirer of the English people and in many respects of the English rule in India, he jealously guarded his rights and status even at the cost of annoyance to the British Indian Government. Sayajirao was often in conflict with the British on matters of principle and governance, having continuous and longstanding verbal and written disputes with the [British Residents](#) as well as with the Viceroy and officials in the Government of India. He was granted the title of Farzand I Khas I Daulat I Inglishia on 29 December 1876. He attended the [Delhi Durbars](#) of 1877, 1903 and 1911; it was at the 1911 Delhi Durbar that an incident occurred that proved to have far reaching ramifications for Sayajirao's relations with the [Raj](#).<sup>[1]</sup>

### **2:2:6 A demonstration of independence**

At the grand and historic 1911 Delhi Durbar, attended by [George V](#) : therefore the first time that a reigning British monarch had travelled to India, each Indian ruler or "native prince" was expected to perform proper obeisance to the King Emperor by bowing three times before him, then backing away without turning.

As the third most prestigious Indian ruler, Sayajirao was third in line to approach the King Emperor; already, he had caused consternation among the British officials by refusing to wear his full regalia of jewels

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[1] [http://en.wikipedia.org/wiki/Sayajirao\\_Gaekwad\\_III](http://en.wikipedia.org/wiki/Sayajirao_Gaekwad_III)

and honors (to lend a touch of exoticism, it was expected that the rulers on formal occasions would present themselves in jewels). While some accounts state that he refused to bow, Sayajirao actually did bow, albeit perfunctorily and only once before turning his back on the King Emperor. According to his granddaughter [Gayatri Devi](#), she states in her [autobiography](#) that due to some reason he had been unable to attend the rehearsals and didn't know how to greet The King Emperor. Other eyewitness reports state he walked away "laughing". For several years already, Sayajirao had angered the British by his open support for the [Indian National Congress](#) and its leaders; the incident before the King Emperor proved to be the last straw. The British never fully trusted Sayajirao again, although he was openly forgiven when he was awarded a GCIE in 1919.

## **2:2:7 Public works**

### **2:2:7:1 Railways and waterworks**

During his reign a large narrow gauge railway network was set up in Baroda State with Dabhoi at its focal point, a network that still is the largest narrow gauge railway network in the world.

Sayajirao envisioned a water supply scheme for Baroda in 1892 at [Ajwa](#) that would use gravity to supply drinking water to the people of Baroda. To this day a large portion of Baroda City gets its drinking water from this source.<sup>[1]</sup>

### **2:2:7:2 Parks**

The large public park originally called Kamati Baug and now called Sayaji Baug was his gift to the City of Baroda.

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[1] [http://en.wikipedia.org/wiki/Sayajirao\\_Gaekwad\\_III](http://en.wikipedia.org/wiki/Sayajirao_Gaekwad_III)

### **2:2:7:3 Education and University**

For the first time in India, the Maharaja proposed to start free and compulsory primary education in Amreli district and later included more and more regions under the project to cover the entire state by 1907.<sup>[1]</sup>

On the occasion of the Diamond Jubilee of his accession to the throne, he set apart large funds out of his personal as well as of the state funds for setting up a University in Baroda for the benefit of students from the rural areas of his state..... a task which was ultimately completed by his grandson Sir [Pratapsinghrao Gaekwad](#), who founded the [Maharaja Sayajirao University](#) and settled the trust as desired by his grandfather. This trust known as the Sir Sayajirao Diamond Jubilee and Memorial Trust exists today also and caters to the educational and other needs of the people of the former state of Baroda.<sup>[2]</sup>

### **2:2:7:4 First Cinema House**

Shivaji Chitra Bhuvan a cinema house was constructed along Sursagar Lake overlooking the Music College in 1929. Over the years it came to be known as Prince talkies and boasted of the first talkies in Baroda to have a cinemascope screen. The cinema house had a fame that matched its appropriate name. In 1969, Prince Talkies was gutted down during the communal riots but was reconstructed.<sup>[3]</sup>

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[1] [http://en.wikipedia.org/wiki/Sayajirao\\_Gaekwad\\_III](http://en.wikipedia.org/wiki/Sayajirao_Gaekwad_III)

[2] [http://en.wikipedia.org/wiki/Sayajirao\\_Gaekwad\\_III](http://en.wikipedia.org/wiki/Sayajirao_Gaekwad_III)

[3] Book: Maharaja Sayajirao Gaekwad: The Visionary/Smita Bhagwat,avinash kaptan/ Publish by: Matrubhumi seva Trust/ 1st edition /Jan 2005/ Page no:100

## **2:2:7:5 The Baroda Museum**

The Baroda museum is famous the world over for its splendid architectural design. The building is given its mesmerizing beauty by Indo: Carcenic architectural touch. There is a unique blend of Moghul, European and Maratha style architecture. There are 27 different exhibit sections, each providing a nostalgic glimpse of cultures around the world.

The Maharaja laid the foundation stone of this building in 1887 and the museum was opened for public in 1894. The Maharaja added a picture gallery to it in 1921. Original works of art belonging not only to the royal family but collectors from all around the world adorn its walls. The Maharaja didn't bat an eyelid to spend a fortune from his personal account in generating his collection for this purpose. In reference to museum, the Maharaja opined "If one wishes to evaluate the cultural heritage of any nation, he has to turn to its performing arts, Music, Painting, Sculpture, Architecture etc. because they are the measuring rod for culture that act as a medium and give a glimpse of the nation."

The museum has over 63,000 samples of sculpture, architecture, painting, costumes etc. The European picture gallery is unique in itself in India. The Maharaja has facilitated original works of art of many a noted painters to be displayed in the gallery.

There are over 500 ornaments collected from Lothal and Rojdi on display noticing, which one can get an insight into the lifestyle of fun loving Gujaratis in the era.<sup>[1]</sup>

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[1] Book: Maharaja Sayajirao Gaekwad: The Visionary/Smita Bhagwat,avinash kaptan/ Publish

## 2:2:7:6 Palaces

Many palaces was built by Gaekwads, the Laxmi vilas palace was built by Maharaja Sayajirao Gaekwad iii in 1890.<sup>[1]</sup>



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[1] Photo taken in Laxmi vilas palace

## 2:2:7:7 Patronages

He recognized talent from among his people. He supported education and training of persons who in his opinion would shine in life. Those persons whom he patronized included [Dr. Babasaheb Alies Bhimrao mji Ambedkar](#), the architect of Indian Constitution; [Dadabhai Naoroji](#), who started his public life as the Dewan (Minister) to the Maharaja in 1874 and thereafter went on to become the first Asian Member of the [British House of Commons](#) where he made no secret of the fact that he would also be representing 250 million of his fellow subjects in India. He also sent his Agriculture Commissioner Chintaman Vishnu Sane to The United States of America for research in that field.

Sayajirao used to visit England every year to select outstanding young people to join his service and in one of such visits he met 20 year [Sri Aurobindo](#) whom he immediately offered a job at Baroda College. Sri Aurobindo returned to India in 1893 to join the Baroda service.

The Maharaja supported and witnessed the successful flying of an unmanned aircraft constructed by Dr.Talpade in 1895, which happened eight years before the Wright brothers took to the skies. This is as per right wing RSS literature. No proof exists of this flight and neither does that aircraft in any condition.<sup>[1]</sup>

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[1] [http://en.wikipedia.org/wiki/Sayajirao\\_Gaekwad\\_III](http://en.wikipedia.org/wiki/Sayajirao_Gaekwad_III)

## **2:2:8 Sayajirao Gaekwad III Played a Significant Role in The Making of Bharat Ratna Dr B. R. Ambedkar**

Sayajirao Gaekwad III played a significant role in the making of Bharat Ratna Dr B R Ambedkar or Babasaheb. Being the chairman of our country's constitution drafting committee, Ambedkar became one of the first dalits to obtain collage education in India. There was a time when Ambedkar, born in the British – founded town of Mhow in 1891, was prevented from learning Sanskrit as a child.

This very lad eventually earned law degrees and multiple doctorates for his study and research in law, economics and political science from the Columbia University and the London School of Economics. He was jurist, political leader, philosopher, anthropologist, historian, orator, economist and editor.

Sayajirao, a strong campaigner against untouchability, wanted Ambedkar to be a towering example for society. Ambedkar had joined the Elphinstone Collage in Bombay in 1908. It was in 1910 that one of his mentors, Krishnaji Keluskar, met Sayajirao and the maharaja granted a monthly scholarship of Rs 25 to Ambedkar for his studies.

Ambedkar finished college in 1912 and took up a job in January 1913 in the Baroda state service as a lieutenant. But as fate would have it, his father took seriously ill and he had to leave for Bombay within days of taking up the job. His father passed away in February and in the same year, Sayajirao announced a scholarship for those wanting to study at the Columbia University.

Ambedkar was granted a scholarship of 11.5 pounds per month in June. He obtained an MA with economics as the principal subject from

the Columbia University in 1915. In 1916, Ambedkar left for further studies at the LSE. Even before his scholarship expired, he was appointed the military secretary to the maharaja with a view to groom him as the finance minister. Ambedkar returned to the city in September 1917 as his scholarship tenure ended and he joined the maharaja's service. But after a brief stay in the city, till November 1917, he left for Bombay to campaign on a larger platform.<sup>[1]</sup>



### **2:2:9 Cultural and material interests**

The Maharaja Sayajirao iii was a noted patron of the arts. During his reign, Baroda became a hub for artists and scholars. The celebrated painter, [Raja Ravi Varma](#), was among those who spent substantial periods of time at his court.

### **2:2:10 Jewelry**

Sayajirao had a splendid collection of jewels and jewelry. This included the 262 carat (52.4 g) "Star of the South" diamond, the "Akbar Shah" diamond and the "Princess Eugenie" diamond.

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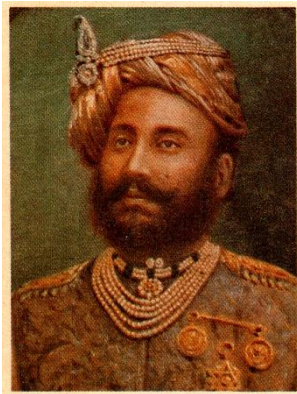
[1] Book: Baroda: Know your roots/Times of india/1st Edition/Publish in 2012/ page: 54



## **2:2:11 Classical music**

H.H. Sayajirao III mentioned about his closeness with classical music in one of his lectures.

“Music elevates our thought. The most effective way of checking immorality is to introduce music in our homes. It plays great and important part in the life of a nation and in building up its character. The question of public amusement and recreation is an important one and it is occupying my attention.”



**Ut.Moula Bax first principal of gayan shala.**

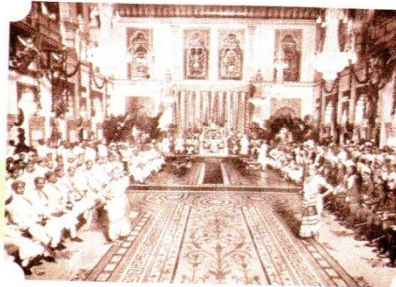
Sayajirao iii was a patron of Indian classical music. Ustad Moula Bux founded the Academy of Indian Music under his patronage. This Academy later became the Music College and is now the Faculty of Performing Arts of the Maharaja Sayajirao University of Baroda. Apart from Ustad Moula Bux, Sayajirao’s court boasted great artistes like Ustad Inayat Khan and Ustad Faiyaz Khan. In 1914, the first All India Music Conference was held in Baroda.<sup>[1]</sup>

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[1] Book: Baroda: Know your roots/Times of india/1st Edition/Publish in 2012/ page:59

## 2:2:12 Dance

The royal court assembled at the Darbar hall, Lakshmivilas Palace



### **Two sister's famous dancers Nanba and Bichaba perform in Darbar Hall<sup>[1]</sup>**

The Maharaja Sayajirao University of Baroda, started the first dance programme in India in 1950. Over the centuries there had been many alliances and marriages between Baroda's kings and princesses. Dancers were often part of the dowry as dancers, poets and musicians were status symbols for the royal courts and maharajas had as many artists as they could afford. In 1880 the Maharani Laksmi Bai (Chimnabai I) of Tanjore was married to Baroda's Maharaja Sayajirao III Gopalrao Gaekwad, an enlightened prince who after ascending the throne established the Baroda College as one of his first public acts. It was later absorbed into the university that bears his name.

Chimnabai was knowledgeable in [Bharatanatyam](#) and Carnatic music, and brought a troupe with her comprising two dancers, two nattuvanars (leaders of Bharatanatyam concerts) and two teachers (Khandwani 2002). Others followed later, including Nattuvanar Appaswamy and his dancer wife Kantimati, who had studied with Kannusamy and Vadively, two members of the Tanjore Quartet. After the death of Appaswamy in 1939, Kantimati and their son, Guru Shri Kubernath Tanjorkar, left Baroda to teach in Lucknow, and then worked in the film industry in South India until Sayajirao's successor, Pratapsinhrao Gaekwad recalled the family to Baroda in 1949 to teach

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[1] Book: Maharaja Sayajirao Gaekwad: The Visionary/Smita Bhagwat,avinash kaptan/ Publish by: Matrubhumi seva Trust/ 1st edition /Jan 2005

in the Music Department in the Kalavan Palace, later absorbed into the Maharaja Sayajirao University (Gaston 1996: 158:160). Later Guruvarya Shri Kubernath Tanjorkar established his own Institute namely Tanjore Dance Music & Art Research Centre at Baroda with his Son Guru Shri Ramesh Tanjorkar and Guru Smt. Leela R. Tanjorkar (Kubernath Tanjorkar's Family is devoted to Bharatnatyam dance now including their grandsons Rajesh and Ashish). So what we have here is a tradition of very distinguished Bharatanatyam dancers and teachers, members of a family considered an offshoot of the Tanjore Quartet bani (stylistic schools; Gaston 1996: 159), already established in Gujarat by the time Mrinalini sets up her own academy. Yet there is a sense that what she did was not new.<sup>[1]</sup>

## **2:2:13 Drama**

Maharaja Sayajirao Gaekwad was very much interested in Marathi drama. He was very great fan of Bal Gandharwa, he also financed Bal Gandharva Natak Mandali.

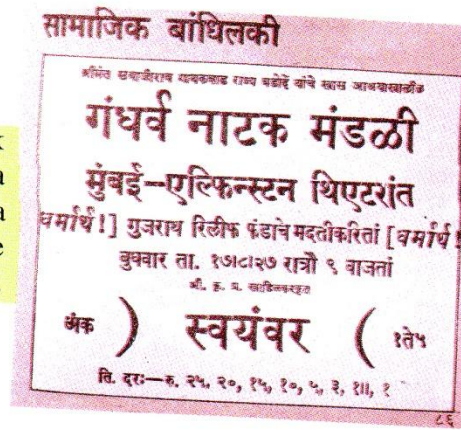
Gandharva Natak Mandali would always acknowledge the royal patronage with deep gratitude at every performance: be it in Baroda or away. Every advertisement announcing a new production by the company would carry the name of Shri Sayajirao Gaekwad, ruler of Baroda and chief patron of Gandharva Natak Mandali in bold letters.<sup>[2]</sup>

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[1] [http://en.wikipedia.org/wiki/Sayajirao\\_Gaekwad\\_III](http://en.wikipedia.org/wiki/Sayajirao_Gaekwad_III)

[2] Book: Maharaja Sayajirao Gaekwad: The Visionary/Smita Bhagwat, Avinash Kaptan/ Publish by: Matrubhumi Seva Trust/ 1st edition /Jan 2005/page no.31

The legendary 'Gandharva Natak Mandli' of Shri Balgandharva published an advertisement for a theatre production in aid of the flood victims of Gujarat.



## Ticket Of Swayamwar Natak<sup>[1]</sup>

### 2:2:14 Family of Maharaja Sayajirao



Maharaja Sayajirao initially married Chimnabai of [Tanjore](#) (Chimnabai I) (1864–1884) on 6 January 1880, by whom he had a son and two daughters:

- 1. Shrimant Maharajkumari Bajubai Gaekwad (1881–1883)
- 2. Shrimant Maharajkumari Putlabai Gaekwad (1882–1885)
- 3. [Lieutenant Colonel](#) Shrimant [Yuvaraja](#) Fatehsinhrao Gaekwad, Yuvaraj Sahib of Baroda (3 August 1883:14 September 1908). He died young, having had a son and two daughters, including

[1] Book: Maharaja Sayajirao Gaekwad: The Visionary/Smita Bhagwat,avinash kaptan/ Publish by: Matrubhumi seva Trust/ 1st edition /Jan 2005

- [Pratap Singh Gaekwar](#), who succeeded to the throne in 1939 as Maharaja of Baroda.

His first wife died young from [tuberculosis](#), and Sayajirao married on 28 December 1885 another [Maratha](#) lady from [Dewas](#), Shrimant Lakshmibai Mohite (1871–1958), who became Chimnabai II upon her wedding. A strong proponent of rights for Indian women, she proved every bit as willful and capable as her husband for the 53 years of their marriage, becoming equally well known throughout India. They had several sons and one daughter:

- 1) Shrimant Maharajkumar Jaisinghrao Gaekwad (12 May 1888:27 August 1923); no children
- 2) Shrimant Maharajkumar Shivajirao Gaekwad (31 July 1890:24 November 1919); had two sons and one daughter.
- 3) Maharani Indira Devi, Maharani and Maharani Regent of Cooch Behar ([Indiraraje](#)) (19 February 1892 6 September 1968). Married Jitendra Narayan of Cooch Bihar in 1911; had issue. Her descendants include the models [Riya Sen](#) and [Raima Sen](#). She became a Maharani Regent of [Cooch Behar](#) and the mother of [Gayatri Devi](#) of [Jaipur](#).
- 4) Lieutenant: Colonel Shrimant Maharajkumar Dhairyashilrao Gaekwad (31 August 1893 5 April 1940); had three sons and two daughters.

Other descendants of Sayajirao would wed the rulers of [Kolhapur](#), [Sawantwadi](#), [Akkalkot](#), [Jath](#), [Dewas Jr.](#), [Kota](#), [Dear](#), [Jasdan](#), [Sandur](#) and [Gwalior](#).<sup>[1]</sup>

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[1] [http://en.wikipedia.org/wiki/Sayajirao\\_Gaekwad\\_III](http://en.wikipedia.org/wiki/Sayajirao_Gaekwad_III)

## 2:2:15 Death of Maharaja Sayajirao

After a long and eventful reign of 63 years, Sayajirao Gaekwad III died on 6 February 1939, one month shy of 76. His grandson and heir, [Pratap Singh Gaekwar](#), became the next Maharaja of Baroda.

## 2:2:16 Titles and Honors of Maharaja Sayajirao

### 2:2:16:1 Titles of Maharaja Sayajirao



- 1863:1875: Shrimant Gopalrao [Gaekwad](#)
- 1875:1876: [His Highness](#) Shrimant [Maharaja](#) Sayajirao III Gaekwad, Sena Khas Khel Shamsheer Bahadur, [Maharaja](#) of [Baroda](#)
- 1876:1877: His Highness Farzand i Khas i Daulat i Inglishia, Shrimant Maharaja Sayajirao III Gaekwad, Sena Khas Khel Shamsheer Bahadur, Maharaja of Baroda
- 1877:1887: His Highness Farzand i Khas i Daulat i Inglishia, Shrimant Maharaja Sayajirao III Gaekwad, Sena Khas Khel Shamsheer Bahadur, Maharaja of Baroda, [KIH](#)
- 1887:1919: His Highness Farzand i Khas i Daulat i Inglishia, Shrimant Maharaja [Sir](#) Sayajirao III Gaekwad, Sena Khas Khel Shamsheer Bahadur, Maharaja of Baroda, [GCSI](#), KIH

- 1919:1939: His Highness Farzand i Khas i Daulat i Inglisia, Shrimant Maharaja Sir Sayajirao III Gaekwad, Sena Khas Khel Shamsheer Bahadur, Maharaja of Baroda, GCSI, [GCIE](#), KIH<sup>[1]</sup>

## 2: 2:16:2 Honors

- Prince of Wales's Gold Medal:1875
- [Kaiser i Hind](#) Gold Medal (KIH):1877
- [Knight Grand Commander of the Order of the Star of India](#) (GCSI):1887
- Delhi Durbar Gold Medal:1903
- Delhi Durbar Gold Medal:1911
- [Knight Grand Commander of the Order of the Indian Empire](#) (GCIE):1919
- Hon. [LLD](#) ([Benares Hindu University](#)):1924
- Bailiff Grand Cross of the [Order of St John](#) (Gist):1932
- [King George V Silver Jubilee Medal](#):1935
- [King George VI Coronation Medal](#):1937<sup>[2]</sup>

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[1] [http://en.wikipedia.org/wiki/Sayajirao\\_Gaekwad\\_III](http://en.wikipedia.org/wiki/Sayajirao_Gaekwad_III)

[2] [http://en.wikipedia.org/wiki/Sayajirao\\_Gaekwad\\_III](http://en.wikipedia.org/wiki/Sayajirao_Gaekwad_III)





**Vintage car of Maharaj Sayajirao Gaekwad III**



**Post Ticket of Sir. Sayajirao Gaekwad.**



## **2:2:17 Shades of Maharaja Sayajirao's life**

1.The Maharaja was in great pain when he saw the pathetic condition of the subjects (praja). So, he decided to do something meaningful for their upliftment. He called Diwan Shahbuddin and said; 'Till today I have personally visited so many places in the state (province) and spoken to many people about their problems, but what has disturbed me the most is the problems faced by the Adivasis (Nomads). We have to bring them out of the jungles and give them an opportunity to mingle with the (urban) common people. To do this the first thing is to wipe out the fear from their minds. The only way out to do this is to educate them about the other surroundings. That's the only solution. Slowly and steadily the education will bring out the required progress in them.<sup>[1]</sup>

2. Before going to sleep H.H. Sayajirao was writing diary. He noted 'The carving work of venis Temple is different. The full-fledged, artistic but minute carving work reminds about art of Hindustan (India). The carvings at Yerul, Ajanta, and Khajuraho and at Abu Temple are better than this. So according to me, India is the pioneer of delicate carving work. It is pure, simple but elegant compared to the other works of the world. Here the golden carving and marble stone is really attractive. The major colors used on the paintings over here are violet, Lavender and reddish brown. The light is enough that makes it little brighter. This

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[1] Book: yugdrasta/by Baba bhand/ publish by: saket prakashan/ 2nd edition /April 2012/

temple art is related to our daily life at the same time different from the Western world (work).<sup>[1]</sup>

Sometimes Maharaja (visits) the Jummadada Vyayam Mandir and gives important instructions. Days before yesterday, he said; ‘Manekrao we know very well that you don’t train ‘Pahelwans’ in the Akhada. Today we need youngsters who are full of zest and patriots, as well as ready to sacrifice their life for motherland. These youngsters should be trained not only at Dandpatta but also for the proper use of armory. These patriots are our future. Manekrao followed what H.H. Sayajirao has said.

“The back bone of our aim is love for nation and commitment towards our motherland. To speed up this work systematically one more associate will be joining us next week”.<sup>[2]</sup>

3. ‘Whom are we talking about?’ asked Dr. Athawale. ‘The most famous Bengali freedom fighter Arvind Ghosh is joining Baroda provincea’s khasherao informed. Though he has passed ICS exams he will not serve the British Government. He is the star who will guide the Indian students in London for Hindustan’s freedom fight. Let us start preparation for his welcome’.

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[1] Book: yugdrasta/by Baba bhand/ publish by: saket prakashan/ 2nd edition /April 2012/  
page: 14

[2] Book: yugdrasta/by Baba bhand/ publish by: saket prakashan/ 2nd edition /April 2012/  
page: 214

After the end of this meeting Manekrao took oath from young members.”We pledge to serve our Motherland (Nation). We promise to serve with full strength for the province and for the nation.”<sup>[1]</sup>

4.For a long time the chancellors of Muslim collages invited H.H. Sayajirao. He was praised for his work and for his achievements. They also acknowledgement him for his work. To this H.H. Maharaja said “I salute you and I am proud of you all for what you have done for the Muslim at Aligarh. If we want to free India from today’s condition educating the youngsters is the only way out.”<sup>[2]</sup>

### **2:2:18 In Reference to The Maharaja’s Speeches**

Sayajirao loved to visit Europe. But there are enough evidences that his love was not blind. Upon his visit to Europe, he understood the importance of exercise and gymnastics in life and therefore established the Sayaji Vihar club for the Baroda public. While sharing his thoughts with the members, he once said, ‘It would be foolish to neglect the body discipline. One can avoid only those things that are not necessary to nourish life. In India, since there has been no attempt to understand the club culture, it cannot develop properly and on the contrary all effort backfire and we misuse the club. I want Baroda to be an exception to this fact and to people who say that we are not ready for club culture yet.’<sup>[3]</sup>

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[1] Book: yugdrasta/by Baba bhand/ publish by: saket prakashan/ 2nd edition /April 2012/ page: 214,215

[2] Book: yugdrasta/by Baba bhand/ publish by: saket prakashan/ 2nd edition /April 2012/ page: 261

[3] Book: Maharaja Sayajirao Gaekwad: The Visionary/Smita Bhagwat,avinash kaptan/ Publish by: Matrubhumi seva Trust/ 1st edition /Jan 2005/page:81

The Maharaja had a deep understanding about the value of the hidden ancient Indian teaching system. He therefore didn't give much significance to bookish knowledge in the newly prepared teaching system. He professed good learning habits to acquire informative knowledge. He believed that human could never get wise in the true sense. He was not interested in those who acquired bookish knowledge and displayed their literary foolishness.<sup>[1]</sup>

The Maharaja didn't like the public feeling of admiring the lifestyle in the olden days and cribbing about the corrupt contemporary scenario. Once in his speech, he expressed his feelings by saying, 'the laziness surrounding the human mind can have dangerous effects. If we consider the human strength, it can never match up to that of other animals. But at times, the ruthlessness of human strength can put that of a lion's to shame. If it were not true, then Athens, the cradle of freedom wouldn't have produced able men'.

He would be careful in expressing his views on religious issues. When he got a chance to address the core religious bodies at the intellectual filled city of Pune, he discussed the differences between the true meaning of religion, religiousness and the attitude of religious men. Upon exposing the genial differences among the topics, many noted saints were filled with astonishment at the Maharaja's knowledge.

When the Second World Religious Conference was held in Chicago, he chose the opportunity to remark about Swami Vivekanand, who had won hearts in the first chapter of the conference. Insisting on Vivekanand's idea of a secular democracy, he praised India as a

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[1] Book: Maharaja Sayajirao Gaekwad: The Visionary/Smita Bhagwat,avinash kaptan/ Publish by: Matrubhumi seva Trust/ 1st edition /Jan 2005/page:82

pioneering example by adding, 'I salute Vivekananda, who was two months younger to me and in such a small age had scaled the heights of labor and earned his place in history. I reverently wish that his dream of democracy should one day be achieved.'<sup>[1]</sup>

The Maharaja was invited to represent India at the Round Table Conference held in regard to framing of the Indian constitution. Taking advantage of the situation he boldly announced, 'The British administration has undoubtedly done a remarkable job in some aspect in India, which I cannot ignore. But after acknowledge this I wish to say that there is definitely a scope for improvement. It is not that we are in a situation that the British have no left any scope for improvement. One shouldn't be in an illusion that had the British not intervened, we would still be wandering in the darkness of ignorance. Societies experience change sooner or later we would have changed on our own.

While inaugurating the Historic Council of Baroda, the Maharaja said, 'it is important for every conscious citizen to have an in: depth knowledge about the history of his homeland. To know it form a total perspective, he should understand the history of the Asian continent. Only then will he understand the intricacies of historical research. By reading about the history of other nations, one can pinpoint to the origin of culture and tradition. Due to the migration of people from east to west and vice versa, certain issues were lost. Due to lack of learned people, many misconceptions were born and the seeds of culture conflict were sowed. It is important to understand history find solution

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[1] Book: Maharaja Sayajirao Gaekwad: The Visionary/Smita Bhagwat,avinash kaptan/ Publish by: Matrubhumi seva Trust/ 1st edition /Jan 2005/page:83,84

to these conflicting questions. Superficial extrapolations can never be permanent solution and one needs well reasoned solutions for long term conflict resolution.<sup>[1]</sup>

## **2:2:19 Photo History of Sayajirao Gaekwad**



**Going to England**



**With Grandson Pratapsinh Gaekwad**

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[1] Book: Maharaja Sayajirao Gaekwad: The Visionary/Smita Bhagwat,avinash kaptan/ Publish by: Matrubhumi seva Trust/ 1st edition /Jan 2005/page:87



<b>Description</b>	Group portrait of <a href="#">Sir Sayaji Rao</a> , the young Gaekwar of Baroda (seated, front centre), <a href="#">Sir Richard Temple</a> , Governor of Bombay and officials. Also in the portrait Sir Madhav T Rao, British appointed administrator of Baroda and Phillip S. Melville, Agent to the Governor General. The state of Baroda (Baroda) in Gujarat, western India.
<b>Date</b>	Circa. 1880
<b>Source</b>	From the 'Album of portraits and views in Baroda' taken by an unknown photographer in c.1880. Transferred from <a href="#">en.wikipedia</a> ; transferred to Commons by <a href="#">User: Rcbutcher</a> using <a href="#">Commons Helper</a> . Original uploaded was <a href="#">Indian Cow</a> at <a href="#">en.wikipedia</a> 9 February 2006 (original upload date)
<b>Author</b>	unknown





**Photo of procession 1872**



**Photo: Opening ceremony: Logo of Sir Sayajirao Gaekwad iii 150 years celebration.**





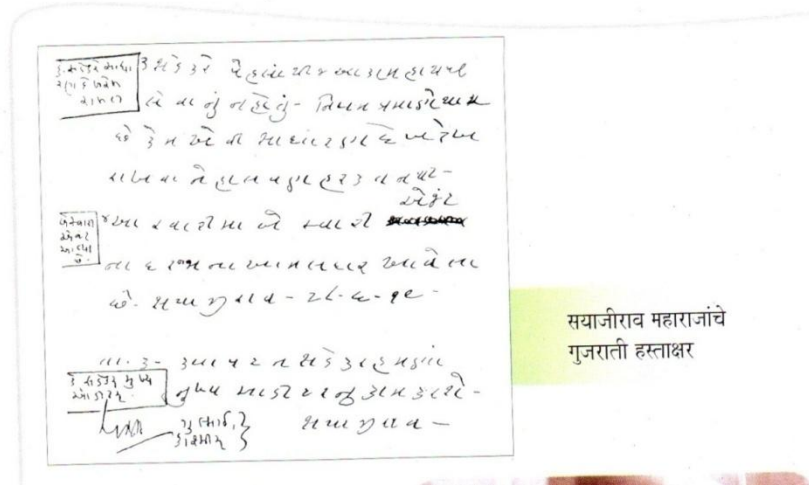
**Royal Family with Logo Of sayajirao 150 years celebration in Darbar hall, laxmivilas palace, Baroda.**



**Logo of Sayajirao 150 years celebration**



**H.H. Sir Sayajirao Gaekwad in 1910**



સયાજીરાવ મહારાજાંચે  
ગુજરાતી હસ્તાક્ષર

**Gujrati Hand writing of Sir Sayajirao Gaekwad<sup>[1]</sup>**

[1] Book: Maharaja Sayajirao Gaekwad: The Visionary/Smita Bhagwat,avinash kaptan/ Publish by: Matrubhumi seva Trust/ 1st edition /Jan 2005

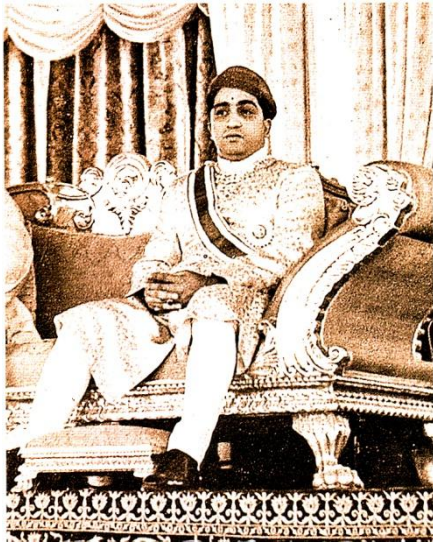
Mr. P. Jagtap who is shared  
 with much inconvenience  
 may succeed Pradhan  
 Pradhan returns to the  
 change. With this change  
 hardly any other changes  
 for work alone are wanted.  
 About a Gachwan being  
 there I am dealing with it  
 separately. I will be glad  
 to see you in dealing this &  
 Sir Desai shd. press for it  
 start, according to urgency. S.N.G.  
 23.5.14  
 Vm  
 महाराजांचे ईंग्रजी हस्ताक्षर

A specimen of Maharaja Sayajirao's handwriting.

English Hand Writing of Sir Sayajirao Gaekwad<sup>[1]</sup>

[1] Book: Maharaja Sayajirao Gaekwad: The Visionary/Smita Bhagwat,avinash kaptan/ Publish by: Matrubhumi seva Trust/ 1st edition /Jan 2005

## 2:3 Maharaja Pratapsinhrao Gaekwad



### The Last Ruler

Sayajirao Gaekwad III had four sons and two daughters. But a series of tragedies, including the premature death of three of his sons, led him to pass on the throne to Pratapsinhrao, his grandson.

If Maharaja Sayajirao Gaekwad III came up with the idea of establishing a world-class university in the erstwhile Baroda state, his grandson Pratapsinhrao Gaekwad took it upon himself to fulfill his grandfather's dream. Pratapsinhrao, who ruled from 1939 to 1949, established the Maharaja Sayajirao University (MSU) and the Baroda Cricket Association (BCA) within his short reign. Pratapsinhrao's son, Fatehsinhrao Gaekwad, started playing cricket at the age of six and later went on to represent Baroda in Ranji matches. Fatehsinhrao became the president of the Baroda of Control for Cricket in India, holding the office in two stints – 1963-64 and the subsequent year.

During his rule, he initiated many reforms. He formed a committee with K M Munshi as the chairman. The committee framed the

constitution of the university and conceptualized the university after which the MSU Act, 1949, was passed to establish the institution. An ardent fan of sports, Pratapsinhrao also set up a sprawling golf course – Gujarat’s first – in the Laxmi Vilas Palace compound way back in 1941. In fact, the first golf open championship in western India was organized by Pratapsinhrao in 1942.<sup>[1]</sup>

However, Baroda’s last ruler was also known to be a spendthrift. The Indian government had apparently conducted a survey of Baroda’s treasury after reports emerged that Pratapsinhrao had spent millions of dollars during his visit to the US in 1948 with his second wife Sita Devi. He also broke the monogamy law laid down by Sayajirao and had two wives. Pratapsinhrao rubbed the Indian government the wrong way when he hesitated to merge the Baroda state into the Indian union after Independence. He had given a teary-eyed speech to his subjects from Nyay Mandir before signing the merger agreement with the government. He spent the last years of his life in exile in London.<sup>[2]</sup>

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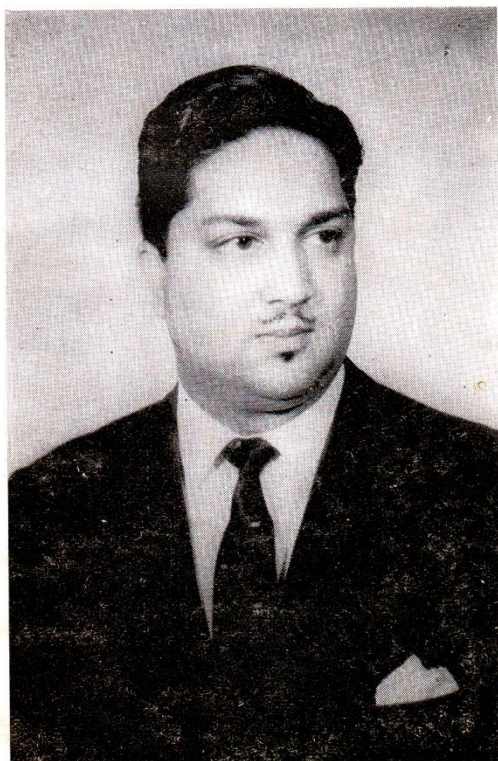
[1] Maharaj Pratapsinh Gaekwad Charitra Grantha/ Publish By-Smt.Chimnabai Stri Udhogalaya, Baroda/1<sup>st</sup> edition/ 1983/page no.75

[2] Excerpts taken from interview Maharaja ranjitsinh Gaekwad/25-2-2002



## 2:4 Maharaja Fatehsinghrao Gaekwad

सत्कारसमारंभाचे अध्यक्ष.



श्रीमंत महाराज फत्तेसिंहराव गायकवाड  
एम. पी.

Fatehsinghrao Gaekwad was born to [Pratap Singh Gaekwad](#), the last ruling Maharaja of Baroda and his first wife, Akhand Soubhagyavati Maharani Shantadevi Sahib Gaekwad (1914–2002). He succeeded as titular Maharaja of Baroda in 1951 when his father was deposed by the Government of India.

He served in public office as a [Member of Parliament](#), Parliamentary Secretary of the Defense Ministry, MLA in [Gujarat](#), Minister of Health, Fisheries and Jails, Chancellor of the [Maharaja Sayajirao University](#) in Baroda, and Chairman of the Board of Governors, National Institute of Sports in 1962-63. He was also the author of the book *The Palaces of India* (1980).

As a cricketer, Gaekwad represented [Baroda](#) in the [Ranji Trophy](#) between 1946 and 1958 and had a highest score of 99 in his first season. He was an attacking right-handed batsman. He played against the touring teams on various occasions between 1948 and 1954. He was an expert cricket commentator in radio and was made an honorary life member by the [MCC](#). He was closely associated with Mr. M.C.Sane the son of the Agricultural Commissioner of Baroda State, Mr. Chintaman Vishnu Sane. He often sent Mr. M.C.Sane letters after both stopped playing in the [Ranji Trophy](#)

Gaekwad was the President of the [Board of Control for Cricket in India](#) from 1963 to 1966, after serving as Vice-President from 1959 to 1960 and again in 1962-63. He was the manager of the [Baroda Cricket Association](#) from 1960. Known in England as "Jackie Baroda", he managed the Indian [tour of England in 1959](#) and of [Pakistan](#) in 1978-79 and 1982-83. He was only twenty-nine years old when he managed the 1959 team.

He died in the Breach Candy Hospital in Bombay on 1 September 1988 at the age of fifty-eight, to be succeeded as titular Maharaja of Baroda by his younger brother, [Ranjitsinhrao Gaekwad](#).

Maharaja Fatehsinh Gaekwad, was also a music lover, even though he was not directly connected with the performance of music. He had also arranged many private programmes at Laxmi Vilas Palace, in his own special music room. He had preserved many valuable, music recordings, programmes from the collection of Great Sir Sayajirao and Maharaja Pratapsinhrao.

He was connected with several organizations, conducting the programmes on classical music, and art. He was liberal enough to pay donation to such organizations. Indirectly he had helped to grow and

progress the arts like music, paintings, sculptures etc., in the cultural city like Baroda.

### **Titls of Maharaja Fatehsinghrao Gaekwad**

[Lieutenant-Colonel](#) Farzand-i-Khas-i-Daulat-i-Inglishia, Shrimant [Maharaja](#) Fatehsinghrao Prataprao Gaekwad, Sena Khas Khel Shamshe Bahadur, Maharaja of Baroda (2 April 1930, [Baroda](#) – 1 February 1988, [Bombay](#)) was an [Indian](#) politician, cricketer, and titular [Maharaja](#) of [Baroda](#).<sup>[1]</sup>

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[1] [http://en.wikipedia.org/wiki/Fatehsinghrao\\_Gaekwad](http://en.wikipedia.org/wiki/Fatehsinghrao_Gaekwad)



## 2:5 Maharaja Ranjitsinh Gaekwad



One has to deeds good in seven previous births to be born in a Royal Family. Those who were born in Royal Family are very lucky ones. Since last four generation this king has done so much hard work for the state, subjects, for the happiness and comfort of people that it is truly said 'Swadeshe Pujayate Raja!' why will not the people respect such a king? Today 70 years have passed till people of this state remember his every moment.

To take the Royal Family's tradition and fame forward, on 8<sup>th</sup> May 1938 H.H. Ranjitsinh was born. He was born after four daughters. So his childhood was very comfortable. Elder brother Shri Fatehsinh, Shrimant Mrunalinidevi, Shrimant Pramilaraje, Shrimant Saralaraje, Shrimant Vasundhararaje and then Shrimant Ranjitsinh was born. He was a beloved to his father. His father loved him so much that on his third birthday his father gifted him a real train with steam engine, (Till date this train is kept in glass showcase in the Fatehsinh Museum. He took

his basic education in his childhood at Motibaug School at Laxmi Vials Palace.

In the year 1956, he passed out his Board Metric exam from Bombay University. He has keen interest in arts drawing since his childhood. He then took admission in his great grandfather's University. He graduated at Faculty of Fine Arts in Painting from Maharaja Sayajirao University of Baroda. Before this degree he had done a diploma in Fine Arts from Royal Academy of Arts, London (U.K). In 1964, he did M.A. from Faculty of Fine Arts, at M.S. University of Baroda.

In 1965, he started an offset printing press, called 'Printaj' or 'Printaz' at Bagikhana. At that time that kind of a concept was a modern and new. That system of press was very expensive and printing was very costly. At that time there were only 3 to 4 machines of offset printing machines in Baroda. But Ranjitsinh's boldness and risk in business of printing gave him such a success that he had become very famous, as a commercial artist and in commercial production field his name was on top.

Shrimant Ranjitsinh had received many certificates and awards from many famous institutes and organizations. Their names are - David Meury scholarship Royal Academy. In 1962 All India Arts and Crafts Society of India. In 1965, he got a second prize from this organization, Gujarat, Lalit Kala Academy, Bombay Society, Bombay 1993. 2004 he got an award from (Maharashtra) Pune's Lookmanya Tilak Trust's Late Barrister V.V. Karia Award.

Along with drawing and painting, he had a keen interest in sculpture. He had done many 'One Man Show' in the above field. His shows took place at Jahangir Art Gallery, Bombay in 1962; Shri Dharani Gallery,

Bombay, Taj Art Gallery, Bombay, Chitrakala Parishad, Balglore, Majis Gallery, Dubai, Lalit Kala Academy, New Delhi, Nehru Centre, London and so on. He participated in one of the exhibition at London in 2008, where he had given a title 'The Goat'. He had made sculpture on that subject. In 2010 at London Botanic Garden and Durham H.H. Ranjitsinh was asked to exhibit a sculpture on 'The Water'.<sup>[1]</sup>

Long year ago classical music was one of the subjects in primary education. To pass out that subject was compulsory. Special trained teachers were appointed to teach music. Shrimant Ranjitsinh got his basic education of classical music at school level. At that time a well known music teacher Late Rangnath Nigoskar was appointed to teach music. He started taking Classical Music (Vocal) lesson right from primary school. His first Guru was Pt. Raghunathbua Potdar. In the recent years he took good training from his Guru Pt. Maniprasad.

Previously this princely state used to appoint 'Darbari Gayaks', 'Raj Gayaks' in their kingdom for their love of music. But people of Baroda are proud about Shrimant Ranjitsinhji as a classical singer from a Royal Family. Shrimant Ranjitsinh has not only performed in Gujarat but he did his programmes in big cities of India. He also did vocal programmes at ITC, Sangeet Academy, and Calcutta Sammelan etc. He had also performed at Nehru Centre at London. But this multi-talented king Of Baroda was never had proud about so many achievements.

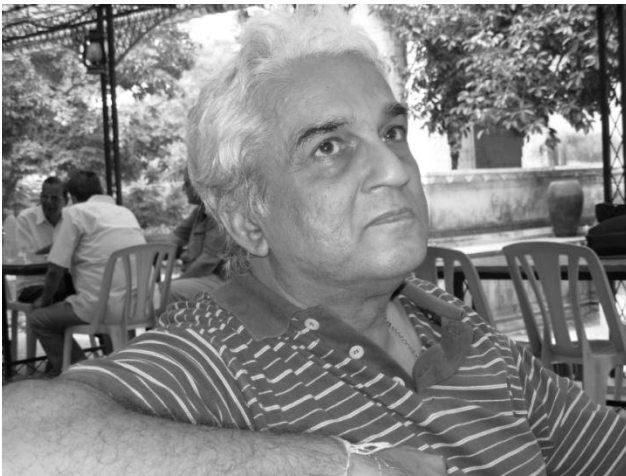
Other than classical music he had done playback singing along with smt. Anuradha Paudwal, Alka Yagnik in Gujarati as well as few Hindi

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[1] Visrati Virasato/chandrakant Nashikkar/Publish by-Meera Chandrakant Nashikkar/Page no-74,75

films. 'Chandani' is one of such cassette of his Gujarati and Hindi Bhajans accompanied by Shri Purushottam Upadhyay.<sup>[1]</sup>

He had performed many times in India and abroad. Many years he performed on Akashwani, too. He had a unique personality than a normal being. He was associated with many organizations and in politics, too. He was never shown pride about his achievements at the same time never let anyone feel small.<sup>[2]</sup>



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[1] Visrati Virasato/chandrakant Nashikkar/Publish by-Meera Chandrakant Nashikkar/Page no-76,77

[2] Excerpts taken from interview Maharaj Ranjitsinh Gaekwad/ 25-2-1998

# **Chapter: 3**

## **Baroda**

### 3:1 History of Baroda

#### Baroda : Vadodara

*Sayaji Nagari (Town of Sayajirao Gaekwad), Sanskari Nagari (Cultural City)*



**Baroda**, formerly known as **Baroda**, is the fourth most populated city in the Indian State of Gujarat. Historical and archaeological findings date this place back to the 9th century when it was a small town called Ankottaka (present Akota) located on the right bank of the river Vishvamitri (whose name is derived from the great saint Rishi Vishwamitra). Ankottaka was a famous centre of Jainism in the 5th and 6th century AD. Some of the Akota bronze images can be seen in the Baroda Museum. The city was once called Chandanavati after its ruler Raja Chandan of Dor tribe of Rajputs, who wrested it from the Jains. The capital had also another name "Virakshetra" or "Virawati" (a land of warriors). Later on it was known as Vadpatraka or Wadodará, which according to tradition is a corrupt form of the Sanskrit word Vatodar means 'in the heart of the banyan tree'. It is now almost impossible to ascertain when the various changes in the name were made; but early English travellers and merchants mention the town as Brodera, and it is from this that the name Baroda is derived. Again in 1974 the name changed to Baroda.

Baroda is the third most populated city in the [Indian state](#) of [Gujarat](#) after [Ahmedabad](#) and [Surat](#). It is one of four cities in the state with a

population of over 1 million, the other being [Rajkot](#). It is also known as the [Sayaji Nagari](#) (*Sayaji's City* after its famous ruler, [Maharaja Sayajirao Gaekwad III](#)) or *Sanskari Nagari* (*The City of Culture*, a reference to its status as the *Cultural Capital of Gujarat*). Baroda or Baroda, formerly the capital city of the [Gaekwar State](#), is situated on the banks of the [Vishwamitri](#), a river whose name derived from the great saint [Rishi Vishwamitra](#). It is located southeast of [Ahmedabad](#), 139 km from state capital, [Gandhinagar](#). It is the administrative headquarters of [Baroda District](#). Both the railway line and national highway connecting Delhi and Mumbai, passes through Baroda.<sup>[1]</sup>

Baroda is home to almost 1.6 million people (as of 2005), the beautiful [Lakshmi Vilas Palace](#) and the [Maharaja Sayajirao University of Baroda](#) (M.S.U.) which is the largest university in Gujarat. Its famous for the [Science](#), [Fine Arts](#), [Performing Arts](#), [Technology](#), [Management](#), [Psychology](#), [Social Work](#), [Law](#) and [Medicine](#) streams. It has a high literacy rate by Indian standards of 78% (2001).



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[1] Book: Ipsit/ lekha by: Chandra ant Nashikkar /publish By: Nishigandha despande/1<sup>st</sup>

edition/2012/ page: 101

### **3:1:1 History**

Bahadur shah's (American Bowler) right hand Rumi Khan was sent to Baroda. During those days Rumin Khan was asked to design Baroda city. He planned it like a Roman city. He designed the city in such a way that Mandvi was in at the centre and four huge gates on four sides. This was similar to the game of Ludo game. The four gates were named as, to the north – Champaner (Darwaja), to the south – Gendi Gate (Bramhanpura), to the west Laheripura, and to the east of it is called Panigate. Panigate Darwaja was called the nose of Baroda. Till today we can notice clearly a carving of a nose made on a stone. Long ago there were two more gates beyond Gendi Gate Darwaja, one was named as Goya Gate and the other was known as Hatti Khad Darwaja. These two Darwajas do not exist anymore. But that same area had Goya Gate police station, Goya Gate Railway Station. The people use this name till date. Similarly towards the southeast, there was a gate called Bawaman's Gate, today we call this area as Bawamanpura. Today we don't even get to see its rains.

The mention of Mandvi Darwaja is tough made in Bahadurshah's era (estd. 1511) but did that building existed there at that time? This question remains as it is. The idea did come to Bahadurshah's mind but he did not built anything at that place. For many years mention of Mandvi is not found anywhere (after 1511) between that period. According to the History during Gaekwadi administration under Damajirao II (1733) there is a mention of Mandvi is built. It is said that on one pillar the details about it was carved. (Which is not be seen anywhere today) This monument (Mandvi) was built at the centre of the city – 25 ft tall, just like Char Minar of Hyderabad. Then after a period of near 123 years taler, in 1856, Ganpatrao Gaekwad built two



more storey's are on top of it and attractive clock with a clock room was built on it. Today also we see 'Mandvi building standing tall, carving 4000 sq ft area, with its beauty. During Muslim region rule only few settlements were there. They were called as 'Pura'. To name a few, Bawamanpura, Jahangirpura, Sultanpura, Yakutpura, Barhanpura, Kalupura etc.. After few years in the Maratha rule there came other settlements, such as Raopura, Babajipura, Fatehpura, Shiyapura, Anandpura, Ganpatpura etc. There were total twelve such 'puras'.

In the history of 'Baroda' there is a mention of a lake called Mahasenak Lake. Today we know that lake as 'Bhesana Lake'. Near that lake there was a settlement called 'Vilaspura', and then it was also known as 'Kmgalpura'. Lots of poor Muslims resided over there, then. During the rule of 'Khanderao Maharaj' 'Khichadi' used to be fed to those poor Muslims.

Over the years Baroda has changed and developed a lot.<sup>[1]</sup>

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[1] Book: Ipsit/ lekha by: Chandra ant Nashikkar /publish By: Nishigandha despande/1<sup>st</sup> edition/2012/ page: 101

### **3:1:2 Founding Fables**

Baroda was not destined to be just another city on the Indian map, but a bold vision of a modern, secular, egalitarian society with cosmopolitan ethos. Today, that vision is embedded in countless fables that preserve the city's mythic inner life.

These fables guide one through Baroda's history, its turning points, kaleidoscopic culture and fabulous wealth. One such turning point, to Sage Vishwamitra, who was blessed by inspiration in Baroda to script the Gayatri Mantra. Sufi saints like the Ghadiyali Baba, Refai Baba and Ghoda Ka Pir are celebrated in legends that pay tribute to the city's secular traditions.

The account of the haunted grave of Emperor Akbar's foster mother is a source of endless fascination. Stirring narratives are spurred by the mythical temples that are said to be the city's protectors. And the origins of the indomitable 'Baroda Nu Naak' offer a remarkable insight into the cultural history of the city.<sup>[1]</sup>

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[1] Book: Baroda: Know your roots/ publish by: times of India/1st edition /2012/Page: 9

### 3:1:3 The Sage and The City

Named after the banyan tree, the modern Baroda ('Vat Patrak' in Sanskrit means leaf of banyan tree) took root 2,200 years ago in a settlement on the banks of Vishwamitri. The river was blessed by venerated sage Vishwamitra, the author of Gayatri Mantra.

The origins of this city can be traced to the Skanda Purana. The scripture says that a pious Brahmin who used to live in Champavati (now Champaner) In the Shankar Forest (now Pavagadh) resolved one day to offer his head to Lord Shiva. But Shiva did not want the Brahmin's blood to fall on him. So he sank deep into the earth, creating a huge chasm.

Brahmarishi Vishwamitra had his ashram in the Shankar Forest. One day, his sacred cow Kamdhenu fell into this gulf. Lord Shiva advised the cow to let milk flow from her udders till she floated to the surface. When Vishwamitra learnt about this, he asked Himadri (now Himalaya) mountain to fill in this gorge to avoid such mishaps. Some puranas suggest that Himadri ordered one of his sons, Pavak Chakra, to stand on the gulf. Lord Shiva then mounted this summit and decided to settle in the forest. Vishwamitra, on the request of the people, destroyed Pavak and blessed the whole region with a river which was named after him. The river which meanders through the city today turned out to be an inspiration for Vishwamitra to write the Gayatri Mantra. This Mantra was initially called the 'Sa Vi Tur' meaning "that from which everything originates".<sup>[1]</sup>

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[1] Book: Baroda: Know your roots/ publish by: times of India/1st edition /2012/Page:10

The first noted history of the city was of the early trader settlers who settled in the region in 812 AD. The province was mainly Hindu dominated with [Hindu](#) kings ruling till the year 1297. The [Gupta Empire](#) was the first power in the region in the early years of the [Christian era](#). After fierce battles, the region was taken over by the [Chalukya Dynasty](#). Finally, the kingdom was annexed by the [Solanki Rajputs](#). By this time the [Muslim](#) rule had spread across India, and the reins of power were then snatched by the [Delhi Sultans](#). The city was ruled for a long time by these Sultans, until they were easily overthrown by the [Mughal emperors](#). The Mughals biggest problem were the mighty [Marathas](#) who slowly but eventually took over the region. It became the capital of the Maratha [Gaekwads](#). [Sayaji Rao III](#) (1875–1939), a most able ruler, made many public and bureaucratic improvements in the region. Although the British had a major influence on the region, Baroda remained a [princely state](#) until Independence. Like many other princely states, Baroda also joined the [Dominion of India](#) in 1947.

The eighteenth largest and one of the cosmopolitan cities of India, Baroda alias Baroda is located on the banks of Vishwamitri River. This garden city is the industrial capital and the third most populated town of Gujarat and also the administrative headquarters of Baroda District. Due to its rich cultural traditions, the district is referred to as Sanskari Nagari. With many museums and art galleries, this upcoming hub of industries and IT is a favorite spot of tourists. Baroda was once called Chandravati, after its ruler Raja Chandan, then Virakshetra or Viravati, the abode of the brave and then Vadpatra because of the abundance of banyan trees on the banks of the narmada . From Vadpatra it derived its present name.

### 3:1:4 Origin of Name

Two thousand years ago, there was a small town known as "Ankottaka" (present day [Akota](#)) on the western bank of the river narmada . The earliest mention of Baroda is in a [Granth](#) or charter of 812 that identifies it as "Vadapadraka", a village attached to the nearby town of "Ankottaka". In 600 AD severe floods in the narmada forced the inhabitants to move to the eastern side of the river to a village known as "Vatpatrak" (Leaf of [Banyan](#) tree) which developed into Baroda. In the 10th century, Vadapadraka replaced Ankottaka as the main town.

The city was once called "Chandanavati" after its ruler "Raja Chandan" of the "Dor tribe of [Rajputs](#), who wrested it from the [Jains](#). The capital had also another name *Virakshetra* or *Viravati (Land of Warriors)*. Later on it was known as *Vadpatraka* or *Vadodará*, which according to tradition is a corrupt form of the [Sanskrit](#) word *Vatodar* meaning *in the heart of the Banyan tree*. It is now almost impossible to ascertain when the various changes in the name were made; but early English travelers and merchants mention the town as *Brodera*, and it is from this that the name *Baroda* is derived. In 1974, the official name of the city was changed to Baroda.

In 1907, a small [village](#) and [township](#) in [Michigan](#), United States, was named after Baroda.

It is also rumored that the name *Baroda* originated from two words *Vat* which means the [Banyan](#) tree and *Aodh*, which means a tent/canopy. According to a popular legend, the region in and around present day Baroda was full of Banyan trees that formed a dense cover that looked like a huge tent canopy from a distance. Thus the name *Baroda* stuck.<sup>[1]</sup>

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[1] <http://en.wikipedia.org/wiki/vadodara>

### 3:1:5 The Old City of Baroda

The old city of Baroda is overcrowded, cluttered and extremely busy. That is how it has been for centuries. Drive into Mandvi – the city’s vortex – and you will feel transported into medieval bazaars, shrines, glorious buildings, pols, wadas and padas. This is the old, throbbing heart of modern Baroda, once walled within four gates – Laheripura Darwaza, Panigate, Gendi Gate and Champaner Darwaza. The city once had a square fort was called Kila:e:Daulatabad. Later, the four gates were added, all equidistant from Mandvi. Mandvi derives from the Sanskrit word ‘mandapa’ meaning a pillared hall. Mandvi is at the centre of the walled city where the roads leading to the four gates intersect. Life within the once walled area is vibrant and a quaint cultural mix. The wedding procession of Lord Narsinhji is one of the rituals which keep traditions alive.

Till the 18<sup>th</sup> century, the city was the seat of the Sripujyas – the high priests of Jainism. Such was the cosmopolitan mix even at that time that one garba song penned way back in 1849 talks about the city’s multicultural outlook. Baroda was prosperous, neat and well maintained, with broad tree lined avenues, expansive parks and numerous buildings of considerable distinction, including various exceptional museums and art galleries. The tenements were made of bricks bonded by lime mortar, jiggery, and powdered pulses. These structures were supported by carved Burma teak pillars. Some of these havelis survives in the Bajwada area. The tenements rose three to four storey’s and in their balconies sat women – idling, singing, chatting and serving cool sherbets.<sup>[1]</sup>

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[1] Book: Baroda: Know your roots/ publish by: times of India/1st edition /2012/Page:15

### 3:1:6 Old Ankotakka

The early man lived on the banks of the [Mahi River](#). This river must have formed the flood plain during that age. The movements of these hunter gatherers, living on the banks of the river, grubbing the roots and killing animals with crude stone tools made out of the cobbles and pebbles available on the river bank, were necessarily controlled by the availability of convenient raw materials for their tools. There are evidences of the existence of early man in the Mahi river valley at a number of sites within 10 to 20 km to the northeast of Baroda. No evidences however of the existence of this man are found in and around present Baroda. This may be because of the absence of gravels and cobbles on the banks of the [Vishwamitri](#) rivulet.

The next phase of the prehistoric Baroda witnessed the first human settlement on the right bank of the river Vishwamitri on a group of dunes resting on the alluvium of the river. It also means that men knew about where to set up settlements, as they had selected an elevated land. The Vishwamitri must have been prone to seasonal floods even then. These people still belonged to the Stone Age, crafting their tools with finely grained stones. From their material culture and physical environment, they seem to have belonged to the same culture as those whose implements were found in the Mahi river valley. This human settlement has been dated to 1000 B.C.

Around the beginning of the Christian era, a small township developed at the same spot as the above mentioned settlement on the right bank of the river. It came to be known as *Ankotakka* (present day Akota), the mound on which this settlement was established came to be known as *Dhantekri*. The entire settlement was developed by clearing grazing land and forests of Ankhola and covered an area of  $\frac{1}{2}$  to  $\frac{3}{4}$  km<sup>2</sup>. This is indicative of the presence of thick forests during those times. Due to its location on the ancient trade route between [Gujarat](#) and [Malwa](#), this

small township flourished in to a commercial centre. There was a supposed commercial relation between this township and [Rome](#).

The township of Ankotakka developed during the rule of the [Guptas](#) and the [Vallabhis](#). It was subjected to periodical heavy floods. But a severe flood which inundated the renovated public hall, forced the inhabitants to abandon this township and move away from the banks of the Vishwamitri.

The event occurred in 600 A.D. The inhabitants moved to the east of Ankotakka to another elevated portion located on the present Kothi area. This formed the nucleus of a new township.

The City of Baroda aptly described by a medieval Jain writer as a *Tilak on the Brove of Lata* was a nodal center of the coastal plain of [Gujarat](#). It was strategically situated at a junction of the main highways linking [Gujarat](#) with [Rajputana](#) and the [Punjab](#) in the north, [Malwa](#) and the [Ganges](#) valley in the northeast, [Konkan](#) in the south and [Khandesh](#) in the southeast. Significantly Baroda today is a junction on the western railway of the lines leading to [Ahmedabad](#), [Delhi](#) & [Mumbai](#). This confirms the historic role of Baroda in the communication pattern for movements of people and culture. The history of Baroda city amply bears out its cultural and commercial activities during the last two thousand years. Apart from the traditional stories, knowledge of the history of Baroda is based mainly on [Jain](#) literature and a few old inscriptions pertaining to Baroda.

[Baroda State](#) was a former Indian State in Western India. Baroda's more recent history began when the [Maratha](#) general [Pilaji Gaekwad](#) conquered [Songadh](#) from the Muslim in 1726. Before the Gaekwads captured Baroda, it was ruled by the [Babi Nawabs](#), who were the officers of the Mughal rulers. Mughal rule came to an end in 1732, when Pilaji Rao Gaekwad brought the Maratha campaigns in Southern Gujarat to a head and captured it. Except for a short period, Baroda



continued to be in the reign of the Gaekwads from 1734 to 1948. Initially detailed to collect revenue on behalf of the [Peshwa](#) in Gujarat, [Pilaji Gaekwad](#) remained there to carve out a kingdom for himself. Damajirao, son and successor of Pilaji Gaekwad, defeated the Mughal armies and conquered Baroda in 1734. His successors consolidated their power over large tracts of Gujarat, becoming easily the most powerful rulers in the region. After the Maratha defeat by the [Afghans](#) at the [Third Battle of Panipat](#) in 1761, control of the empire by the Peshwas weakened as it became a loose [confederacy](#), and the Gaekwad [Maharajas](#) ruled the kingdom until it [acceded](#) to recently independent India in 1949. In 1802, the British intervened to defend a [Maharaja](#) that had recently inherited the throne from rival claimants, and Baroda concluded a [subsidiary alliance](#) with the British that recognized the Kingdom as a [Princely state](#) and allowed the Maharajas of Baroda internal political sovereignty in return for recognizing British 'Paramountcy', a form of [suzerainty](#) in which the control of the state's foreign affairs was completely surrendered.<sup>[1]</sup>

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[1] <http://en.wikipedia.org/wiki/vadodara>



Flag of the Baroda State



Logo of Baroda State



**Shrimant Maharaja Sir Shri Sayajirao Gaekwad the Third (III)**  
**Real Sculptor of City of Culture, King of Baroda**

The golden period in the Maratha rule of Baroda started with the accession of [Maharaja Sayajirao III](#) in 1875. It was an era of great progress and constructive achievements in all fields. [Maharaja Sayajirao III](#), who ruled from 1875 to 1939, did much to modernize Baroda, establishing compulsory primary education, a library system, a [university](#), and model [textile](#) and tile factories, which helped to create Baroda's image as a modern industrial hub. Modern Baroda is a great and fitting memorial to Maharaja Sayajirao. It was the dream of this able administrator to make Baroda an educational, industrial and

commercial centre and he ensured that his dream would come true. For this reason, the city is also referred to as *Sayaji Nagari* (*Sayaji's City*).

India's independence came in 1947, and in 1949 the last ruling Maharaja of Baroda State acceded to India. Baroda State was merged into to [Bombay State](#) shortly afterwards, and in 1960 this was divided into the [states](#) of [Gujarat](#) and [Maharashtra](#), with Baroda becoming a part of Gujarat.

In recent times, Baroda was affected by the devastating [January 26, 2001 earthquake](#) that struck Gujarat. The city was spared the devastation suffered by some of the other major cities in Gujarat. However there were some casualties as poorly constructed buildings collapsed in the wake of the earthquake and the aftershocks.

### **3:1:7 Education**



#### [MS University](#)

The patronage of education started with Maharaja Sayajirao and the city has built further on the academic infrastructure established by him.

The present educational foundation rests on over 120 public schools and over 100 private schools. Towering over all is the [MS University](#), the jewel in the Baroda crown, so to speak. It has 13 faculties and 17 residential hostels, 4 of them for women students. The university caters to over 100,000 students. There are various courses on offer, ranging

from Medicine to Commerce. The university has been divided into several departments and there are number of courses offered in each of the department. The Fine Arts faculty is famous worldwide for its contribution in arts. The faculty of Performing Arts is also a very reputed institution teaching music, drama, dancing etc.

Apart from many good schools, there are landmark schools which are still epitome of high value Education. There are many students who are alumni of the school and settled in many developed countries. Baroda grabs good opportunities in city itself which has lot to offer.

### **3:1:8 Kala Bhuvan**

His Highness Sir Sayajirao Gaekwad visited (Western Countries) abroad quite often. His intentions of doing so were very clear. He away kept in mind how his visits will be fruitful for the development of motherland. He met lots of people and discussed about many subjects. H.H. Sir Sayajirao got inspiration from various architectural monuments during such visits.

He made the replica of one such monument here. While doing so he took tremendous precautions for its longitivity and the effects of changes in the geographical conditions on the monument. So whatever monuments we have in Baroda today are still found in (good) best condition. The best example of one such monument is our own Kala Bhuvan Building.

Then this monument was built for providing education on study of sculpture, art, architecture and photography. While doing so he took care of which technological advancement may come in future.

His foresight gave tremendous inspiration for the students of art, architecture and engineering. At that time, he also prompted and sponsored many talented students abroad for further advanced studies. These students returned home and used their talent for development of Kala Bhuvan.

After Kala Bhuvan built H.H. Sir Sayajirao became famous worldwide for his achievements. Late Dada Saheb Falke the pioneer of Indian Film Industry, was a student of Kala Bhuvan, for years on, till date the highest award in Bollywood is in the Dada Saheb Falke Award is given in his name.

To make their future bright in the field of Art and Architecture, students from all over the world come to Baroda.

In morden time Kala Bhuvan is part of M.S.University .it is engineering College now.<sup>[1]</sup>

### **3:1:9 Sports**

[Cricket](#) is by far the most popular sport in the city, as it is in the rest of the country (except Goa). However, the interest in [basketball](#), [football](#), [field hockey](#), [volleyball](#), [table tennis](#) and [tennis](#) is much greater than the average Indian city.

Not only Baroda has its own first-class cricket team that competes at the national level, but it also boasts of the oldest cricket ground in Asia, called [Moti Baug](#) (The same ground on which [Mohammad Azharuddin](#) had scored a record fastest century of 62 balls, now broken). Apart, from that there is also a private cricket ground owned by Reliance, which also hosts [ODIs](#). Prominent [cricketers](#) from Baroda include [Atul](#)

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[1] visrati virasato/chandrakant nashikkar/published by-meera nashikkar/1<sup>st</sup> edition/2011/page-38

[Bedade](#), [Vijay Hazare](#), [Chandu Borde](#), [Kiran More](#), [Nayan Mongia](#), [Anshuman Gaekwad](#) (former coach of the Indian cricket team), [Jitendra Patel](#) and more recently, [Irfan Pathan](#), [Yusuf Pathan](#), [Pinal Shah](#), [Jacob Martin](#), Ajitesh Argal, and [Connor Williams](#). The Cricketers like Zaheer Khan and Munaf Patel who are part of the Indian cricket team, were started to play on domestic level from Baroda Cricket Association. The [Baroda cricket team](#) has been a consistently good performer at the national domestic [Ranji Trophy](#) championship and has won it 6 times. At schools a huge range of sports tend to be played. Baroda has a rich tradition in which various schools compete against each other in various interschool sporting competitions.

Baroda also has a couple of large sized swimming pools at Lal Baug and Sardar Baug which have become learning centers of swimming for lots of students from different schools in and around the city.

Baroda also holds International Marathon every year. It became the first nonmetro city of India to have held a Marathon of such a large scale and success. In 2012, Baroda Marathon was granted a National Half marathon status with over 41,500 Participants.

### **3:1:10 Media**

Baroda has a number of newspaper publications. English language dailies sold in the city are the [Times of India](#), [Indian Express](#) and [The Economic Times](#), though none of them are published locally. There are three local [Gujarati](#) dailies in the city — [Sandesh](#), [Gujarat Samachar](#) and [Divya Bhaskar](#). A large number of national and regional magazines, periodicals and journals are regularly published and circulated across the city. The [Gujarati film](#) and [television](#) industry has a small but significant presence in the city. The city has five local [FM](#) stations: [Radio Mirchi](#) (98.3 [MHz](#)), now [Red FM](#) (93.5 [MHz](#)), [Big FM](#) (92.7 [MHz](#)), [Radio City](#) (91.1 [MHz](#)) and [All India Radio](#), [Vividh Bharti](#) (93.9 [MHz](#)). All India Radio is broadcast on the [AM](#) band. [Satellite radio](#) was launched in

nearby city of Ahmedabad by [World Space](#) in 2005. Baroda News Magazine (VNM) is a local news TV channel that covers events in the city. Households

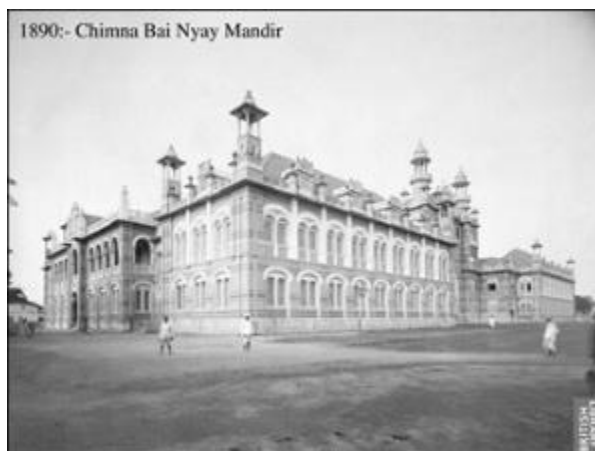
### 3:1:11 Places of Interest



#### [Laxmi Vilas Palace](#)

- **Palaces:** [Laxmi Vilas Palace](#), [Nazarbaug Palace](#), [Makarpura Palace](#), [Pratap Vilas Palace](#) which is converted to [Railway Staff College](#)

### Nyay mandir



The "Nyaya Mandir", means Temple of Justice, is a piece of Byzantine architecture in India. Today it is home to the District Court of Baroda city in the state of Gujarat. The central hall is decorated with mosaic tiles and a statue of Chimnabai, wife of Maharaja Sayajirao Gaekwad III.

Words by His Highness as he laid the foundation stone for 'The Maharani Chimnabai Market' in memory of his queen, "I wish to commemorate the virtues of Her Late Highness and the admiration I entertained for her the mild, charitable, amiable woman, the devoted mother and loving wife.'

- **Buildings & Monuments:** Maharaja Sayajirao University of Baroda, Kirti Mandir, Kirti Stambh, Nyay Mandir, Mandvi & Walled City, Khanderao Market, Aurobindo Ashram, EME Temple (Dakshinamurty Temple), Hazira Maqbara, Tambekarwada, Kala Ghoda, Anglo Vernacular School now Music College, Juni Kothi, Central Jail, Kala Bhavan, Motibaug Palace, Sursagar Lake
- **Museums & Gardens:** Maharaja Fateh Singh Museum, Baroda Museum & Picture Gallery, Sayaji Baug, Jubilee Baug, Lal Baug, Sardar Baug

### 3:1:12 Culture

Baroda is also known as '*Sanskari Nagari*', i.e. *Cultured City*. It is the most sought after location for Garba in the entire Gujarat. Baroda is one of India's most cosmopolitan cities. Thanks to the vision and broadmindedness of the [Gaekwads](#), the subsequent industrialization, the proliferation of academic activities and a strategically important geographical location, Baroda has welcomed a wide variety of people from all over India and also from all over the world. In all of this, the sprawling and cosmopolitan [MS University](#) campus and the large



number of local, national and foreign industries act as a catalyzing and unifying force.

The great museums on the palace grounds such as the [Maharaja Fateh Singh Museum](#) and art gallery are unique and carry artifacts from around the nation and the world. There are Gujarati film studios in the city as well as a large number of large old style movie theatres in addition to the newer multiplexes that have sprung up in the past few years.

[Diwali](#), [Uttarayan](#), [Holi](#), [Eid](#), [Gudi Padwa](#) and [Ganesh Chaturthi](#) are celebrated with great fervor. Classical music and dance have their patrons, and so does the modern stage and pop culture. The culture and the traditions are both alive and being forever experimented with.

[Navarātrī](#) or [Garba](#) is the city's largest festival, with song, dance and lights during every October. Many of the residents spend their evenings at their local [Garba](#) grounds where local musicians play traditional music while people dance the [Raas](#) and [Garba](#) dances which often goes on past midnight. This is also a time when the youth are more visible outdoors and until later than other times of the year. The people of Baroda have preserved the original and the traditional part of the [Navarātrī](#). [Garba](#) in Baroda attracts a fairly large number of international tourists.<sup>[1]</sup>

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[1] <http://en.wikipedia.org/wiki/vadodara>

### **3:1:13 Classical Music**

Baroda has great tradition in Indian classical music.

In Baroda State, contribution for music is done with great efforts and sincerity. The credit goes to Maharaja Sir Sayajirao. The music activity in Baroda started, when Maharaja Khanderao was ruling. First of all, he invited the state singer of Maisoor, Ustad Maula Baksh to come to Baroda and settle down. In 1886, Sir Sayajirao started Sangeet Shala in Baroda. Ustad Maula Baksh was appointed the first principal of the school. He was a veena player and also a Dhrupad Dhamar singer. The school started with only 70 students and now it has flourished with music, dance and drama institute. Other than Maula Baksh Baroda sheltered Khansaheb Abdul Karim Khan, Faiyaz Khan, Nasir Khan, Fidahussain, Faiz Mohammad, Ganpatram, Aatahussain, Amir Khan, Inayat Hussain, Gangaram Pakhwaji, Hirabai Barodekar, Laxmibai Jadhav and Mirabai Badkar. Till today traditional art in music is existing in Baroda.

Every week Maharaja Sayajirao used to arrange open programmes of music of palace singers and instrumentalist for the common people just to create their interest in music. Baroda's music school has produced many musicians and music teachers. Bhaskarbuwa Bakhle was also born in Baroda. First Music conference in 1916.

Baroda is known as a cultural city, and in the history of classical music, it deserves a very high position. So much of work has been done by the musicians, in classical music in the 20<sup>th</sup> century.

In the beginning of 20<sup>th</sup> century, Sir Sayajirao III was ruling over the Baroda State. He has put in lot of efforts to make the classical music

progressive and famous among the public. During this century, many great musicians stayed at Baroda, worked here and dedicated their lives just for the sake of classical music. In this thesis, we have worked, and focused on the lives of such musicians.

During the ruling of Gaekwad, Marathi society developed in Baroda State, as the people were cultured. In this century, Baroda developed in many cultural activities, because of the Maharashtrian people. This is based on that. It is necessary to mention, about the great personalities given by the society.

The person working on this research, has made a humble effort, for compiling, analyzing, editing and valuating; the truths, formulas, and principles; by collecting the information regarding, knowledge of the classical music field, the artists, their teachers, the institutions teaching music, the listeners of music, students learning music, music critics and the recordings available.

The reign of Sir Sayajirao Gaekwad III, during the early 20<sup>th</sup> century, is known to hold an important role in the building of the social life and Art of Classical Music in Baroda. During this time, there were tremendous changes for the development of running state policies, science field, Art, Music and the social aspects in the life for people in Baroda. There was a radical change in this field. It is also important to learn how Baroda played a big role in bringing changes in India.

During this period, Baroda was under the rule of Maharaja Sayajirao Gaekwad III. At that time India was ruled by the British. It was divided into small kingdoms Maharaja Sayajirao was famous for his visionary revolutions for betterment in his kingdom and was quite successful in doing it in all aspects.

During the period of Gaekwad ruling, Baroda has developed in many fields. Kings from Gaekwads royal family developed Baroda by perfect ruling, in the field of Music, Literature, Art and culture, and left the unique identity. The ruling period of Sir Sayajirao III was said to be the golden period. He put Baroda state in front line, in the field of Art, Music, Literature, Sculpture education etc. in the country.

Afterwards, his grandson Shrimant Pratapsinhrao Gaekwad, Shrimant Ranjitsinh Gaekwad, also contributed a lot in the 20<sup>th</sup> and 21<sup>st</sup> centuries, for music, art, sports etc.

During Gaekwad ruling, many musicians from all over the country came to Baroda, dwelled, which Baroda is thankful to them because Baroda got good advantage to receive a valuable classical music from the Great Musicians. During Gaekwad ruling “Gayan Shala” was established which progressed a lot, and today it is known as “Faculty of Performing Arts” under the M.S. University of Baroda.

At his time, Sir Sayajirao had started a music school named was ‘Gayan Shala’ , which slowly developed into a Music College and then Faculty of Performing Arts, M.S.University Of Baroda. This Organization has promoted classical music tremendously and this fact should be looked into thoroughly.

Baroda is leading cultural city in our country and has a great history for Music, Art & Literature. In the time of Sir Sayajirao Gaekwad III, the city has progressed a lot, whether it may be a field of Music, Art, or Education, women’s education, or social, and hence the 20<sup>th</sup> century,

was very important for Baroda. Hence it is necessary to study the happenings, took place in Baroda during 20<sup>th</sup> century.

In the beginning of 20<sup>th</sup> century “Gayan Shala” (Music School) was started. Great musicians were invited from all over the country, and they were given position in court of Baroda state. During this period Pt. Bhaskarbua Bakhale stayed in Baroda. Afterwards, the musicians like Ut. Faiyaz Khan, Ut. Abdul Karim Khan, Ut. Sharafat Hussain Khan, Ut. Latafat Hussain Khan, Bal Gandharva, Pt. Madhusudan Joshi, Prof. S.K. Saxena, Pt. Shivkumar Shukla, had deep relation with the musical field of Baroda.

So many activities, in the field of music, were there in Baroda. Many learned persons were conducting the classes, for the propaganda of music. Lot many conferences of music had been arranged in Baroda those days. First Radio Station of Gujarat was established in Baroda.

After freedom, in 1949, Baroda was the main center of classical music. Great musicians like Hirjibhai Patrawala, Pt. Madhusudan Joshi, Pt. Sudhir Kumar Saxena, Pt. Shivkumar Shukla, were settled in Baroda.

Great teacher like Shri Baburao Karnik was conducting the music classes. Great music director and composer Shri Shrinivas Khale, was residing in Baroda, in his childhood, those day and he learnt his initial lessons of music in Baroda.

Since last 200 years, Baroda was under the ruling of Gaekwad, but why classical music was developed so much in the 20<sup>th</sup> century only? To find out the answer for this question, it is necessary to make the study in real sense. Baroda is cultural city. The rulers love the people and inspired the art & music. So many great musicians came to Baroda,

settled here, and taught music, and created a love for music among the citizens. But at present, the situation is changing. Now Baroda is not able to give the musicians of national level. Why? In present thesis, it is an effort to study and find out the conclusion to these questions.

Baroda is having such a great heritage of classical music, but now a days light music, filmy music, Garba, etc. is getting more and more popular. What will be the future of classical music? There is effort to study and give conclusion in this research.

The study is inevitable since in the 20<sup>th</sup> Century in Baroda. The increased interest in classical music has developed tremendously for in the last 100 years due to:

1. Sir Sayajirao Gaekwad came to throne. He had as visions to improve and he had interest in music and encouraged classical music.
2. Baroda had king's rule as well as democracy in this century, and it is important to know what we're it's effect, on music world.
3. In 20<sup>th</sup> century, the effects of illiteracy to literacy on music world of Baroda.
4. Study of Gurukul system of Baroda where students live and learn at teacher's abode and learning at the university, made history in music world.

5. This century is of modern inventions. Due to this, there are changes in day to day lifestyle. They showed effect on music world too.

After studying all the above mentioned facts, it can be thoroughly examined how classical music in Baroda developed. The main purpose is that in future this study will help the public and music lovers in learning the history of music of Baroda.

### **3:1:14 Sugam Sangeet**

Sugam Sangeet includes Geet, Ghazal, Bhajan in any language. In Baroda Sugam Sangeet is very popular. All India Radio and Doordarshan play a very important role to propagate this kind of music. People of Baroda love to sing, teach and listen this variety of music.

One more thing about Sugam Sangeet in Baroda, that these artists also know classical music. In some way or other they are attached with classical music. They learn classical music in Performing Arts Faculty. Any type of music requires basic knowledge of classical.

Even Garbas of Gujarat and also folk music are based on classical ragas. Old tradition is maintained in Sugam Sangeet. Baroda has given Sugam Sangeet artists. Here are some names Smt. Neeldhara Desai, Pratima Trivedi, Pragna Chhaya, Balkrishna Ghoda, Mukund Vyas, Madhusudan Shastri, Ashit Desai, Bansari Mehta, Sangeeta Desai,

Parshadi Desai, Bhavana Nayan, Ravin Nayak, Daksha Mankad, Nirmala Joshi, Rajendra Shah, Krishnakumar Goswami, Archana Saxena, Maya Vyas, Anjali Merh, Chandan Parekh, Vikram Patil, Vatsala Patil, Parul Patel, Shashank Fadnis, Medha Bhosle, Prabhatdev Bhojak and Mehta.

### **3:1:15 Naradiya Kirtan**

The tradition of 'Naradiya akirtan' is going on since mythological period. Here a 'Kirtankaar' (a person who does Kirtan) stands in front of the statue god (in the temple/ in the front of the temple/ in the country/ and of the temple) and narrates and praised 'The Lord'. It is done in two parts. 'Purva Rang and Uttar Rang'

In 'Purva Rang' a 'kirtan Kaar'(the narrator) gives examples which are thought provoking. He tells the (audience) people how people should live their lives.

In 'Uttar Rang', he sings one 'Abhang' a song sung to praise The Lord. The different stanzas of the 'Abhang' is explained in detail one by one. Lots of mythological stories are told in detail. There is another style of 'Kirtan' called 'Varkari Kirtan' which is in tradition since the time of 'Sant Dnyaneshwar' (Saint Dnyaneshwar). This style was then popularize by sant (Saint) Namdev and sant(Saint) Tukaram.

There is a tradition of 'Naradiya Kirtan' in Baroda too.Famous 'Kirtankaar' like Nana Maharaj Supekar (Barodekar), Datta Das Bua Ghag, Nana Bua Pattankar, Bapu Maharaj Gadre etc, Kept this tradition alive. We are thankful to them for their contribution.



For this the 'Kirtankar's' had a thorough knowledge about three main things i.e. Classical music, Acting(to dramatize a story to be narrated) and 'Adhyatma' (spirituality).

### **3:1:16 Religion in the city**

The most followed religion in the city is [Hinduism](#), practised by 90% of the population. The second most followed religion is [Islam](#), followed by 6% of the population. All other religious groups make up the remaining 4% of the city's population.

### **3:1:17 Music Concerts Hall In Baroda**

In Baroda city various classical music concerts are organized. During His Highness Sayajirao's rule lots of musical concerts were held at Darbar Hall. At the same time he used to organized private concerts at Laxmi Vilas Palace. There was a Private Hall on top of Laxmi Vilas Palace. Other than that the concerts used to take place at Ramji Mandir at Laheripura. Ustad Faiyaz Khan had also given lots of performances at Ramji Mandir. As Ustad Faiyaz Khan was a Muslim, so he gabe all the performance onn the step of Ramji Mandir. Being a muslim he never entered the temple premises.

What we call as 'Nyay Mandir' today (court), when it was not a Nyay Mandir, (a court). Here many classical music concerts used to take place in the hall at the basement. Music college have organized many such memorable concerts for many years. At the 'Open Air Theatre' of the Faculty of Performing Arts has organized many concerts for years. Baroda had witnessed many such classical music programmes.

There are some music lovers like Shri S.Y Koranne, Dr. Sudhalkar, hri V.N Jikar, Pandit Gajananrao Ambade, Shri Baburao Sant were

enthusiastically arranged classical music concerts regularly at their residence.

There are few more known places like Shri C.C Mehta Auditorium, Common Hall of Faculty of Home Science, Mahatma Gandhi Nagar gruha, Deepak openair theyetor, have witnessed classical music concerts. One more place to note here is Shri Jummadada Vyayam Mandir, at Dandia Bazar (Shri Narayan Guru's Talim) have arranged such programmes.

Recently, Navrachana School's Common Hall and Newly built Sir Sayaji Nagar Auditorium also arranges many such programmes.

### **3:1:18 Music College (Gayan Shala)**

Historians have noted about Baroda's long relation with music is over 200 year old. Khayal, Dhropad, Dhamar, Thumri etc. are the style of classical Music. Their roots are established in Baroda by H.h. Sir Sayajirao II (1819 to 1874). His interest and enthusiasm for classical music was so much that he had invited many renowned performers to his 'Darbar'.

Renowned classical singer from Mathura Pandit Devidas Bairagi, who was an accomplished singer in music was invited in 1835 and appointed in Darbar as an official singer. Today's Radha Vallabh Temple, in Mandvi near sarkar wada was then gifted to Devidas Bairagi by H.H. Sir Sayajirao. He was given all rights to perform 'Pooja' rituals as well as he was a caretaker of the temple.

In the year 1846 after the sad demise of Pandit Devidas, his disciples Priyadas and Rakhidas were given all the right as a caretaker and were told to carry out the traditions. It goes without saying that both the disciples of Pandit Devidas were good classical singers.

After the sad demise of H.H. Sayajirao II, Srimant Ganpatrao took over the administrator (1847:1856). He kept the legacy of Indian classical music on during his tenure but the musicians were paid less than before.<sup>[1][2]</sup>

### **3:1:19 Baroda's Brains**

The exposure of Sayajirao Gaekwad III to America and Europe left in him a deep impression and conviction that education was the sole basis for all reforms and the only means to improve the condition of his people and territories. He committed state support to indigenous industries and promoted engineering and arts. By the early 1900s, Baroda was considered one of the most advanced Indian states. Sayajirao was more alive to cosmopolitan influences than his contemporaries such as the Nizam of Hyderabad and Maharaja of Mysore. The modernization of Baroda was put on firm ground with the founding of Baroda College and Kalabhavan, which heavily emphasized engineering and architecture, while teaching art. Nationalist and religious leaders Sri Aurobindo and Swami Vivekanand stayed here in that period. American writer Mark Twain visited the city while architect R F Chisholm and city planner Patrick Geddes contributed to the development of Baroda. Sayaji even sponsored the overseas academic pursuits of the father of Indian Constitution Dr B R Ambedkar, while the

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[1] visrati virasato/chandrakant nashikkar/meera nashikkar/1<sup>st</sup> edition/2011/page.63,64,65

[2] Excerpts taken from interview Maharaj Ranjitsinh Gaekwad, Prof.S.K.Saxena/2-5-2003

father of Indian cinema, Dada Saheb Phalke, learned the art of filmmaking in Baroda. It was here that queens and princesses went for lectures in Colleges for the first time in the country. After Independence, Hansa Mehta became the first vice chancellor of MS University and meticulously worked towards making the university a hub for scholars. Her dream came true when Venkatraman “Venki” Ramakrishnan went on to win the 2009 Nobel Prize in Chemistry.<sup>[1]</sup>

### **3:1:20 Remembrance of Ancient Baroda**

- Culture Curry

The 1857 war of independence against the British rule caused unrest across the country. Scores of Urdu poets from the northern parts of India had to flee and settle in the Baroda state, which was then ruled by Maharaja Khanderao Gaekwad. Many made the state their permanent residence by 1860 as Gaekwad has struck a compromise with the British government. Some of the prominent poets who settled in the Baroda were Khwaja Sayeed Shaida, Asar Saleri, Ghalib Nizaami Bhavnagri, Maulana Fida Naqvi, Saiyad Ahmed Mir, Saiyad Ahmed Hussain, Mir Ibrahim Alikhan, Mir Alam Alikhan and Munshi Shauhar Lucknavi.

The king offered them jobs and land. The poets enriched the city’s cultural scene by organizing mushairas. The ‘shayars’ wrote several books and put Baroda on the national map of Urdu literature.

Khanderao’s successor, Sayajirao Gaekwad III, supported the poets and in the following years made Baroda the hub of progressive arts, learning, thought, medicine and architecture. The city became a centre

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[1] Book: Baroda: Know your roots/publish by: times of India/ 1st edition/ 2012/Page: 53

for secular discourse and a paradise for the intelligentsia. Sayajirao invited famous painters like Raja Ravi Varma who gave Indian gods and goddesses a face.

Another prodigy that Sayajirao nurtured was Bal Gandharva, one of the finest artistes of his era who made Natya Sangeet (musical plays) popular by redefining the way mythological acts were performed on stage. The artiste, whom freedom fighter Lokmanya Tilak termed as 'Gandharva' (singer for gods), owed his success in the later part of his life to Sayajirao. He ensured that the Barodians were the first to see these performances.<sup>[1]</sup>

When Talk with many Old people of Baroda, they give interview .the information is like below....

Shri Arvind Dighe says, I know Baroda, since I was just six years old and was enrolled at the first standard in Marathi Medium School, in the year 1930:31. The School was located in the old building of Shri Kathewad Diwanji and was run by Municipality of Baroda. Sir Sayajirao was ruling Baroda in those years. All the students of the school used to sing the Baroda State Anthem, gathering in the school ground. The anthem is as follows:

**“Isha Thevo Srimant Shri Sayaji Maharaj Nrupati sukhi,**

**Bhagyashali ya nrupati che rajya amhasi sukhkar ho,**

**Nrupati sada sukhi aaso’**

Like today’s National song: ‘Jana Gana Mana or Vande Mataram’ the above mentioned state Antham was used to sung on all occasions of

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[1] Book: Baroda: Know your roots/ publish by: times of India/1st edition/ 2012/Page:63

Baroda State. People of Baroda State had very high regards, love and respect towards the king Sir Sayajirao.

People were impressed by this discipline and administration power in all officers of State, and all the problems of people were solved in a compromising manner and there was no violence in his rule.

For most of the period in year Maharaja used to stay in foreign countries. Whenever he was arriving in Baroda he was given a warm welcome. After the arrival at Baroda Railway Station he would use to sit in the golden Baggi run by four horses and routed through Kothi, Raopura, Nyaymandir, and stayed at Laxmi Vilas Palace, receiving salutes of his beloved citizen.

In the January month, Birthday celebration of Maharaja would be celebrated. On that occasion many artists from outside Baroda use to remain present in the court (Darbar) and present their different art in front of Maharaja on that occasion sweet packets were distributed among all the school students. Ganpati visarjan (send off to Lord Ganesha) and Dashehara procession were most beautiful functions of Baroda. On these moments prince Pratapsinh used to sit on elephant on the golden seat wearing a moon brown white dress and saluting all the people gathered around the procession. Special elephant decorated with all sort art, pictures and designs and controlled by Mahavat (man controlling elephants) and well dressed bodyguards.

In the year 1936, Diamond Jubilee of Sir Sayajirao was celebrated in full swing and was awarded honor certificate. Maharaja arrived in golden Baggi to attend the occasion. Maharaja felt ill somewhere in 1938, when he was residing at Bombay. Slowly and slowly his illness increased and all his people of Baroda prayed god, for his recovery, but

unfortunately he passed away on 6:2:1939 at Bombay. Holy body of Maharaja was brought to Baroda and funeral procession started from Laxmi Vilas Palace and at last his body was put into fire in the premises of Kirti Mandir. He was paid homage by thousands of his beloved people.

On the top sphere of Kirti Mandir, a globe of earth with sun and moon been designed and sculptured, meaning that Maharaja would be remembered by the people till sun & moon exist on earth.

Shrimant Pratapsinhrao was crowned in the month of April 1939. The sworn in function was just fantastic and incomparable. Kings from all part of Hindustani Kingdom with all their families and officials have arrived to celebrate and enjoyed the moment. So many artists have arrived of their own and some were specially invited on this occasion. Balgandharva was present specially. Other drama companies were also arrived. In those days there were two drama theatres named Morbi and Vankaner theatre. Public was allowed to enjoy all drama shows at free of cost. In one act of Balgandharva named 'Mruchhakatikam' money were showered on the stage like natural rain, and people were so pleased when they saw Balgandharva in Vasantena's character. Birthday celebrated of Shrimant Pratapsinh in every January of each year. On this occasion special persons from all fields were honored with the status such as 'Rajratna', 'Rajpriya', 'Rajvallabh' etc.

There was a special Prince school in the premises of Motibaug Palace for children from royal family with topmost teachers, selected and employed from Baroda state .A few students were enrolled in the school, say 15 to 17, with special attention on their study. Existing Chancellor of M.S. University, Dr. Mrunalini Devi studied in same class,

always holding first rank. It is a matter of pride to say that the post of chancellor, she is holding today is really honorable and right, undoubtedly.

In Baroda, on the occasion of Shri Ganesh festival, Dushahara and Rang Panchami, Maharaja Sayajirao used to invite all the top level royal courtly persons, with well dressed, as per the specified dressing and the same was continued at the time of Maharaja Pratapsinh too, and all the personals were asked to remain in the royal court, without fail. Sri Ganesh Visarjan and Taboot Visarjan would be done by royal court with all respect. Shri Pratapsinh was very much fond of playing Polo and used to visit Jaipur & Delhi in participating in Polo game. Mr. Cornl. Diwanji was excellent player of Polo at the time of Shri Pratapsinh. Shrimant Pratapsinh also was very much fond of playing Cricket and Tennis, and invited the top Cricket and Tennis players like Shri C.K Naidu, Shri Vijay Hazare, Amir Ilai, G.kishanchand, Gul Mohemmad, Capt. Bavji, Capt. Gupte, Ghos Mohammad, and they all were appointed in their respective fields. Maharaja was found of running too, and would go for hunting at the village Dabka, near Baroda.

At the Band Stand, located in Sayaji Garden (KamathiBaug), musicians used to play band every Sunday. Those days vehicles were not available easily so a very few people used to enjoy the music played on band stand. A very handsome British Band Master would conduct the whole programme and people enjoyed the some. At the end state Anthem would be played on band. Ustad Faiyaz Khan was court singer, and used to perform vocal recital every Thursday in Kirti Mandir hall. His personality was very attractive. His physic was very strong and scout and with big and curly mustaches. He always travelled in paddle driven, manual rickshaw. Baroda state merged into Indian Union on 1:5:1947,



on that occasion one news paper published the following poetry in Baroda edition.

“Wadi Barodani lili hati te kya chhe?

Ronak Barodani jag mag thati te kya chhe?

Kya chhe Rajratno, Kya chhe Rajmitro?

Roje nava nava chhe aa chitro, juna hat ate kya chhe?<sup>[1]</sup>

### **3:2 Radio Station in Baroda**

#### **3:2:1 Radio Station in Baroda**

In those pre independence days when the Union Jack was fluttering all over the country, who had the courage and the daring to recite publically in an official Government function our National Song “Vande Mataram”

The answer is in the affirmative. A great personality like the late Maharaja Saheb Pratapsinh, who had a very high sense of patriotism. Broad mindedness and foresight, did exhibit that courage by allowing “Vande Mataram” to go on air at the very inauguration of his State Broad Casting Station (Diamond Jubilee Broad Casting Station) on 10<sup>th</sup>

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[1] Book: Ipsit/ Article by: Arvind dighe /publish by: Nishigandha Despande/1<sup>st</sup>

January 1947. The transmitter in Gujarati by the Late Pratapsinh Maharaja Saheb followed.

The Gaekwads of Baroda have been a step ahead of others in every field and I shall restrict myself to say a bit about broadcasting in the then state. It will be interesting to know about the great contribution made by the Late Maharaja Saheb in this respect for the people of Gujarat.

As a matter of fact, the foundation stone for the transmitter was laid as early as in 1938 at samlaya near Baroda and a 5KW Marconi transmitter awaited. But unfortunately, with the outbreak of Second World War, the technical equipment intended for Baroda was diverted somewhere else.

The Late Pratapsinh Maharaj Saheb had foremost in his mind providing broad casting in Gujarat and therefore the work was taken up speedily after the end of the war. The transmitter was installed, construction work of the studios was completed and by august 1946 planning for the radio programmes taken up.

The Late Pratapsinh Maharaj was so keen about the nature and the texture of the programmes to be broadcast in Gujrati, that he ordered a meeting to be convened for this purpose and to the greatest surprise of all; he had made his gracious presence then. He insisted that programmes reflecting and depicting the great culture of Gujarat be arranged and wished that the same should reach the masses in their own mother tongue all over Gujarat.

It was very gratifying and pride arousing to hear the Late Maharaj Pratapsinh saying “This is my Radio Station for my people of the state

and therefore, it will start functioning with my country's National song **Vande Mataram**" and he insisted in getting an All India fame artist who could give a tuneful rendering to the national song. His wishes and orders were accordingly carried out and a famous artist Master Krishnarao Fulaabrikar was invited from Poona for this purpose. The late Pratapsinh Maharaj was instrumental in giving radio station to the people of Gujarat through Gujarati Medium and the quality and variety of programmes, in no way, lagged, behind those of any established broadcasting service. To name a few rural Broadcasting, educational, children's Dramas, Plays, Musical programmes reflecting the cultural heritage of Gujarat. The Late Maharaj Saheb was gracious enough to give a free hand to the programme planners to invite any great personality or an outstanding artist of our country for his/her performance for the benefit of listeners of Gujarat.

It was at the instance of the Late Maharaja Saheb that a great Music Festival consisting of Hindustani Classical, Karnatak and Western Music Programmes was arranged and broadcast. Almost all outstanding Musicians of our country were invited and for the Western Music, Compositions of the world famous Sir Adrian Boult were also included. It was indeed, a tremendously great Music Festival Programme the like of which is, perhaps, yet to go on the air.

And to crown above all this, when special programmes to mourn the death of the father of the nation our Gandhiji, were being broadcast, the Maharaja Saheb had his say in arranging special choruses of 'Raghupati Raghav Rajaram' which were led by the great musicians like

Ustad Faiyazkhan; Pandit Omkarnathji; Pandit D.V. Paluskar and others. This was superbly appropriate and befitting.<sup>[1]</sup>

The Late Pratapsinh Maharaja Saheb was the pioneer in establishing Broadcasting service in Gujarat and thus he made great contribution in this field for the people of Gujarat.<sup>[2]</sup>

Gaekwad's was famous for his feelings towards his people (praja), dreaming for progressive development and bringing the dream in real sense, not only in his state but all over India. He inspired and awarded in his state for Art, sports, Hygiene, Education, Agriculture, Music, Drama etc. Shrimant Pratapsinhrao Gaekwad received a great heritage of a progressive state. He created a honorable placed in the heart of state people, by continuing the same principles and methods as earlier whatever Sayajirao dreamed of the state, he carry forward the activities and made progress. Establishment of Aakashwani and its progress was one of the main dreams, is the main subject of this writing.

### **3:2:2 Preparations for Planning:**

He decided to establish a centre of All India Radio in his state for bright future of his state people. Those days there were only six centers in our nation. This was the first centre in Gujarat. With the high intention, that the people receive knowledge and entertainment at home, to get inspiration to Literature, Music, Art, etc., to maintain contact between king & his people, he prepared the planning. He discussed with government of India and to receive technical knowledge

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[1] Souvenir-Maharaj Pratapsinh Gaekwad/R.D.Ambegaonkar/Chimnabai Streeudyogalay

[2] Souvenir-Maharaj Pratapsinh Gaekwad/R.D.Ambegaonkar/Chimnabai Streeudyogalay /By R.D. Ambegaonker/Page No: 55

he sent his representative to Peshawar, suggested to collect the information especially for the broadcasting in rural areas, in order to make progress of those languages Broadcasting Centers. In 1935, the planning work started and then in 1938, land was acquired in Samlaya village 15 km distance from Baroda for establishing the broadcasting station and holy religious function of “Bhumi Pujan” was carried out. At the same time Second World War started and to procure machinery for it became almost impossible, hence the work was held. After some period world war ended and Maharaja restarted the construction work speedily on war bases. He had strength of confidence and care for the welfare of his people. Maharaja paid his personal attention, and with the assistance of faithful and attentive person and got the project completed in April 1946. In the same time the work of studio also got completed.

### **3:2:3 Guidance from Maharaja:**

Now the facilities were available, and Maharaja formed a committee for taking decision for conducting and handling of programmes, proper officer for technical problems. Famous and renowned artists, singers, Instrumentalist and Knowledgeable persons for society were included in the committee. Maharaja held the meeting and the topic was discussed in details. Maharaja himself guided the meeting and advised the members for proper working of the Radio Station. Maharaja gave some important instructions for preserving the great historic and cultural heritage of Gujarat.

Maharaja suggested starting the function with intention to know the cultural, social life, customs, Literature, Art etc from different parts of Gujarat state, to the people of Gujarat, to form a sensitive unity and

heartily love for each other. He also appealed to broadcast all the programmes in mother tongue Gujarati so all the people can't get advantage. Shrimant Pratapsinhrao Maharaj explained in his instructing and guiding speech that this is my broadcasting station, for all the people my state; hence the beginning ceremony shall be done with National Anthem of my country "Vande Mataram". All the persons from meeting were full of joy, on hearing the words of Maharaja, filled with Affection and National Spirit. Initially the building in Salatwada area of Baroda city and the broadcasting station was functionary at Samlaya.

### **3:2:4 Opening Ceremonies:**

On 10<sup>th</sup> January 1947, Baroda Naresh Shrimant Pratapsinh Gaekwad, lit the lamp for opening ceremony of Baroda Aakashwani centre. In the history of Aakashwani the day of opening ceremony of Aakashwani Baroda could be written in golden letters. Baroda received the honor of getting first Aakashwani center in Gujarat state. Those days there were only six Aakashwani centers and Baroda center will be granted the senior most centres.

Legendary artist of all India fame, Shri Krushna Master (Krushnarao Fulambrikar) was invited with great honor, to present the national Anthem "vande Mataram" on this occasion. Before freedom time, a union Jack of Britishers was waving and there was a ban for singing Vande Mataram in public meeting. With the moral strength and strong national spirit, Maharaja could make it possible.

Musical Festival was organized and Hindustani classical, Karnataki and Western music were included. Musical festival was broadcasted on Akashwani, and the broadcasting included, the item of all the leading artists of India and a western artist Edian Bolt. Maharaja gave opening

to so many things like knowledge, entertainment, Art, Agriculture, Industries for the people of Gujarat.

Famous singer ustad Faiyaz Khan, Mirabai Badkar, Maula Baksh Khan, Omkarnath Thakur used to perform their art on Aakashwani, Great personalities like Drama producer C.C.Mehta, Manbhatta, Dharmiklal Pandya, Shri Markand Bhatt also gave their prime contribution senior officer Shri R.D Ambegaonkar looked after the management of Aakashwani. A fortnightly magazine used to published, and shri Muljibhai Shah was main publisher. Title song of Aakashwani composed by Shri. R.D. Ambegaonkar is still used in the programme for villagers.

Within short time working of this institute went on progressing, due to faithful, honest and the hard working officer and top level artists and the recording studio shifted to Yash Kamal building opp. Baroda College. Function of the recording studio went on increasing, the new place also become inconvenient .For some time it was at opp machipit ,now it is western india company , In the year 1973 the institute was shifted to Aakashwani premises on Makarpura Road, at its own premises with all modern machinery and instruments, equipments. The building is quite specious, peaceful, and attractive with natural surroundings.

### **3:2:5 Merging of Aakashwani:**

Baroda Aakashwani was progressing by broadcasting top most programmes. Entertainment and education for people were going on gracefully. On 16<sup>th</sup> December 1948 Aakashwani was merged into All India Radio.

The city is known for its Art & culture and in this city there are faculties of Drama, Dance, Instruments, Sculpture, Painting, etc. under M.S. University. Top level artists would take part in working of centre, very keenly. The above instruments have shared valuable contribution in the successful functioning of Aakashwani. Vividh Bharati, Prasar Bharti also started broadcasting the programme, and some of them are still continued. Initially the broadcasting was limited up to range within 15 km, slowly it was progressed, and the broadcasting spread, all over Gujarat and was heard in and every house. Future step of progress, lead to establishing member of new centers in Gujarat State at Ahmedabad, Rajkot, Bhuj, Aahwa, Himmatnagar, Surat Godhara etc.

“Ahmedabad Baroda center of Aakashwani is presenting Marathi Programme” in the month of May 1980, on Sunday the above announcement was heard, and all the Marathi speaking people in Baroda were full of joy which cannot be expressed in words, because Baroda was known as “Maharashtra outside of Maharashtra”. This was a great honor for Marathi community settled in Baroda. Now all artists, writers, poets, pandits will get opportunity to present their skills and all people and interested person will get joy of knowledge and entertainment.<sup>[1]</sup>

In the beginning prof. G.L. Vaidya, remained in the constant touch with Marathi Programs administrator shri. Dalvi, and helped him a lot in the process.

Kumari Pratibha Hajranis: the then Mrs. Patankar started taking action since July, 1980. Programmes were continued in the mean time.

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[1] Excerpts taken from interview of Maharaj Ranjitsinh Gaekwad/25-4-2009



Then sisters Shaila Tavkar and Jayashri Joshi, also joined in the work of Patankar, from time to time.

On July, 6<sup>th</sup> 1980, Shri B.S. Pattankar perform the programs of singing and explaining the contents of poem written by court poet (Raj Kavi) Chandrashekhar gorhe. The programme was the first popular programme of Aakashwani and still remembered by some of the people of Baroda. The title song of Marathi programme was composed by the artist shri. Balasaheb puntambekar and is being heard since beginning till today.

### **3:2:6 Beginning of Marathi Programme:**

In those days Janata Party was ruling in the central government, and Congress part was on opposite bench. Dr. D.V. Nene was known to all and he had an influence with all great politicians. Mr. Sathe was requested by Shri. Nene to start Marathi programmes on Baroda Aakashwani and when Hon. Indira Gandhi took over the ruling in the central government, Mr. Sathe was included in the ministry and selected as minister for Broadcasting and information. Mr. Sathe kept the word and government of India permitted to broadcast Marathi programme on Baroda Aakashwani.

Mr. Sathe sent the approved letter to Dr. Nene and the same was produced in the meeting held under the chairmanship of Mr.R.M. Vaghmare.

On the day of 27<sup>th</sup> June 1980, the meeting was held jointly by official of Aakashwani Shri. Dalvi and Maharashtra Mandal, headed by shri. R.M. Vaghmare the professor of English, as a chairman. The committee passed the bill to form one committee to take after how the

programmes can be arranged and co operated. Mr. Nene should be given full credit for starting the Marathi programmes on Aakashwani.



*H. H. The Maharaja Sir Pratapsinh Gaekwad of Baroda at The Microphone During The Inauguration of The Baroda State Radio-Station, on The 10th January-1947.*

[1]

It was a Baroda that the great musician Ut. Faiyaz Khan started his broadcasting career. The foundation of the Baroda Radio Station had originally been laid by the Maharaja of Baroda in 1939. In 1947 it was

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[1] Souvenir-Maharaj Pratapsinh Gaekwad/R.D.Ambegaonkar/Chimnabai Streeudyogalay /By

integrated with A.I.R. and Faiyaz Khan Saheb started broadcasting for Rs. 150/- per month as a staff artist. There were two tabla players who were known to have accompanied him during the concerts in Baroda – one was Imamuddin Khan, the other shri. Gurav. Later, there was Jagannath Jagtab could accompany the Ustad on the Pakhawaj while he sang Dhrupad Dhamar.

It was in the broadcasting studios of Baroda that about 250 recordings of Khan Saheb were made to feed the various stations of the All India Radio. Unhappily these recordings have failed to capture the quality of Khan Saheb's voice because the recording instruments of those days were of poor quality and had not reached the high quality or sensitivity of these days. <sup>[1]</sup>

### **3:3 Music Concerts Hall in Baroda**

In Baroda city various classical music concerts are organized. During His Highness Sayajirao's rule lots of musical concerts were held at Darbar Hall. At the same time he used to organized private concerts at Laxmi Vilas Palace. There was a Private Hall on top of Laxmi Vilas Palace. Other than that the concerts used to take place at Ramji Mandir at Laheripura. Ustad Faiyaz Khan had also given lots of performances at Ramji Mandir. As Ustad Faiyaz Khan was a Muslim, so he gave all the performance on the step of Ramji Mandir. Being a Muslim he never entered the temple premises.

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[1] ipsit/ Progressive Movement of Aakashwani /by Late Dattatraya Parakh/nishigandha

What we call as 'Nyay Mandir' today (court), when it was not a Nyay Mandir, (a court). Here many classical music concerts used to take place in the hall at the basement. Music College had given their theatres for organized many such memorable concerts for many years. At the 'Open Air Theatre' of the Faculty of Performing Arts has organized many concerts for years. Baroda had witnessed many such classical music programmes there. But here 'dramas' as well as light music programs have organized. The Faculty of Performing Arts also has the indoor Small Music Concert Hall, ONGC Hall; Baroda had witnessed many such classical music programmes there also.

Maharaja Ranjitsinh also gave Kirti Mandir for classical music concerts. Kirti Mandir has small beautiful Concert Hall. Many memorable concerts organized there by various music institutes.

There are some music lovers like Shri S.Y Koranne, Dr. Sudhalkar, shri V.N Jikar, Pandit Gajananrao Ambade, Shri Baburao Sant were enthusiastically arranged classical music concerts regularly at their residence.

There are few more known places like C.C Mehta Auditorium, Common Hall of Faculty of Home Science, Mahatma Gandhi Nagar Gruh , Deepak Openair Theatre Dhundiraj Mairal Ganpati Mandir, Slddhanath Ganpati Mandir, Sayaji Vihar Openair Ground, Emphy Theatre At Sayaji Garden have witnessed classical music concerts. One more place to note here is Shri Jummadada Vyayam Mandir, at Dandia Bazar (Shri Narayan Guru's Talim) have arranged such programmes.

Recently, Navrachana School's Common Hall and Newly built Sir Sayaji Nagar Auditorium also arranges many such programmes.



Music College open-air theater





**Ut.Akram Khan at Concert Hall, Music College**



**Pt.ajay Chakrawarti at Ongc Hall, Baroda**



Darbar Hall, at Laxmivilas Palace, Baroda



Nay Mandir hall, Baroda





Darbar Hall, at Laxmivilas Palace, Baroda



Full view of Darbar Hall, at Laxmivilas Palace, Baroda



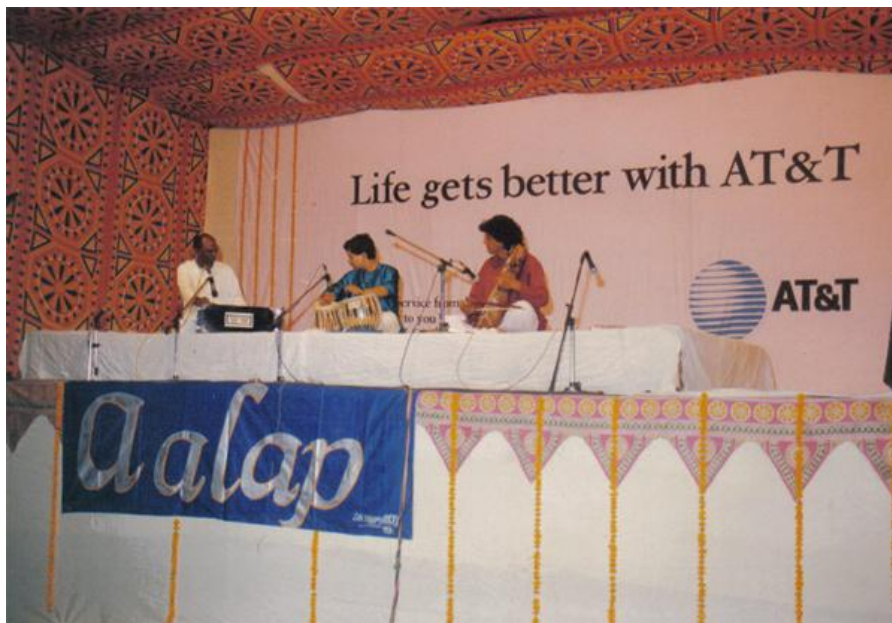
### **3:4 Photographic Evidence of Baroda**



**Prof.S.K.Saxsena and Pt.Shivkumar Shukla at Music concert**



**Prof.S.K.Saxsena teach their pupils**



**Music concert with Aalp and AT&T**



**Music cercal of Baroda with Daji Bhatavdekar**





**Ranjitsing with Sham Bhagwat and Mr.Sharangpani**



**Programme in memory of Ut.Maula bax**



## AIR Sangeet Samelan

*A Rare Photo Of Pt.Bhimsen Joshi With his four desipals on 9-5-66*



*shri Laxmikant Bapat,Shri .Patwardhan,Pt.Bhimsen Joshi,Shri.Naran Despande,Shri.Madhav Gudi*



**Giving Homage to Ut.Faiyazkhan**



**Programme at Pt.gajanan Ambade's resident**





**Prime minister Lal Bahadur Shastri at Baroda**



**pruthviraj kapoor-at kothi bulding**



**Prof.S.K.Saxsena with young music artist of Baroda**



**People at Nyay Mandir**





**Narsinhji ni pol in Baroda state**



**Music College in 1962**



### 3:5 Newspaper Cuttings on Classical Music of Baroda

Baroda has rich tradition of news papers, in these news papers very much information on music is always coming. shri.suresh vaidhya has a big collection of these types of news paper cuttings; these cutting is from 1968 to till date. All old Cutting is in very bad shape and in huge numbers more then 5000 . It is just impossible to photo copy them. All are available in original to see, but not to touch.



Divya Bhaskar 6-12-2004





# KANNADIGAS IN HINDUSTANI MUSIC

Many of the reigning maestros of  
Hindustani music are Kannadigas.

by Mohan Nadkarni

FROM: The Illustrated Weekly Of India, Sept. 21, 1980.

INDIA is perhaps the only country in the world to have two systems of classical music—Hindustani and Carnatic. Both have evolved and flourished independently in a spirit of peaceful, fruitful co-existence over the centuries. Each *paddhati* has produced many stalwarts of national stature.

Karnataka is the only State in India to have contributed significantly to the preservation and enrichment of both these systems. If, as the late Prof P. Sambamoorthy rightly points out, the emergence of Hindustani music in North India is a historical accident, then Karnataka's distinction can be fairly summed up as a coincidence of a socio-cultural and political character—political in the present context.

## Migration of Musicians

All this began over a hundred years ago, with the homecoming of Balkrishna Buwa Ichalkaranjikar after his arduous but rewarding *shagirdi* (studentship) with the pioneering masters of the *khayal gharana* of Gwalior. Soon after began the gradual migration of many noted *khayal* maestros from Central and North India to the south-west and southern regions of the former Bombay Presidency. While these maestros were welcomed by music lovers, they also received patronage from the ruling princes of several States in the region—like Kolhapur, Sangli, Miraj, Kurundwad, Ichalkaranji, Aundh and Bhore. The States were geographically contiguous to the then

crystallised and came to be recognised as distinctive singing styles.

Besides Balkrishna Buwa, who firmly established the Gwalior *gayaki* in this part of India, there were other doyens like Abdul Karim Khan (*Kirana gharana*), Alladiya Khan (*Atrauli-Jaipur gharana*), Natthan Khan (*Agra gharana*) and Bhaskar Buwa Bakhale (exponent of three *gharanas*), who earned acclaim as performers *par excellence* and, in the process, attracted several budding youngsters to their ideologies.

The entire region (then known as Bombay Karnataka till its political merger with the erstwhile Mysore State in August 1956) bustled with intense musical activity. The phenomenon could even be called a musical renaissance and its impact could not but be felt by Mysore's Wodeyar princes. Traditionally known as enlightened connoisseurs and patrons of the performing arts, they soon extended their patronage to North Indian stalwarts with typical munificence. That is how Natthan Khan and his son, Vilayat Hussain Khan, Abdul Karim Khan, Faiyaz Khan of Baroda and Hafiz Ali Khan, the sarod maestro of Gwalior, were among the celebrities who came to grace the Wodeyar *darbar* either as *asthana vidvans* or visiting *vidvans* for many years.



# BEATLES, HIPPIES AND THE SITAR

Ravi Shankar

"The Times Of India"  
dt. 5th Oct. 1969



Ravi Shankar with Beatle George Harrison, who studied the sitar under the maestro.

**M**ANY people these days think that Indian music is influencing pop music to a high degree. But my personal opinion is that it is just the sound of the sitar and not true Indian music that one finds in pop songs.

Except for a few groups who I think are musically creative and adventurous, pop musicians are using the sitar in an extremely shallow way, just as a new sound or gimmick. Though the sitar is being exploited now by pop groups on both sides of the Atlantic and will no doubt continue to be used this way for some time, those who sincerely

One instrument can serve many styles of music. The guitar, for instance, has been used in so many different types of music, including pop and rock, but that has not affected or modified the traditions of playing the classical guitar. And then, there is this "electronic sitar!" It is supposed to be a new invention, but I have been listening to people play electric sitars for the past twenty-five years in India, and I was presented with several of them by various manufacturers in Delhi and Bombay quite a few years ago. Though I myself have never used an electric sitar for serious concert performances, the instrument has been widely used for

The Beatles and the sitar explosion brought me immediately into a position of immense popularity with young people, and now I find myself adored like a movie star or young singer. But I have had to pay for this. On the one hand, I have been facing criticism from the very "traditional" people in India who say that I am commercialising and cheapening my music with pop influence and lowering my standards of playing the sitar.

These charges I have had to face mostly in my own country, but also to some extent from classical musicians abroad. On the other hand, I was confident about one thing: I knew I would be able to present the correct perspective of our mu-



# THE MUSIC MAKERS

by Vinod Dewanji

From: 'FEMINA'

Dt: Nov. 28, 1969



A special feature  
in which Femina presents  
some of the leading women  
exponents of Hindustani classical  
music and examines the changing  
trends in the art...

sing,  
to  
very

**MUSIC-LOVERS** all over the country are familiar with the legend of Tansen and the famous woman singer Tani. So powerful was Tansen's rendering of the Raga Deepak, that legend records how Akbar's magnificent palace was filled with light and the tinkling chandeliers came to life by themselves as the fiery notes of the Raga filled the Durbar. Tansen, it is said, was so consumed by the flames of his own music, that it took all the magic of Tani's Meghmalhar to woo the rains to pour down, to quench the fire of the music which tortured his sensitive soul.

Although there are many such legends which refer to outstanding women musicians, history does not name them as often as it does male musicians. That music was an art practised by women even before recorded history, is apparent from the mythological tales of Yakshis and Kinnaris whose job was to sing to and play instruments for the Gods. The myriad freizes of dancing girls and women musicians in Indian sculpture substantiate this premise. The veena-bearing Saraswati, the goddess of learning and art, is considered the inspiration of all artists.

One of the interesting references in recent history, however, is that made to the 'Gurjari' (Gujarati) Queen of Rana Man Singh of Jaipur, a composer and musician of great fame in his day. Man Singh composed many Ragas and it is said, as a tribute to his beautiful queen, began their names with the epithet 'Gurjari'. This queen who was called by the beautiful name Mrignayani, was a skilled singer and composer and is credited with the composition of the Raga Mrignayani.

It is only in the nineteenth century, with the arrival of recorded music, that women singers came to the fore and became known widely for their style and expertise. Among these were Malka Jan, Zohra Bai of Agra, Gohar of Calcutta—who composed many thumris and bhajans—Janki Bai of Allahabad, Babli Bai—a student of the famed Vazebua—and Tarabai Shirodkar. Some of the rare early records of Gohar of Calcutta still exist in the collections of art-lovers.

With the nation and its people preoccupied with the struggle for Independence, music, like other arts, took second place. Only in the courts of the Maharajas and Nawabs did music still flourish under the patronage of some of the most discerning people. Even here, the number of women artists was limited. Two singers who were under the patronage of the Maha-

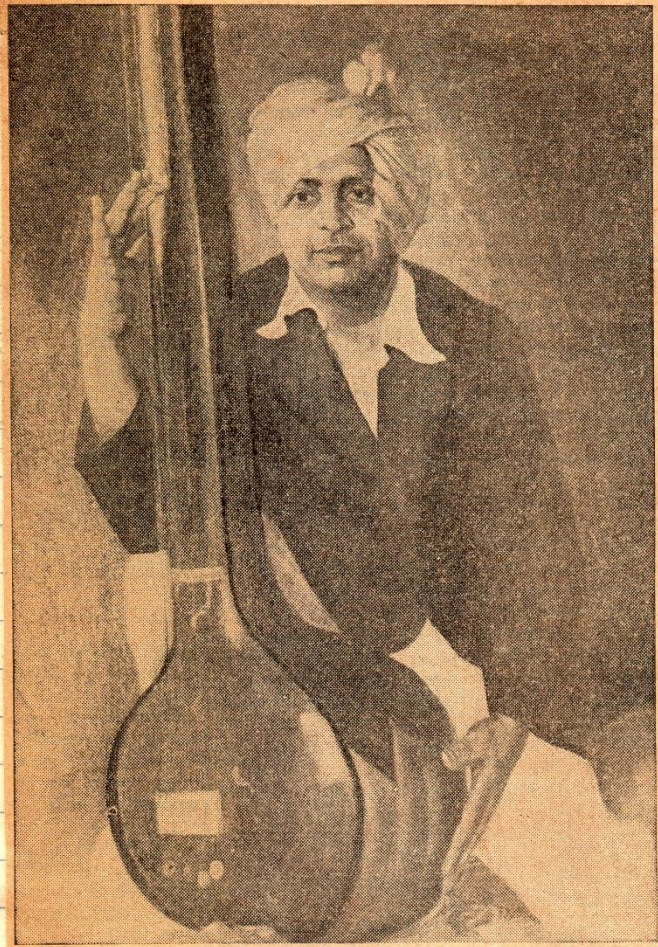
th century, there were many young women in the field, who had already collected little courts of admirers around them and who, with their total dedication to the art, were well on their way to earning rich dividends in national fame in times to come.

As it happens, all the outstanding ones were from families where music was a way of life.

**A**T 88, Anjanibai Malpekar evokes memories of bygone days, when people flocked to her house in central Bombay to enjoy long, music-filled nights. A pupil of Ustad Nazirkhan Bhendibazzarwale, Anjanibai, a 'big name' at eighteen, was offered fabulous sums by rulers of princely states for single recitals and she invariably returned home a much wealthier person, from each recital. Although she has not given a concert for the last 49 years, she keeps in touch with the world of music and gives useful tips to young artists.

**T**HE story of how Kesarbai Kerkar steadfastly stuck to her training under her many *ustads* in spite of the difficulties she encountered, and how unwaveringly she pursued the single aim of her life, is truly remarkable. She devoted more than 20 years of her youth to the intensive study of music, with the result that when she made her first public appearance, people





संगीत कलानिधी मास्तर कृष्णराव फुलंब्रीकर

— {२} —

धोला, अमृत धोला



Maharashtra Times ,14Sep 1969



## संगीत नायक स्वामी विवेकानंद

मूल लेखक :- निखिल घोष

अनुवादिका :- सौ. श्यामला केळकर

दि. ३-१२-१९६८ 'लोकसत्ता'



पलवाज बाजवत गायन करणाऱ्या विवेकानंदांचें एक फोटो चित्र

एक बुद्धिमान-तेजस्वी संन्यासी, थोर समाजसुधारक, एक जाज्वल्य देशभक्त, पट्टीचे वक्ते, एक असामान्य संघटक म्हणून ओळखले जाणारे स्वामी विवेकानंद हे एक थोर संगीतकार होते; ही गोष्ट मात्र फारच थोड्या लोकांना माहिती आहे.

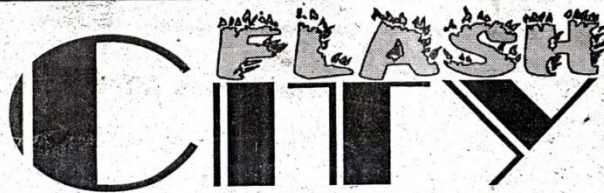
स्वामीजींच्या जन्मशताब्दीच्या दिवशी जगातील कोट्यावधी लोक त्यांच्या पवित्र स्मृतीला अभिवादन करीत होते. मी सुद्धा एक संगीतकार म्हणून सर्व भारतीय संगीतकारांमध्ये सामील झालो व त्या थोर संगीतकारांना अभिवादन केले.

रोमॉं रोलाँ (Romain Rolland) स्वामीजींबद्दल म्हणतात, “स्वामीजींचे शब्द म्हणजेच महान् संगीत आहे. त्यांच्या तीस वर्षांतील, अनेक पुस्तकांच्या पृष्ठापृष्ठांतून असे अनेक शब्द बिखुरलेले आहेत. त्या शब्दांच्या, वचनांच्या, स्पर्श होलांच सर्वांगातून एक प्रकाशची सुखद अशी वीजेची लाट निघते. हे केवळ त्या शब्दांच्या वाचनाने घडते, तर मग ज्याचे हे शब्द आहेत त्या थोर नायकाचे तोंडून ते शब्द - ते ज्वलंत शब्द ऐकल्यानंतर कोणते मनोव्यापार कोणत्या सुखद संवेदना जाणवत असतील बरं!!

स्वामीजी हे केवळ शब्दांचे स्वामी (नायक) नव्हते तर ते स्वरांचे (संगीताचेहि)

स्वामी होते.”





## Seminar and Presentation on Harmonium to Mark Century Celebration

Vadodara, Nov 27,

Under the banner of Maharaja Sayaji Rao Gaekwad Smarak Trust. A two days seminar and presentation exclusively on Samvadini (Harmonium) was held on 25th and 26th Nov 2000 at Kirti Mandir, Vadodara to mark the Century of this instrument.

In this function, prominent artists from Gujarat and Maharashtra spoke on various aspects of this instrument and presented their performance.

Although Samvadini (Harmonium) has been introduced to our country by France, before hundred

years, it has become integrated part of our Indian Music.

Despite the instrument received neglecting treatment by Musicologist and Music circles and despite the instrument was totally banned on tele media, up to 1980 the popularity graph of instrument has constantly gone up to such an extent that all top singers of Indian Classical Music prefer to sing only with the support of this instrument.

The whole programme was coordinated by internationally known Samvadini artist of Baroda - Shri Jayant

Bhalodkar who himself is an leading Harmonium player, it was delightful to watch and listen Bhalodkar Harmonizing musicalchords with the artist as well as the audians at function.

He has been involved in imaginative and unique style of playing the instrument. His art lies in accompanying the singer with high degree of understanding in flawless manner.

His fingers move with delicacy, sensitivity and rhythm to set the right tone and mood.

One of the most

sought after Harmonium players at present in India. Bhalodkar made the whole function live.

When interviewed personally he said that he has inherited love and fair for Music from his father and uncle.

He has undergone intensive guidance from Late. Govindrao Patvardhan, he has given solo performances in France, West Germany, U.K. and Kenya.

He is an accredited artist of All India Radio, Television and Gujarat Sangeet Nritya Natak Academy.

## Ramzan to start from Tonight

Vadodara, Nov 27,

Ramzan the holy month of fasting for Muslims, will start from November 28, Shahi Imam of Jama Masjid, Mandvi, announced here Sunday.

According to a spokesman of the "New Moon" of Ramzan was not sighted till Sunday, so it is expected that Ramzan will start from tonight.

## 39 Cows seized by Karjan Highway Police

Vadodara, Nov 27,

According to the reports available from Karjan Police Station, a truck owner Chandrasingh Bhadarsingh Rajput Resident of Jawra, Ratnem was on the way to Sur

## Tabla guru rues commercialisation

**C**LAP, Dha, Tin, Truk, Dhin, Clap, Well, these are phrases from a rarely played 28 beat time-cycle. But rarer still it is now to find a good guru who can teach the Brahmatal and other time-cycles comprehensively and precisely. The national executive member of the Akhil Bharatiya Gandharva Mahavidyalaya Mandal Prabhakar Date, who visited Ahmedabad recently, was peeved over the commercialisation of art.

Date's musical odyssey spans over 35 years and he has had the privilege of observing top percussionists (Date, Pt Samta Prasad, (late) Ustad Amir Hussein, Ustad Alla Rakha, Pt. Suresh Talwalkar among others.

Affable and active, Date has done master's in tabla (1980) and is the 'Gandabandi' disciple of Ustad Imam Ali Khan, the celebrated accompanist of the royal vocalist Ustad Faiyaz Khan. Nana Gurav, Laxmanrao Date, Ganpatrao Ghodke and Sagar Sadhana Ratna Sudhirkumar Saxena also taught Date.

"True it is difficult to find a good guru these days," Date admitted. "In fact, it is pretty easy to assess the calibre of a student desirous of learning tabla from the beginning itself. But how does one ascertain if the teacher is truly accomplished and good at imparting training," asked Date. "Gurus, more than often, seem to be selfish now," he said adding "but there are excep-

tions. The commercialisation of art is detrimental," he stressed. Date also feels there is a lack of dedication on the part of students, too.

"Yes, the students are not willing to work hard, particularly in percussion instruments like tabla. Here too, commercialisation has crept in. Students want to collect more information about different time-cycles in a short span rather than vigorous practice which is very imperative in performing arts," he pointed out.

Date set up the Saraswati Sangeet Vidyalaya in Vadodara on August 12, 1970 and has till date trained 1,400 students including girls. At least 25 of his students have passed the Visharad and two have been associated with the Maharaja Sayajirao University.

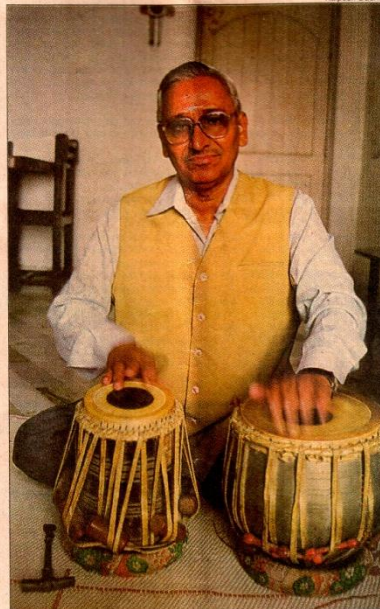
"What do you feel about the different traditions in percussion music — Delhi, Ajrada, Benaras, Punjab, etc. The recent trend has been to amalgamate beats of different schools and present a solo recital. What do you think about this hotch-potch?"

With a smile on his lips, Date quipped: "Don't we have a hotch-potch — a coalition government at the Centre? Art imitates life," he emphasised. It is good to learn the salient features of different schools, he added.

To a question on whether the 'hotch-potch' trend will hit the traditional purity, Date said: "Yes, in the longer term it will certainly affect the purity of gharanas. But I'm optimistic. At least two out of ten students will adhere to a specific school like Ajrada or Delhi?" How can the high standard in performing arts be maintained?

"The only way out," said Date, "is to follow the guru-shishya parampara. Unless the student is trained for long hours under the watchful eyes of his teachers, one cannot get good results."

Date himself was trained by



Ustad Imam Ali for six long years and he prefers to play Delhi and Purab 'baaj'.

He is the past president of the Haushi Kala Mandal in Vadodara

which brings forth the latent musical talent among the young ones. Date has been recently honoured both in Vadodara and Mumbai.

G V Mudholkar

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જાણીતા કવિ ડૉ. ત્રણ વારા બાઉ મોહીનગર ખાતે જઈ આરોગ્ય તપાસ કરવા રજુઆત થઈ હતી. પરંતુ આજ દિન સુધી તે પગમાં નહીં લેવાતા આખરે ડોકિની સારી લેવાની ફરજ પડી છે. તા. ૪ સુધીમાં યોગ્ય નહીં થયે તો રામપુત્ર સુગ્રીવ્યાર આજે તોલન શરૂ કરાશે.

અરુણભાઈ પટેલ, અંબાલાલ સોલંકી, કંચનભાઈ બારોટ, હસમુખભાઈ બારોટ, મનુભાઈ સોલંકી, કનુભાઈ ગોહિલ તથા રાજુભાઈ રાકોડ વિગેરેએ આવકારી વિજેતાઓને અભિનંદન આપ્યા હતા.

તા. ૫-૧૧-૨૦૦૦ના રોજ કરનાળી ગામમાં રહેતી પચ્ચીસ વર્ષીય શીલાબહેન કંચનલાલ માછી જે પોતાના ઘરમાં જમવાનું બનાવતી હતી. તેણીના કપડાને ઝાળ લાગતાં આખાય શરીરે સખત રીતે ઘાઝી ગઈ

નિવાસસ્થાને ખડીયાની ઝાળ લાગતાં આખાય શરીરે સખત રીતે ઘાઝી ગયો હતો. તેનું સારવાર દરમિયાન મોત થયું છે. આ બંનેના બનાવની ડભોઈ પોલીસ દ્વારા ગુન્હા દાખલ કરીને તપાસ શરૂ થઈ છે.

## શિક્ષકોની ભરતી

દરમિયાન વડોદરા જિલ્લામાં હાલ તાલુકાઓમાં ૧૫૬૩ જેટલા શિક્ષકોની શાળાઓમાં ઘટ હતી. વિદ્યાર્થીઓના નેજા હેઠળ આ શિક્ષકોની ટાલી જગ્યાની ભરતી કરવાની હતી. આ તમામ ૧૫૬૩ જેટલા શિક્ષકોની શિક્ષકોની આવતા મહિને કેસબરના ત્રીજા અઠવારિયામાં ભરતી કરાઈ જશે તેમ જિલ્લા શિક્ષણ તંત્રના પ્રમુખ રણજિતસિંહ હાલમાં માહિતી આપતાં જણાવ્યું હતું. આમ વડોદરા જિલ્લો હવે તમામ તાલુકાઓની પ્રાથમિક શાળાઓમાં શિક્ષકો વિહોણો નહીં રહે.

## હાર્મોનિયમને ભારતમાં આવ્યે એક સો વર્ષ થયા : વિશેષ સંગીત સમારોહનું આયોજન

(પ્રતિનિધિ) વડોદરા, ગુરુવાર કેલાસવાસી સર સયાજીરાવ ગાયકવાડ સ્મારક ટ્રસ્ટ દ્વારા આગામી શનિવારના રોજ કીર્તિ મંદિર ખાતે પ્રજાવત્સલ મહારાજને અંજલિ સ્વરૂપે સંગીત સમારોહનું આયોજન કરાયું છે. જેમાં હાર્મોનિયમની શક્તિ અને શક્તિ અંગે ત્રિસત્ર યોજનાર છે. આ સમારોહનું ઉદ્ઘાટન મહારાજા રણજિતસિંહ ગાયકવાડના હસ્તે થનાર છે. સમારોહના આયોજકોએ આ અંગે પત્રકારોને જણાવ્યું હતું કે, હાર્મોનિયમ મૂળ ફાંસનું વાજીત્ર હતું. જે એક સૈકા પૂર્વ ભારતમાં લાવવામાં આવ્યું હતું, પરંતુ ત્યાર બાદ વિદેશી વાજીત્ર હોવાને નાતે તેની ઉપર

આકાશવાણી દ્વારા પ્રતિબંધ મુકાયો હતો. આની સામે ડૉ. મુકુન્દરાવ સુધાળકરે આંદોલન ચલાવી સન ૧૯૮૦ ના અરસામાં પ્રતિબંધ ઉઠાવી લેવડાવવામાં સફળતા મેળવી હતી. કલાનગરીના ઉમદા કલાકાર જયંત ભાલોદકરે ત્રણ દાયકા સુધી હાર્મોનિયમ વગાડવાની પોતાની અજોડ શૈલી દ્વારા દેશ-વિદેશના સંગીત રસિયાઓને મન મૂકીને ડોલાવ્યા છે. તેમણે જણાવ્યું હતું કે, સંગીત ક્ષેત્રે ગાયક-ગાયિકાને વધુ મહત્વ મળતું હોય છે, પરંતુ સાજીદાને તેટલું મહત્વ મળતું નથી. પરિણામે વાદ્યકલાનું કૌશલ્ય વધુ પ્રકાશમાં નથી આવી શક્યું.

દેશ-વિદેશના મશહૂર ગાયકો સાથે અત્યંત સમજપૂર્વક અને કારિગરિય સંગત કરવાની કલામાં નિપૂણ ગણાતા જયંત ભાલોદકરની કલાની રુચિ અંગે મહારાષ્ટ્રિયન સમાજમાં મોભાનું સ્થાન ધરાવતા અને લોકસત્તાના કટાર લેખક વિષ્ણુ મહારાજને ઉમેર્યું હતું કે, જયંત ભાલોદકર માત્ર હાર્મોનિયમ વાદનના જ ઉસ્તાદ નથી પરંતુ તેઓએ વાંસળી વાદનમાં સંગીતની પદવી મેળવી છે. તેઓ સન ૧૯૮૬ થી ૧૯૯૧ વચ્ચે ફાંસ, જર્મની, યુ.કે. તેમજ કેનેડામાં પણ કાર્યક્રમો આપી ચૂક્યા છે અને ગુજરાત સંગીત નૃત્ય, નાટ્ય અકાદમી તેમજ આકાશવાણીના માન્ય કલાકાર છે.

ગુજરાતમાં આજે ૬૦ થી ૭૦ વર્ષ પૂર્વે હાર્મોનિયમ કેવી રીતે આવ્યું અને તેના વાદકો અંગેની ખાસ વિશેષ માહિતી મળતી નથી, પરંતુ ગુજરાતનાં વિવિધ શહેરોમાં બેન્ડવાજાં શાસ્ત્રીય સંગીતની ધૂનો વગાડતાં અને તેમાં હાર્મોનિયમ એક વાદ્ય તરીકે વપરાતું હતું. ગુજરાતી

સંગીત નાટકોમાં પગપેદીનો ઉપયોગ અનિવાર્ય રીતે થવા માંડ્યો અને આમ તે અરસામાં ગુજરાતમાં હાર્મોનિયમનો ઉપયોગ શરૂ થયો તેમ માનવામાં આવે છે. આ સદીમાં થઈ ગયેલા ગાયકોમાંથી ગુજરાતના સૌથી ઉચ્ચ ગાયકોમાં સ્વ. ઓમકારનાથ ઠાકુર અને સ્વ. ઉસ્તાદ ફૈયાજખાં સાહેબના નામ ગણાય છે. સ્વ. ઓમકારનાથ સાથે તેમના ભાઈ રમેશચંદ્ર હાર્મોનિયમ સંગત ઘણા વર્ષો સુધી કરતા હતા. હાર્મોનિયમ વાદકોએ મહદઅંશે સ્વ. ઓમકારનાથ અને સ્વ. ફૈયાજખાં સાથે જ સંગત કરી છે. પ્રચલીત જુદા જુદા ઘરાનાઓ જેમકે આશ્રા, કીરાના, મેવાતી, ભીંડી બજાર, રામપુર, બનારસ વિગેરે ઘરાનાઓના રાષ્ટ્રીય ખ્યાતી પ્રાપ્ત ઉચ્ચ કલાકારો સાથે હાર્મોનિયમ સંગત કરવાની સૌથી વધુ યશ જયંત ભાલોદકરને મળ્યો છે.

### કોયલી સંતરામ મંદિરનો વાર્ષિકોત્સવ

વડોદરા, ગુરુવાર નડિયાદનાં સંતરામ મંદિરનાં શાખા મંદિર કોયલી ખાતે તા. ૨૫ શનિવારના રોજ સાકરવર્ષ (વાર્ષિકોત્સવ) રાખવામાં આવેલ છે. આ પ્રસંગે સંતરામ મંદિરના શાખા મંદિરોની મહત્તો, સંતો, મહાત્માઓ હાજર રહેશે. કોયલી સંતરામ મંદિરના મહંત રઘુનાથદાસજી તરફથી કોયલી તેમજ આજુબાજુના ગ્રામજનોને આ પ્રસંગે અચૂક પધારવા આમંત્રણ પાઠવવામાં આવેલ છે. આ પ્રસંગે કોયલી ગામની ભજન મંડળીઓ તેમજ આજુબાજુના ગામોનાં ભક્તજનો સવારથી જ ભજનોની રમઝટ બોલાવશે, ત્યાર બાદ બપોરે ૧૨ વાગે ભારતી તથા સાકરવર્ષ કરવામાં આવશે.

### જિલ્લા પંચાયતમાં ધુમરાતી ચર્ચા...

## જિલ્લા આરોગ્ય ખાતાની ફિમેલ વર્કરોના વી.આર.એસ.માં રાજીનામા

(પ્રતિનિધિ) વડોદરા, ગુરુવાર વડોદરા જિલ્લાના આરોગ્ય તાલુકાઓમાં ૬૪ જેટલા આરોગ્ય કેન્દ્રમાંથી કેટલીક સિનીયર ફિમેલ વર્કરોએ અંદાજે છોડ બે વર્ષ અગાઉ પોતાની ૨૦, ૨૫, ૩૦ વર્ષની નોકરી થઈ જવાથી આવી ફિમેલ વર્કરોએ વી. આર. એસ. સ્કીમ હેઠળ રાજીનામા રાજ્ય સરકારને પહોંચાડી દીધા હોવાનું જિલ્લા પંચાયત આરોગ્ય ખાતાના વર્તુળો જણાવે છે.

માત્ર ખૂબ મુશ્કેલી ધરાવતા અંગ કૌટુંબિક જવાબદારીવાળી ફિમેલ વર્કરોના રાજીનામા હાથ ઉપર લેવાયા હતા. આ વર્તુળોના જણાવ્યા પ્રમાણે

જિલ્લામાં લગભગ આવા ૧૪ કેસો હોવાનું આરોગ્ય ખાતાની જણમાં આવ્યા છે.

દરમિયાન જિલ્લામાં વી.આર.એસ. સ્કીમના એક કર્મચારી કહેવાય છે કે જિલ્લાની કંટાળીને આપઘાતનો પ્રયાસ પણ કર્યો હોવાનું આરોગ્ય ખાતામાં ચર્ચાતું હતું.

આમ હવે જિલ્લાના આરોગ્ય ખાતામાં ૨૫ કે ૩૦ વર્ષ સુધીની નોકરી કરી ચૂક્યા છે. તેવા મહિલા કર્મચારીઓ નોકરી છોડી દઈને રાજ્ય સરકાર દ્વારા મંજૂરના આર્થિક લાભો લેવાની ગણતીઓમાં રાજીનામા ધરી રહ્યાં હોવાનું ચર્ચાય છે.



ગાયક અને સંગીત વચ્ચેની કડી ગણાતા હાર્મોનિયમનો જન્મ ઇ.સ. ૧૮૪૦માં ફ્રાંસમાં થયો.

# વિશ્વ યુદ્ધ વખતે હાર્મોનિયમની આયાત અટકી એટલે ભાવનગરના કારીગરે ઉત્પાદન શરૂ કર્યું

(હાર્મોનિયમની શતાબ્દિ નિમિત્તે)

હજી હમણાં જ ગઈ ૨૮મી ડિસેમ્બરે સંગીતની દુનિયામાં એક અભૂતપૂર્વ ઉત્સવ સંમેલનના સ્વરૂપે ઉજવાઈ ગયો. ભારતમાં પ્રવેશેલા હાર્મોનિયમનો સો વર્ષ પૂરાં કરી દીધો હતો તેની જીવંત નોંધ લેવા માટે મુંબઈના દાદર-માઉંગા કલ્ચર સેન્ટર અને 'સ્વરેન્દુ' સંસ્થાના ઉપક્રમે યોજાયેલા આ સંમેલનમાં હાજર રહેલા દેશના ટોચના હાર્મોનિયમ વાદકોની અને હજારો હાર્મોનિયમ પ્રેમીઓની હાજરીમાં મહારાષ્ટ્ર રંગભૂમિના ભીમ પિતામહ ગણાતા શ્રી ભાલચંદ્ર પેઢારકરે ઉદ્ઘાટન વિધિ કરી હતી. સતત સાત કલાક ચાલેલા અને રાત્રે અગિયાર વાગે પૂર્ણ થયેલા આ સમારંભમાં વિખ્યાત ગાયિકા ડો. કિશોરી અમોનકરે પણ મન મૂકીને ગાયું હતું અને શ્રેષ્ઠ ગણાતા હાર્મોનિયમ વાદકોએ હાર્મોનિયમ ઉપર પોતાનો કસબ દેખાડીને શ્રોતાઓને - પ્રેક્ષકોને મંત્રમુગ્ધ કરી દીધા હતા. જ્યારે ધણ વક્તાઓએ શ્રોતાઓની સામે હાર્મોનિયમની એક વાદ તરીકેની અપૂર્વ વિશિષ્ટતા ઉપર પોતાના આંતરભાવોને વ્યક્ત કર્યા હતાં.

આવું સન્માન અને આવી ઉજવણી જેના વગર જરાય ચાલે નહીં એવા હાર્મોનિયમ સિવાય બીજા કોઈ વાદ્યોને મળ્યાં હોય એવું જાણમાં નથી. આનું કારણ કદાચ એ હોઈ શકે કે આ વાદ્ય સૌને પોતીકું લાગે છે કેમ કે એ શીખવા માટે ખૂબ સહેલું છે. વગાડવા માટે ખૂબ સરળ છે અને એની સ્વર રચના આટી-ઘૂટીવાળી નથી. ઇ.સ. ૧૮૪૦માં ફ્રાંસના અલેક્ઝાંદર કાન્સવા દર્બેએ જુદા જુદા વાદ્યકારો દ્વારા બનાવવામાં આવેલા એઓલીન એઓલોડિકોન, સેરાફિન, ઓર્ગ એક્સેસિવ્ડ, યેઓફોન, મેલાફોન અને હાર્મોનિકલુટ જેવા રીડ્સ સાથેના વાદ્યોનો સર્વાંગ અભ્યાસ કરીને એક વાદ્ય બનાવ્યું અને સૂર-સંવાદ સાધતા આ વાદ્યને હાર્મોનિયમ એવું નામ આપ્યું જે આજ સુધી બદલાયું નથી! આ વાદ્યની ઉપયોગીકતા જોઈને ભારતની કેટલીક પારસી નાટક મંડળીઓએ ૧૯મી સદીના અંતમાં રંગભૂમિ ઉપર પરંપરાગત તંબોરા અને સારંગીને સ્થાને હાર્મોનિયમનો ઉપયોગ શરૂ કરી દીધો. દરમિયાન મહારાષ્ટ્રના અણ્ણાસાહેબ કિર્લોસ્કરે પણ પોતાના 'શાંકુતલ' નાટકના પ્રયોગમાં નાશિક્કર નામના વાદક દ્વારા પત્રથી વગાડવામાં આવતા આ નવજાત હાર્મોનિયમને અપનાવ્યું. અને પોતાના તા. ૧૮/૧૧/૧૮૮૨માં ભજવાયેલા 'સોભદ્રા' નાટકમાં ફરી તેનો ઉપયોગ કર્યો. આ નાટકમાં દાદા મોકકરે હાર્મોનિયમ વાદક હતા. આ રીતે જન્મ અને ફાંસિથી આયાત કરાતું આ વાદ્ય તે જમનાનાં પ્રચલિત કોઈપણ વાદ્યો કરતા ભરાવદાર સૂર પ્રગટાવતું હોવાથી

ખૂબજ ઝડપથી લોકપ્રિય બનતું ગયું અને કલાકારો દ્વારા અપનાવાતું ગયું. તે હવે નાટકોમાં અને ભજન કીર્તનોમાં વધુ ને વધુ વપરાવવા લાગ્યું હતું. ૧૯૧૪માં જ્યારે પ્રથમ વિશ્વ યુદ્ધ ફાટી નીકળ્યું ત્યારે હાર્મોનિયમની આયાત અટકી પડી એટલે ભાવનગરના જીવનલાલ નામના કારીગરે ફ્રાંસની કેઝરીલ કંપનીએ બનાવેલા હાર્મોનિયમના રીડ્સ

જોકે તેને શ્રેષ્ઠપણે વગાડવા માટે તેટલો જ શ્રેષ્ઠ વાદક જોઈએ. અલબત્ત, દેશમાં આવા શ્રેષ્ઠ વાદકો ખૂબ જ ઓછી સંખ્યામાં છે. આમા આખા જલગાંવકર, ડો. અરવિંદ થતે, ગોવિંદરાવ પટેવર્ધન, મોહમ્મદ ઘોલપુરી, સોહનલાલ શર્મા, મનોહર ચીમોટે, ભાગ્યભાઈ ભંડારે, ગોવિંદરાવ દેબે વગેરે નામો જાણીતા

કલાકારને જરાય બેસૂર થવા ન દે, એના અવાજને જરાય લથડીયું ખાવા ન દે. ગાયક, તાનપુરા અને સાથેના બીજા વાદ્યો સાથે હાર્મોનિયમના સ્વરો એટલી સહજતાથી સમન્વિત કરી દે કે સાંભળનારા મુગ્ધ થઈ જાય. હાર્મોનિયમ, તેની ધમણ, ધમણમાંની હવા અને તેની કાળી ઘોળી પટ્ટીઓ ઉપર તેમનું એવું તો અદભૂત નિયંત્રણ છે કે તેમને ક્યારેય સૂરોની સુરાવલિમાં ભંગ પાડવા નથી. ગાયક જ્યારે વિશ્રામ માટે થોડીક ક્ષણો અટકે ત્યારે એવી તો કુશળતાથી ગાયકની ગાયેલી સ્વર રચનાને હાર્મોનિયમના સૂરોમાં પુનરાવર્તીત કરીને ગાયકને તેના મૂળ સ્થાને પહોંચાડી દે કે જેનાથી ગાયક ક્યારેય તેનું મૂળ સ્વર સ્થાન ભૂલે નહીં. વળી તેઓ જુદા જુદા સ્વરોને એકબીજા સાથે એવી તો ખૂબી સાથે પરોવી દે કે જેનાથી ગાયકના સ્વરો જરાય સ્પષ્ટિત થાય નહીં. કુશળ વાદક હાર્મોનિયમનો એકાદ સ્વર આગળ- પાછળ કરે તો સ્વરોની સમગ્ર જગ્યાએ બદલાઈ જાય અને દરેક સ્વરમાં વાદક પોતાનું હાર્મોનિયમ ખૂબ સફાઈથી વગાડી શકે, આ કઠિણ ગણાતી સિધ્ધિ જ્યંત ભાલોદકરે પ્રાપ્ત કરી છે.

ઈમ્પોર્ટ- એક્સપોર્ટનો વ્યવસાય કરતા ભાલોદકરે અત્યાર સુધી અસંખ્ય નામાંકીત ગાયકોની સંગત કરી છે. આ ગાયકોમાં શ્રીમતી સુમિત્રા ગુલા, મીનાક્ષી બિશ્વાસ, સિંગ બંધુઓ, મધુસુદન જોષી, પ્રભા અત્રે, સ્વ. રસિકલાલ અંધારિયા, ઉસ્તાદ હાફીઝ અહમદખાન, શ્રીમતી માલિની રાજુરકર, કક્ષાબેનજી, વસંતરાવ દેશપાડે અને પંડિત જશરાજ અને બીજા ધણા પ્રથમ કક્ષાના ગાયકો આવી જાય છે. તેઓ મધુરા રેડિયો સંગીત સંમેલનમાં ભાગ લેનારા ગુજરાત રાજ્યના પહેલા કલાકાર છે. તેમણે ધણી વાર ફ્રાંસ, પશ્ચિમ જર્મની, કેનીયા અને ઇંગ્લેન્ડમાં પોતાના એકાકી-સોલો- કાર્યક્રમો સફળતાથી યોજ્યા છે. આવા જ કાર્યક્રમો તેમણે સુરત અને અમદાવાદમાં પણ યોજ્યા છે. નિખાતા અને પ્રસિધ્ધ ગાયકોએ તેમના કલાકૌશલ્યની મોફાટ પ્રશંસા કરી છે. છેલ્લા ૩૦ વર્ષથી સતત હાર્મોનિયમના સૂરોની સાધના કરતા ૫૦ વર્ષના આ કલાકારને ભારતમાં તેમાંય ખાસ કરીને ગુજરાતમાં હાર્મોનિયમ વાદકોને મહત્વ નથી અપાતું તેનું દુઃખ છે. તેમની ઇચ્છા છે આકાશવાણી અને દૂરદર્શન ઉપર હાર્મોનિયમને સ્વતંત્ર સ્થાન મળવું જોઈએ. પોતાના ગુરુ ગોવિંદરાવ પટેવર્ધનને સદાય યાદ કરતાં આ કલાકાર જે રીતે કાના, માળા, અર્ધવિરામ, અલ્પવિરામ અને અનુસ્વરોને ધ્યાનમાં રાખીને હાર્મોનિયમ વગાડે છે. તે સાંભળતા લાગે છે કે તેમનું હાર્મોનિયમ વાગતું નથી પરંતુ ગાઈ રહ્યું છે!

## આમ્હી પણ ગુજરાતી આહોત!

- શ્યામ ખરાડે

(જેમાંથી નાદ- સ્વર નિર્માણ થાય)નો ઊંડો અભ્યાસ કરીને ૧૯૧૫માં તે બનાવવાની શરૂ કરી. આ જ ગાળામાં જે. મોહનલાલ, અમુતલાલ અને કુકડ અને કું. એ ભાવનગર અને પાણીતાણામાં રીડ્સ બનાવવાના કારખાના શરૂ કર્યાં, હવે ભારતમાં જ સંપૂર્ણ

છે. જ્યારે ગુજરાત કક્ષાએ સ્વ. કંચનલાલ મામાવાળા, લાલજી ચવ્લાજી, દ્વારકેશલાલજી સ્વ. ગુલામ રસુલ, સ્વ. અનંતરાય જોષી, સ્વ. શ્રીધરપંત જાંબેકર અને જ્યંત ભાલોદકરના નામો ગણી શકાય છે.

આ છેલ્લું, જ્યંત ભાલોદકરનું નામ ગુજરાતમાં જ નહીં પરંતુ દેશના કેટલાક



ગાન સમ્રાટ વસંતરાવ દેશપાડે સાથે સંગત કરતા જ્યંત ભાલોદકર

હાર્મોનિયમ બનાવવાની શરૂઆત થઈ ચૂકી હતી. વળી બીજા વિશ્વ યુદ્ધ પછી તો હાર્મોનિયમની આયાત સદંતર બંધ થઈ ગઈ એટલે એચ.પી. ભગત, ચેતસિંગ ગુરુભક્ષિંગ, દયાસિંગ રામસિંગ, ગોપાળ હરિશંદ્ર અને હરિભાઈ વિશ્વનાથ વગેરેએ હાર્મોનિયમ બનાવવાનું શરૂ કરી તેમાં નામ કમાવ્યું. મુંબઈ, કલકત્તા અને પંજાબ હાર્મોનિયમ બનાવવાના કેન્દ્રો બની ગયા.

કાળક્રમે ફિલ્મી દુનિયાના સંગીતકારો અને ગાયકોને પણ હાર્મોનિયમનું ઘેલું લાગ્યું. જૂના જમાનાના સંગીતકારો હાર્મોનિયમ ઉપર પોતાની સંગીત રચના રચતા અને ગાયકો પાસેથી ગવડાવતા. મહેંદી હસન, ગુલામ અલી જેવા પાકિસ્તાની ગાયકોને પણ હાર્મોનિયમ વગર ચાલતું નહીં!

આમ હાર્મોનિયમે હિન્દુસ્તાની સંગીતની દુનિયામાં મહત્વનું સ્થાન પ્રાપ્ત કરી લીધું.

ટોચના હાર્મોનિયમ વાદકોની હરોળમાં આવી ગયેલું નામ છે. રાષ્ટ્રિય-આંતરરાષ્ટ્રિય ખ્યાતિ પામેલા આ જ્યંત ભાલોદકર વડોદરાના છે. અને બાળપણથી જ સંગીતમય વાતાવરણમાં પાંગરેલા છે. પિતા યશવંતરાવ અને કાકા અમુતરાવ સારા હાર્મોનિયમ વાદક ગણાતા અને ભજનોમાં હાર્મોનિયમ ઉપર ભજનીકોની સંગત કરતા, પિતા અને કાકા દ્વારા વગાડતા સૂરો નાનકડા જ્યંતના મનને સ્પર્શતા રહેતા અને તેમની આંખોનીઓ સ્પંદિત કરતા રહેતા. દરમિયાન ઈજનેરીનું ઉચ્ચ શિક્ષણ મેળવી, બાંસરી વાદનમાં તેઓ વિશારદ થયા! જોકે છતાંય હાર્મોનિયમ વાદનની, તેના રિયાજની અને તેનામાં ખોવાઈ જવાની તેમની લગન સદાય અખંડ રહી!

એ પોતે તો હાર્મોનિયમના સૂરોમાં ખોવાઈ જાય છે અને સાથે સાથે શ્રોતાઓને પણ તેમાં ખોવડાવી દે છે એ જેને સાથ આપે એ ગાયક

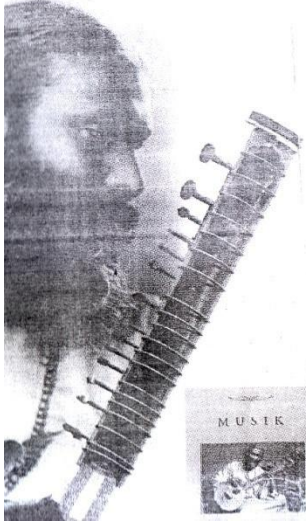
કલાકાર ભાલોદકર કહે છે ગુજરાતમાં આ વાદ્યના વાદકોને મહત્વ અપાતું નથી





# વડોદરાના સંગીતકાર ઇનાયતખાન

તેમણે ૨૦મી સદીમાં યુરોપ અને  
મેરિકા જઈ સૂફી સંગીતનો પરિચય  
આપી પશ્ચિમના રસિકોને મંત્રમુગ્ધ  
કરી દીધા



**આ** જકલ દિલ્લીનાં અખબારોમાં  
કોણ જાણે કેમ સૂફીવાદની  
ચર્ચાએ જોર પકડ્યું છે.  
ભારતના સાધુવાદનો આ મુસ્લિમ વિકલ્પ છે એવી  
માન્યતા જો કોઈ ધરાવતું હોય તો તે સાધુવાદ અને  
સૂફીવાદ બંનેને ભારે અન્યાય કરે છે.

તસલુક અથવા સૂફીવાદની એક વિશિષ્ટતા  
એ છે કે તેમાં સંગીતને એક અગત્યના માધ્યમ  
તરીકે સ્વીકારવામાં આવ્યું છે. આપણે આજે એક  
એવા સૂફી સંતનો ઉલ્લેખ કરવો છે જેણે  
એશિયામાં નહીં પણ સૂફી મતના પ્રચાર માટે  
યુરોપ અને અમેરિકાનો પ્રવાસ કર્યો, ત્યાં ઠીકઠીક  
ઘડીને રહ્યા અને દુનિયાદારી તેમ જ સંન્યાસ વચ્ચે  
સમન્વય તેમણે સાધી બતાવ્યો. આ મુસ્લિમ  
પ્રકારના સંન્યાસનો તેમણે એટલો બધો પ્રચાર કર્યો  
કે ફરિયાદ ટાઈ અને શૂટ પહેરનારા આ પ્રદેશના  
તેમના અનુયાયીઓ સાદાં વસ્ત્રો પહેરતાં થઈ  
ગયા. તે રીતે સૂફી ઇનાયતખાનને આંતરરાષ્ટ્રીય  
પ્રસિદ્ધિ અને માન્યતા બેન પ્રાપ્ત થયા. આમ તો  
સૂફી ઇનાયતખાનનું જીવન અત્યંત સરળ હતું,  
પણ તેમની દોડકરી નુરુનિસાએ બીજા વિશ્વયુદ્ધ  
વેળાએ નાઝીઓએ કબજે કરેલા ડાન્સમાં બ્રિટન  
તરફથી જાસૂરીની કામગીરી સફળ રીતે બજાવી.  
તેના અહેવાલોના આધારે જ બ્રિટન અને રશિયાને  
એમ લાગ્યું કે જર્મનીના સરમુખત્યાર હિટલરને  
પરાજિત કરવો એ કદાચ આસાન નથી પણ સાથે  
સાથે અશક્ય નથી.

ઇનાયતખાન મૂળ વડોદરાના હતા. તેમનો  
જન્મ પણ અહીં જ થયો અને એક બાજુ સૂફીવાદ  
અને બીજા બાજુ સાસ્ત્રીય સંગીત બંનેની તાલીમ  
તેમને તેમના દાદા મોલાબક્ષ પાસેથી મળી હતી.  
તેમનું જર્જરીત છતાં ભવ્ય મકાન આજે પણ  
વડોદરાના યાદુતપુરા વિસ્તારમાં છે. વડોદરાના  
મહારાજા સર સયાજીરાવ ગાયકવાડે એક બાજુ  
પોતાના રાજ્યની સરહદો સુરક્ષિત કરી અને  
અંગ્રેજો વડોદરાના રાજ્યના વિકાસમાં કોઈ વિઘ્ન  
હોયું ન કરી શકે તે માટે રાજકીય દૃષ્ટિએ તેમણે  
અંગ્રેજો સાથે સમાધાન કર્યું પછી તેઓ આજની  
‘સરધારનગરી’ના વિપક્ષ પાછળ લાગી ગયા.

સામે આવેલી નાનકડી મુસ્લિમ વસાહત  
પીરામિતારમાં મકાન રાખી ઇનાયતખાન  
પોતાના સાસ્ત્રીય સંગીતના શોખ અને તે દ્વારા  
સૂફી મતનો પ્રચાર બંનેની કામગીરી બજાવવા  
લાગ્યા. વડોદરા રાજ્યના ખાનદાની ગવેયાઓ  
અને સંગીત રસિક શ્રીમંતોની વચ્ચે તેમનું વેંઢતર  
થયું હોવા છતાં તેઓ ૧૯૧૮માં ન્યૂ યૉર્ક જવા  
બિપરી ગયા. તે વખતે ન્યૂ યૉર્ક ભાગ્યે જ કોઈ  
ભારતીય ગયા હશે અને એમાંય ગુજરાતી  
મુસ્લિમો તો નહીં જ.

તેમણે અમેરિકાથી પોતાના પરિવારજનોને  
લખેલા પત્રમાં એમ જણાવ્યું હતું કે ‘પશ્ચિમના  
દેશોમાં ભારતીય સંગીતનો પ્રચાર કરવો એ કેટલું



અવરું કામ છે તેનો સાચો ખ્યાલ અહીં આવ્યા  
પછી જ આવે. આમ તો વડોદરાના મહારાજા સર  
સયાજીરાવે અનેક કલાકારોને પોષ્યા છે અને  
તેમને વિદેશયાત્રાએ પણ મોકલ્યા છે પણ હું તો  
મારા અંતરાત્માનો સાદ સાંભળીને અહીં આવી  
ગયો છું. અહીં મને મદદ કરનાર કોઈ નથી.  
મારી પાસે કોઈનો ભલામણપત્ર પણ નહોતો  
અને અહીં પહોંચ્યો ત્યારે અંગ્રેજ ભાષા પર પણ  
મારો બહુ કાબુ નહોતો. હું કોને શિખવાડીશ અને  
શું શિખવાડીશ તેની પણ મને ખબર નહોતી.’

પણ પીએમીએ તેઓ અંગ્રેજ ભાષા શીખી  
ગયા. એટલું જ નહીં, પોતાના સંગીતમાં જે  
સંસારમાં રહીને સંપત્ત ગણા કરવાની ભાવના  
છે તે તેઓ લોકોને સમજાવતા પણ ગયા.

લાગત અને છતાં એ બોતિકવાદી દેશમાં  
સંગીતનો સફળ પ્રચાર એ તેમની નાનીસૂની  
શિદ્ધિ નહોતી. તેઓ પોતાના અનુયાયીઓને  
કહેતા, ‘તમે ક્ષિપારેટ પીઓ તેની સામે મને કોઈ  
વધો નથી પણ જે લોકો ક્ષિપારેટના પુમાકા  
માઝમી ગળપરાઈને ચાલતી પકડે અને તમારી મુજ  
વાત સાંભળે જ નહીં તેના કરતાં બહેતર એ છે કે  
તે સમયે તમે મુઝપ્રાન કરવાનું ટાળો.’

તેઓ આપણા કવિવર રવ. રવીન્દ્રનાથ  
ટાગોરના પણ મિત્ર હતા પણ ટાગોર સાથે એ મૈત્રી  
તેમણે કલકત્તામાં નહીં પણ લંડનમાં કેળવી.  
કવિવર ટાગોર સાથેના ધિનરમાં તેમને એક  
સામાન્ય દેખાવવાળા સાવ દુશ્વળા એવા ગુજરાતી  
બેરિક્ટર સાથે પરિચય થયો અને જોતજોતમાં એ  
પરિચય મૈત્રીમાં પરિણમ્યો. તમે કલ્પના કરી  
શકશો કે એ ગુજરાતી કોણ હશે? પાછળથી અપરણ  
જેમને મહાત્મા ગાંધીના નામે, આપણા રાષ્ટ્રપિતા  
પટે દિલમાં બેસાડ્યા તેમની સાથે ઇનાયતખાનનો  
જે પરિચય થયો એ આજીવન રહ્યો.

ગાંધીજીએ એક વખત ‘નવજીવન’માં તેમનો  
ઉલ્લેખ કરતા એક તોષ લખી હતી કે ‘યુરોપ અને  
અમેરિકા જઈ ભારતીય સંસ્કૃતિ અને ભારતીય  
સંગીતનો પ્રચાર કરવો અને તેમાં સફળતા  
મેળવવી એ જેવી તેવી સિદ્ધિ નથી. પણ આપણા  
વડોદરાના કલાકાર સૂફી ઇનાયતખાને સહેજ  
સહેજમાં જ એ સિદ્ધિ મેળવી લીધી.’

યુરોપ અને અમેરિકામાં તેમને સફળતા  
એટલા માટે મળી કે તેઓ એમ માનતા હતા કે  
સંસારથી અલિપ્ત થઈ જવામાં કોઈ ‘નૈતિકતા’  
નથી પણ સાચી નૈતિકતા તો આપણા  
રોજખરોજના જીવનમાં આધ્યાત્મિકતાને સક્રિય  
સામેલગીરી આપવામાં આવે તે છે.

તેમણે અજમેર શરીફ જઈ ખ્યાલસાહેબની  
દરગાહ પર હાજરી આપી. ત્યાંથી પશ્ચિમમાં જઈ  
પૂર્વની સંસ્કૃતિનો પ્રચાર કરવાની પ્રેરણા મળી.  
પાંચમી ફેબ્રુઆરી ૧૯૨૭ના દિવસે તેમણે સદાને  
માટે આંખો મીંચી તે પહેલાં તેમણે પોતાના  
અનુયાયીઓને ઉદ્દેશીને લખેલા પત્રમાં જણાવ્યું  
હતું કે ‘જો તમારા મનમાં મારા માટે પ્રેમ હોય તો  
તે એક વ્યક્તિ માટેનો પ્રેમ ન હોવો જોઈએ પણ

# **Chapter: 4**

**-Kalawant**

**Karkhana**

**-Gayan shala**

**-Music College**

#### **4:1 Kalawant Karkhana**

The bureaucratic modernization begun by Madhav Rao in Baroda state encompassed the domain of culture as well, including within its ambit the world of music and musicians. Baroda had over the years amassed a motley collection of entertainers some were permanent employees, others were informal court retainers. The group of entertainers was collectively known as the Kalawant Karkhana, or the “warehouse of artists.” All court entertainers – mimes, wrestlers, singers, dancers, dramatics, and instrumentalists – were housed, for accounting purposes, within the Karkhana which was run by official known as the Khaangi Karbharis (ministers of personnel affairs).

In the early years of Sayajirao’s rule, the Karkhana was represented to him by its different Khaangi Karbharis as a department in disrepair, and in urgent need of reform. Over the next eighteen years, Sayajirao made a series of rulings on individual cases that became the foundation for the publication, in 1899, of a book of rules titled Kalawant Khatyache Niyam (hereafter Niyam). The Niyam put in place a new kind of princely patronage for the twentieth century. Artists were placed in one of three categories, and every detail of their lives was monitored what they could wear, when they could go on leave, and what they were to perform.

The Niyam tells us how artists must have lived their daily lives, the conditions of their employment, and the requirements placed upon them. It also documents the successful enactment of a careful transformation from a hazy and ill-determined period of unsystematic patronage –an earlier, perhaps more “authentic” feudalism- to the centralized, efficient, and streamlined patronage of colonial feudalism.



The authors of the Niyam had identified, without naming it as such, feudal patronage as the problem in need of attention. However, simple modernization was not the solution. Instead, they advocated a modernized feudalism, empowering senior appointed ministers of the Khaata to keep a tighter rein on the finances and a closer eye on the entertainers.

The peculiarity of this modern feudalism lies in its combining bureaucratic efficiency with the glamorous trapping of a putative historical privilege. In theory, and according to the rule book, the Khaata had been retained as a permanent department of the court because its primary function was to provide the ruler with Vishraanti (tranquil relaxation) and Karmanuk (distraction) after a day of onerous duties. In practice, from 1886 (five years after he came to the throne) until his death in 1939, Sayajirao got most of his rest and relaxation in Europe, barring a few months every other winter when he returned to India. During these years, he was largely an absentee maharaja, something that was remarked upon by his own family, who recognized that he showed an “exaggerated intolerance towards Baroda’s climate and escaped from it at the flimsiest of pretexts.” He had little use for an entire warehouse of entertainers- at one point numbering as many as five hundred- and he did most of the administrative work related to the Khaata by mail. In this revamped feudal order, the Khaata performed mostly a symbolic function, keeping alive, albeit in new ways, the “traditional” privileges of the ruler. These twin pillars of feudalistic modernity-bureaucracy and tradition-were the naturalized outcome of Baroda’s checkered history of patronage, narrated in the preface to the actual rules of the Niyam. Patronage began with the founding of the Khaata, for which neither a date nor the precise number of members

on its payroll at any given point is available. No systematic expenditure was associated with the comings and goings of entertainers until 1817. Two years later, in 1819, the first male singer was hired as a permanent salaried employee. This act was deemed the founding of the Kalawant Karkhana, thereby linking patronage to centralized account keeping. Despite this, entertainers were paid out of a number of no centralized accounts well into the nineteenth century. Baroda's ministers, when writing this account at the end of the nineteenth century, were making a qualitative distinction between a "feudal patronage" defined by nonpermanent employment and unsalaried remuneration and its modern cousin, defined in terms of centralized accounting practices and categorized employment. In fact, by the terms of an internal court reckoning, Baroda had no system of patronage for the first five decades of the nineteenth century.

Over the course of the century, the remuneration for both permanent employees and occasional performers ranged from Rs. 700 at the high end to Rs. 50 at the low end. Most Gaekwad rulers favored women singers and dancers over men, and until the middle of the century, they were paid more than all other entertainers. Unofficial accounts often hint that the various nobles (sardars) of the court kept female entertainers as their mistresses, further throwing into question the categorical definition of the term patronage. Mime and mimicry shows, wrestling acts, and song and dance troupes were given equal time if not more by the Gaekwads. By 1843, in addition to the twenty-two artists in the permanent employ of the court, various mime artists and a troupe that performed devotional music related to an auspicious festival (Lalitacha tamasha) were also part of the roster.



While this variety certainly points to a court that liked different forms of entertainment, it does not suggest an active patronage of “serious” music. Music was never the mainstay of court entertainment, even though the first eight employees of the Karkhana were all male singers. Even during the hey-day of Baroda patronage, identified in the Niyam as the eleven-year period leading up to the year of the Great Rebellion (1857), when the Khaata boasted an extensive roster of entertainers from varied caste groups, religions, and regions, music as such was not particularly favored. In the years following the rebellion, the fortunes of the Khaata fluctuated, its numbers shrinking before swelling again. At its best, a repertoire ranging from festive music to mime shows, from Tanjavur dance to North Indian Khayal, from instrumental music to large theatrical shows, characterized Baroda’s courtly entertainment. No qualitative distinction was made between the devotional and the bawdy, no hierarchical ranking ordered artists as less or more classical. No male singer was especially privileged, and in fact, male singers were rather low in the pecking order, far below mimes and theatrical troupes. This would not be particularly significant were it not for the fact that this was the period during which male musicians from gharanas had established semiprofessional guilds and had begun to carry the representational burden of “serious” music. Yet male singers, from the beginnings of Gaekwad patronage through its eleven-year period of glory, saw their remuneration diminish steadily. And well into the first two decades of the twentieth century, female singers and dancers earned more than double the amount paid to famous male musicians such as Faiyaz Khan.

That courtly entertainment was not about serious art was recognized by the authors of the Niyam, who painted a picture of Baroda’s history

of patronage as an uneven, but nonetheless steady, decline marked by favoritism to female entertainers and vaudeville (tamasha). The pressing concern was that of respectability, said in the Niyam to be desirable and urgently required. In the actual rules themselves, respectability was written in as a mandate for the superintendent, who was empowered to monitor all aspects of his artists' lives, from the content of their performances to the cleanliness of their cloths. Rajashraya, or princely patronage, would become a set of rules by the end of the nineteenth century. The other issue, linked to the authors' concerns with favoritism and respectability (paying too much to female entertainers), was the need for drastic financial streamlining. Beginning in 1881, Sayajirao's ministers initiated a systematic standardization of the Khaata and by 1924, they had decreased its budget (Rs. 30,000) to less than what was spent on it in the year of its founding.

Sayajirao began the process of streamlining by resolving older and unsettled accounts as soon as he came to power. In 1867, Malharrao Gaekwad, the black sheep of the family, had ordered that a female singer, Amba Kotwaleen, be given Rs. 2000 to build herself a house, but it was not clear whether the money was given as a gift or a loan. Sayajirao ruled that the money be considered a gift. It was not a ruling he ever repeated for any other singer or dancer. He adjudicated the first performances by singing and dancing girls and determined whether they should be included in the Khaata. He granted requests by dancers for additional money for the purchase of jewelry only on the condition that the money be spent on what it had been asked for, and he treated these additional disbursements as loans, deducted in monthly installments from the dancers' salary. All matters, however minor they may have been, were sent to Sayajirao. In the early years of

his rule, he maintained strict vigilance over issues as seemingly inconsequential as raising a musician's salary by Rs. 5 per month. He also curtailed the power that officials had exercised in previous eras.

The thoroughness with which all aspects of entertainment were standardized cannot be emphasized enough. In many accounts about the lives of musicians in the late nineteenth and early twentieth century's, we read about whimsical, connoisseur Maharajas who bestow upon the musician knowledgeable attention, while the musician is free to live an otherworldly life in which the cares of the material world are subordinated to the pursuit of true art. Baroda's comprehensive bureaucratic standardization does not conform to such a picture. The maharaja himself was not rule-bound, but even his idiosyncratic preferences were turned into rules.<sup>[1][2]</sup>

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[1] Book-Two Man and Music, Daughter of Pt.Bhatkahnde/page no-24

[2] Excerpts taken from interview with Pt.madhusudan joshi 1989/Shri.Vasudev sagar/2012

## 4:2 Gayan Shala

### 4:2:1 Gayan Shala



Baroda Gayan Shala professors posing with the portrait of Maulabaksh in the early 1900s

**Baroda Gayan shala Professors with the portrait of Ut.maula bax in early 1900.**

Historians have noted about Baroda's long relation with music is over 200 year old. Khayal, Dhrupad, Dhamar, Thumri etc. are the style of classical Music. Their roots are established in Baroda by H.H. Sir Sayajirao II (1819 to 1874). His interest and enthusiasm for classical music was so much that he had invited many renowned performers to his 'Darbar'.

Renowned classical singer from Mathura Pandit Devidas Bairagi, who was an accomplished singer in music was invited in 1835 and appointed in Darbar as an official singer. Today's Radha Vallabh Temple, in Mandvi

near sarkar wada was then gifted to Devidas Bairagi. He was given all rights to perform 'Pooja' rituals as well as he was a caretaker of the temple.

In the year 1846 after the sad demise of Pandit Devidas, his disciples Priyadas and Rakhidas were given all the right as a caretaker and were told to carry out the traditions. It goes without saying that both the disciples of Pandit Devidas were good classical singers.

After the sad demise of H.H. Sayajirao II, Srimant Ganpatrao took over the administrator (1847:1856). He kept the legacy of Indian classical music on during his tenure but the musicians were paid less than before.<sup>[1][2]</sup>

During the period 1856 to 1840 H.H Khanderao ruled over Baroda province. His liking was more towards Health, and exercise (Akhadas). He was interested in classical music but he invited Tamasha, Lawani, Powada (all are folk music form of Maharashtra) to Makarpura Rajwada. Many programmes were held and they were rewarded for their performances. The renowned singer Maula Baksh was invited to the Darbar and was titled as 'Darbari Singer'. During the years 1870 to 1875 H.H. Madhavrao Gaekwad was the administrator of Baroda (Province). During his tenure he neither does any progressive work for the field of music nor encouraged classical music. But he showed keen interest in folk music of the state. He encouraged and gave fame to Gujarati Raas Garba and Dandia during his rule. Since then the world famous Navaratri Festival of Baroda is celebrated till date.

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[1] Visrati Virasato/chandrakant Nashikkar/Publish by-Meera Chandrakant Nashikkar/Page no.63

[2] Excerpts taken from interview with maharaj ranjitsinh Gaekwad/24-11-2011

Sir Sayajirao Gaekwad III had tremendous interest and love for classical music. (Year 1875 to 1939. He invited the 'Kirana Gharana' classical singer Ustad Mahroom Khan to his court. He was titled as 'Raj Gayak'. During the same period Ustaad Abdul Kareem Khan was also titled as 'Raj Gayak'

During the years 1881 to 1950 the renowned and senior most classical singer from Agra Gharana Ustad Faiyaz Khan was also invited to the Darbar (court). According to my knowledge many music enthusiasts and music lovers of Baroda witnessed Ustad Faiyaz Khan's presence and performances lot of us was lucky to be a witness, at his musical performances.

Maharaj Sayajirao III Start "Gayan Shala" In Baroda, The First Principal Of that Gayan Shala was Ustad Maula Baksh



Now, a days it is call as Madhyawarti shala, in past it is Gayan Shala



#### **4:2:2 Ustad Maula Baksh: (1833:1896)**

Born in Bhiwani, Ustad Maula Baksh came to Baroda under the auspices and invitation of Maharaja Sayajirao. In February, 1886 a Music Collage was established in Baroda. Maharaja Sayajirao conferred Ustad Maula Baksh as the first Principal of the esteemed institution.<sup>[1]</sup>

Ustad Maula Baksh was considered to be one of the finest singers in North India. He was maestro in Carnatic style of music. He also played the Rudra Veena with impeccable expertise. He took the opportunity to preside as the Principal of Music Collage and formulated a system of imparting musical education on an institutional level. He took pains to develop a special system of musical notes that can be written down and used to teach the students. He also wrote a number of pieces on Music that is now a part of academic curriculum at music colleges around the country. Under his watchful eyes, he trained his grandson, who later went on to become the popular Sufi saint and singer par excellence Inayat Khan.<sup>[2]</sup>

Maula Baksh always remained open experimentation in the field of performing art. In fact, it was this willingness to creativity that attracted the Maharaja towards Ustad Maula Baksh. After Ustad Maula Baksh departed to his heavenly abode in 1896, the Maharaja extended his patronage to the Ustad's young musician son Allauddin. He encouraged Alluddin to visit Europe to research on the convergence of western

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[1] Visrati Virasato/chandrakant Nashikkar/Publish by-Meera Chandrakant Nashikkar/Page no.63

[2] Book: Maharaja Sayajirao Gaekwad: The Visionary/Smita Bhagwat,avinash kaptan/ Publish by: Matrubhumi seva Trust/ 1st edition /Jan 2005/page.156,157



classical and Indian Music. On returning back, Alluddin complained of gastronomic illness and was relegated to court duties. Hence Maharaja Sayajirao laid the seeds of Fusion music and convergence of Indo Western style of music, another great example of the King's foresightedness and visionary prowess.

Maulabaksh came from a family of zamindars. An orphan, he was brought up by his uncle. He was about 15 when his life witnessed a turning point after he befriended a pilgrim. It is said that it was this holy man who gave the little boy the new name – Maulabaksh (God gifted).

After being blessed by the holy man, Maulabaksh set out to travel from place to place to hear different musicians. At last, he approached one of the most accomplished singers of India. Ghasit Khan, who made Maulabaksh his only pupil. After Ghasit Khan's death, Maulabaksh travelled from court to court and started enjoying a period of prosperity and patronage.<sup>[1]</sup>

#### **4:2:3 Pt.Vishnu narayan Bhatkhande in Baroda**

Pt.Vishnu narayan Bhatkhande started schools and colleges in India for systematic teaching of Hindustani music. In 1916, he reorganized the Baroda state music school, for some time he run the gayan shala of Baroda and Reorganized the notation books in Baroda Gayan shala.<sup>[2]</sup>

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[1] Book: Baroda: Know your roots/Times of india/1st Edition/Publish in 2012/ page:70

[2] [http://en.wikipedia.org/wiki/Vishnu\\_Narayan\\_Bhatkhande](http://en.wikipedia.org/wiki/Vishnu_Narayan_Bhatkhande)

#### **4:2:4 Sir Sayajirao's Request to Ustad Faiyaz Khan to Invite and Select Classical Singers For Music College in Baroda**

On Sir Sayajirao's request Ustad Faiyaz Khan invited selected classical singers to Baroda. The intention was very clear. He wanted to establish a Music Collage in Baroda. Again Ustad Maula Baksh was invited as was appointed as the Principal of institute. His duty was to teach music to the enrolled students and to arrange Music concerts (programs) for music lovers. There was no caste discrimination in this institute. But the admissions to this institute were given after a general knowledge test.

India's first Music Collage was established in Baroda in 1886. Ustad Maula Bakhsh was very knowledgable and renowned classical singer. But the students of Music College found it very difficult to learn music from him. As he kept some of the 'Ragas ', 'Taans' and 'Mukhadas' a secret' from his students.

When this fact was brought to the notice of His Highness, he invited Pandit Bhatkhande prepared his own notations and on classical music. These were then made available to the students in this manner students find it very easy to learn and performed classical music.<sup>[1]</sup>

In the year 1916, for the first time Akhil Bhartiya Sangeet Sammelan was organized in Baroda. In this Sangeet Sammelan India's renowned singers had performed. In the year 1947/1948 Baroda college got the recognition of 'University'. Then smt. Hansaben Mehta was the Vice Chancellor. She established Faculty of Fine Arts as a subdivision. It was

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[1] ] Visrati Virasato/chandrakant Nashikkar/Publish by-Meera Chandrakant Nashikkar/Page no.64

named as Music College. To give good education to music students, many well known singers were appointed; Pt. Madhusudan Joshi , Pandit Shivkumar Shukla, Mirabai Badkar, Bharat Vyas ,Pt.Sudhirkumar Saxsena ,etc. are to names a few. They were the well known vocalists and musicians at that time, the students of music school were enrolled into Music College.

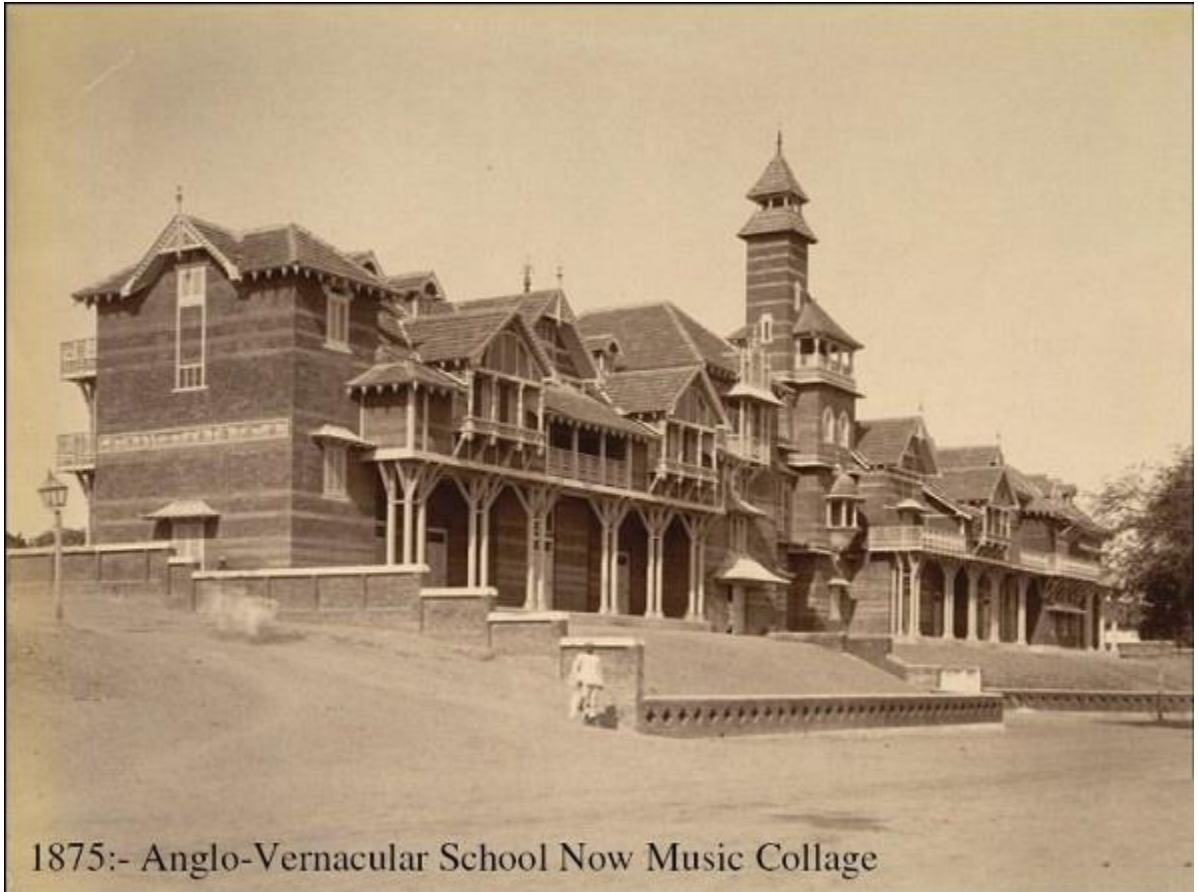
Dr. R.C. Mehta became famous world over for his achievements in the field of music. He was awarded many degrees, awards and mementoes. He made Baroda feel proud in the field of music. He performed his duties as the principal of Music College from the year 1951 to 1978. Till date he is guiding the students.<sup>[1]</sup>

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[1] Book: Maharaja Sayajirao Gaekwad: The Visionary/Smita Bhagwat,avinash kaptan/ Publish by: Matrubhumi seva Trust/ 1st edition /Jan 2005/page.156,157

### 4:3 Music College

#### 4:3:1 Music College



The Late Shri Sayajirao Gaekwad of Baroda, one of the ablest sons of India was the pioneer in Art education in India. He attached great importance to Art education and to him goes the credit of creating the First School of Music in India. 70 years ago, in the month of February of the year 1886, an experiment was launched and a Music Institution was born. Khan Saheb Maula Baksh was commissioned to be its first Principal. The people of Baroda at once responded, and in the very first year, so many as 70 students enrolled for the study of Music. As the Education Report of the year 1886 indicates, this response was beyond the expectation of the State authorities. This enthusiasm has been a

steady growth which can be found from the ever increasing number of admission applications each year. Education was provided free, nay, not only that, a number of Scholarships was given to worthy students, as a means to further encourage the art of Music.

In the very beginning, Khan Saheb Maula Baksh had to face the problem of notation on Music. The teaching of music was hitherto a private or a domestic affair of the 'Guru' and his few 'Shishyas'. Teaching a group of students and providing a steady development spread over a number of years called for new techniques in tuition. The writing of music, i.e. Music Notation was the first problem. And this was ably solved by him. He evolved a system of Notation which was at once simple and appropriate. To him goes the credit of being the pioneer in providing the system of notation, which was later re fashioned by Pt. Bhatkhande and Pt. Vishnu Digamber Paluskar.

The next problem was the selection of Chijas or songs. The Late Prof. Maula Baksh was a 'Dhrupadia' and very probably influenced by the religious texts of Dhrupad Dhamar Chijas, must not have approved the erotic Khayal Songs for the students of this school. He sat to musical compositions, a number of devotional songs, and solved in his own way the problem of Chijas. This was a step in the right direction to win over the public who not approve their sons singing songs of unacceptable sentiments.

Khan Saheb Maula Baksh served the institution for 10 years, and on his death, in the year 1896, his son Khan Saheb Dadumiya alias K. S. Murtaza Khan was given the charge of the institution which he served till the year 1919. Mr. Fredlis, a Russian Jew, who was the Manager of the State Band, was told to re organize the school and the Director of

the Kalavant Karkhana. (The Dept. of Amusement) which post was held by him from the year 1919. Maharaja Sayajirao was keen to spread the educational facilities to the smaller places of the State, and simultaneously, Music Schools were opened at Dabhoi, Navsari, Patan, Mehsana and Amreli. These schools were affiliated and were under the control of the principal school at Baroda.

Some of the renowned musicians of India had joined the teaching staff of the School. To mention a few of them Khan Saheb Tasassuque Hussain Khan, K.S. Faiyaz Khan, K.S. Bhikankhan, K.S. Azim Baksh Karim Baksh, K.S. Fida Hussain, K.S. FAIYAZKHAN HEADED THE Institution in the year 1926, for about two years and during his tenure K.S. Atahussain Khan and K.S. Nisar Hussain Khan also joined the staff.

The renowned musicologist Pt. Bhatkhande was invited by Maharaja Sayajirao to visit the school and recommend further development. Pt. Bhatkhande had, by this time evolved a graded system of musical education gained by his close contact with various style of Music and with the most prominent musicians of his time, and on his recommendations his books were prescribed for the day to day teaching of music. Shri Hirjibhai Doctor, a resident of Baroda, who was appointed in the year 1928, as the Principal of this School of Music, which post he held till the year 1950. Equipped with Pt. Bhatkhande's graded course books, the institution gained much in methodical study. Shri Hirjibhai did his best to make the system a success and to maintain a good standard in teaching.<sup>[1]</sup>

Late Maharaja Sayajirao was a man of vision and from the very beginning he had kept before him the object of establishing a

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[1] Book: souvenir on Shivkumar shukla/By R.C. Mehta/1992

University in his Capital with having within its folds, the various educational institutions, including Fine Arts, April 1949, the year immediately following the formation of the Popular Ministry headed by Dr. Jivraj N. Mehta. Witnessed the passing of the Baroda University Act and after much spade work by various commissions the University came into being with Smt. Hansa Mehta, as its first Vice Chancellor.

Under the Maharaja Sayajirao University Act, the College of Indian Music conducting Certificate and Diploma Classes in Indian Music was transferred to the University from April 30, 1949. In August 1949, a Committee was appointed to re organize the College. The Syndicate approved the Recommendations of the Committee and gave effect to them in October 1949. A new post of Vice Principal was created and filled up immediately. Further Sangit Ratna Ustad Faiyazkhan and Principal S.N. Ratanjankar were invited to visit the College as Honorary Professors and give lectures and practical demonstrations. Later on it was decided to have separate accommodation for the new Degree Classes, both working under the common Principal. By June, 1950, the syllabus for the Degree courses was finally approved, the additional equipment, furniture, etc., were purchased and the new staff was appointed. The Degree Classes commenced working from 16<sup>th</sup> June, 1950.<sup>[1]</sup>

The college was re named as the College of Indian Music, Dance, and Dramatics on 30<sup>th</sup> June, 1953. Since June 1950, the institution has developed into a full fledged College thanks to the farsighted and enlightened policy of the University authorities. The department of Music has been enlarged and with the addition of the Department of

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[1] Book: souvenir on Shivkumar shukla/By R.C. Mehta/1992



Dance and the Department of Dramatics, the educational programmes have been made much more comprehensive. The institution, a constituent College of the University of Baroda, remained as a part of the Faculty of Fine Arts.

The institution, College of Indian Classic, Dance & Dramatics, was provided the status of a separate faculty in the year 1984 and from 26 3 84, it was renamed as Faculty of Performing Arts. More than 1000 Students take advantage of the Faculty, with approx 55% Men and 45% Women student, in the role.

Situated on the bank of the multi colored gilded waters of the Sursagar Lake, the Faculty is, at present, housed in a spacious Building in the heart of the city of Baroda. Formerly, the Degree Classes were accommodated in a Building in the University campus called the 'Resident Professor's Bungalow' while the Diploma Classes were housed in the 'Govindrao Central school Building' near the Khanderao Market...Later on, it was decided to have the Degree and the Diploma Classes in the same building and the present building of the faculty, which was formerly, the Faculty of Education & Psychology, was occupied in June 1952. The present building was used as the 'Bharatiya Sang it Pathshala' before it was shifted to the 'Govindrao Central School' and after a lapse of few years, it is happy to find that it is again housing the Faculty.

The Degree Certificate and Diploma courses of the College of Indian Music were included in the University under the Maharaja Sayajirao University Act of 30<sup>th</sup> April 1949. In August 1949, the committee was set up recognize and reestablish the college from the syndicate effect according to their recommendations. The post of vice principal was

created and appointment was done for the same. Further Sangeet Ratna Ut. Faiyaz Khan and principal prof Shri S.N. Ratanjankar were invited and respectfully appointed as professor. They were told to teach and arrange sponsored programmes. Then it was decided to bring the old Diploma Courses and the new Degree Courses were brought under the duty of the principal. For this new instruments were brought and new staff was also appointed. The actual Degree Courses commenced from 16<sup>th</sup> July 1950.

#### **4:3:2 1987: The Changes in The Faculty of Performing Arts.**

The name of this famous institution which is 127 years old changed thrice over the years. This institution was running in Baroda's Madhyavarti School.

In 1875 H.H. Sir Sayajirao Gaekwad shifted the Music School to a new building which was then an Anglo Vernacular English School. Till date it is running in the same building. But then it was named as College of Indian Music, Dance and Dramatics, which came under the Faculty of Fine Arts. After that in 1987, during the tenure of Prof. Markand Bhatt, who then was president of Dramatics? Department, again gave a new name. That gave this institute a lot of fame. Today also we all know it as Faculty of performing Arts.<sup>[1]</sup>

#### **4:3:3 Aims and Objectives**

The Faculty has its primary objective the training, on a professional level, of students in the arts of Music, Dance and Dramatics. Individual

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[1] Gujarat me Table Ke Ajrada Gharane ke Sthapan va Prachar Prasar me Pro. Sudhirkumar Saxenaji Ka Yogdan/Dr.Bhaskar Pedse/Page.118

training in the performance and compositional skills in which the students has shown special ability is given by artist teachers. The educational programme includes studies in all aspects of one selected art, together with an understanding of the other two arts. An outline of the training offered is given elsewhere in the Souvenir.

The Educational programme of the Faculty is based on the principle of development of individuality of a student, so as to enable him to create new Art forms. Individual instruction is imparted to the students and with the help of internal tests, much closer attention to the students' day to day progress has been made possible.

A one year Post Diploma course in Nattuvangam was started in July, 1982. Faculty members of the three departments participated in various seminars, workshops, education camps and conferences and presented papers on several aspects of the Performing Arts.<sup>[1]</sup>

#### **4:3:4 The Basic Curriculum**

The basic curriculum of the Degree Courses, leading to the Degrees of B.P.A. & M.P.A. is made up to 2 principle parts i) Specialization Study of Vocal of Instrumental Music ; (Sitar or Violin or Dilruba or Tabla) or Bharat Natyam Dance; or Kathak Dance; or Dramatics; and ii) A comprehensive 'General Course' Study of languages, (English and Hindi), Art History (Cultural Back ground of India), applied Physics Sound, Oriental and occidental Esthetics, and Introductory study of the other two Art forms, not selected for specialization. The Courses are so designed as to provide a broader outlook on Art & Life and to foster balanced outlook in the students. This also enables them to contribute

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[1] Book: souvenir on Shivkumar shukla/By R.C. Mehta/1992

to the cultural and artistic life of all students of the University and the people of the community.

The Second study courses are designed to fulfill the ambitions of those Degree Students who wish to equip themselves with a three years study of any other subject. Which is not selected as their specialization subject? The courses and subjects are parallel to those of Diploma courses up to the 3<sup>rd</sup> Year.

The Diploma Courses cover a wide range of subjects, which include Vocal or Instrumental Music (Sitar or Dilruba or Violin or Tabla); or Kathak Dance; or Dramatics. These are conducted in the evenings at present, and are offered to those students who do not meet the admission requirements to a Degree Course and to those who are otherwise handicapped and are unable to pursue the more intensive Degree Course.

The Faculty also has the facility of research work, the PHD course also in Faculty of performing arts.<sup>[1]</sup>

#### **4:3:5 Details of Courses, Offered By Faculty of Performing Arts, M.S.**

##### **University of Baroda.**

#### **4:3:5 :1 Diploma Courses:-**

- a) 5 years for Vocal, Tabla, Violin, Sitar, Kathak, Bharatnatyam.
- b) 2 years for Drama.

From 2000 onwards 5 years Diploma were reduced to 4 years.

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[1] Book: souvenir on Shivkumar shukla/By R.C. Mehta/1992

#### **4:3:5 :2 Degree Courses:-**

a) Bachelor of Performing Arts (BPA) – 3 years course

If the student passes diploma in 1<sup>st</sup> class for above (a) (b), he will be given admission directly in 2<sup>nd</sup> year of degree course.

b) Master of Performing Arts (MPA) – 2years Course

#### **4:3:5 :3 Ph.D.**

Ph.D. is also made available for the candidates, wish to apply for it.

After completing the norms as per U G C, a candidate can apply from this Faculty of Performing Arts.

#### **4:3:6 Equipments and Facilities**

The Equipment of the Faculty includes a large number of Tanpuras, Sitar, Dilrubas, Violins and Tablas. A separate unit of Musical Instruments is maintained for the College Orchestral Unit; and includes, besides others, a variety of percussion Instruments, e.g. Mridang, Guitar, An Organ, and A Baby Grand Piano. Most of the Instruments are available to the students.

The other facilities include a Radio gram. A portable Gramophone and a Tape Recorder with numerous spools of Tapes. A room has been set apart for conversion into a Sound proof Studio. Important Radio broadcasts of Music, Drama and Talks on relevant subjects form a part

of the study. Besides, R.C. a. Public Address equipment is used for student's Education, Recording and for Public performances.

The Library comprises a valuable collection of Technical Books on Music, Dance and Drama, and also on General Subjects. The record Library contains a collection of Disc records and Tape Recordings of Classical Music rare Ragas, Plays and Sound effects, and reference Section is maintained for Research in the Faculty Library.

There are ample facilities for the Research in Music, as the Oriental Institute has a large collection of Sanskrit manuscripts and the Faculty of Technology & Engineering has a full fledged Tele communication laboratory for experiments in Sound Physics.

The Reading room is located in Library and important periodicals on Music, Dance & Dramatics are placed on the tables for use in the Library periods or free periods.

The Faculty Play Box is a medium size Studio Theatre, equipped for experimental productions of Plays, Faculty Concerts and for the teaching of Dramatics.

The Sound Physics Laboratory is being built up with a view to equip itself for a Musicological Research Laboratory.

The Drama Properties room contains a costume collection and many miscellaneous properties including makeup materials.

Study Lectures and Demonstrations.

Study lectures and demonstrations by visiting professors and experts are given every year with a view to substantiate the courses and to

acquaint and to provide opportunities to the students to come into contact with experts in many fields.

#### **4:3:7 Professional Opportunities**

During the recent years, there has been a marked increase in the appreciation of good music, dance, and drama amongst the general public and has gained recognition by the State and Provincial Government.

Primary and Secondary Schools and Universities have included Music and Drama as regular subjects, or made these as extracurricular activities. These offer openings to those who have aptitude to settle as teachers; while a Broadcasting, Radio Plays, Theatre plays, Ballet Presentations, Solo Performances, Production of Features and organizing cultural programmes offer numerous openings to those who are, ambitious and have developed a professional outlook. The demand for Music Programme is steadily increasing and the field in Dance & Dramatics is very much unexplored and offers wide scope for those who wish to present shows, earn a decent living and make a career.

A further extension of Study in Music, Dance, or Drama is a further possibility which, when materialized, will further benefit the realm of Fine Arts in our Country.

#### **4:3:8 Music Research Facilities in Baroda**

The Faculty also has the facility of research work, the PHD course also in Faculty of performing arts.



The late H. H. The Maharaja Sayajirao III of Baroda a lover of lores and a patron of arts and erudite, a rendezvous of rare qualities of head and heart, changed, with his ever sharp intelligence and all penetrating vision, the shape of his capital by founding numerous cultural and educational institutions, such as the Central Library, the Reference Library, the oriental institute (which originally formed a part of the central library and which is now an independent institution under the jurisdiction of the M.S. University of Baroda) the Baroda Museum, the Baroda College and so on.

One of such institutions is the Faculty of Performing Arts formerly the College of Indian Music, Dance and Drama, which though quite young, is a well equipped institution and possesses ancient instruments as well as a library, which was enriched by the scholarly suggestions of Pandit Bhatkhande, who since 1916, was taking keen interest in the development of the institutions, and which is still developing by the utmost care of the present Principal will serve useful to any research student. The music college has developed its activities in various directions and has under its sway a full fledged tele communication Laboratory for carrying out experiments in sound physic and is furnished with costly apparatus essential for music research on modern lines.

Distinguished scholars are invited by the college authorities to deliver lectures on various topics useful to the students and lovers of Music, Dance and Drama in general. Most of them are recorded on a tape recorder. Thus lectures have been on Gharanas (styles in singing); voice culture, Ragas, the music and Tala contentment of Bharatnatya, Tabla Baj in different Gharanas, Karnatic music. Indian classical dances,

hundred years of Gujarati Theatre, Indian puppet Drama, Ekanki and lectures on Bharata Natya Shastra whose metrical translation by Shri K.K. Shastri, a well known research scholar and a critic from Ahmedabad, was published by the M.S. University of Baroda.

A rich collection of Books and Manuscripts dealing with music has been made in the Oriental Institute of Baroda, which has also published some important work on music. This collection was availed of by research scholars, like Pandit Bhatkhande, Shri Ganpatrao Barve, Natthuram Sundarji Shukla etc. who have contributed to the advancement of music research in its infancy. Miss Nirmala Joshi, the secretary of the Sangita Natak Academy of New Delhi, was impressed by this collection and selected some useful manuscripts for publication and the Government has given a grant of Rs. 10,000 for the publication of these works under the famous Gaekwad Oriental Series.

Other source is the Baroda Museum, which has preserved a valuable set of ancient and mediaeval rare instruments such as Kacchapi Vina, Rababa, Tambura bina, Sarinda, Kanoon and Dohua and some other wind instruments used by forest tribes of Songadha Vyara District, which can throw light on the music activities in ancient and mediaeval India important books dealing with different aspects of music; good many colored paintings (some of which are illustrated herewith); and sculptures' illustration, various aspects of music activities such as concert, Dancing poses, Gandharvas, Kinnaras, a procession of Musicians and so on.

Shri Ramanikray Shripatrai Desai's collection of valuable and rare books on Indian music; about 1200 opera books (the books giving short synopsis and songs of Gujarati plays staged by various companies which

are now extinct); valuable information regarding professional dramatic companies as well as amateur activities in the dramatic field; and a collection of rare gramophone records of old and well known artists such as Imdadkhan, Inayatkhan, Johrabai, Jaddanbai, Malkajan, Safikanbai, Majidkhan, Pyaresaheb, Kasibai, Janakibai, Goharjan of Calcutta, Amirjan, Amba Biski of Udepur, Angurbala, Munnibai, Mustaribai, Kalijan, Abdul Azizkhan, Srifkhan (Gwalior) and Sankarabai etc. is the most indispensable for any research worker in the field of music.<sup>[1]</sup>

#### **4:3:9 List of Teaching Staff of Faculty of Performing Arts, 2011-2012**

Department of Instrumental Vocal and Tabla

Sr No	Name of Teaching Staff	Designation
1	Shri Pandit Ishwarchandra	Offg Dean HOD Associate Professor
2	Shri B I Mahant	Assistant Professor
3	Shri P K Ahire	Assistant Professor
4	Dr Ashwanikumar Singh	Assistant Professor
5	Shri Deepak Shirsagar	Assistant Professor
6	Shri R G Kelkar	Assistant Professor
7	Shri D P Gadre	Temp Teaching Asstt

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[1] Book: souvenir on Shivkumar shukla/By R.C. Mehta/1992

8	Ms Janki Mithaiwala	Temp Teaching Asstt
9	Ms Ami Modi	Temp Teaching Asstt
10	Dr Abhay Dubey	Temp Teaching Asstt
11	Shri B K Bhanvaria	Temp Part Time Teacher
12	Shri P K Shridhar	Associate-Professor
13	Shri B K Mahant	Associate-Professor
14	Shri A R Gandhi	Temp Teaching Asstt
15	Shri K R Mukadam	Temp Teaching Asstt
16	Shri P C Pandit	Pakhawaj Accompnist
17	Shri L N Gurav	Temp Tabla Accompnist

#### Department of Instrumental Music Sitar-Violin

19	Prof. Ajay V. Ashtaputre	Professor & HOD
20	Shri N K Bhanvaria	Associate-Professor
21	Dr A S Pathan	Associate-Professor
22	Shri V V Ranade	Associate-Professor
23	Dr Gaurang Bhavsar	Associate-Professor
24	Shri C M Pendse	Associate-Professor
25	Dr R J Mahisuri	Associate-Professor

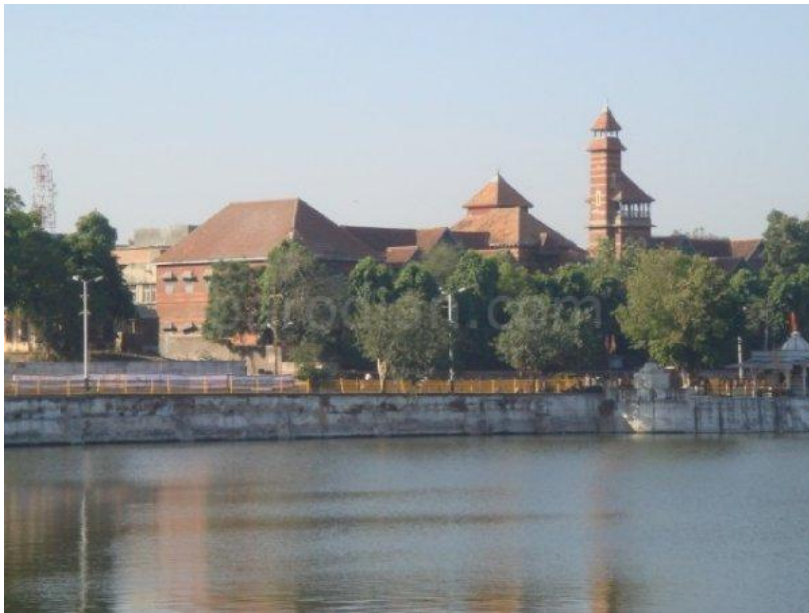
26	Shri V V Sant	Associate-Professor
27	Shri R K Barodia	Temp Teaching Asstt
28	Shri M R Sant	Temp Teaching Asstt
29	Shri Jay Shinde	Temp Teaching Asstt
30	Dr A C Joshi	Temp Teaching Asstt
31	Shri R J Bhatt	Tabla Accompnist

#### Department of Dance

32	Prof Parul Shah	Professor
33	Shri H S Gangani	Associate-Professor
34	Dr J S Gangani	Associate-Professor
35	Ms Juthika Mahen	Associate-Professor
36	Ms N R Shah	Assistant Professor
37	Ms S B Vaghela	Assistant Professor
38	Dr Ami Pandya	Temp Teaching Asstt
39	Ms Preeti Sathe	Temp Teaching Asstt
40	Shri B M Gangani	Tabla Asstt
41	Shri I G Pathan	Nagma & Lehra Player

## Department of Dramatics

42	Shri P B Dabhade	HOD & Asso. Professor
43	Prof M C Shah	Professor
44	Shri R B Mehta	Associate-Professor
45	Shri R N Modi	Associate-Professor
46	Shri D S Purohit	Associate-Professor
47	Shri Triloksing Mehra	Temp Teaching Asstt
48	Shri Vaibhav Soni	Temp Teaching Asstt
49	Shri Ajay V Vyas	Visiting Lecturer



**Faculty of Performing Arts in modern Time**

# **Chapter: 5**

## **Artists of**

### **Baroda**



### 5:1 Ustad Maula Baksh : (1833-1896)



Born in Bhiwani, Ustad Maula Baksh came to Baroda under the auspices and invitation of Maharaja Sayajirao. In February, 1886 a Music Collage was established in Baroda. Maharaja Sayajirao conferred Ustad Maula Baksh as the first Principal of the esteemed institution. Pt. Bhaskarbuwa Bakhale also Student of this institution.

Ustad Maula Baksh was considered to be one of the finest singers in North India. He was maestro in Carnatic style of music also. He also played the Rudra Veena with impeccable expertise. He took the opportunity to preside as the Principal of Music Collage and formulated a system of imparting musical education on an institutional level. He

took pains to develop a special system of musical notes that can be written down and used to teach the students. He also wrote a number of pieces on Music that is now a part of academic curriculum at music colleges around the country. Under his watchful eyes, he trained his grandson, who later went on to become the popular Sufi saint and singer par excellence Inayat Khan.

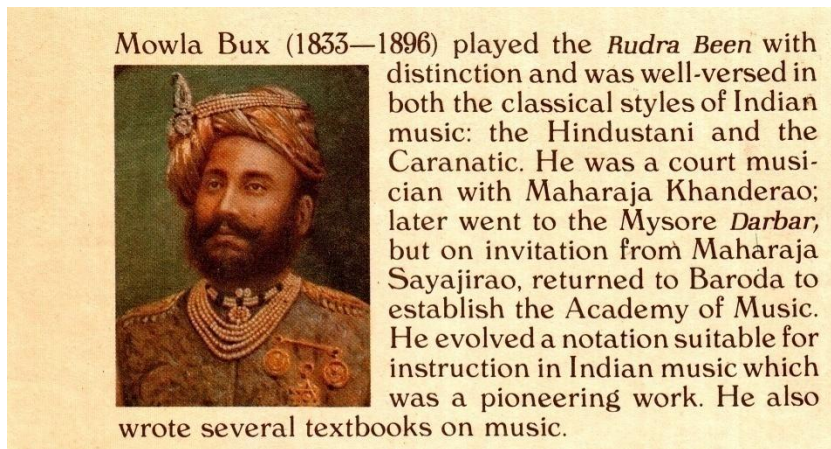
Maula Baksh always remained open experimentation in the field of performing art. In fact, it was this willingness to creativity that attracted the Maharaja towards Ustad Maula Baksh. After Ustad Maula Baksh departed to his heavenly abode in 1896, the Maharaja extended his patronage to the Ustad's young musician son Allauddin. He encouraged Alluddin to visit Europe to research on the convergence of western classical and Indian Music. On returning back, Alluddin complained of gastronomic illness and was relegated to court duties. Hence Maharaja Sayajirao laid the seeds of Fusion music and convergence of Indo-Western style of music, another great example of the King's foresightedness and visionary prowess.

His tradition of teaching was kept alive by his grandson Ustad Inayat Khan, and later by Ustad Faiyaz Khan who was a teacher in the music college.<sup>[1][2]</sup>

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[1] Book: Maharaja Sayajirao Gaekwad: The Visionary/Smita Bhagwat,avinash kaptan/ Publish by: Matrubhumi seva Trust/ 1st edition /Jan 2005/ Page no:156,157

[2] Excerpts taken from the interview with Family members of Ut.Inyat khan at Yakutpura/12-6-2012



Maula bax calendar of IPCL, Baroda

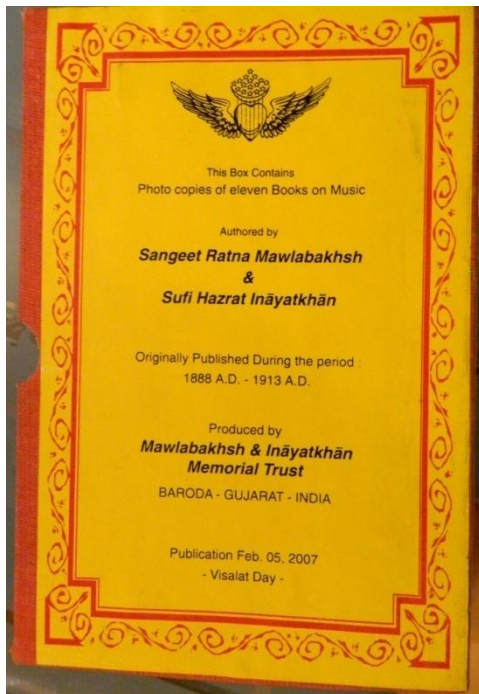


Ut.Maula Bax Resident in Baroda, as on 12-7-12





The original photo of resident door



Book of Ut.Maula baksh, Set of 11 books

*Educational Books by*  
**The Late Professor Mawlabakhsh**  
**&**  
**The Late Professor Inayatkhan**

*Photocopies of the Rare Books prepared in*  
*the interest of understanding*  
*the History of Indian Music*

*Produced by*  
**Sangeet Ratna Mawlabakhsh**  
**&**  
**Sufi Hazrat Inayatkhan**  
*Memorial Trust*  
*Baroda.*

**A.D. 2006**



*This Book*  
**INĀYAT GEET RATNĀVALI**  
*First Published in A.D. 1903*

Part of 11 book set, Written By Ut. Maula Baksh & Ut. Inyat Khan



पु-उ-११ १७६ १५०  
श्रीमंत सरकार गायकवाड महाराजा साहेबे  
पोताना राज्यमां स्थापन करेली  
गायन शाळाओमां चालती गायननी चिजोनूं

## पुस्तक २ जुं.

आ पुस्तक

प्रोफेसर मौलाबक्ष धीसेखां

एओए

श्रीमंत सरकार सयाजीराव महाराजा गायकवाड  
सेनाखासखेल समशेर बहादूर

एमना आश्रयथी

शेहर बडोदरामां

‘बडोदावत्सल’ छापखानामां छाप्युं.

संवत १९१० सन १८९४.

किंमत ६ आना कलदार.

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श्रीमंत सरकार गायकवाड महाराजा साहेबे  
पोताना राज्यमां स्थापन करेली  
गायन शाळाओमां चालती गायननी चिजोनुं

## पुस्तक ४ थुं.

आ पुस्तक

प्रोफेसर मौलावक्ष धीसेखां

एओए

श्रीमंत सरकार सयाजीराव महाराजा गायकवाड  
सेनाखासखेल समशेर वहादूर

एमना आश्रयथी

शेहर वडोदरांमां

‘वडोदावस्त्रल’ छापखानामां छाप्युं.

संवत १९५० सन १८९४.

किंमत १२ आना कलदार.

Original book of Ut.Maula Bax



## प्रस्तावना.

गायननी चीजोनां त्रण पुस्तक तैयार कऱ्यां. गायन शाळाना विद्यार्थी-  
ओए तेनो अभ्यास उलटफेर कऱ्यो, ए अखतरो फत्तेहमंद नीवडवाथी आ  
चोथुं पुस्तक प्रगट करवामां आवेछे एनो छपामण वगेरे खर्च दाखला मुजब श्रीमंत  
सरकार गायकवाड सेनाखासखेल समसेर बहादूर सयाजीराव महाराजा  
साहेबनी आज्ञानुसार केळवणी खाताए आपेलो छे तेबदल विद्याविलासी महा-  
राजा श्रीनो आभार मानीने प्रार्थना करीए छिए के आ सुज्ञ महाराजा साहेब  
दीर्घायु रहो अने सर्व रिद्धिसिद्धिने पामो. अस्तु.

प्रो. मौलाबक्ष घिसेखां,  
ग्रंथकार.

विद्याविलासि

श्रीमंत सरकार गायकवाड

सयाजीराव महाराज



सेनाखासखेल समशेरवाहादूर.

श्रीमंत सरकार गायकवाड महाराजा साहेबे  
पोताना राज्यमां स्थापन करेली  
गायन शाळाओमां चालती गायननी चिजोनं

पुस्तक ५ मुं

आ पुस्तक

प्रोफेसर मौलाबक्ष घीसेखां

एओए

श्रीमंत सरकार सयाजीराव महाराजा गायकवाड  
सेनाखासखेल समशेर वहादूर

एमना आश्रयथी

रोहट वडोदरामां

'बडोदा वस्तल' छापखानामां गणुं

संवत १९९० सन १८९४

किंमत ६ आना कलदार

Original book of Ut.Maula Bax

## अनुक्रमणिका.

अनुक्रमनंवर.	पाठनो मतलब तथा रागना नाम.	पृष्ठ.
१	लेखनविधी करनारनी प्रस्तावना ....	१
२	पाठ १. लग्नसमारंभ वखते गावानी चीज, राग शहाना.	१—५
३	पाठ २. इश्वर प्रार्थनाविषे, राग अडाना. ....	६—१०
४	पाठ ३. इश्वर प्रार्थनाविषे, राग मालकौंस. ....	११—१६
५	पाठ ४. इश्वर प्रार्थनाविषे, राग शंकरा. ....	१७—१९
६	पाठ ५. देसकार रागनी विषे, राग देसकार.....	२०—२२
७	पाठ ६. इश्वर प्रार्थनाविषे, राग मियाकी मल्हार. ....	२३—२८
८	पाठ ७. भुपाली रागनीविषे, रा. भुपाली. ....	२९—३२
९	पाठ ८. राग हिंडोलना खुलासाविषे, राग हिंडोल. ....	३३—३६
१०	पाठ ९. इश्वर प्रार्थनाविषे, राग नटनारायण. ....	३७—३९
११	पाठ १०. उपदेशविषे, राग भूपाली. ....	४०—४३
१२	पाठ ११. इश्वरनी कृपाविषे, राग पूर्वी. ....	४४—४७
१३	पाठ १२. बोधविषे, राग सारंग. ....	४८—५१
१४	पाठ १३. इश्वर स्तुतिविषे, रा. मध्यमावती सारंग. ....	५२—५५
१५	पाठ १४. इश्वरभक्तिविषे, राग कौशी कानडा ....	५६—५९

श्री.

## पुस्तक ५ मुं.

पाठ १.

लग्न समारंभ वखते गावानी चीज.

रा. शहाना ताल चतुश्चजाति तेताला मध्यकाल मात्रा १६.

अछिनीकि बनोसे बिहाना बनरा बनरी देख लुमाना, बनरा.  
सुंदर दुला सुंदर दुलहन रंगसे रंगमिलाना, बनरा. गावत सबगुनि राग  
शहाना, बनरेको सुनाना.

१६ स ध ध नि प पा प ध प म प पा ध  
अ छि नी कि ब नो से वि

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हा ना ब न रा व

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न री दे ख लु भा ना

पुस्तक ५ मुं.

३

नि नि प म ग म ग म म नि ध नि प  
व न रा तुं द र

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रं ग मि ला ना व

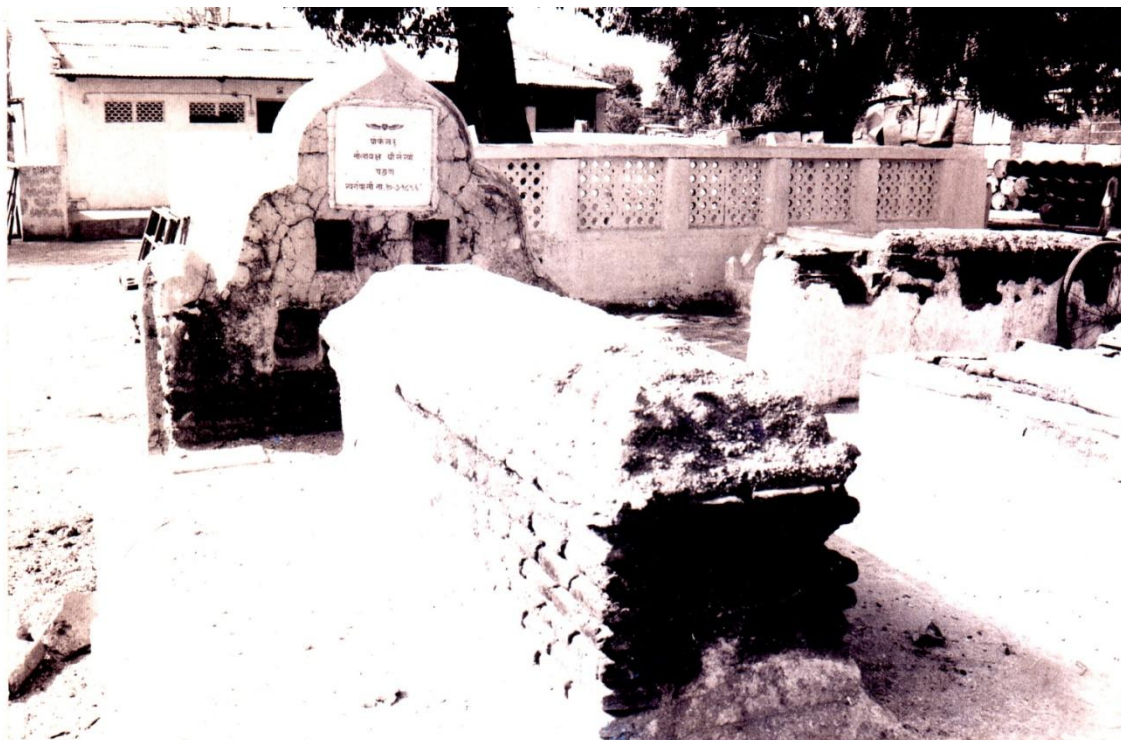
नि प म ग म रि स ग म रि सा  
न रा गा व त

रि नि स स रि ग म प म नि प स ध नि प  
स व गु नि रा ग श हा

म प म नि नि प म ग म ग म  
ना व न रे को सु ना ना

Original book of Ut.Maula Bax





**Dargaha of Ut.Maula Bax 20 years ago**



**Dargaha of Ut.Maula Bax 20 years ago**



**Dargaha at yakutpura,Baroda as on 12-7-12**

## **5:2 Ut.Faiz Mohamad khan**

Faiz mohamad khan was Eminent Musician of Yester Years, he was a lineal descendent of a family of great musicians. His elder brother Ghasit Khan was a great Stariya, famous for his Ghasit and so named as Ghasit Khan who was the Ustad of Maula Baksh of Baroda. Faiz Mohammed was appointed as a State musician in the Baroda State and the two brothers became permanent residents of Baroda. Faiz Mohammed was in charge of training pupils in music according to the old guru parampara style.

He was a great Ustad and like all Ustads, he was a man of moods. He trained many students of whom Bhaskarbua Bakhale was the most famous. He was a majestic person, with a fair complexion and a somewhat grim visage. At the time of the All India Music Conference in 1916 at the desire of the Maharaja of Baroda, he was asked to make a selection of a leading young musician for the post of a Darbar Gawai in the Baroda state. He proposed the name of Faiyaz Khan who was then quite young, and the Maharaja pleased with Faiyaz Khan's music appointed him to the post of a Darbar Musician. Later history shows how happy the selection made by Faiyaz Mohammed was.

He gave his daughter in marriage to Faiyaz Khan. An anecdote about him runs to the effect that on one occasion, he happened to be very much impressed with a certain lilt in the voice of a beggar woman from Saurashtra, while she was singing a song in the street. The Khan Saheb, asked her to come in, gave her food and money for singing the song several times, and tried to reproduce the lilt himself. But in spite of many attempts, he found he was unable to produce it. So, he asked her



to visit his house daily and sing the song at his place. This went on for some four or five months and during all this period the Khansaheb used to reward her liberally with food and money. On being convinced that the lilt was beyond imitation by the male voice, he stopped trying to imitate her any further.

This shows his zest for true knowledge and the beauties of the Art. His name has become a household word in the Music traditions of the Baroda State.

As commonly known, Faiz Mohammed Khan belonged to the Gwalior Gharana of Khayal Gayaki. It is however not known who his Guru was. He was much younger than either Hassu Khan or Haddu Khan.

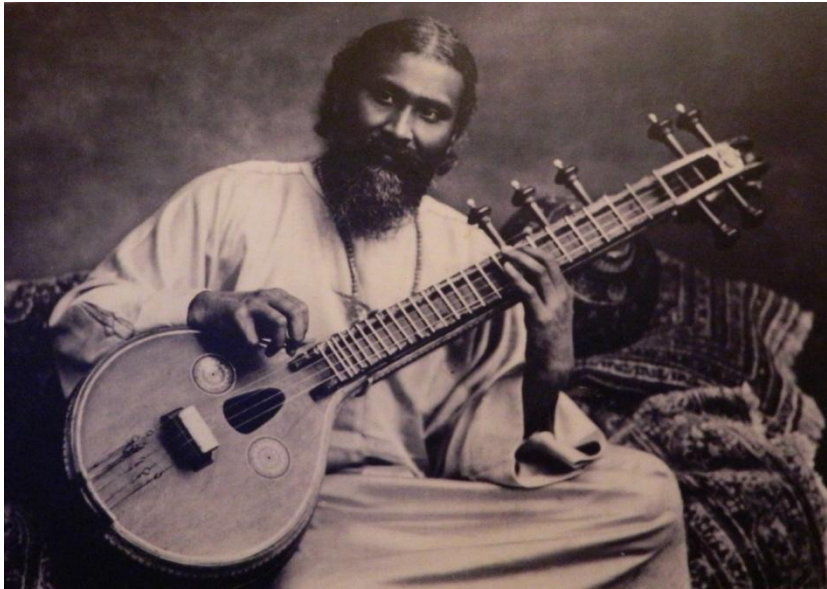
In a Hindi book dealing with the history of Music, it is however stated that he was a disciple of Kadarbux, the father of Haddu and Hassu Khan. This is however wrong, because Kadarbux died earlier than 1816, while Faiz Mohammed Khan died in 1920, in which case we will have to grant that Faiz Mohammed Khan lived for well over 100 years!!

Faiz mohamad khan had no any photograph, because he believed that if anyone takes his photo he would die, so he did not make any painting or photo of him. <sup>[1]</sup>

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[1] Book-Eminent Musician of Yester Years/ By R.C. Mehta/Published by-R.C.Mehta/1<sup>st</sup> edition/2007/ Page No: 107,108

### 5:3 Ut.Inayat Khan



**Inayat Khan** was born on July 5, 1882 and died on February 5, 1927, was the founder of The Sufi Order in the West in 1914 (London) and teacher of [Universal Sufism](#). He initially came to the [West](#) as a Northern [Indian classical musician](#), having received the honorific "[Tansen](#)" from the [Nizam of Hyderabad](#), but he soon turned to the introduction and transmission of [Sufi](#) thought and practice. Later, in 1923, the Sufi Order of the London period was dissolved into a new organization, formed under Swiss law, called the "[International Sufi Movement](#)". His message of divine unity ([Tawhid](#)) focused on the themes of love, harmony and beauty. He taught that blind adherence to any book rendered religion void of spirit. Branches of Inayat Khan's movement can be found in the [Netherlands](#), France, England, Germany, the United States, [Canada](#), [Russia](#) and Australia.

Inayat Khan was born in Baroda, India on July 5, 1882. As a youth, Inayat was brilliant in poetry and music, yet his deepest inner calling was in spiritual matters. As a youth, one day as Inayat was praying, he thought to himself that there had not been an answer yet to all the

prayers he had offered to God and he did not know where God was to hear his prayers and he could not reconcile himself to going on praying to the God whom he knew not. He went fearlessly to his father and said: "I do not think I will continue my prayers any longer, for it does not fit in with my reason. I do not know how I can go on praying to a God I do not know." His father, taken aback, did not become cross lest he might turn Inayat's beliefs sour by forcing them upon him without satisfying his reason and he was glad on the other hand to see that, although it was irreverent on the child's part, yet it was frank, and he knew that the lad really hungered after Truth and was ready to learn now, what many could not learn in their whole life.

He said to him: "God is in you and you are in God. As the bubble is in the ocean and the bubble is a part of the ocean and yet not separate from the ocean. For a moment it has appeared as a bubble, and then it will return to that from which it has risen. So is the relation between man and God. The Prophet has said that God is closer to you than the jugular vein, which in reality means that your own body is farther from you than God is. If this be rightly interpreted, it will mean that God is the very depth of your own being." This moment to Inayat was his very great initiation, as if a switch had turned in him and from that moment onward his whole life Inayat busied himself, and his whole being became engaged in witnessing in life what he knew and believed, by this one great Truth.

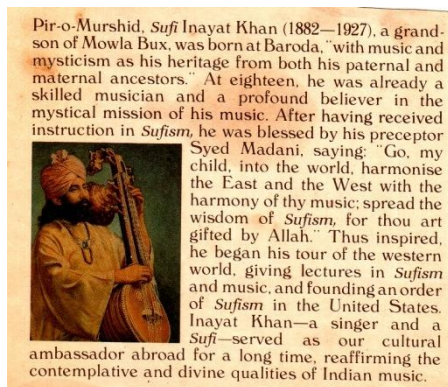
Inayat Khan was born in [Baroda](#), [Gujarat](#) to a noble [Muslim](#) Indian family (his mother was a descendant of the uncle of [Tipu Sultan](#), the famous eighteenth century ruler of [Mysore](#)). Primarily he represented the [Chishti Order](#) of [Sufism](#), having received initiation into the Nizamiyya sub-branch of that order from Shaykh [Muhammed Abu Hashim Madani](#), but was also initiated into the [Suhrawardiyya](#), [Qadiriyya](#) and [Naqshbandi](#). His spiritual lineage ([Silsila](#)), as compiled by Pir Zia Inayat Khan, follows a traditional lineage from [Ali ibn Abi Talib](#),

through [Abu Ishaq Shami](#) (d. 940), the founder of the Chishti order, to [Nasiruddin Chiragh Dehlavi](#) (d. 1356).

In early life Ut.inyatkhani had given his services to gayan shala.

With the Shaykh's encouragement he left India in 1910 to come to the West, traveling first as a touring musician and then as a teacher of [Sufism](#), visiting three continents. Eventually he married Ora Ray Baker ([Pirani Ameena Begum](#)), from [New Mexico](#), and they had had four children; [Noor-un-Nisa](#) (1914), [Vilayat](#) (1916), [Hidayat](#) (1917) and [Khair-un-Nisa](#) (1919). The family settled in [Suresnes](#) near [Paris](#).

In 1922, during a summer school, Inayat Khan had a 'spiritual experience' in the South Dunes in [Katwijk](#), The Netherlands. He immediately told his students to meditate and proclaimed the place holy. In 1969 the Universal Sufi Temple was built there. Khan returned to India at the end of 1926 and there chose the site of his tomb, the [Nizamuddin Dargah](#) complex in Delhi where the founder of the Nizami Chishtiya, Shaykh [Nizamuddin Auliya](#) (died 1325), is buried. Khan died shortly after, on February 5, 1927.<sup>[1]</sup>



The Information about Ut.inyat khan in calendar of IPCL, Baroda.

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[1] news paper-Gujrat samachar ,by-amin kureshi ,1978



**Birth place (a original room) of Ut.inyat khan**

It is a original birth place photo,the photo taken as on 2-7-12,at yakutpura,Baroda.



**This is a original photo of building ,were Ut.inyat khan's childhood was pass.**

**This buiding is at yakutpura,Baroda.**





**A library on Ut.inyat khan is at yakutpura,Baroda.**



**Photograph of Ut.inyatkhan and his brothers .**

#### 5:4 Pandit Bhaskarbua Bakhale



Pandit Bhaskarbua Bakhale was born on 17/10/1869 in Kathor village of Baroda province. His father was in an ordinary job. Due to his inability to afford to educate him in English Medium, he was sent to Rajaram Shastri Tople's Sanskrit Medium School. He had fixed daces for food or he opted for 'Madhukari' (to ask for 5 Brahmins to serve him meals). He uses to recite Sanskrit Verses rhythm, based on classical notes. So Rajaram Shastri told Bhaskar to recite Sanskrit verses daily. When he had learnt till 'Raghuvansh's he started listening 'Kirtans' of Haridas from famous Vishnubua Pingle. After he started taking more interest towards Kirtan, his concentration towards Sanskrit reduced. When Rajaram Shastri realized it, he decided to send Bhaskar to Vishnubua Pingle to learn classical music. Bhaskar got exactly what he wanted and wished Vishnubua was not a classical singer' but he taught 'Haridasi' songs to Bhaskar with lots of interest. Bhaskar started accompanying Bua with 'Taal' during his 'Kirtans'. Later all the song sung by Bhaskar in his voice as a child became every famous.



Shri Bhatavdekar was always supportive towards Bhaskar. He sent Bhaskar to Maula Baksh's music school to learn more about classical music. After six months annual programme the music school celebrated its yearly concert. Shri Bhatavdekar was the chief guest for that annual programme. In that programme everyone praised Bhaskar's classical (Music) songs. The report of success of this annual programme and Bhaskar's songs were mentioned in the news paper called 'Sayajivijay'.

#### Bhaskar's Entry in Dramatics:

Kirloskar was then at Panvel. 'Saubhadra' and 'Shakuntal' was already famous at that time. Annasaheb Kirloskar had already started writing a third drama, (a story for) 'Ram Rajya Viyog'. Then the system was – select an actor first and then write a story later. In the role of 'Kaikeyi', he was looking for a young face (boy). Someone send the above said report of 'Sayajivijay' to Kirloskar. Annasaheb decided to meet (Bhaskar) that boy. 'Let us see, whatever he is fit for 'Kaikeyi's role, he thought. He gave that responsibility to Bhaurao Kolhatkar as he was from Baroda. Bhaurao liked Bhaskar's voice. He found him smart, attractive and active; so he recommended Bhaskar's name to Annasaheb. Shri Bhatavdekar spoke to Bhaskar and sent him to Kirloskar Company with Bhaurao.<sup>[1]</sup>

Annasaheb liked Bhaskar, he gave him 'Kaikeyi's role. He called Dhaval Master (Late G.B. Deval) especially to train Bhaskar for the role. On 19/8/1884 Bhaskar played 'Kaikeyi' in 'RamRajya Viyog' for the first time. People liked his performance very much. But he knew, fame of

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[1] Thor sangeetkar/ written by-B.R.Devdhar Publish by-Popular Prakashan/ 1st edition

drama is temporary. So he kept his feet on ground. He knew this fame is not going to last long. He was more inclined toward classical music. So in Drama Company also he tried to learn classical music. Whenever the Drama Company used to visit a new place, Bhaskar would find out people related to classical music and instrument players. He used to spend more time in their company.

Khan Saheb Bande Ali & 'Ganda Bandhan' fellowship:

The relationship between Drama Company and Ustad was very old. When the Drama Company used to be at Indore, Bande Ali Khan Saheb used to see a drama. On one such day after seeing a drama he decided to be with Drama Company artists. All the actors came to meet Khan Saheb next morning. He asked the artist 'Who is he?' No one understood whom Khan Saheb is taking about? The Khan Saheb mentioned about a song sung by Bhaskar 'Who Nain Chakor' a song sung by 'Kaikeyi'. Then Bhaskar was presented in front of Khan Saheb. Here Khan Saheb said this boy has a magical voice, I will teach him music. Khan Saheb gave his fees from his pocket and made him his student [Khan Saheb paid his fees for the fellowship].

He learnt 'Bhorkai Milan Bhailava' from him. Soon the Company went to other place, so Bhaskar's training with Khan Saheb ended here. Khan Saheb liked Bhaskar very much; due to this many artists in the Company were jealous of Bhaskar.

All the people gathered at Miraj after the holidays of a Company. They realized if one thing that if they will not work on improving their voice, they will be of no use. During this time Bhaskar was not regular

at the Drama Company. When Bhaurao asked him about his absence, he replied to Bhaurao, 'as my vocal chords are breaking (adulthood) I am concentrating more on my classical (vocal) music practice. To this Bhaurao's reaction was negative. He commented, 'Do you think you will be a great vocalist?' Bhaskar replied patiently, 'I do not know that, time will tell, but I will continue may practice.' Saying this he left the Company without his meals and proceeded to the railway station immediately.

Faiz Mohammed's student (shishya) a very famous and a singer from well known Gharana, Faiz Mohammed Khan was invited at the Darbar by Baroda's Royals. He was residing outside town, which was provided by the Royal family. Here there were two groups of musicians. One was of Maula Baksh and other of Faiz Mohammed. Maula Baksh used to teach music in his music school on notation system. Bhaskar was not interested in this system, so Bhatavdekar, Chhotu Maharaj and Shri Balshatri, well wisher of Bhaskar decided to take Bhaskar to Faiz Mohammed. Bhaskar was happy with their decision.

Shri Telag was holding a post of a Judge at that time. Then Bhaskar started staying at Faiz Mohammed's place. He had his meals from Brahmins on daily routine.

Faiz Mohammed was from an old generation. He had his own temperament; He taught Bhaskar a song 'Cheez' 'Itan Joban par Manan Kariye'. But thing never progressed after that. As Khan Saheb was very particular and moody Bhaskar had to do all the daily chores for Khan Saheb and keep waiting for a long time for his music lessons. He always used to send Bhaskar outside, while giving music lessons to his

brother's son. This Bhaskar could not digest. Once when Shri Telang came to meet Bhaskar he started crying and told him the truth.<sup>[1]</sup>

Once Shri Telang went to Khan Saheb during practice he heard Bhaskar's singing and asked Khan Saheb, Bhaskar has not progressed further during these six months stay, why so? To this Khan Saheb asked for six more months and took it as a challenge.

Then Khan Saheb taught him regularly and willingly. Khan Saheb was famous for the presentation skills, especially one song in different styles and notes. He taught all that to Bhaskar. He practices for hours together. Then Bhaskar become famous in town for his singing.

Then once Kirloskar Company came to Baroda during Ganesh Utsav. Bhaskar was to perform, just next to the house where company had put up. The concert started at night. The voice was heard outside very clearly during night hours. Bhaurao Kolhatkar came out to see who is singing. When he saw singer's face he thought, this is the same person who had left my company in anger. He confirmed that he was Bhaskar and enjoyed Bhaskar's performance thoroughly. He also told that from today onwards 'You will be known as Bhaskar Bua. I will start calling you by this name from today itself. Let us forget the past, he told to Bhaskar to this he bowed down to Bhaurao and thanked him for whatever he had contributed for his progress indirectly.

Now Bhaskarbua realized he can go for concerts individually. 'I should perform independently and earn money and fame.' He shared this idea

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[1] Thor sangeetkar/ written by-B.R.Devdhar Publish by-Popular Prakashan/ 1st edition

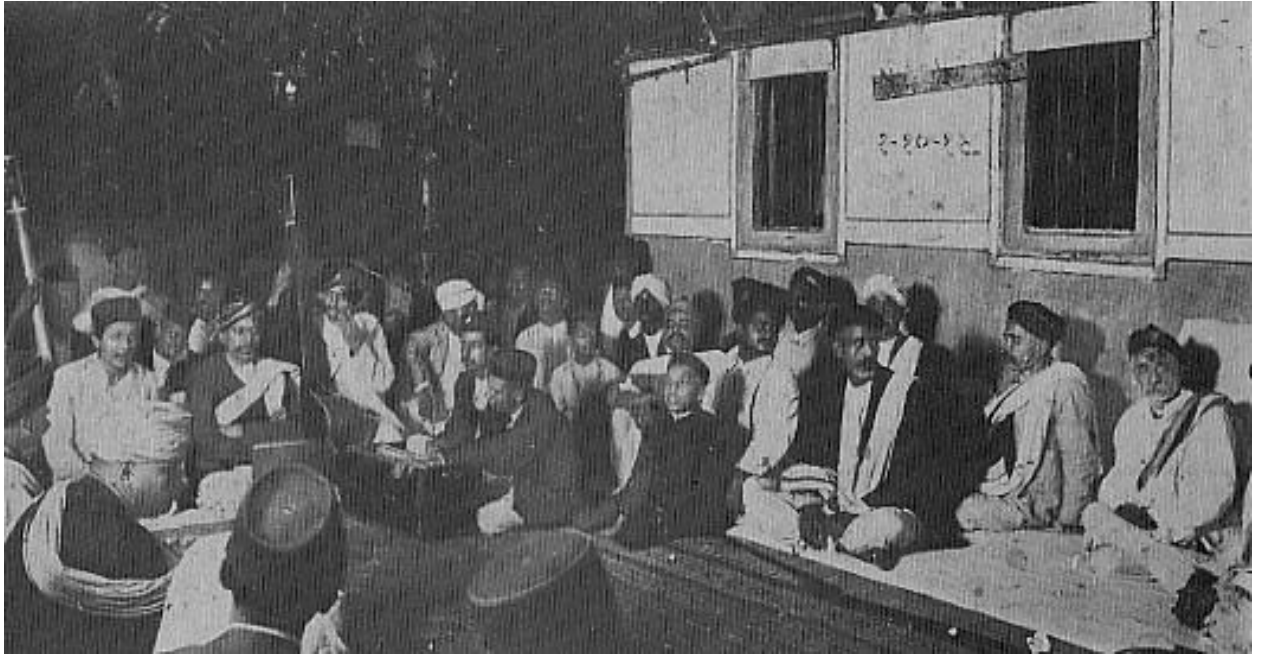
with Khan Saheb. To this Khan Saheb permitted him to do so and blessed him. Khan Saheb added, 'I have already trained you with whatever I had followed all that what you have learnt. Now you go to Naththan Khan for further training. He will teach you whatever I could not. Tell him my name he will do all what is needed to be done.'<sup>[1]</sup>

### **Job and Naththan Khan's Training.**

To Bhaurao Kolhatkar's recommendation Bhaskarbua got a job as a music teacher at Dharwad's Training College. Bhaskarbua came in contract with Ustad Naththan Khan in Dharwad and continued his training. During this time Ustad Naththan Khan's health deteriorated. He guided Bhaskarbua to go to Ustad Alladia Khan and get further training.

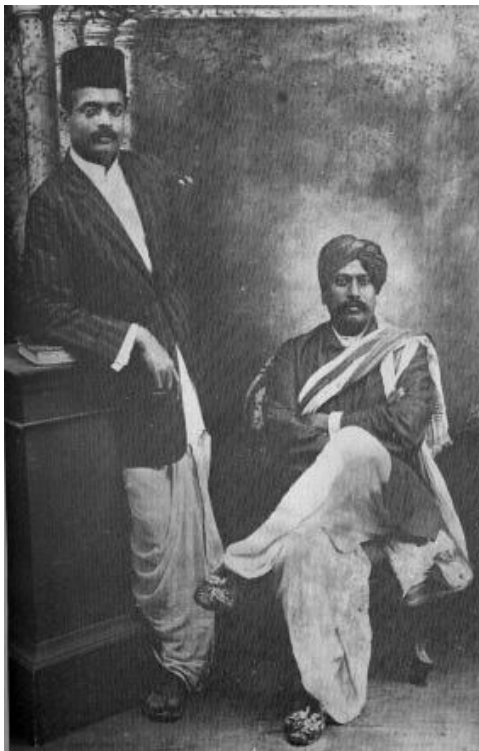
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[1] Book-Dev Gandharwa/ Written by-Shila Datar/Publish by-Sahitik mudran, Poona/1<sup>st</sup>



**Pt. Bhaskarbuwa Bakhale in a mehfil; at extreme right is 'Lokmanya' Bal Gangadhar Tilak**

**1.10.1905**



**Pt. Bhaskar Buwa Bakhale with Pt. Govindrao Tembe**

## 5:5 Ustad Faiyaz Khan



Faiyaz Khan was born in Agra in 1886. He was a child protégée in the Agra school of music. He used to be inspired by his maternal grandfather Ustad Abbas Khansaheb. To attain intense practice in the Agra style of classical music, Ustad Abbas Khansaheb gave up practicing at the prestigious Gwalior gharana to become Khansaheb's disciple. Very soon he attained mastery over the Thumri and Dadra style of vocals.

Faiyaz Khan was born in a family of Safdar Hussain at Agra, a musician, whose family continued to perform and preserve the Hindustani music since centuries, generation by generation. His father Safdar Hussain, passed away when Faiyaz Khan was merely four years old. He was a good "Khyal" singer. He was a court singer in the state of Zalawad. His mother, too, was a famous Dhrupad singer at the time of Emperor Akbar. Since she was from the generation of Haji Sujan Khan, Faiyaz Khan got music in heritage from his father & mother both. However, he received the systematic training for music from his grandfather (Mother's father) Gulam Abbas Khan.



Thus Faiyazkhan was brought up at his maternal's house. His riaz (practice)-and training of music was very much painful, at the age of five years. His grandfather used to train him with a strict discipline. He used to put one leg of his bed on his palm, so could not be attacked by slap within the period of ten years, Faiyazkhan became very famous, after practicing under such strict discipline, and impressed many of the great musicians. Afterwards he took training, under Ut. Natthan Khan, who a court singer at Mysore state. Due to very hard practice his voice turned broad, powerful. He was a versatile singer and his practiced voice, clarity of words, broadness of voice, soft vibration of swar, Aalap badhat, & Laykari, could be seen in his singing. Khan Saheb achieved mastery in five style of singing – such as Dhrupad, Khyal, Tappa, and Thumari & Gazal.

In the year 1906, the court singers of Mysore Natthankhan arranged a programme of Gulam Abbas Khan's vocal. In this programme young Faiyazkhan also performed his art, and Maharaja of Mysore awarded him with a Gold medal. Over and above he also performed at Patiyala & Hyderabad Royal courts, and cities like Aagra, Calcutta and Gwalior with a great success. He came in contact with Famous singer of Calcutta Malkajan and learned Thumari from her.

Maharaja Sayajirao of Baroda state was highly impressed with his name & fame and invited Faiyazkhan, in 1912, to join as main musician of court and professor of Music College of the state. When he was asked for salary, he straightaway said that he would want 100/- rupees of salary. Those days great singers would accept maximum salary of Rs. 40/- to 50/- happily, but Gaekwad sanctioned the salary of Rs. 100/- and kept him as court singer, and apart from that he was allowed to perform in outside conferences. Thus his fame and income went on

increasing. Afterwards, his voice was heard by the people through gramophone records and people realized the true voice of Indian Classical music. Since then, up to the end of his life, he made his place for serving music in Baroda-Gujarat.<sup>[1]</sup>

Faiyazkhan was invited for performing his music from all over India-King of Indore state Shrimant Tukaramji Holkar, was highly impressed when heard Khansaheb, and presented him a Diamond from his necklace worth fifteen thousand rupees, Dress worth five hundred rupees, and a cash amount of rupees ten thousands. Faiyazkhan was on the tour to east Bengal on the invitation from the king of Mahishadal state, for performing his vocal programme, that time a famous singer named Gyan Gosai from Vishnupur was present in the conference, On hearing the vocal recited of Khansaheb He was so overwhelmed, that he became his disciple of Khansaheb, though he was a master of music.

The main part of his singing style, known as “Rangeela Gharana”, indicates the word “Rangila” which means romantic songs. He had a master command over the style of Dhrupad-Dhamar, the earlier style of Indian Classical Music. Specially, the “Aalap” in Dhrupad style was the unique and incomparable, as compared to other singers, who use to it in excess. He used to present different Ragas-Raginis clearly, by singing sthai, samwadi, Abhyog etc. in a standard level with ease and balanced “swar rachana”.

Khan Saheb wrote around fifty compositions (Bandishes), with a neak name of “Prem Piya”, which is a separate chapter, in the history of Indian Classical Music. His compositions are under influence of “Braja” language, as at the young age he resided in Agra.

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[1] Newspaper Diwya Bhasker/Rajani Vyas/20-9-2004

FaiyazKhan use to perform in the Raga “jajaiwanti a composition” more “Mandir Ghanshyam Nahi Aaye”, “Bhairavi Dadra”- Bano Batiya Chhalo Kahe Ko Jhuti” and “Bhairavi Thumari”- “Babul Mora Naihar Chhuto Jaye” and while listening those competition people would forget every things, and enjoy a pure heavenly voice.

He was the only person who can create interest and make listeners joyful. When he use to sing the raga “Todi”, “Sabnis barjori” and “Daiya bat dular Bhayi” listeners, would feel, the situation, as was taking place by hearing a flute of Lord Krishna and gopies would forget everything. In 1932, a famous film actor and singer Kundanlal Saigal, became his disciple during the music conference. Srimant Sayajirao awarded him the degree of “Gyan Ratna” and royal court dress and offered a chain in the court. In the year 1938, at the event of Mahatma Gandhiji’s death he delivered a song “ Vaibhav Jan” from Aakashwani , with the sorrowful tunes.

Khan Saheb held a very impressive personality. Well built up body and very fair skin, shining eyes, lips red, by chewing pan, and attractive face. Although he was a gentleman too. He was liberal and kind person. He earned lot of money and maintained good relations too. His living style was as impressive as his personality. He would wear attractive cloths (during), garland of pearls, and put on number of medals over the coat, while attending conferences and create impression on the listeners. As in the latter life he has reduced all this, but the rings of diamonds and valuable stones increased the beauty of his fingers till he lived. He has maintained his health, though he was enjoying his life. Since childhood he was fond of wrestling, and had built-up relations with so many wrestlers. Over and above, for his disciples, he was like a good friend, philosopher and a true guide.

In the year 1949, he was offered a bag containing ten thousand rupees, as an honor in conference held at Calcutta.

Under Sayajirao's patronage, the creativity inside Ustad Faiyaz Khan was liberated from the shackles of livelihood and began finding different forms of expression with mesmerizing compositions. He participated in National Competitions and 'Ustad' in musical circles. Through regular practice and splendid performances, he earned the title of Aaftaab-e-Mausiqui (the rising sun of music).

In those times, a myth prevailed that those singers who sung at high pitch were regarded as finest musicians. Blinded in this pursuit for the eluding high pitch, many overstrained their voice and consequently brought a shining career to a grim halt. Ustad Faiyaz Khan understood the limitations of his voice and always practiced in the lowest band i.e. Kali-1/ Safed-1. By this action, not only did he break the myth but also earned the lower bands of music their due respect. Those sitting in the farthest seats in the auditorium could hear his clear voice singing in the Mandra Saptak. His melodiously rich and commanding voice would ravish a jam packed audience as he exhibited his expertise over different ragas like Yaman, Todi, and Darbari Kanada etc. However, he would push the limits in presence of a select few connoisseurs of classical music and sing difficult ragas requiring a higher band like Shuddha Nat, Bengal, Ramgauri, Shyamkalyan and Madhuda Kedar. Noted critic Professor BR Deodhar has noted that there has been none before and shall be none after Ustad Faiyaz Khan in singing the raga Megh Malhar with unmatched finesse.

Ustad Faiyaz Khan's mother tongue was Brijbhasha as his upbringing was along the Yamuna banks in Agra. Under the pseudonym of

Prempriya he wrote a number of musical compositions with Lord Krishna as the protagonist. He would spin a web of trance over listeners as he narrated his self-composed Manmohan Brij Ko Rasiya (The sweet chil from Brij), Vande Nandkumar (Long live the son of Nanda) or Holi khelat Nandlal (Krishna plays Holi). He would render Vajid Ali Shah's Babul Mora Naihar Chhuto Jaye (My eyes weep as I leave my father's home) with such accuracy in raga Bhairavi that listeners would be overcome with tears. It is rumoured that noted Indian Film singer Kundanlal Saigal took special lessons from Faiyaz Khan before reciting the same song in a film.

Ustad Faiyaz Khan was synonymous with a rich voice, extreme imagination, unmatched range, judicious knowledge of variations in music, clarity of pronounced word and mesmerizing public appeal. With deep rooted discipline, he would do all it takes to reach the depth of musical world to deliver a pearly-perfect composition. In his quest for perfection in Thumri and Dadra, he even took pains to visit the famous Tawaifkhana (place of courtroom singers) of Lucknow.<sup>[1]</sup>

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[1] Book: yugdrasta/by Baba bhand/ publish by: saket prakashan/ 2nd edition /April 2012/  
page:155,156

## **Ut.Faiyaz Khan in Baroda**

In those days States were known for their patronage of art, artists, craft and craftsmen. These were the pride of the States. The State heads vied with each other in retaining the artists who were considered to be the very best. It is, however, interesting to observe that their own taste for their own Indian culture was in contrast to their yearning to decorate their homes with imported goods, a unique fusion sometimes aesthetically satisfying but mostly not. There would be festivities throughout the year in the palace. On special occasions like Holi, Dussehra and Diwali, common people also participated.

The festival Holi was universally celebrated in almost every State. Artists, (vocalist, instrumentalists, dancers) from different states were invited. Banquets and lunches were arranged on a lavish scale, Presents given – it used to be a festival of joy and revelry and of get-together.

Apart from the festivals, another big occasion used to be the celebration of the birthday of the Maharaja. In 1911 Faiyaz Khan participated in that celebration in Baroda. Sayajirao Maharaj of Baroda was dazzled by his performance, his musicianship and his personality. He worth with sent him an invitation to join as his court musician. However, the credit for bringing him to Baroda goes to Faiz Muhammad Khan.

The interesting conversation between the household officer and Khan Saheb is worth recording, prior to his employment. At that time Khan Saheb was staying with his friend-philosopher and guide- one Hakim, whose name unfortunately I don't recall. The household officer said- "Would you like to be employed"?

Khan Saheb – “Yes”.

Household officer – “ How much would you like to be paid”?

Without consulting his friend, Khan Saheb said – “Rs. 100/-”.

Household officer – “Are there any more demands?”

Khan Saheb – “Yes, I will not sing during Muharram and also between 12 and 4 p.m. because that is my period of rest.

The deal was clinched and Khan Saheb became a member of the Kalawant Karkhana of Baroda. But before joining, Khan Saheb wanted to visit Agra for a month and was granted official leave.

The house in which this great man spent the best years of his life was the house where many a memorable concerts took place. Festivals of Ganpati, Holi, and Idd, all were celebrated with great pomp. Musical giants came and went. Afzal Hussain and his son who were the inheritors of this great ‘monument’ had to sell this property because of economic distress. What should have been a national monument is to-day merely a cluster of shop! A great misfortune for the musicians and music lovers!

It is said that Khan Saheb used to occupy the first floor of his house with his wife and in the rest of the house, his Shagirds and the poorer members of the family lived, all of whom he supported. In keeping with his generosity it was open house for both the nobility and common man. Not only did he feed and clothe his disciples but quite often, his indulgence took the shape of distribution of money. His household had given shelter to a monkey and a couple of cats – one was named ‘Bhuriya’ on whom Khan Saheb doted.



A strict disciplinarian in religion, Khan Saheb followed the rules and regulations of Muharram according to the next Quran and sent regular donations to the mosque. An early riser, he devoted much time to Namaz, following which he would often spend his time with his disciples – teaching a new cheez (compositions), or correcting them or making them practice. His lunch would be followed by sesta and the evenings would often he spent in ‘baithaks’ at home where everybody could participate. Most of his disciples tell me that they looked forward to these evenings, which would be delightful not only because of Khan Saheb joining the disciples to sing, there would be breaks for small talks and jokes and mammoth sessions of eating of paan.

Fond of good food, Khan Saheb had almost always had a ‘bawarchi’ who would cook for him. One Kifayet Khan was a great favorite with him. He had a special weakness for good soup and soft ‘phulkas’ and could never have a meal without a dish of mutton. No matter how late it was at night, and very often it would be nearing mid-night, but when he sat for his dinner he would often consist of paratha and ‘pudine – ki-chutney’. Connoisseur as he was, his tobacco came from Patna and ‘Kimam’ from Md. Zaria of Lucknow. A frugal eater, he was very fond of sharing his meal with his friends.<sup>[1]</sup>

As a court musician, apart from singing the Register of Kalawant Karkhana, Faiyaz Khan Saheb’s duties depended entirely on the wishes of the Maharaja. The Maharaja, a highly sophisticated man, was frequently abroad. It is evident from his excellent collection of the beautiful treasures that he had assembled in his palace and also from the magnificent décor. During the festival of Ganpati, when for a week

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[1] Faiyaz Khan /By Dipali Nag/Sangeet Natak akademi/1<sup>st</sup> edition/1985/page no.26,27,28

there would be continues music, and dancing, Khan Saheb would be requested to perform for important visitors. The room where these jalas took place has beautiful paintings by Ravi Varma, and is thickly carpeted. It also has a beautiful golden umbrella with a chandelier in the background. On important occasions he was required to sing in the Durbar Hall which was big enough to accommodate about a thousand people on the floor. The size of the Hall was a test, where no ordinary musician would like to sing without a microphone. To make oneself and evidently took pride in it. The pictures of both these halls are included in this book.

It was a Baroda that the great musician Ut.faiyazkhan started his broadcasting career. The foundation of the Baroda Radio Station had originally been laid by the Maharaja of Baroda in 1939. In 1947 it was integrated with A.I.R. and Faiyaz Khan Saheb started broadcasting for Rs. 150/- per month as a staff artist. There were two tabla players who were known to have accompanied him during the concerts in Baroda – one was Imamuddin Khan, the other Gaurav. Later, there was Jagannath Jagtab could accompany the Ustad on the Pakhawaj while he sang Dhrupad-Dhamar.

It was in the broadcasting studios of Baroda that about 250 recordings of Khan Saheb were made to feed the various stations of the All India Radio. Unhappily these recordings have failed to capture the quality of Khan Saheb's voice because the recording instruments of those days were of poor quality and had not reached the high quality or sensitivity of these days.<sup>[1]</sup>

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[1] Faiyaz Khan /By Dipali Nag/Sangeet Natak akademi/1<sup>st</sup> edition/1985/page no.31,35

## Singing career



Faiyaz Khan served for a long time as the court musician of Sir Sayaji Rao Gaekwad, the Maharaja of [Baroda](#), where he was awarded the "Gyan Ratna" (Gem of Knowledge). The [Maharaja](#) of [Mysore](#) awarded him the title "Aftab-e-Mousiqui" (the Sun of Music). Faiyaz Khan's specialities were [dhrupad](#) and [khyal](#), but he was also capable of singing [thumri](#) and [ghazal](#). According to well known musicologist Dr. Ashok Ranade who was a former Director of Music Centre, University of Bombay, "There was no chink in his armour". He was a frequent performer in the musical conferences and circles of Lucknow, Allahabad, Calcutta, Gwalior, Bombay and Mysore and in concerts organised by provincial princes who vied with one another to have the Ustad perform in their respective courts. He also performed at Jorasanko Thakurbari, the residential abode of Tagore, who was an admirer. Other well-known admirers include maestros such as [Ahmad Jaan Thirakwa](#), [Amir Khan](#), [Ali Akbar Khan](#), [Vilayat Khan](#) and [Ravi Shankar](#). Some of his best-known students are Dilip Chand Bedi, Sohan Singh, Asad Ali Khan and Sreekrishna Ratanjankar, apart from in-house disciples such as Khadim Hussain Khan, Vilayat Hussain Khan, Latafat Hussain Khan, Ata Hussain Khan and Sharafat Hussain Khan. Faiyaz Khan himself was an admirer of Abdul Karim Khan.

## Personal life



Considered a Neo-classicist by some scholars of Indian classical music, Faiyaz Khan was known for his broadmindedness, kindness, humility and sudden fits of temper that cooled almost instantaneously. Simple at heart, he cared little for the gifts and rewards ("inam") that was showered upon him in almost every place he performed. His associate and relative and lifelong companion Ghulam Rasul accounts an incident in the 1930s when a thousand rupee currency note was found tucked in the pocket of his sherwani (a long, collared and buttoned outer outfit) when it came home after being washed, cleansed, dried and ironed by the washerman. When asked by Rasul, the Ustad retorted in utter innocence - "How do I know that who is giving me what and how am I to know that a single currency note can be worth more than a hundred rupees?" In another incident which took place at Unaon, near Kanpur, a few years later, when the Ustad came to know that his patron was expending beyond his means to host the concert of the Ustad to celebrate the sacred thread ceremony of his son, Faiyaz Khan accepted only the fare for his return journey and blessed the child with a gold

ring purchased from the local goldsmith during his afternoon stroll the day before.

Failing health due to a bout of typhoid in 1945 followed by tuberculosis restricted him to lower his pitch to "B" and "B Flat" though in his prime, he always sang in "C Sharp" and "C". The available recordings of the Ustad are almost entirely from his later years. By the time he died (on 5 November 1950 at [Baroda](#)), he had earned the reputation of being one of the influential vocalists of the century.

## Discography

Release No.	Raga
N 36050 (HMV)	Ramkali (Alap & Khayal)
H 1331 (Hindusthan Records)	Purvi & Chhaya
HH 1 (Hindusthan Records)	Puriya & Jaijaivanti
H 793 (Hindusthan Records)	Jaunpuri & Kafi

78 rpm side A Lalat Aalap, side B drut 'tadapata hoom jaise jale bin meene (Hindusthan Record). Also Thumri Bhairavi 'Baaju bande khula khula ja'<sup>[1]</sup>

## Evening of great ut.faiyazkhan

In 1948 Khansaheb become very serious and everybody was worried that some bad incidence may not happen. However he recorded very soon, as many expert doctors were looking after him personally with utmost care. He was not able to sing for some months, due to his weak health. Still I remember his sentence, "Devdharsab Mai thode din me aapko achha gana sunaunga." Then Khansaheb recoverd slightly. He attended then, two three conference, and performed also, but he could

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[1] [http://en.wikipedia.org/wiki/Faiyaz\\_khan](http://en.wikipedia.org/wiki/Faiyaz_khan)

not bear with the exertion. In 1950, doctors detected, from X-ray, that Khansaheb is suffering from T.B. Suddenly, he feel with high temperature and get normal, and this situation continued, frequently on 5<sup>th</sup> November 1950, Khansaheb's relatives, Ut. Vilayatkhan reached Baroda to see him, on evening. He was conscious and had words with the relatives, resting in the bed. Slowly, he started losing his energy and at 8 o'clock in the night, on the same day he breathed his last.<sup>[1]</sup>

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[1] Thor sangeetkar/ written by-B.R.Devdhar/ Publish by-Popular Prakashan/1st edition/ 1973  
/page-176,177

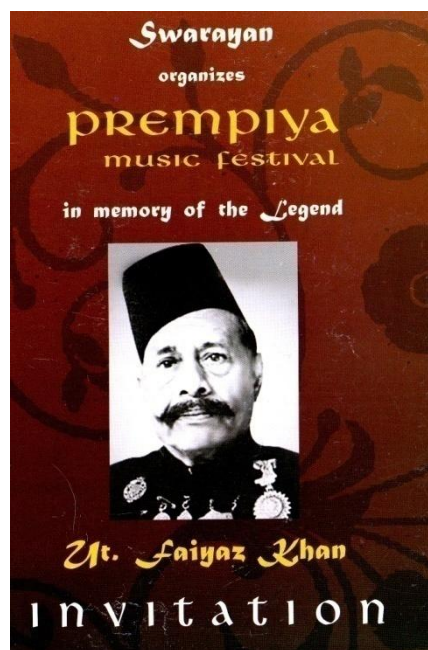
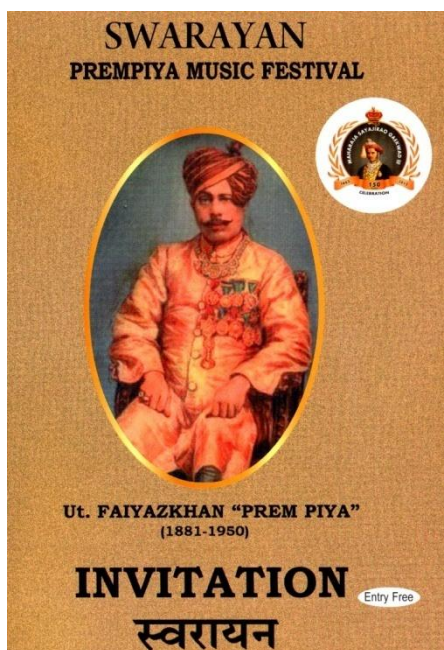




**Dargaha of Ut. Faiyaz Khan**







## 5:6 Rokadnath Buwa



Guruvarya Rokadnath was born in Baroda. His name was Govindrao Shridahr Vaidya, 'Deshasth Brahman' by caste, not many people in his locality 'Chhipwaad' knew him by name. Slowly and steadily due to his magical classical voice and strong hold on classical music he got (started getting) fame. At that time, he got training of classical music from Faiz Mohammad, Ustad Faiyaz Khan daily he used to do 'Riyaz' practice for 8 to 10 hours. For him his mother was more the most respected than Lord 'Brahma, Vishnu and Mahesh.

He was very particular about every small thing and never borrowed a single penny from anyone. Daily morning for 4 to 5 hour he did his 'Riyaz' (practice) in a Maruti Temple at Nawa Bazar. He never liked (preferred) anyone around him while doing 'Riyaz', but people (music

lovers) heard his practice without his knowledge. The land lord of Rokadnath Temple, himself also used to listen to his 'Riyaz' without his knowledge. The landlord was so impressed by Govindrao's personality that looking at his sharp, strong, healthy feature named him Rokadnath Maharaj. His each arm was just strong like a 'Gada' (His arm muscles were strong just like a 'Gada'). He used to be scared of him due to his personality as he used to wear turban like Dakshin Brahman, earrings in ear, and gray eyes (shining cat eyes). He had just impressive personality.

I don't know much about his daily routine but after practice (Riyaz) at Rokadnath Temple he always proceed to the 'Vajra Mushti akhada for exercises. Here he used to do play wrestling with (late) Shri Sitaram Sagar & Shri Lakshmi Narayayan Sagar. Then he used to play wrestling with 4 to 5 small kids of my age. Then he simply lay down in the cold soil of Akhada just keeping his face outside. After this he used to go to bath at the fresh and clean water of Shirs Lake and at Somnath mahadev Ghaat, Generally he never liked anyone touching his feet. Sir Sayajirao has appointed both of us to train people for a specialized form of 'Vajra Kushti'. Then on 'Dusara' or on birthday celebration wrestling exhibition took place. Here wrestling were rewarded well.

Near the 'Vajra Mushti Akhada' there is a 'Mahadev Temple' of Bhausaheb Shinde. Every Monday during the 'Kirtan', 'Bhajan' at evening time, Rokadnath Dada used to sing, we enjoyed that part the most. But when he was told by anyone to sing he always replied rudely 'Am I your father's servant?' His nature was very rude and difficult to judge. He had very particular places where he used to visit regularly without Invitations. During 'Ganesh Utsav' he used to participate in any programme and give classical performances. But (people) nobody had

guts to say a word in front of him or about him. When there used to be music concerts at Puranik's Wada and Bhailal Gandhi's place he used to be there at his fixed time. He had a habit of 'Ganja' and 'Bhang'. When he wanted to have it his people used to provide him the same.

He used to visit only at the following places regularly i.e. Bhausahab Shinde's temple, Somnath Mahadev, Rokadnath Maruti Temple, Temple's owner at Amdavadi pole, Raopura- Chiman Badshah's house, Vajra Mushti's Akhada, Shirsa Lake, Somnath temple etc. During Festivals he used to visit these places without fail. After his routine, he roamed anywhere freely and about his meals, ate whatever was served. Once we had 'Satyanarayan Pooja' at our residence. He was invited as 'Brahman' Shri Vasudev Sagar was telling reading out 'Katha'. During that he started singing. It took 2 to 3 hours for a 'Katha' to get over. That time was 10 am. Generally Rokadnath Bua always took little 'Prasad'. But that day first he ate 'Shira'.

'Ashadh Pratioada', is a day of death anniversary of Vasudevanand Saraswati at Garudeshwar. It was very late that day, when heard about it, he immediately went to Pratap Nagar Station. Train was just to leave, the Guard blew first whistle. Just then the train started. Here just the train stopped after leaving the platform as Bua gave another whistle just like a train does. The guard failed to understand how did the train stopped. When he came to know that Bua whistled, he simply felt happy about what had happened? One auspicious ceremony i.e. Maa Sahab Maharani Shantadevi's marriage ceremony was going on. Bua was not invited as a 'Brahmin'. When he came to know about it, he entered Darbar Hall, in a strong, loud voice started to sing 'Mangalshtaka'. Maa Sahab looked at him from the 'Mundavalya' forehead Ornaments everybody including Srimant Pratapsinh, Sayajirao

gave him his due honour. He had lunch, took the 'Dakshina' reward and went away happily.

One such incident took place on 'Ram Nawami'. In supekar maharaj's Ram Mandir 'Sangeet Sabha' was organized. Late Ustad faiyaz Khan was to give a performance. Bua suddenly entered here in impatiently. The performance was going at its peak. At Bua's presence made the atmosphere in temple very quite. 'Rag Jayjaywanti was sung by Ustadji. Suddenly Bua joined in with enthusiasm and the duo made that Jualbandi really became so magical that the performance went on till 2 pm. People kept clapping for the next 5minutes. I and my brother Laxmi Sagar enjoyed that programme thoroughly. After that the duo presented Raag Bhairavi and everyone present there had magical moments. That is Bua's charm.

Some students used to go to his house at Chhipwad for music lessons. Once I also joined my brother over these. To this he got very angry but when my brother gave my introduction he calm down, and allowed me to enter. He loved as well as very short tempered, sometimes he used to stop teaching due to his anger.

Bua's spatiality was he could blow a whistle through his nose. He had a slight habit of 'Tapkir'. He never bought it he used to take little from his friends and consume it. Very few people came to know about his demise. After the news about his demise spread, people started saying that an extraordinary wonderful person had left them. His death anniversary is celebrated every year in Hindu Month of Marga Shirsha 8<sup>th</sup>, Durgashtami on this occasion all disciples give him a special tribute by organizing a classical music concerts. Let me name some of his disciples. Shri Kaniyalal Mishra, Shri Naththurao Panchakshari, Shri

Laxminarayan Sagar etc. All of us gather for a classical music concert. Shri Laxminarayan Bhau left us in the year 1968. Then I, Vasudev Sagar always arrange a programme in his memory at Rokadnath Hanuman Temple.

Every year without fail, on the auspicious day of Marga Shirsha Durgashtami, Late Shri Madhsudan Joshi, Late Shri Laxminarayan Sagar, Shri Vasudev Sagar and Late Shri Gangadhar Sant give him a classical tribute. If the Rokadnath Temple is unavailable we do the program at our residence itself. The 70th death anniversary will be celebrated with 'Bhakti Sangeet'. We distribute 'Prasad' if required and anyone is willing we ask someone to be a host and take financial help from him. This should go on without any problem. This is the story of respected Rokadnath Bua.<sup>[1]</sup>

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[1] Excerpts taken from interview with Vasudev Sagar/10-7-2012

## 5:7 Ustad Sharafat Hussain Khan



### **Ustad Sharafat Hussain Khan “Prem Rang” (1930 – 1985)**

Sharafat Hussain Khan (1931-1985) of the most recent times was, at a very young age, put under the training of Ustad Faiyaz Khan and Ustad Ata Hussain Khan. After rigorous training of many years at Baroda, he embarked upon his professional career as a concert artist and soon achieved a top-ranking position. Sharafat Hussain pre-eminently represented the music of Faiyaz Khan. His renderings of the Ragas, such as Desi, Jaijaiwanti, Pancham-Sohani, Chhayanat, Baruwa, Maluka Kedar and Suha-Sudharaj, were distinctive compositions with innovative elaboration and artistic interpretation.<sup>[1]</sup>

A disciple of Ustad Faiyaz Khan and Ustad Ata Hussain Khan – A great vocalist from Agra Gharana. His approach towards music was always to expand the Raga. Take any Raga-s and Ustadji would sing this Raga-s at length. For example Raga Malati Basant, Raga Raisa Kanada, Raga Maluha Kalyan to name a few – He could and would sing them for about an hour plus, on an average. He was always open to greater development of his music and so he was never shy to adopt something from other musicians or their respective styles. And almost always, he

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[1] Excerpts taken from interview with prof.R.C.Mehta/10-2-2012 /IPCL Calender 1986



was successful in blending those so called foreign elements into the musical structure of Agra Gharana that he used to prefer and perform. And then the concept he would sing would be his own “Khayal”.

He was probably one of the last musicians who performed full-length, full featured Nom-Tom Aalap before Khayal. His command on Laya (rhythm) was also great which is visible (audible, I mean) in various pieces that are presented here. He was blessed with a voice which he successfully preserved and cultivated to suite his imagination.

He was never tired of singing because he loved his music. Once a mehfil was organized in Ahmedabad and the organizer requested Ustadji to sing without microphone and without Harmonium accompaniment to get the essence of music in untainted form. Ustadji agreed. The mehfil eventually turned out to be a whole night concert where Ustadji sang Nom-Tom Aalap, Vilambit (Traditional Composition) and Drut Khayal (His own composition) in Raga Savani (a variant with Komal Gandhar) followed by Raga Jaijaianti, Vilambit and Drut, followed by Raga Nat Bihag, Drut Khyal, Raga Sohini, Drut Khayal. As it was about sunrise, He started Raga Ramkali – Vilambit & Drut. In the end he sang a Dadra in Raga Bhairavi. Fortunately this concert was recorded and recently it has been published as a set of 4 CDs by Sangeet Kendra. A sample from these recording is presented to show his ability for a sustained standard throughout the performance and sincerity – achieving greater heights as the “Khayal” progressed.<sup>[1]</sup>

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[1] [http://en.wikipedia.org/wiki/shrafat\\_hussain\\_khan](http://en.wikipedia.org/wiki/shrafat_hussain_khan)



at the age of 12 years.



**Ut. Sharafat Khan**

Recording is from an All India Radio Broadcast (most probably recorded at AIR Ahmadabad Station in 1969, and this broadcasted in 1973).

[Raga Khem Kalyan 29:40 \(Vilambit Khayal – Piharava Mai Kahi Deho Bata ..., Drut Khayal – Hath Na Kar Mohe Chhand...\)](#)

Raga Gara Kanada, Raga Lalit, Raga Patmanjari also of AIR Recordings



**With his Wife Ut.Sharafathussain Khan**

## 5:8 Pt.Ganpatrao Vasaikar

Ganpatrao Piraji Pandit, Alias Nana Vasikar



shri Ganpatrao born on 30<sup>th</sup> October 1863 in Arnali village near Vasai. Ganpatrao's mother admitted him in the school in vasai at the age of six years. His father had passed away just before a year. After taking some education, he got a job for playing Shehnai in a temple there in the village with a salary of Rs. 7/- . The authority of the temple sent him to Bombay for advance training, under the Ustad Nazir Khan on scholarship bases of Rs. 7/- per month, when they were pleased to see the progress of his performance. Ganpatrao offered the best services to his teacher (Guru). He returned back to Vasai on completion of his training.

On coming back to Ganpatrao took training from shri Bandunana for playing Tabla and become expert in the art. Dr. Raghunath Krushna Phadke (D. Lit.) a great sculptures, famous his sculpture of Lokmanya Tilak, at Bombay sea beach, was basically from Bombay, but settled in Dhar (M.P.) learned Tabla from Ganpatrao, and become expert like guru. Ganpatrao practiced for 10 to 12 hours a day playing Shehnai.

Later on he met Ustad Nazir Khan in Bombay and performed Shehnai play in front of him.

He was pleased to hear his Shehnai, but was wondered also, and said that he has taught Ganpatrao singing but Ganpatrao was playing the song on Shehnai skillfully. Then Ganpatrao humbly replied that he is from singer's family and so practiced song on Shehnai. On this the Ustadji remembered that I can see no Shehnai player in India who can play it in classical style. Your name will be enlightened in this field all over nation, these are my blessings.

Ganpatrao travelled throughout the country giving performances on Shehnai, and lastly he reached Gwalior from Indore. That time celebration of crowning ceremony of Shrimant Madhavrao Mahadji Shinde was being enjoyed by the people of Gwalior. On that occasion around eighteen hundred artists were invited.

Occasion begun with Shehnai, playing by shri Ganpatraoji. All the musicians and listeners were pleased and gave so many thanks for playing Shehnai beautifully. Shri Ganpatrao was honored by shrimant Madhavrao shinde, offering him a prize and valuable clothing. Sri Ganpatrao was the first person because of whom Shehnai instrument got honorable place on stage as well as in the king's court. There after all the musical conference started performing Shehnai vadan for over hour or two, in the beginning. King of Baroda, Shrimant Sayajirao Gaekwad, on hearing the fame of Ganpatrao, invited him to come to Baroda. Sri Sayajirao arranged his programme at Makarpura Palace, and listen his performance of Shehnai to the best of his satisfaction, and said, "I am very much pleased, in our India the instruments like band, the war instruments are given more importance and sacred instrument

like Shehnai is lagged behind. Still you bring it up and train four disciples. I will offer them a scholarship of Rs. 10/- per month.” Thus Ganpatrao received a place in king’s court, and sat in the line with great singers, Instrumentalists, Dancers, Kirtankar. In October 1914, one class was inaugurated and was joined with the Music School of that time.

As suggested by Shrimant Sayajirao Maharaja, Ganpatrao published, the course of Shehnai playing, as “ Shehnai playing Pathshala Part – 1 to Part-4. This was the first, but successful Method. (Classical Style) Music maestro Late Pandit Vishnu Ringankar Paluokar, requested Sri vasaikar to give services at Gandharva Mahavidyalay Bombay along with his two disciples. He also offered him salary with boarding expenses. Sri Vasaikar and his disciples stayed in Mumbai for two years.

He was an expert Tabla player too. In the end of year 1922, Vasaikar was called by Maharaja of Baroda, and then Sayajirao honored them a special chair in Baroda court. On the event of birthday ceremony of Gaekwad Maharaja, Member of musicians used to visit Baroda and perform their skills at Darbar in front of Maharaja from 9 P.M. to 12 nights. At that time Maharaja ask Vasaikar to sit beside him and get information of each artist, and their specialty. Sayajirao offered Ganpatrao an honor of “Kalajyoti” and issued a state symbol, big medal and a dress.

At the age of seventy Ganpatrao got tired due to old age and was unable to serve the royal court, hence Shrimant Pratapsinh Gaekwad continued to offer a pension of the month salary till he was alive. Upto 3 to 4 o’clock late night he used to read holy books. Ganpatrao with white long beard, thick mustache, fair skin, sandal-powder spot on forehead, white neat & clean dress, pagdi on head, and well built up

body would impress public, whenever he used to get out of his house. On proper occasion he used to sit in horse-cart with court-dressing. “Kalajyoti”, Shehnai maestro, Shri Ganpatrao Piraji Pandit alis Nana Vasaikar passed away on 25<sup>th</sup> October 1948, at the age of 85 years.

Pandit Vasaikar wrote a series of books on Shehnaivadan with the help of these books Shehnai was taught in ‘Shehnai Vadan Shala’. Our present Madhyavarti shala was known as Shehnai Vadan Shala. According to Gaekwad brothers these series of books are the First and only books on Shehnai vadan in India.<sup>[1]</sup>

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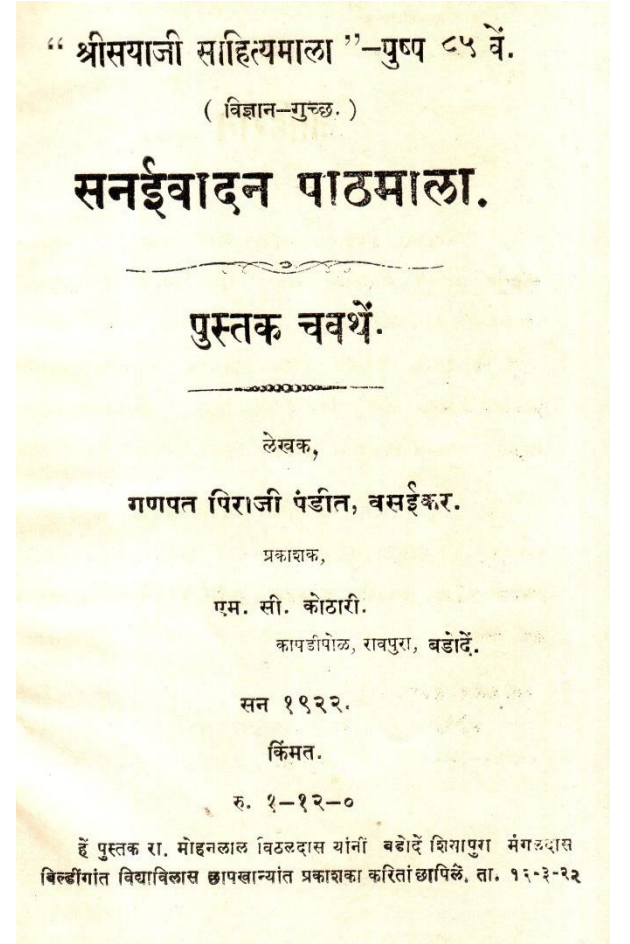
[1] Ipsit/Dattatray Gaekwad/Publish By-Nishigandha Despande/1<sup>st</sup> edition/2012/Page no.161,162





In Photograph 1. Pandit Ganpatrao Vasaikar, 2. – (don't recognize)  
3. Shri Dnyanoba Gurav, 4. Shri Bikhajirao Gurav, 5. Shri marutirao Shirke  
6. Shri G.G. Gaekwad, 7. Shri Babasheb Shirke, 8. Shri Punjaji Sonavane

Ganpatrao vasaikar was publish a books on Shahenai vadan, this was the kramik pustak malika on shahenai vadan, Part 1to 4, first of its kind in India.



## जाहिरात.

आपल्या विज्ञान साहित्याची अभिवृद्धि करण्याच्या सद्देतून श्रीमंत महाराजा साहेब सर सयाजीराव गायकवाड, सेनाखासखेल समशेर बहादूर, जी. सी. एस्. आय्. जी. सी. आय्. ई. ह्यांनी कृपावंत होऊन दोन लक्ष रुपयांची जी रक्कम अनामत ठेविली आहे, तिच्या व्याजांतून “ श्रीसयाजी-साहित्य-मालेत ” विविध विषयांवर पुस्तकें तयार करण्यांत येत असतात.

हे सनईवादन पाठमालेचें चवथें पुस्तक अमुन तें उक्त मालेंतील “ विज्ञान गुच्छांत ” ८५ वें पुष्प द्वणून गणपतराव पिराजी पंडीत, वसईकर. यांचेकडून तयार करवून प्रसिद्ध करण्यांत येत आहे.

विद्याधिकारी कचेरी,  
बडोदे.  
ता. १२-३-२२

ज. पु. जोषीपुरा,  
भा. म.

A. B. Clarke,  
विद्याधिकारी,  
बडोदे.

## प्रस्तावना.

श्रीमंत सयाजीराव महाराज यांच्या आश्रयानें निघालेल्या सनई शिक्षण वर्गाच्या शिक्षणासाठीं पाठमालेचें हें चवथें पुस्तक तयार झालें. हें सर्व श्रीमंताच्या अनुग्रहाचेच फल आहे. हा वर्ग स्थापन करण्याचा व ह्या पाठमालेचा उद्देश वगैरे प्रथम पुस्तकाच्या प्रस्तावनेत निरूपण केलाच आहे.

ह्या चवथ्या पुस्तकांत तिसऱ्या पुस्तकांतील रागांचे विस्तार व इतर राग विस्तारासह दिले आहेत, तिसऱ्या पुस्तकांचे व ह्या पुस्तकांचे शुद्धिपत्रक या सोबत ठेविले आहे.

या पुस्तकांसही प्रो. गायनाचार्य ती. रा. रा. विष्णु नारायण भातखंडे यांचे फार सहाय्य असल्याने व बडोदें राजकीय संस्कृत पाठशाळेचे अध्यापक वे. शा. सं. श्री. श्रीधरशास्त्री लक्ष्मणशास्त्री पदे यांची मदत असल्याने मी दोघांचा फार अभारी आहे

या पुस्तकांत प्रो. गायनाचार्य ती. रा. रा. विष्णु नारायण भातखंडे यांनी स्वीकारलेली नोटेशन पद्धती दिली आहे.

महाराजांचा नम्र सेवक,  
गणपत पिराजी पंडित, वसईकर.

## अनुक्रमणिका.

अनुक्रम.	राग.	ताल.	पृष्ठ.
१	भैरवी.	त्रिताल.	१
२	भैरवी.	त्रिताल.	६
३	तोडी.	धमार.	१०
४	असावरी.	चौताल.	१४
५	मध्यमावती सारंग.	त्रिताल.	१९
६	गौडसारंग.	चौताल.	२३
७	मारवा.	त्रिताल.	२७
८	श्रीराग.	चौताल.	३२
९	यमन-कल्याण.	सुलफाक.	३६
१०	केदार.	चौताल.	४०
११	केदार.	झपताल.	४४
१२	विहाग.	त्रिताल.	४७
१३	विहाग.	"	५१
१४	देश.	"	५५
१५	धनाश्री.	"	५९
१६	काफी.	"	६४
१७	वागेश्री.	"	६९

अनुक्रम.	राग.	ताल.	पृष्ठ.
१८	हिंडोल.	"	७४
१९	परज.	दादरा.	७८
२०	तोडी.	चौताल.	८५
२१	मध्यमावती सारंग.	एकताल.	९०
२२	"	झपताल.	९५
२३	भीमपलासी.	चौताल.	९९
२४	भूपाली.	"	१०५
२५	तिलंग.	त्रिताल.	१११
२६	तिलंग.	झपताल.	११६
२७	मेघमल्हार.	त्रिताल.	१२०
२८	सिंधुरा.	धमार.	१२५
२९	दरबारी कानडा.	त्रिताल.	१३०
३०	मालकंस.	"	१३६





## ह्या पुस्तकांत आलेल्या “ नोटेशन ” चिन्हांचा खुलासा.

—○✽○—

“ रि ग ध नि ” या स्वरांच्या खाली “ \_ ” अशी आडवी रेघ अरली, तर ते “ कोमल ” आहेत असे समजावे. तशी नसली तर तीव्र समजावे.

“ म ” असा लिहिलेला “ शुद्ध ” अथवा “ कोमल ”  
“ म ” समजावा, व असा लिहिलेला “ तीव्र ” समजावा.  
“ नि ” ज्या स्वरांच्या खाली बिंदु असेल ते “ मंद्र ”  
“ सं ” स्थानचे व ज्यांच्या माथ्यावर असेल ते “ तार ” स्थानचे समजावे. बिंदु शिवायचे सारे स्वर “ मध्य ” स्तकाचे समजावे.

“ — ” अशा चिन्हांत लिहिलेले स्वर एका मात्रेच्या कालांत गावयाचे आहेत.

“ — ” हे चिन्ह कोणत्या स्वरापासून कोणत्या स्वरापर्यंत “ मीड ” आहे, हे दाखवील.

स्वरापुढे “ — ” चिन्ह असेल, तेथे मागला स्वर एक मात्रा लांबवावयाचा आहे, अथवा तितकी विश्रांति आहे, असे समजावे. हे कृत्व अभ्यासाने सहज समजते.

गीताच्या शब्दांत जेथे “ ५ ” असे अवग्रह चिन्ह येईल, तेथे मागल्या अक्षरांतला अंत्य स्वर ( अकार उकार ई. ) एक मात्रा लांबणार आहे असे समजावे. किंवा तितकी विश्रांति आहे, असेही समजता येईल.

“ × ” हे चिन्ह गायनाच्या तालाची “ सम ” दाखवील. “ सम ” हा पहिला ठोका मानून पुढील ठोके त्याच्या धोरणाने समजून घ्यावे.

“ ० ” हे चिन्ह तालाची “ खाली ” ह्याणजे “ रिकामो ” जागा दाखविण्यासाठी आहे.

“ , ” स्वल्प विराम, हे गायनाचे चिन्ह नसोन फक्त तालाचे मात्रा विभागच दाखविणारे आहे असे समजावे.





## 5:9 Pt. Gajanan Ambade



In Photograph On left Pt.Gajanan Ambade and on right President of India Dr.Sarwapaali Radhakrishnan.

He was born in Baroda in 1914. He learned this unique art from his 'Guru' who was his elder brother Shri Narayanrao Madhavrao Ambade. He got so many shields, prizes from his childhood. He was a tutor of Late Shri Maharaja Jam Saheb Ranjitsinhjee of Jamnagar 1930-32. He was also a tutor of Late Shri Maharaja Krushnakumarsinhjee of Bhavnagar (1933-47). He performed his art in so many conferences. On Radio Stations, and given National Programmes. All India Radio, New Delhi had appointed him as an examiner. His unique performance was recorded by famous gramophone company HMV in 1936 and by many Radio Stations. President of India Late Shi Radhakrishnan honored him



in 1964 and he performed his art at Rashtrapati Bhavan. His unique art is preserved by Institute of TATA namely National Centre of Performing Art, Nariman Point, and Mumbai. He was having such a Command on this Jal-Tarang instrument that nobody would copy it out. He was able to play 'Tan Prakar' and also 'Gamak' on Jal-Tarang which was very difficult to play on this instrument, as Jal-Tarang is not a 'Tantu Vadya' like Sitar. 'Jal-Tarang' is having about 25 bowls of porcelain i.e. chinaware of different sizes and tunes. It is being tuned accordingly by pouring water in it is played by two sticks for which the perfect command is very necessary. His performance was heard by many saints such as Bapji of Savali, Swami Muktanandjee of Vajreshwari and has got blessings from them. By keeping this unique Indian traditional art behind him, Shri Abmade left this world on Thursday the 14<sup>th</sup> January 1982.<sup>[1]</sup>



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[1] Excerpts taken from interview with Maharaj Ranjitsinh Gaekwad/23-11-2011



## 5:10 Heerjibhai Rustamji Doctor



Hirjibhai deserves for getting honored for starting the systematic training of classical music for first time all over Gujarat, who has rendered his services as a professor in the music college at Baroda from 1928 to 1950. Members from his company have acquired top position in the world of music, and are spreaded over the country. However learned personalities of music, still remain in his touch, get guidance, and they consider his advice very valuable.

One of the valuable persons, offered by late Sayajirao Gaekwad inspired by his deep knowledge and ability to Gujarat, Hirjibhai is less known outside the world of music. He was honored, lately, in 1977 by the Sangeet Natak Academy. The person, like Hirjeebhai, who gave Gujarat, a status, in the field of music, and who acquired it first time and the living legendary of Indian music, and the top most learned person, is still remained unhonoured by the Government of Gujarat. Even there is no movement seen, for awarding and honoring him, for his valuable contribution, since so many years.

It was an accident of his life, that made Heerjibhai a musician, His whole family was practicing as doctors, and since four generations, his forefathers, were doing their duty as a private doctors of Maharaja Gaekwad. Heerjibhai was about to start the study for doctorate after completing B.A. and B.Sc, that time, in 1912, one of his brothers, who was doctor, suddenly died of heart attack. Heerjibhai felt it much. He thought, “My brother could not save his life even though he was a doctor. Then how to give guaranty for the uncertain life.”

At the same moment he decided to surrender everything for the sake of music. There is a similarity, between the life stories of Music Maestro Bhatkhandeji and Heerjibhai, in one way. Both have taken shelter of music to forget the sorrows of life.

When Maharaja Sayajirao Gaekwad appointed him as professor at music college in the year 1928, the institute has already completed 42 years of its life period, However in that music college established in 1886 , singing only the Bhajans, Prayers etc., in the simple ragas were being thought. Heerjibhai started, the regular, course of classical music, first time in the college.

He exclaimed how the music college at that time was impressive because of the music diamonds. “I have trained around 150 master musicians of the country, with the assistance, from Ustad Faiyaz Khan to Meerabai Badkar. In 1947, the musicians were given send off, after getting freedom, however education of classical music continued.”

Even today, great musicians from different parts of the country are visiting Baroda to take advice & guidance, for bagging the honor of PhD,

to this Legendary Musician, staying in salatwada area of Baroda city, but the great tragedy is that his existence is not noticed in Gujarat itself.

At the age of 85 year, Heerjibhai Rustamji Doctor, still practice Vichitra Veena. Anybody may listen or may not; He practices every day for his self joy and forgets himself in the music.

When this legendary artist started to move his fingers on the strings of Vichitra Veena in our presence, we felt a heavenly happiness we salute this great musician for spreading this heavenly happiness in the whole country, years together. We were about to ask him for the retirement from the field, he replied that music exists in every veins of many body, how can I get departed from it.

While playing on Veechitra Veena, a glass piece of egg-shap like glass paper weight is t be slide over the strings by one hand and the fingers of other hand works for creating swars from the strings. The egg shaped piece is named as “golu” in south Indian Music (Karnatak Sangeet) and hence the instrument is likely to called as Gotu Vadyam”

While giving detail information for his most favorite instrument, he said, “You would find this instrument very less in numbers in India. Vichitra veena do not have the “Parada”, while “Rudra Veena” do have it. Both these instruments are from North India. In Karnatic music developed in the South India, “Gotu Vadyam” is equivalent to Vichitra Veena, and “ Saraswati Veena” to “Rudra Veena”

There are only eight musicians knowing about “Vichitra Veena” in whole country excluding Heerjibhai, and three, out of eight are from Baroda- Gujarat. I have trained Shri. Dattasaheb Muley, Hansurkar and

Gangadhar Gaekwad (famous Shehnai Player) in playing Vichitra Veena, so that the heritage of “Vichitra Veena” may not come to an end. Apart from this there is one artist in Benares, two in Delhi and two in Bombay who perform on “Vichitra Veena”.

In his opinion Khansaheb Faiyaz Khan is very great musician, amongs them whom he met and came in contact. He still says about him (Khansaheb), while remembering him, “sitting in front of such a great musician was also a matter of opportunity.”

Heerjibhai has prepared around 210 ragas, by his own research. A documentary evidence of the writing, giving detail information of those ragas is safely preserved by him. It is a great valuable heritage of the world of music that those ragas can be, remembered as the ragas of “Heerjibhai’s Gharana” and put in practice for centuries to come. Now Heerjibhai is quite old, does not perform in the concerts.<sup>[1]</sup>

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[1] Legendary “Vichitra Veena” Player/By Amin Qureshi/ Loksatta/ Date-2-10-1978

## **Merits and Demerits of Our Present Day Musical Performances**

With the progress of education in India a healthy desire has sprung up among the educated for the revival and uplift of our national arts, and it is a matter of great satisfaction that music, which plays so important a part in the development of national life, should occupy a place in the programme of our national regeneration.

Art is the revelation of the Divine element which lies undiscovered under the cover of matter. It is in fact, the expression of the artist's perception of the universal in the temporal. Great works of art not only help us to understand and to love things better than we have hitherto done but they exalt ennoble and elevate us to a degree when we think we are in touch with the Universal Soul.

Before, however applying this standard for appreciation of performances of music, we shall have to bear in mind the limited nature of this fine art. A poet by means of words can put everything before the mind's eye; a painter can make everything definitely visible on the canvas; but a musician's means are altogether limited. He cannot be directly expressive; he communicates his thoughts and feelings, by suggestions only. This limited capacity constitutes the very element of greatness in this noble art. In poetry a cuckoo is a Cuckoo, the painting a river, but in music we are filled with a dreamy meditation; with inexplicable geverie; with indescribable vision which as we try to collect them into a distinct object of view & comprehension. "Sink and escape like the dissolving ideas of a delightful dream." In fact, music leaves unfettered scope to every hearer to interpret its meaning according to his own state of mind. The same pathetic strain reminds a philosopher of the frailty of life; a

bereaved mother of her lost child, a love-sick woman of her absent lover.

Again we in India do not unfortunately possess models in music which serve the purpose of classics as in other arts. In poetry we have the Mahabharata, the Ramayan, the Shakuntala, the Meghdut which serve as excellent models to judge of the merits of a modern poetical composition; in painting we have the classic pictures and masterpieces at Ajanta and other places; in architecture we have the Taj and the temples at Delvada but in music the models are conspicuous by their absence. We have no idea as to how Jaydeo sang his Geet-Govind or Tansen sang his Dhruvpads. We shall however, make the most of what we have and try to judge of the merits and demerits of our present day performances.

Music is either vocal or instrumental. Vocal music has always happily received the greatest attention in India and has been cultivated to a degree to which a man can possibly reach. We shall therefore deal with this class of music first.

According to the Indian Shastras or Science of music the following are the “Lakshans” or qualities of Geet or Vocal Music. Surwar i.e. good voice; Suras i.e. good sentiment; Surag i.e. good mode; Madhuraakshar i.e. Sweet words or good poetry, Alankar i.e. ornamentation; Pranam i.e. proportion. To this is to be added Tal as the Seventh quality and the music becomes Sugeet or good music.

Swar or Voice It is needless to dilate upon the great importance of good voice in Vocal music. What is Vani or Speech in poetry, Voice is in Music. In fact it is the body in which the soul of music resides. The effect of Sweet Voice is so potent that as single note of exquisite

melody reaches the inmost of the human heart and fires the imagination. The carols of the Cuckoo, the nightingale, and the Skylark have inspired poets to write songs which are immortal. This was long ago realized by the Indians so much so that actual recipes have been prescribed for the cultivation and maintenance of good voice, music, as we shall see later on is either sublime or beautiful. When the former effect is sought the Voice should be powerful and Sonorous; while for the latter effect, it should be soft and silvery.

Generally speaking man's voice is more adapted to the former class of musical effect; while woman's Voice is suitable for the latter class. Accordingly Dhruvapads and Dhamaras are sung with effect by men artists and Khayals and Thumries by women artists.

It is however a matter of great regret that adequate attention is not paid to this one of the most principal factors of good music. Most of our artists lead an irregular and fast life and are so hopelessly addicted to one or more strong intoxicating drugs that their voice is rendered in the case of men hoarse, cracked and weak and in the case of women shrill and piercing. Men artists moreover are very often found singing with their dull and hollow voice Khayals and Thumaries which require a very gentle handling and women artists indulging with their sharp and piercing notes in Dhruvpads and dhamaras. The results are disastrous. Forms and expressions which should be clear to be inspiring become vague, obscure and confused. Music does not swell like the rising tide of an ocean that wraps us in grandeur; nor does it flow with the gentleness of a harsh and insipid. Of course people are found in the audience nodding their heads and crying "Wah Wahs" but that is I think mostly done not as a mark of sincere appreciation but on account of their unfounded fear of betraying their want of good taste.



Ras i.e. Sentiments: - Ras is the very essence – The soul of art. It is the very aim of all works of art; the other constituents being allowed a place there, only in so far as they contribute towards the production of this effect. Without Ras all poetry is Jargon, all painting is disfigurement and all music is discord. It is therefore of primary importance for the artist to be very careful not only in the selection of his materials but also in the elimination of such elements as are calculated to counteract or even modify the effect which he seeks to produce. Moreover, music being of generic nature is incapable of producing shades of emotions like her sister arts, and so the feelings roused by music are referable broadly speaking either to admiration or to awe. Music touches and gently agitates the agreeable and sublime passions. It is either cheerful or vivacious, quiet and pathetic or grand and sublime. Bearing these facts in mind we shall try to examine how far our Indian performances are successful in producing these effects.

In vocal music the personality of the artist plays a part which is not insignificant. Their appearance goes a great way to prepare the mind to receive the impression which they seek to create. Unfortunately however, in India, the look of the artists is far from being agreeable if not actually repulsive, their manners like those of a molly coddled child are almost disgusting and their voice as I have already pointed out, is either hoarse and weak or shrill and piercing.

However, those short-comings would be adequately compensated if their manner of execution be commensurate with the design. But in this respect also our inquiry is altogether disappointing.

Unfortunately for India, all arts have declined to a stage where intellect is fed at the cost of feelings, and art has been treated more as

an intellectual exercise than as an expression of human feelings and emotions. That being the case, the artist attempts to stand before the audience as an intellectual giant rather than as an humble votary of nature speaking to us in the language of nature. Under these circumstances it is futile to expect even the manner of execution to be naturally he prepares the background by Aalap and begins with sublimity of his thence, he goes on increasing the speed of the movement to a degree when the forms and phrases, which should be quite distinct and clear to be effective, blending themselves into one another become shapeless and confused and as a result the very effect which is sought to be produced is nipped in the bud, "Meends" which from the very life blood of good music are conspicuous by their absence, while Tans are thrust more for their quantity than quality in utter disregard of the most elementary principles of aesthetics, and every nerve is strained for the production of a variety of sounds without any reference to their melody or propriety . Where rumblings like a distant thunder are needed to stir up emotions of awe and wonder, we hear notes emanating like the rattle of a pulley that simply grate upon the ear and where sweet and silvery notes are appropriate to wrap us in admiration, we are treated with sharp sounds given out at the top of the voice, which instead of being delightful and thrilling are harsh and painful; and above all, what little emotion may have been worked up in spite of these defects is altogether eradicated when the performance is abruptly interrupted by a fit of cough. Moreover, the success of his performance is far from satisfactory. It is often meaningless and very overdone. The contortions of the artist's face, the nodding of his head, the waving of his hands, the ungainly movements of his body and above all the leaps and jumps which he at times takes

as a crowning stroke to his efforts for impression make him before us an object of ridicule if not positive disgust.

Raga i.e. Mode: - The Raga should be suitable to the occasion and the sentiment sought to be produced. There are numerous rules and regulations for the guidance of the musician in this respect, which he follows with scrupulous exactness. Morning ragas are always sung in the morning and evening Ragas in the evening with due regard, to the different reasons. The selection for treatment also is generally happy, for it is mostly limited to popular Ragas. So nothing is to be said as to the practical side of this subject in as much as it carries out the behests laid down in the theory which however calls for certain remarks.

The Indian mind has usual attached human interest to Ragas and as a result, not only do the Ragas live in flesh and blood, but are married and have children. The genealogical tables based on this conception however seem to have no meaning as also the classification into Ragas and Raginis, presumably I think Ragas are meant to strike by their grandeur and sublimity and Raginis by their beauty and cheerfulness or pathos, Ragas are supposed to be masculine and robust, while the Raginis are supposed to be feminine and delicate. So when a so-called Raga is found to have been utilized for the purpose of evoking feelings of beauty and joy, while a so-called Ragini for feelings of solemnity and awe, a sensitive mind would naturally revolt. But that is not the case. On the contrary not only have I found Ragas employed with success in the place of Raginis and vice versa, but the same Rag or Ragini effectively employed for the production of emotions of a contrary nature. The reason of this anomaly is not far to seek. I think the classifications entirely empirical in as much as the sentimental character of a song depends more upon its al and Laya than upon the

time. I think in themes of sublimity and grandeur the tune rises to the majesty of a Raga; while in themes of beauty and joy it gets to the feminine delicacy of a Ragini. As to time also, I do not think there is any principle underlying its allotment to the different Ragas and Raginis. In this respect, I think associations of a very long standing are more responsible than any intrinsic quality of the mode, for, I have found any Rag a sung at any time and in any season to be equally effective provided it is sung well. But these are highly debatable questions and I close my remarks on this subject after drawing attention to a very remarkable fact namely the absence of that kind of music which like heated eloquence revives the spirits, rouses enthusiasm to the fever-heat of excitement and screwing the courage to the sticking point stirring the fury of the soul leads the soldier to the very jaws of death, I mean martial music. The potentialities of our music in this respect are very great and I think if proper pains are taken to develop this branch of the art, the results would supply a great national want.

Madhurakshar, i.e. (Sweet words or good poetry):- Music, as such has nothing to do with poetry, but when sister arts combine, each sets off the other to advantage. So when music is backed up by poetry it is, as we say in the vernacular, sugar added to milk. Vocal music holds out an opportunity to such combination and in consequence ideas get a tumultuous violence and mind a divine impulse. Unfortunately however, in India poetry is an article of very cheap manufacture and so when a vocalist finds a doctor writing prescriptions in poetry, and a mathematician working out his theory in poetry, he sees no reason why he too should not invoke the Muse. This he does and, thus though his vanity is fed, music is starved. Again if the song be full of inspiration, so far as his listeners are concerned they are in no way better off; for he

sings his song in such a way that they do not get the remotest chance of discovering whether what is sung to them in Greek, Latin or Chinese. So until, this defect is removed music will always remain poor on its poetic side, which can be easily enriched by drawing upon old poets on getting new songs composed by living ones.

Alankar, i.e. Ornaments: - A fine air needs neither ornaments nor accessories in order to please. There is much truth in the statement, for when the heart is full of music even a single note is enough to touch the fount of tear. Are we not at times more profoundly moved by a song simply sung, perhaps to the accompaniment of a one-stringed Ektara than the masterly performance of an Ustad and the exquisite playing of a Sarangi? However ornaments are used in music as in other arts to set off beauty to advantage. They give ample scope to artists for originality, and if judiciously used, they give a charm to the air which finds its way to the inmost recesses of the heart. Suravat, Meend and Tan are the principle embellishments of Indian Music; Suravat by creating a favorable background brings the important note into prominent relief. Meend connects two notes by a graceful curve giving music a beauty of form and expression, which make the heart quiver like a flame and dissolve us in consuming ecstasies; while Tans are like consequence is over flooded with music of these three, Meend which I have previously remarked, forms the very life blood of good music, is at a discount with our artists owing to its difficulty of production Suravat is sometimes availed of; but the most popular and favorite among the embellishments are the Tans.<sup>[1]</sup>

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[1] Souvenir of Shivkumar shukla /Late Shri Hirjibhai Doctor/ Page No -13 to 18

### 5:11 Pt.Madhusudan Joshi



Every music lover of Baroda knows Pandit Madhusudan Joshi. Classical Singer from Agra Gharana. This music legend never bothered about monetary benefits in his life. He always remained lost in music, 24 hrs; he used to think only about music. His routine was to attend music concerts and to teach his students. That was his life. He was one of a kind; totally dedicated to classical music.

He was an honest man who dedicated his life to music, and never expected anything from anyone in return. He went on giving whatever knowledge he had to everyone without any hesitation. His only aim was to train students and get best out of them. That was his motto of life. To get the correct 'Sur' from the student he did whatever he could, without thinking about its effects on his voice.

He resided at Kalupura. He was teaching music at music college. Then Kalupura had enjoyed the magic of his singing. The routine began with Raag Bhairav, Todi and at night Raag Darbari Kanada, Raag Marva. From

his house day and night different 'Raagas' were heard. He always insisted on regular 'Riyaz'.

He always remembers and cherished one of the most memorable incidents of his lifetime. Once Ut. Faiyaz Khan was perform at Darbar Hall. The people from Royal Families were there on the guest list and as an audience. Joshi Master was Ut. Faiyaz Khan's student. Joshi Master resided at Kalupura, so Ut. Faiyaz Khan came searching for his house. And he said, 'Madhu, today evening there is a concert at Darbar Hall. Please reach home. Please come in Royal attire (presentable cloths). He remembered this incident the most as Ut. Faiyaz Khan himself had visited his residence. On that day Ut. Faiyaz Khan gave his best performance. At the same time Joshi Master too accompanied him wonderfully. Her highness Chimnabai immediately sent message to Ustadji, 'Please ask Joshi Master to present two more Ragas, I liked his singing very much'.

One more legendary singer was there in Baroda, his name was Govindrao Vaidya. He had more command on music as Bal Gandharva himself had appreciated his singing. Once Bal Gandharva had visited Baroda. During his visit he had done a concert in Munshi's Wada. Govindrao also always liked and appreciated Joshi Master for his singing. Many times Govindrao invited Joshi Master his house and both of them enjoyed each other's singing.

Joshi Master was a great teacher. He always encouraged many young performers. He used to listen them, appreciated their performance as well as gave them required guidance. Joshi Master was born in district Mulher of Nasik in 1918. Joshi Master came to Baroda at the age of 10 with his Father. Here he took training from Ut. Atta Hussain and Ut.



Faiyaz Khan. Then he joined Gayan shala and started taking all around training from there. He was very lucky to get training under legends as Ut. Atta Hussain, Ut. Faiyaz Khan, Ut. Abid Hussain, Ut. Nissar Hussain etc. During his student life he was known as a bright student. he was the first batch student of 1936 those who passed the diploma of music.

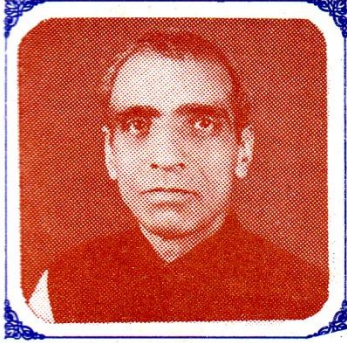
In 1936, he joined Music College as a teacher. Over there he gave his services for 41 years. He retired in the year 1977. He trained many musicians. In 1945 he performed on All India Radio for the first time. Then he performed regularly on Radio. He regularly travelled a lot in Gujarat and Maharashtra. Lot of well known musicians is in his students list. One of them, one well known name is Shri Shriniwas Khale. To name a few more students was Ms. Shubhada Desai, Shri Padmakar Joshi, Shobha Katkar, Shri Dinkar Kothari, Padmavati Pendse etc.

For 70 long years Joshi Master gave his services to music world. He always worked toward making music famous. He dedicated his whole life and made Agra Gharana Gayaki famous in Baroda. He died at the age of 82 years in the year 2000.<sup>[1]</sup>

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[1] Excerpts taken from interview with Shri. Hemant Kothari & Padmakar Joshi/12-2-2012

गायनाचार्य  
पं. मधुसूदन जोशी  
सत्कार समारोह



स्मरणिका



गायनाचार्य पंडित मधुसूदन जोशी सत्कार समिति



# हमारे गुरुजी



## गायनाचार्य स्व. पं. मधुसूदन जोशी 'जोशीमास्तर'

जन्म : 30 जून १९१८

संगीत शिक्षा : उ. फैयाज खाँ, उ. अता हुसैन खाँ, उ. अनवर हुसैन खाँ

विशेष परिचय : भारतीय संगीत के इतिहास में सर्वप्रथम महाविद्यालयीन शिक्षा की नींव स्व. पं. विष्णु नारायण भातखंडे द्वारा बडौदा की गायन वादन पाठशाला में रखी जाने के बाद सर्वप्रथम पदवीप्राप्त छात्र सन् - १९३४ ।

विद्यादान यज्ञ : संगीत गुरु के रूप में सन् १९३६ से १९७८ तक म्यूझिक कॉलेज बडौदा एवं तत्पश्चात सन् २००० में मृत्युतक संगीत ज्ञान प्रबोधन का कार्य किया ।

शिष्य - परिवार : पद्मभूषण श्री श्रीनिवास खळे, स्व. मधुकर पेंडसे, श्री दिनकर कोठारी, कु. शुभदा देसाई, श्री पद्माकर जोशी, श्री रावसाहेब जोशी एवं अन्य विशाल विद्यार्थीगण तयार हुआ ।



संस्कार भारती भोरी

## गायनाचार्य पंडित मधुसूदन जोशी सत्कार समारोह

हादिक आमंत्रण

शनिवार दिनांक २६ नवंबर १९९४  
रात / बजे

रविवार दिनांक २७ नवंबर १९९४  
रात / बजे

समारोह प्रमुख  
अतिथी विशेष

समारोह स्थल

पं. मधुसूदन जोशीजी के शिष्यो द्वारा संगीत कार्यक्रम  
अध्यक्ष : माननीय संगीतकार श्री श्रीनिवास खले

पं. जोशीजीका सलमान खानाबोड  
कंठा संगीत : श्री. लीपा सहस्रबुद्धे (पुणे)  
कंठा संगीत : श्री. ललित राज (दिहौ)

माननीय पं. जितकुमार कुजल  
माननीय श्रीमंत मद्रास राज रणजीतसिंह नायकजाड  
माननीय श्री. सुमारीदेवीबाजे नायकजाड  
माननीय प्रा. श्री. जसंतराज बालडे

म्युझिक कॉलेज, सुवसागरके सामने, जडोदरा,  
रजेंद्रकिरी

नीलकंठ वाघमारे

अध्यक्ष

सलमान समारोहमे सपरिवार सम्मिलित होकर उपकृत करे !

गायनाचार्य पंडित मधुसूदन जोशी सत्कार समिति

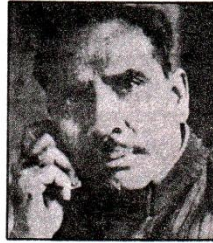
## गुरु परंपरा

तस्मै श्री परम गुरवे नमः ।



आफताब-ओ भौसिकी  
उ. फैयाजखॉ साहेब

तस्मै श्री गुरवे नमः ।



उ. अता दुसेन खॉ साहेब

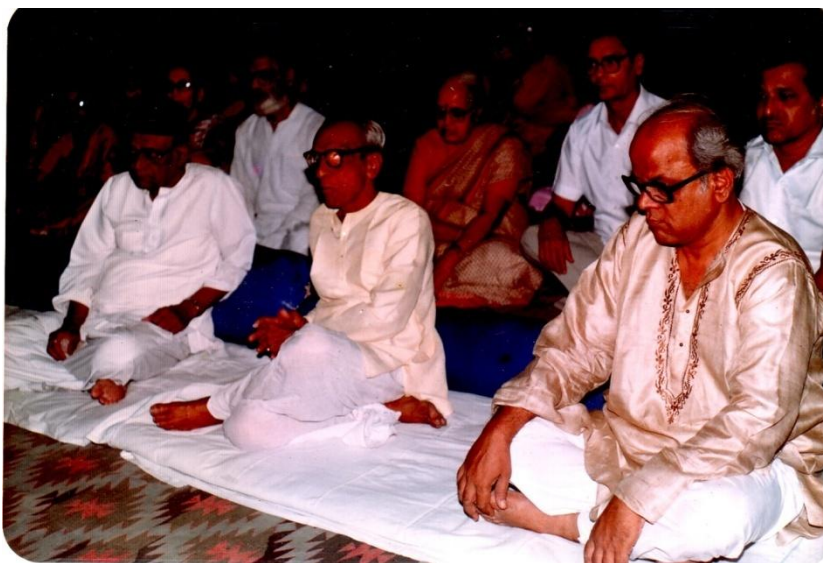


पं. मधुसूदन जोशी



आकाशवाणी द्वारा आयोजित स्व. उस्ताद फैयाजखॉ साहेब कि  
पुण्यतिथी के अवसरपर पं. मधुसूदन जोशीजी कि स्वरंजली





**Joshi master and Prof.Vasant Ranade at Music collage**



**Joshi Master's Resident at Baroda**

## 5:12 Pt.Shivkumar Shukla



In Photo Vocal-Pt.shivkumar Shukla, Tabla-Prof.S.K.Saxsena

Date of birth: July 12<sup>th</sup>, 1918. Place of Birth: Gondal, Gujarat.

Due to the encouragement of his father, Shri Odhavji Shukla, Shivkumar learnt Devotional music from his mother in his childhood. With growing age his interest in music grew powerfully. He came to Bombay in 1927 and took systematic training under Shri Baburao Gokhale. The maharaja recognized his talent and appointed him as a court musician of Gondal State in 1934. In 1935 to 1937 he became the disciple of Pt. Omkarnath Thakur. Due to his capacity to master the art of music. Pt. Omkarnath Thakur gave him the title of 'Sangeet Rasraj' in 1936 in Karanchi. For three years he was trained by Pt. Omkarnathji.

In 1941 he became the disciple of Khan Saheb Amamalikhani of Poona, and did rigorous 'Sadhana' for a long time and with that he started giving concerts throughout the country. Due to originality and freshness of his presentation he got on the top list of the exponents of classical music. His recitals of 'Hansadhvani' are remembered and cherished by many listeners even today.

Since 1932 he has been broadcasting on the All India Radio. He has given innumerable programmes on various stations of AIR and has won laurels. He is giving his services as a member of many selection committees of AIR.

Before he came to Baroda he was working with Calcutta Radio for few years. He was very established and well known artist in Calcutta. In 1951 he was invited by Smt. Hansaben Mehta, Vice-Chancellor, M.S. University of Baroda., to join as a Professor of Music at the college of Indian Music, Dance and Dramatics. During his tenure with the M.S. University, he trained many students, who are prominent exponents of vocal music on Akashvani and Doordarshan. Several are working as lecturers and readers in the Universities.

He was a member of Gujarat Sangeet Natak Academy, Senate of M.S. University, Board of Studies and Board of Examiners of the Benares Hindu University and the M.S. University of Baroda.

### Significant Achievements of Pandit Shivkumar Shukla

1930: Members of Legislature Council Gold Medal at Bombay, given

Away by Shri K.M. Munshi



1936 : Title of ‘Sangeet Rasraj’ given by Pt. Omkarnath Thakur.

1939 : Gold Medal by Maharashtra Sangeet Vidyalay, Bombay.

23 March 1951 : Award and Medal at Delhi, given away by Dr.

Rajendra Prasad, the first President of India.

1967 : Award by TRIVENI at Baroda for the outstanding services

Rendered as a singer and Guru.

1971 : Awarded by Gujarat Rajya Sangeet Natak Academy.

1980 : Award given by I.T.C. Sangeet Academy, Calcutta.

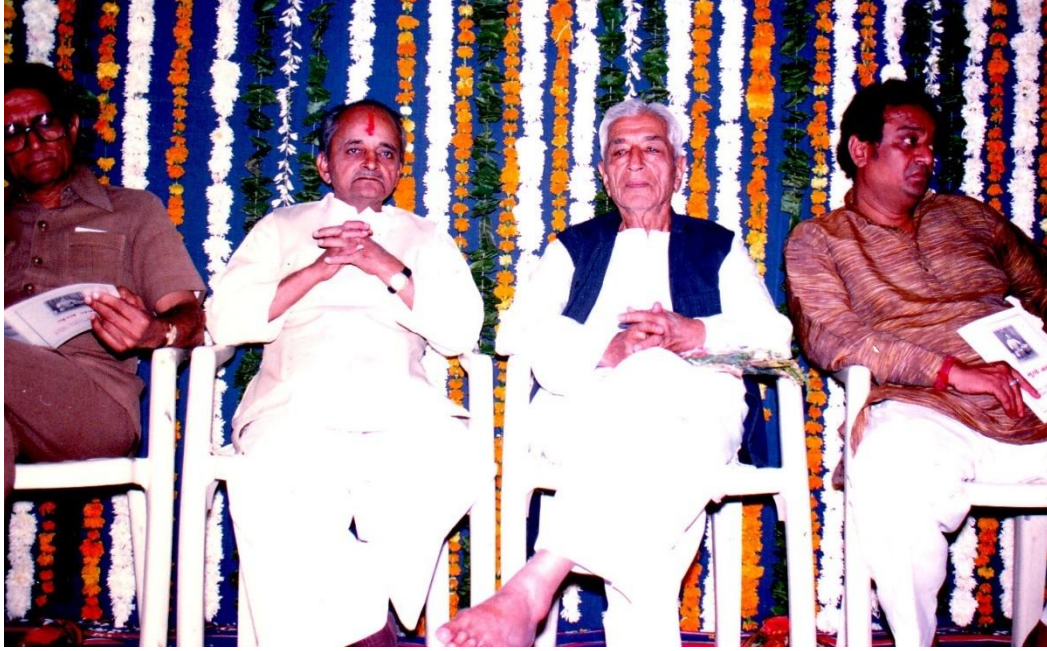
1985 : Honored by Gujarat Sangeet Samiti at Valsad, Gujarat.

1990-91 : Pt. Omkarnath Award of Rupees One Lakh rupee given by Gujarat State.<sup>[1][2]</sup>

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[1] Souvenir on Pt.shivkumar Shukla/GSFC/1992,Page no.1,2

[2] Excerpts taken from interview of Pandit Ishwarchandra/2-7-2012



In photo From Left-Prof.Markand Bhatt, Prof.S.K.Saxena, Pt.Shivkumar Shukla, Shri.Hemchandra bochare (Mayor)



In Photo from Left Shri.Laxmikant Bapat, Smt.Bapat, Pt.Bhimsen Joshi, Pt.Shivkumar Shukla

## 5:13 Prof.R.C.Mehta



**Ramanlal C. Mehta** was born on October 31, 1918 at [Surat](#) in the state of [Gujarat](#). An eminent musician and [musicologist](#), he retired in 1978, from the [MS University](#) of [Baroda](#), after serving as Principal of the College of Indian Music, Dance & Dramatics, Faculty of Performing Arts, for several years.

### Musical Career

He was trained in Hindustani classical vocal music by the late Kanchalal Manawala and later followed the [Kirana](#) style of the Late Ustad [Abdul Waheed Khan](#). He was with [All India Radio](#) for 9 years (1945–1953) prior to his taking up principal-ship of the [Baroda Music College](#). A distinguished vocalist of the Kirana Gharana Style, he has developed his own style in [Khyal](#) and [Thumri](#), and given several vocal concerts of [Hindustani Classical Music](#) in music circles, music conferences and over All India Radio. He composed and produced above fifty musical dramas and features over A.I.R., [Bombay](#), Ahmadabad and [Baroda](#) (1945–1953).

A purist by training, he is a modernist by outlook, appreciating all schools and synthesis thereof.

## Academic

As an academician he has served the cause of music education in India for over 45 years. He has served as Expert member on national as well as State Institutions and Universities. Musicians & academician, author and editor of several books in Indian Music, Prof. Mehta founded in 1970, Indian Musicological Society and continues to serve the society has honorary General Secretary. He has served as Editor of the Journal of the [Indian Musicological Society](#), since its inception, in 1970, retiring in 2005. He has served as an expert member on the Central Music Audition Board ( MAB ) of [All India Radio](#). Padmabhushan Prof. R. C. Mehta has always been associated with innovations in field of music. On his suggestion, the first ever conference on distance education in Indian Classical Music was organized by Ustad Alauddin Khan Sangeet Academy. He published a collection of papers presented s Distance Education in Music. Almost all significant [conferences](#), seminars, workshops have benefited by his presence. He travels only when necessary these days, but assists organizers, scholars, students over phone and through e-mail.

## Author and critic

He has written and published extensively on various aspects of music. His publications include:

- (1) **Agra-Parampara, Gayaki Aur Chizen** (Hindi) Pub. By the M.S. University,
- (2) **Sangeet Charcha** 1963 (Guj.) (Music Criticism)
- (3) **Guajarati Geya Kavita** (Guj.) 1954 (Song Form in Gujarati Literature)

Mehta has published several research papers in scholarly journals.

He has published, under his editorship, some twenty two books, all devoted to research aspects of music. These include:

- **Music and Mythology** (1989) -- Pub. by Indian Musicological Society
- **Thumri-Traditions and Trends** (1990)
- **Composition in Indian Music** (1993)
- **Music Research – Perspectives and Prospects – Reference Indian Music** (1993)
- **A Directory of Doctoral Theses in Music** (1994)
- **Perspectives on Dhrupad** (1999)
- **Indian Music - Eminent Thinkers on Core Issues** (2002) -- Pub. by Indian Musicological Society
- **Indian Classical Music & Gharana Tradition** (2008) -- Pub. By Readworthy Publications (P) Ltd.

### **Awards and honors**

Prof. Mehta is the recipient of many awards, which include:

- An honorary degree of Doctor of Music by the [Akhil Bharatiya Ghandarva Mahavidyalaya Mandal](#) (1967)
- State Award for Music by the Govt. of Gujarat (1978)
- Emeritus Fellowship of the Ministry of Education and Culture, Govt. of India (1983)
- Sarangadeva Fellowship – by Sursingar Samsad, (1988)
- *SRA – ITC* award for Distinguished and lifelong services to the cause of Hindustani Music (1990)
- “Shrestha Sangeeracharya” Award by Pt. [Bhatkhande](#) Institute of Music and Musicology, Raipur (M.P.) ( 1993 )
- Swar Sadhna Ratna award by Swar Sadhana Samiti - Bombay (1995 )
- Kaka Hathrasi Sangeet Sanmaan by Kaka Hathrasi Puraskar Trust – Hathras (U.P.) (2001)

- Centenary Celebration honour for Life Time Contribution to Music by Bangalore Gayan Samaj – [Bangalore](#) (2005)
- [Sangeet Natak Akademi Fellowship](#) (2008)
- **Padma Bhushan** (2009)
- Pt. Omkar Nath Thakur Award (2010) by Govt. of Gujrat
- Sangeetvikas Award (2011) instituted by 'Samakalika Sangeetham', a Journal dedicated for Indian Classical Music, for the book, 'Indian Classical Music & Gharana Tradition' (Read Worthy Publications (P) Ltd, New Delhi)

## **Present**

He is busy with several projects; almost all resulting into a book. Eminent Musicians of Yester Years is a book remembering some hundreds of our musicians who enriched Hindustani Music, several of them now forgotten, some still living and continuing the legacy. Preface to this book can be viewed on [omenad](#) as also of his latest book [Indian Classical Music and Gharana Traditions](#).<sup>[1]</sup>

## **Paper presented by R.C.Mehta Subject-Imitation and Idealization: An Approach to Gharana Tradition in Hindustani Classical Music**

Though the Gharana tradition could be traced to the Akbar, Haridas and Tansen period, it was the decline of the Dhrupad and the Banies, and the ascendancy, preponderance, acceptance and merit of the khayal that provided great push to the post-Mughal advancement of the gharana. In the connotation of the word gharana, the familial, the sociological, communital and professional import is never absent, though the last few decades the connotation has changed considerably, and with rise of education and the breakdown of caste-barriers in

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[1] <http://en.wikipedia.org/wiki/Ramanlalcmaheta>

professions and avocations, the current usage emphasizes more anything else, mainly two aspects, viz. a) Tradition and b) style.

The main plus-point in all the aforesaid defenses is the one of the survival of the culture, named as tradition.

A tradition means continuity of past-practices and precepts. In music and gharana tradition, it means imitating as many facets of the master or the Guru as possible. So let have a charitable and a wider perspective on imitation.

The theory of 'imitation' has enjoyed good status in art of the times, mainly in the field of literature, 'imitation' meant of nature, imitation of human actions, etc., when if refereed to style in literature, it meant, imitation in the treatment of a subject, the outlook, the diction, idioms, ets. This was even clearer in the spheres of painting and sculpture, where the creations of the master were the model material for imitation. Imitation was 'regarded as the most perfect single instrument of education' (quoted by Wreen Kirkendale, in his article in Ciceronians versus Arstotelians on the Ricercar as Exordium, from Bembo the Bach, appearing in the Journal of the American Musicological Society, 1979, 1, pp.18)<sup>[1]</sup>

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[1] Souvenir of DMRCM 10th annvercary/2003





**Prof.R.C.mehta received Padma Bhushan (2009) from President Of India**

**Smt.Pratibhadevisinh Patil**

## **5:14 Shri.Chandravadan Chimanlal Mehta**



### **World Celebrates Theatre Because Of Him**

Every year on March 27, the world celebrates the ‘World Theatre Day’ because of his legendary teacher who pioneered drama and theatre studies at the MS University. Chandravadan Chimanlal Mehta (born in 1901) moved a resolution at the International Theatre Institute under the aegis of UNESCO – in 1960 at the Vienna conference – to make March 27 the World Theatre Day.

But this is not the only contribution of C C Mehta, fondly referred to as ‘Chanchi’ in the world of theatre. He was also a poet and wrote MSU’s theme song. He was a reformist and insisted that only women should play the role of female characters in theatre (rangbhoomi). At that time, both the Gujarati and Marathi rangbhoomis had males

performing female characters. After he started a movement and created awareness, women from respected families also started joining theatre.

“As a teacher, he was involved in creating the syllabus of theatre arts not only at the National School of Drama in 1958 but also at other theatre schools globally”, says musicologist and Padma Bhushan awardee Dr R C Mehta, the former dean of music collage (now Faculty of Performing Arts).<sup>[1]</sup>

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[1] Book: Baroda: Know your roots/Times of india/1st Edition/Publish in 2012/ page-68

## 5:15 Prof.Sudhirkumar Saxena



Prof. Sudhirkumar Saxena was born on 5<sup>th</sup> July 1923, at Aligarh, in U.P.

At the very young age of ten years, he started learning table, from a very well known Ut. Habibuddin Khan of Ajrada Gharana. He was a first rank disciple of the Ustad.

He completed his graduation, with English as a principal subject, from the Merath University. He had given services, as a staff artist of All India Radio Calcutta station from 1945 to 1948. He joined as a professor, in table department of Music College Baroda in 1950, and became a real Barodian.

He has given very long services as a Prof. and Head of the table department, in M.S University of Baroda, in the Faculty of Performing Arts and retired in 1984. During this period, he had also given number of solo performances, and also accompanied many great artists, all over the country and abroad. He trained so many disciples, namely Shri

Ganpatrao Ghodke, Madhukar Gurav, Ravindra Nikte, Shri.Pushkar Shridhar, Khadimhussain, etc.

He earned a good name & fame, in the field of music as a very intelligent, table player with techniques, for playing any difficult 'Bol', rather than to apply heavy pressure while playing the table.

He was high grade artist of A.I.R. He was member of young artist selection committee. He worked a guide, for number of Ph.D students from many Universities. He rendered his services an external examiner for every Music College in the country.

He has performed in several music conferences in the country as well abroad, and earned a high respect, as a solo and accompanist table player. He has written & published one book on table- "The art of Tabla Rhythm". In 1962, he visited Russia, Afghanistan, and Georgia, as a member of Cultural Representative Committee, for giving lecture and demonstration on Tabla.

In the history of table, in Baroda he gave a very big contribution. The type of table played today in Baroda, the credit goes to Prof. Saxenaji. For the development and progress of Ajrada Gharana, since last 25 years, Saxenaji, gave a very valuable contribution. Many of his disciples are performing as talented table player in and outside of India.

Such a great legendary artist, left for his heavenly journey on 30<sup>th</sup> November 2007.<sup>[1][2]</sup>

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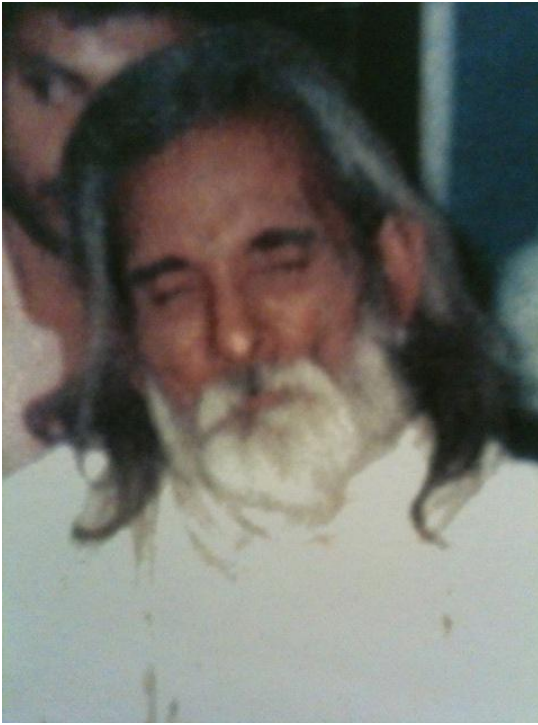
[1] Gujarat me Table Ke Ajrada Gharane ke Sthapan va Prachar Prasar me Pro. Sudhirkumar Saxenaji Ka Yogdan/Dr.Bhaskar Pedse/Page.95

[2] Excerpts taken from interview of Prof.S.K.saxsena/1998 to 2005





## 5:16 Dayanand Gandharva



Dayanand Gandharva born on 16/2/1942. It is a matter of honor for Barodians that the accomplished person like Pandit Dayanand Gandharva dwelled in Baroda. He was a disciple of Pandit Shivkumar Shukla, a legendary vocalist of Bhindi Bazar Gharana. He used to compose all types of songs with mastery as a composer, along with a good classical singer. He has composed many Hindi film songs for music director Kalyanji – Anandji. He devoted his complete life for music only, and has rarely thought for earning money out of music. He was a person fully dedicated for music, hence, came to Baroda, become a disciple of Pt. Shivkumar Shukla, and stayed here permanently.

Dayanand Gopal Gandharva, was his full name and Sajnaben was his mother's name. His father Gopal Gandharva was a court singer in Mewad. Dayanandji took his initial training from his father, who taught him around 2000 compositions of Dhrupad. Dayanandji could sing the



old compositions in Dhrupad, written by Tansen, Baiju ,Soordas & Fateh Ali Khan. His elder brother Chandra Gandharva was a famous artist of A.I.R., and younger brother Shobhalal, was a good harmonium accompanist & was a knowledgeable person of classical music. Father – In – Law of Chandra Gandharva, Devdatta Nadmurthy was a court singer in Mewad State of Rajasthan. Dayanandji also learned music from Devdatta Nadmurthy.

At the age of 10, Dayanand took part in open competition of vocal, organized by A.I.R and stood first, while Jagjit sing, who had also taken part in the same stood second number. Jagjit sing was highly impressed with Dayanand's singing, and became fast friends since then. In this competition Dayanandji Was honored with president award.

At the age of 16, Dayanand, attended vocal recital of Pandit Shivkumar Shukla; accompanied on tabla by Shri Sudhirkumar Saxena, in Udaipur, Rajasthan. Dayanandji was highly impressed by the recital of Pt. Shuklaji, met him after the programme was over, and urged him to accept Dayanand as a disciple.

Then Dayanandji came to Baroda for learning music from Shri Shuklaji, and besides he completed Diploma course of vocal from Music College.

Once, Dayanandji visited Bombay for performing, in a conference, where famous music directors Shri Kalyanji-Anandji, were present. The music directors were pleased with performance and developed friendship with Dayanandji. Hence then, Dayanandji used to stay with the music directors, whenever he would visit Bombay for performances.

Once, during his stay a Bombay, picturisation of film Saraswati Chandra was in progress and Kalyanji-Anandji had to compose the music for it Dayanandji suggested the music directors, some new ideas for composition of songs, & background music, which were accepted by them joyfully, and then the things continued, as Dayanandji had mastery over the composition.

Dayanandji, held's, his name in history of classical music in Baroda, as a devoted and dedicated musician, who has given up everything, for the sake of music.<sup>[1]</sup>

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[1] Excerpts taken from interview of Pandit Ishwarchandra & Dr.Chintan Patel/4-7-12

## 5:17 Shri Gangadhar Gayajirao Gaekwad ails G.G. Gaekwad



### Photo of Shri.G.G.Gaekwad and Mrs.G.G.Gaekwad

Famous Shehnai Pandit Shri Gangadhar Gayajirao Gaekwad ails G.G. Gaekwad came to Baroda in the year 1922 with his parents, at the age of 8 to 10 years, from Puna to learn the Shehnai from Shri Nana Vasaikar. Gangadhar Gaekwad learned Shehnai playing from Resp. Vasaikar, since childhood, in the way of “Guru-Shishya Parampara”, practical very hard and entered in the court of Gaekwad Maharaja, and up hold the heritage of resp. Nana. Sri G.G. Gaekwad, along with four sons, becomes very famous all over the India.

In 1988-89, G.G. Gaekwad with his sons performed duets of Shehnai, Jaltarang and Tabla in the Swami Haridas Sangeet Festival of Vrundavan (Mathura). On that occasion Sri G.G. Gaekwad was offered “Shehnai-Pandit” and his sons “Jaltarang Pravin”, “Shehnai Pravin” and “Tabla Pravin” respectively. Sri G.G. Gaekwad passed away on the March 1991.

All the four sons of G.G.Gaekwad , Ch. Dattatray, Mukund, Sudhir, Sunil have performed in different Sangeet Festivals all over India, for Shehnai- Jaltarang & Tabla duet since last 20-22 years and bagged so many awards and to continue the heritage for next generation to keep the art alive.<sup>[1]</sup>

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[1] Excerpts taken from interview of gaekwad brothers /10-7-2012

### 5:18 Shri.Baburao Karnik



Baburao Sakharan Karnik, came in Baroda, in 1930, and took admission in Gayan Shala of Baroda to learn Dilrooba. Besides principal of Gayan Shala Shri Hirjibhai Patrawala, taught him Dilrooba in private tuition too. From this Shri Baburao got an idea to start separate music class. He established, his private music class named “Aroonoday Sangeet Class” in 1939, located in Dandia Bazar, near Lakdipool opposite Fadke Engineering. He trained, almost 2000 students, in this institute.

He used to manage the working of the class very systematically. There were separate rooms for teaching Male and Female students, Regular attendance in registers, accurate record of fees, received from students, fixed place for keeping different instruments, definite time for starting and closing the class. Systematic and cleanliness, in all workings of classes was the specialty.

He used to teach, Dilrooba, Harmonium, Flute, Violin, himself and for teaching Tabla, he has appointed Tabla players, in his class. Well known music director Shri Shriniwas Khale, had taken initial training of music from this class only.

He had many disciples out of which some are as follows: - 1) Smt. Rajani Kulkarni- Dilrooba, 2) Smt. Jyotsna Date-Violin, 3) Sudha Sule-Violin, 4) Rajani Nene- violin, 5) Kunda Fansalkar- Violin, 6) Shri Prabhakar Date- Tabla, 7) Shri Vasant Bhonde-Flute, 8) Sau. Ranjana Pradhan- Jaltarang. From 1955, the institute, got approval for examination centre of Bhatkhande University of Lucknow. Those days, around 35 students from this class passed the “Sangeet Visharad’ examination.

Baburao Karnik, was not conducting the classes, just for the sake of running it, but used to pay full attention over the students. He was sporty, loving, helpful and transparent natured person. He thought music to small kids, in simple language and with full of love in his heart. He was a very peaceful person, never got angry, and made the students feared. His students always bow down against him not simply because of a teacher, but also because of qualities like punctuality, honesty, cleanliness, humbleness, respectfulness etc. in him.

Baburaoji, always wish to do something new for his students. He used to form an orchestra of his students, play it the marriage ceremonies, and distribute all the money among the students, earned from the programmes.

On the occasion of “Guru Purnima, students of the class used to celebrate the function. The students used to worship him, by touching his feet and offering him Guru Dakshina (presents), with great respect.

Similarly on the occasion of Dashahara festival the students use to worship the instruments.

Baburao Karnik, helped in every social function. Those days learning music was considered to be of lower value, than other education, in the society; and the student who was dull in other studies, would learn music. Baburao taught the students in other education along with music and removed this concept from our society. People had no objection, in sending their small daughter alone to learn music, at Baburao's music class. This indicates the pure character of shri Baburao Karnik.

Such a legendary and genius musician, who spent his whole life to propagate and expense the music, left this world for heavenly journey on 24/4/1971.<sup>[1]</sup>

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[1] epsit/sham kulkarni/Publish by-Nishigandha Despande/1<sup>st</sup> edition/2012/page no.159

### 5:19 Pt.Madanlal Gangani



Pandit Madanlalji Gangani, the legendary Tabla artist needs no introduction for he was a class of his own, who devoted his entire life to music. His every breath was with music, his philosophy of life was connected with music and his immense service to the world of music will be remembered by one and all.

He obtained his training under the able guidance of Tabla Guru Pt. Hazarilalji of Meerut and higher education from Ustad Habibuddin Khansahib. He introduced life into the Sangeet Samaj, Meerut, taught at the National Music College, Meerut and Rajkot Sangeet Natak Academy for about 7 years.

He has shown the world his talents and has accompanied renowned classical artists, Pt. Laxman Prasad (Jaipurwalw), Kesarbai, Pt. Ravishankarji, Ali Akbar Khan Saheb, MustakAli Khan Saheb, Rashish Khan Saheb and Vilayat Khan Saheb. In Bharat Natyam he has given his hand to Saroja Khokar, Sitara Devi, Roshan Kumari, Pt. Sundarlalji Gangani, Pt. Kundanlalji Gangani, and Shri Shivkumar Shukla.



He has received awards from various organizations and from the Rajasthan Government.

During his later years he gave his valuable services to the Maharaj Sayajirao University for 32 years. At the same time he gave recitals and demonstration at various organization and Universities.

Pt.Sundarlal Gangani is a Brother of Lt.Pt.Madanlal Gangani .He is also a wellknown tabla artist, but he is playing kathak items on tabla.<sup>[1]</sup>



Pt.Madanlal Gangani with Shri.Panse

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[1] Excerpts taken from interview of Shri.Rajesh Gangani/4-3-12

## 5:20 Pt.Narayanrao Patwardhan



Pandit Narayanrao Patwardhan was a son of Pt. Vinayakrao Patwardhan. He came to Baroda to work with Music College and then lived and settled here forever. He resided at Ambica Apartment at Dandiya Bazar.

All over India he was known as scholar of classical music. While working with Music College he was actively associated with many organizations working towards development of classical music. He was also president of Gandharva Mahavidyalaya, Miraj.

He always gave importance to singing style of 'Gharana' and regular 'Riyaz', in classical singing. According to him every 'Saadhak' must do 'Swar Sadhana'. Even after his retirement, he continued his 'Riyaz' daily for five to six hours. He had a very deep knowledge of 'Gharandaj Gayaki' (singing style of Gharana') as well as traditional 'Bandish'

He strongly believed in 'Guru-Shishya Parampara'. He trained many well known singers (students). Many of his recordings are aired on All India Radio till date. Not only in India have he also performed all over

the world. On Tabla he was accompanied by Shri Ajay Ashtaputre, Shri Shrikant Phatak, Shri Chandrashekhar Pendse, Shri Rahul Bhagwat and Shri Nandkishor Date.

He has a special place in the world of music in Baroda.<sup>[1]</sup>

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[1] Excerpts taken from interview with Pt.Narayanrao Patwardhan/1994

## 5:21 Bal Marathe



### On Tabla Shri.Bal Marathe

Bal Marathe is a well known name in the classical music circle of Baroda. He was/is an extra ordinary Tabla player. His father Late Shri Vishnupant Marathe [had a chemist shop] was an owner of a pharmaceutical firm. He was very much interested classical music. So he used to meet every artist personally coming to Baroda. He used to organize music programmes. The artists used to stay at his residence. So, their family always had an atmosphere of classical music.

Shri Bal Marathe started taking lessons of Tabla at a young age of 8 years. He took his Tabla lessons from Ustad Imamali. Ustad Imamali was an extraordinary Tabla player who always accompanied Ustad Faiyaz Khan in all his classical music concerts. In 1958 Bal Marathe came in contact with Pandit Vasant Achrekar. Pandit Achrekar was India's top most Tabla player, he had trained Bal Marathe in Tabla playing.

He had accompanied few more well known musicians like Pandit Bhimsen Joshi, Pandit Ram Marathe, Pandit D.V. Paluskar, Pandit Balavraj Rajguru, etc. Which is very very remarkable.

Legendary personality in the field of Music & Marathi Sangeet Drama Shri Balgandharva was present in the thread ceremony of Balasaheb. Those days Balgandharva, used to visit Baroda, very often when Balgandharva was attacked by paralysis, a famous Dr. Kirtane started treating him, because Dr. Kirtane was fan of Balgandharva. He called Balgandharva to Baroda, for treatment and made necessary arrangement for his stay at his own house. During his stay at Dr. Kirtane, Balgandharva used to practice every evening, and required one Tabla accompanist. That time Balasaheb Marathe got an opportunity to go there and accompany stayed in Baroda, for a period of about two months Balasaheb accompanied him on Tabla.

While remembering the past of classical music, he said classical music has changed in the city over the years as the people do not arrange classical music program is similar way so, we do not get to hear good programmes of classical music.<sup>[1]</sup>



**With Pt. Bhimsen Joshi Shri. Bal Marathe**

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[1] Excerpts taken from interview with Shri. Bal Marathe/10-3-2012





Memory of swarvilas



Memory of swarvilas

लोहो देता १२-१-५७

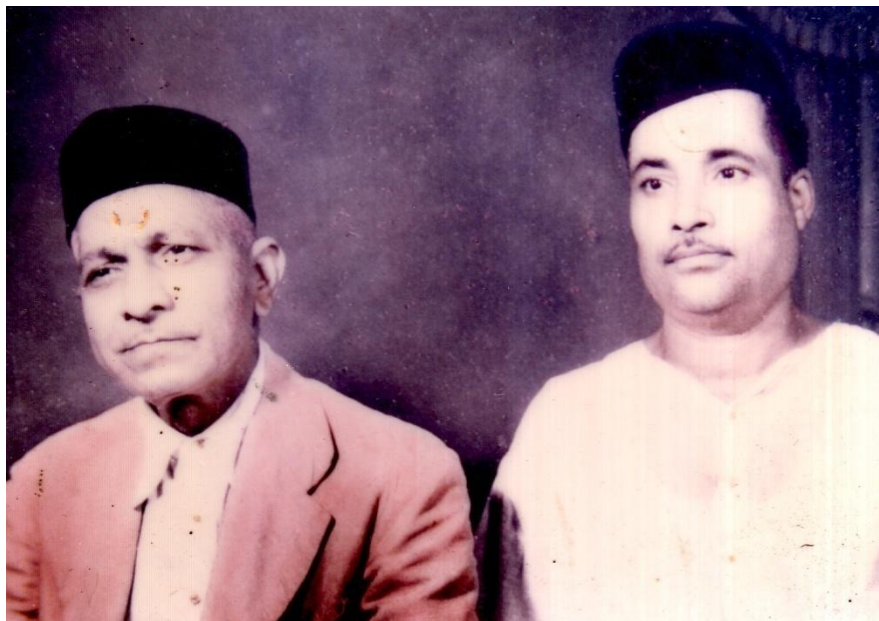
श्री युत नाथकृष्ण। मरोठे माग बंडो दें यांस

गेले वर्षी माझा मुक्काम बंडो दें येथे असतांना आयल्या सर्व  
व्यवहार संभाळून माझे गायनाचे ताळमी करतो जी तबल्याची  
साथ कोणी यांल आपले वैशिष्ट्य म्हणजे गाणाच्या सुरापयेई  
असा लयबंद ठेका देणे तसेंच गाणे रागद्वय लयाने लावणे नेते  
रंगून आहोत्यांचे सभाषण होणे हे हेतू ही आंगे आपणारस समजतात  
असें दिसून आले. तसेंच आपले सोरोने वादन पण फार मोठे चाले  
येंस आपण जी. ए. दनाच्याचे लेकून कौतुक जोस्त करायेसे  
चारवे ही कला नृद्धीगत होऊन याचा लाभ उताग कलावंतांस  
देऊन दोघांनीही याचा आनंद भोगावा अा वदूय माझा  
- नृद्ध मापसाचा आपणास आशीर्वाद आहे कळायें  
तारिख १२ मोहानेवारी १९५७

बालिगंधर्व



## 5:22 Shri.Laxmanrao Date & Shri.Rambhau Vasht :



Left-shri Laxmanrao Date, right-Shri Rambhu Vasht

Laxmanrao Date:

Shri Laxmanrao Date was a well known Tabla player as well as a good teacher from Baroda. His tenure in Baroda was approximately during 1940 to 1967. He was not only a good Tabla player but also a wonderful human being. To mention some of his main students are Shri Prabhakar Date, Shri Ravindra Nikte etc.

He conducted Tabla class in a very small house. Regular Musical concerts were conducted at his place during 'Kojagiri Poornima', Holi and Paadva (Hindu New Year). In music circle of Baroda his name will always remain a recognized one. He has a special place in the heart of music lovers of Baroda.<sup>[1]</sup>

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[1] Excerpts taken from interview of Shri.Prabhakar Date/12-4-2012

**Rambhau Vasht:**

Shti Rambhau Vasht was also a well known Tabla player of Baroda. He contributed a lot for the development of music in a Baroda. He was not only a good Tabla player but also a good teacher. He did a lot of promotion of Tabla in Baroda.<sup>[1]</sup>

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[1] Excerpts taken from interview of Shri.Prabhakar Date/14-4-2012

### 5:23 Pt.Raghunath D. Potdar.



Pt.Raghunath potdar vocal artist in center

Pandit Raghunath Potdar, born on 20<sup>th</sup> August 1929, in Bedag village, in Miraj Taluka, dist. Sangli, where the great maestro Pt. Balkrishnabua Ichalkarajikar was born.

He took his basic training in music, from his father Dhondappa Potdar. He did his diploma in vocal, in 1953 from The M.S. University of Baroda (Music College).

During his diploma education, he was trained by Ut. Gulam Rasool Khan, Pt. Madhusudan Joshi, Pt. R.D.Nigoskar and Pt. V.R. Athawale, all from Agra Gharana.

After his academic qualifications, he was fortunate enough to receive training and guidance of Kirana School of Gayaki, for which his voice culture was suitable, and received guidance from Pt. Basavraj Rajguru,

Pt. Bhimsen Joshi, and Pt. Mallikarjun Mansoor. He was AIR artist since 1949 and his several programmes have been broadcasted.

In 1954, he had participated in a music conference held at Baroda, wherein many veteran vocalists like Ut. Amir Khan, Smt. Jyotsna Bhole were invited for performance. He performed, in a conference held at Bhavnagar in 1959. In 1974 he was felicitated by “Bhartiya Yuvak Mandal” in their conference titled as “Meet the Artists of Baroda”. In 1975 he had performed in the music circle “Raag Ranjan” headed by Mrs. Nirmala Gogte and Begum Parveen Sultana and he was highly appreciated. In 1986 he was invited by “Youth and Cultural Services Deptt.” of the Govt. of Gujarat, at Patan in Mehsana District. In 1989 he had performed in the “Badlapur Sangeet Sabha” in Maharashtra.

He received knowledge and guidance from many great masters like Pt. B.R. Deodhar, Pt. Jagannathbua Purohit, Pt. Yashwantbua Purohit, and Pt. V.R. Athawale. He was lucky enough to accompany his Guru Pt. Basavraj Rajguru at the conferences held at Jalandhar, Amritsar, Pune, Sangli, Bombay, and Dharwad etc.

It is a matter of pride, that some of his disciple viz. Maharaja Ranjitsinhji Gaekwad of Baroda, Smt. Shubhada Paradkar, Smt. Geetaben Desai, Smt. Shalan Sarpotdar, Smt. Pratima Baxi, Mr. Ravindra Nikte (AIR Baroda staff) are in the position to perform independently.<sup>[1]</sup>

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[1] Excerpts taken from interview of Shri.Kaushik potddar/12-6-2012



Pt. Raghunath potddar falictaion



At Music Concert With Shri.Ranjitsinh gayakwed



## 5:24 Shri.Laxmikant Bapat And Smt.Mina Bapat



Gandabandhan of shri.Laxmikant Bapat

In Photo –Shri.Laxmikant, Smt.Mina Bapat, Pt.Bhimsenji, Pt.Shivkumarji

Laxmikant Bapat started studying Music at the age of 10 on Gayan Shala. There was diploma course only. Education was free. I was getting Rs. 2/- per month as scholarship. I passed Diploma in 1950. I become Radio Artist in classical vocal in 1952 at the age of 19. I heard Pandit Bhimsen Joshi in 1952 in Laxmi Krida Mandir Pune., The programme started with my classical vocal. I joined College of Engineering Pune in 1952. I passed BE in 1955. It was the centenary year of Pune Engg. College. I started then Engg. Classes in Baroda.

I have passed LLB and I have practiced as an advocate also. I have passed M.Mus in 1965. I got PhD in music in 1982 and was the first PhD(music) in Gujarat. I conducted classes for 25 years and served as

Lecturer in Vocal Music in Music College for 10 years upto 1992 when I retired.

Pandit Bhimsen Joshi has accepted me as his disciple and the Ganda Bandhan Vidhi was celebrated on 20-9-1964. I visited Panditji's home in Pune many times. I had interested in social activities like Veer Savarkar Taalwadya Prasar Kendra. My Guruji Pt. Bhimsen Joshi visited my house many times. Some honorable persons who visited my house were Vidya Vachaspati Balshatri Haridas , Brahmachari vishvanathji, Mosurashram, great writers like P.B Bhave, S.N Navare, Balaraao Savarkar etc.Pt. Jitendre Abhisheki, Pandit Ramdas Kamath and many other musicians.

My music practice, programmes and social was due to kind co-operation of my wife Mina who is a scholar and a musician of honour. I have taken Vaidic (Vedas) education for eight years from Dongre Guruji which helped me in understanding Sanskrit Literature.<sup>[1]</sup>

### **Mina Bapat**

Her father Damuanna Kanitkar was highly interested in music. Mina passed her Diploma in Vocal at the age of 13. She got first rank in Radio competitions and was, therefore given a chance to perform in All India Music Conference at Ahmedabad. She gave her recital at Rhishikesh in the Ashram of the great Swami Shivananda who honored her with the degree of 'Sangeet Jyoti' at the age of 13. The great musician Hirabai Badodekar was also honored by the same degree Sangeet Jyoti by Swami Shivananda in the same year luckily. Minaxi passed B.Mus

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[1] Excerpts taken from interview of Shri.laxmikant bapat/14-6-2012



degree of M.S. University in 1<sup>st</sup> class in 1963. She is highly expert in 'Thumari' and has taught too many students. Vaijayanti her daughter won central govt. & student scholarship and studied for two years from Dr. Prabha Atre.

We had been to Pune to attend Thread Ceremony of Jayant, elder son of Pt. Bhimsen Joshi. There we heard Dr Prabha Atre for the first time. Minaxi was highly impressed by Prabha Atre's style. Mina started practicing. Just after two years she performed in Swami Gandharva Mahotsav, Mina presented her Vocal in Prabha Atre's style so perfectly that Mr. Deshpande wrote letter to Prabha Atre saying, 'Mina Bapat from Baroda presented your style very nicely. We then received letter from Prabha Atre saying, 'Would you like to receive an uninvited guest? We were highly pleased; we invited her with a request to accept Mina as her disciple. She accepted and Ganda Bandhan Ceremony took place at our home and Mina became an authorized disciple of the great musician Dr. Prabha Atre.<sup>[1]</sup>



[1] Excerpts taken from interview of Smt.Meena Bapat/14-5-2012

## 5:25 Prof.Vasant Ranade



Prof.Vasant Ranade is one of the knowledgeable violin players of India. he came to Baroda in 1972 for servicing in Music collage, before that he was service at Khiragrah in Indira kala Visawavidhyalaya.

He came to Baroda in 1972, and join Music collage, after that he settle down in Baroda. he work as professor at music collage, in last days of his service he work as a dean in the collage.

He is very knowledgeable violin player, he teach very well in his class, he is also a good performer. He gave many programmes in India. he is very much knowledge in old bandishes of all ragas. He is also a good composer, he compose many bandishes. Pt.bhimsen joshi, Pt.Shrikant Despande, Pt.Suresh talwalkar , Pandita N Rajam musician like theses also salute him for his knowledge of bandishes.

He teaches his students very well. He teaches them in very easy and with good understanding. Students like is teaching style .He has many students in Baroda. Some of them are Shri.Vibhas Ranade, Shri.Pradeep Marjani, dr.kirti Sahay etc.<sup>[1]</sup>

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[1] Excerpts taken from interview of Prof.Vasant ranade/12-6-2102

## 5:26 Shri.Padmakar Joshi



**Interview of Shri.Padmakar Joshi by Rahul Bhagwat**

Padmakar Joshi was born in 1935. His family was always fond of classical music. From his childhood he used to learn and practice playing Harmonium from his father. Later during 1953-54 he took admission in Music College. For Diploma at that time he learnt from Shri Madhusudan Joshi. He completed his diploma and remained in touch with music throughout his life.

He would like to share one of his unforgettable experiences with Joshi Master. At that time he was only 8 to 10 years old. In one of the Bhajan, he was playing Harmonium. Then he had to sing one Bhajan. The Harmonium player to accompany him did not reach on time. So Padmakarji got a chance to play Harmonium with him. Since then Joshi Master and Padmakarji had enjoyed (Guru-Shishya) teacher-student relation till the end.

According to Padmakarji in music Riyaz and devotion towards your 'Guru'-teacher is very important. If you follow and remember what all is

thought by your Guru-teacher then only we actually learn music or get a proper knowledge of music.

At the same time he feels sad about one thing, from Baroda since last 25 years. Not a single musician has come up on a national level. He feels that for this the craze for Garba and light music is responsible. This definitely harms the classical music. The Classical Music is art for the soul. And it has to be enjoyed as it gives divine happiness to everyone.<sup>[1]</sup>

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[1] Excerpts taken from interview of Shri.Padmakar Joshi/13-5-2012



## 5:27 Shri.Pradeep Marjani



**Shri.Pradeep Marjani on Flute, Shri.Madhukar Gurav on Tabla**

He is Baroda's one of the best musicians. He is not only a kind hearted but also a well known classical flute player. He started taking flute training at a very early age.

During his school days he used to play 'Pawo' a vertical style of flute in the school band. Then he started taking his further flute lessons from Shri Vasantrao Bhonde. But Shri Bhondeji also played vertical flute, so he went to Bombay to learn classical flute, which is played horizontally. There he came in contact with Padmashree Vijay Raghav Rao. He took his further lessons in flute from him. Then he returned to Baroda. He also took lesson from well known Violin player Shri Vasant Ranade of Baroda.

Shri Pradeepji gives tremendous importance to regular Riyaz (practice). He does his daily Riyaz without fail. According to him small

concerts 'Baithaks' should take place on regular basis, which gives an artist a confidence and helps him to perform better and brings improvement in him.

He gave lots of performances in India as well as all over the world.

## ACHIEVEMENTS

- "Surmani" Title, awarded by Sur Shringar Sansad, Bombay in 1975.
- Selected by Government of India empanelment in ICCR'S Reference Panel of Artists to Depute foreign countries
- Performed in a National Programmes of ALL INDIA RADIO, Delhi; viz. Tuesday Night Concerts, Sunday Night Concerts, etc.
- Performed in the European countries like SWITZERLAND, ITALY, GERMANY, SPAIN, AUSTRIA, FRANCE, in the Festival of Music, during May-June.<sup>[1]</sup>



In Photo on Flute Shri.Pradeep Marjani, violin-Shri.Neelkanth Ghanekar, Tabla-Shri.Arvind Dighe, Standing-Kum.Pratibha Pandit

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[1] Excerpts taken from interview of Shri.Pradeep marjani/6-5-2012



With Ghulam Ali Shri.Pradeep Marjini



With Pt.Hariprasad Shri.Pradeep Marjini



## 5:28 Pratibha Pandit



Pratibha Pandit was great exponent of Bharat Natyam Dance in Baroda. But, she dedicated her whole life to Folk Dance. She visited her number of foreign countries for folk dance programmes. She started an institute named “Kedar Art Research Foundation.” She was associated with all the classical music institutions of Baroda. She was always prepared to help other institutions along with her presence in all the programmes held in Baroda.<sup>[1]</sup>

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[1] Excerpts taken from interview of Shri.Ashok Pandit/11-3-2012

## 5:29 Shri Ramakant Sant



**Shri.RamaKant Sant Talk with Rahul Bhagwat**

Ramakant Sant, an 'A' grade artist of the All India Radio belongs to a family of musicians. They have been traditionally playing Shehnai and Violin. Baroda has a great tradition of Shehnai players. He however, follows his Nana Shankarrao Gaekwad's Gharana of Maharashtra where Shehnai playing has an altogether different musical connotation. It is quite different from the Benaras (Poorbi) Gharana. They lay emphasis on Gaiki Ang and have a unique mixture of Abhang and Khayal Gaiki which means more of 'murkis' and fast tans. The elaboration of a Raga shows a difficult blend of Laykari. The embellishments are fast and very musical. The bandishes are also prominently emphasized. The Ragdari with all its nuances in Sant's forte.

Ramakant Sant has given both Shehnai and Violin recitals all over the country as a nationally recognized artist. He was selected by the ICCR (Govt. of India) to teach Shehnai at Georgetown, Guyana in the West Indies where quite a few of his disciples are now playing Shehnai. He was invited to play Shehnai in USA and many other countries of South America. Sur Singer Sansad of Mumbai conferred on him the 'Surmani'

title. He is also an artist at the Doordarshan Kendra of Ahmadabad. He was also associated with the AIR Ahmadabad and Baroda as a staff artist.

Ramakant Sant was invited to perform in the National Programme of Music of the All India Radio in November 1985 in the presence of an appreciative audience.

A very respected artist of both Shehnai and Violin, Ramakant Sant is now very much involved in teaching both Shehnai and Violin and is broadcasting many talented disciples.

#### ACHIEVEMENTS:

1. He has performed in India and out of India at U.S.A. (New York, New Jersey, Switzerland, Texas, Houston) U.K. Canada Etc. Violin and Shehnai recital.
2. In India at Udaipur 'Maharana Kumbh Samaroh'.
3. At Pune in memory of "Shankarrao Gaekwad" (Shehnai Vadak).
4. Tana Ree Ree by Gujaray Government Cultural Department.
5. Pandit omkar Nath Thakur Festival at Valsad.
6. Baiju Samaroh at Rajkot, Bhavnagar.
7. Played Violin and Shehnai recital at Baroda.
8. Karnatak Sangh at Matunga, Mumbai.
9. The finest recording was produced by India Archieve music Ltd., New York.<sup>[1]</sup>

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[1] Excerpts taken from interview of Shri.Ramakant sant/25-4-2012

### 5:30 Shubhada Paradkar



One of the leading name, in the vocalists of today's young generation, who inspired to establish the ' Kulgaon Sangeet Sabha', is Shubhada Paradkar.

Earlier, 'she learnt vocal from Pt. R.D. Potdar and acquired the style of Kirana Gharana. Then she did her graduation in music from Music College of Baroda, within five years. During graduation, she also has been taught the style of "Agra Gharana" from Pt. Madhusudan Joshi. She did her master degree from S.N.D.T. College, in music subject. Further, she gained the styles of Gwalior and Jaipur Gharana, from famous Violinist and singer Pt. Gajananrao Joshi, for over eight years, gap in learning.

Shubhada Paradkar, has performed at the big cities like Banglore, Hubli, Delhi, Nagpur, Hyderabad, Indore, Aurangabad. Over and above, she also performed her music on Akashwani and Television. Rhythm House Bombay, has released one, audio recording for her.

She sings semi-classical music such as Tappa, Thumari, Kajari, equally well, along with classical music. At present she is taking lessons from Pt.

Babanrao Haldankar. She has created her special style of singing, out of the varieties from three gharanas.<sup>[1]</sup>

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[1] Excerpts taken from interview of Shri.Prabhakar date/17-4-2012

### 5:31 Vasudev Vyankappa Sagar



**Shri.Vasudev Sagar Talk With Shri.rahul Bhagwat**

Born in 1923, in Karnataka, Mysore State. His uncle and father were wrestlers in ‘Vajra Mushti’ type of wrestling, in Mysore State. Afterwards they arrived in Baroda and joined the court of Gaekwad. After 1948, they were relieved from the court as the wrestling was declared illegal; and prohibited. Then the Sagar brothers got educated and start servicing.

In 1956, Vasudev Bhai learnt in ‘Vyayam Vidyalaya’ at , passed the Diploma in first class. Besides he passed the Diploma in Music, at Music College, as he was music lover too.

He has given number of performances in Sitar, Flute, Harmonium, and has also sung so many Bhajans, Light Music and Gazals in his lifetime. At present he is running a music class named “Narayan Sangeet Class”. He has trained so many students in music, which includes Dr. Bipin Shah, Dr. Dhirubhai Shah (Chhani), Dr. Subhash Kadam, Amitaben Patel (LMP), Induben Dave (Tata Textiles).

He has released his album of music named “Jay Bajrang Bali” in 1999 (audio cassette) and in 2009 “Jeevan Sandhyani Abhilasha” - a Bhajan Cassette, being sung by his disciples – friends Shri Atul Purohit, Atul Bhatt, Kaushik Mistry, Raju Joshi etc.

He is going to complete 90 years of age, on 17/11/2012, and passing the life happily. He is still confident in his life and pray god, that he could do many more, good things, in coming future.<sup>[1]</sup>

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[1] Excerpts taken from interview of Shri.Vasudev sagar/14-7-2012



### **5:32 Shri Vijay kumar Sant**

Pt. Vijaykumar Sant, an international celebrity in the world of music, hails from a family of musicians residing in Gujarat. Following the conventions of the Guru-Shishya Tradition of Music Education in India. Pt. Vijaykumar received his first talim or musical training at the feet of his father Pt. Gangadhar Sant, a renowned Shehnai & Violin Player. Making a landmark in the field of music, Sant family has their own style of playing the instruments thus creating a “Sant Gharana”.

His maternal Grandfather, Shri Shankar Rao Gaekwad, was a celebrated Shehnai Player to whom belongs the credit of making the first ever Gramophone Recording of the Well-known doyen of the instrument, Ustad bismillah Khan. Besides being an extraordinary and eminent artiste, Vijaykumar Sant is also having a brilliant academic career: gold medal for M. mus from M.S. University in years 1972-74, are feathers in his cap.

Through knowledge of practical and theory of music makes him a perfect and an ideal teacher. His chief disciples are Shri Vishwas Sant (Sitarist) and Shri Ashish Sant (Vocalist) who is panditji's Sons and future artists, representing Sant Gharana. Pandit Vijaykumar Sant own identity lies in his own style of playing the instrument and rendering the raga which has created its own way, apart from the path made by Pt. Ravi Shankar and Ustad Vilayatkhani. His style of playing is a unique combination, incorporating elements of his firmly in the Gayaki tradition of classical vocal music.

He has a special style of playing his Instrument with gayaki Anga (Singing Style) with a Heart touching aalaps and an ability to play different Intricate and astonishing Tana's.

### \*Educational Qualification

Diploma in Sitar, M.S. University, 1967

B.Mus from M.S. University, 1972, Ist Class.

M. Mus from M.S.University 1974, GOLD MEDALIST with Ist Class Ist, Distinction

### \* Awards & Achievements

M.Mus-Gold medal from M.S.University, 1974

National Scholarship for two year – 1972 – 1974

Sur Singar Samsad of Bombay awarded him the “Sur Mani” title in 1980.

Was placed first in the “Pandit Omkarnath Music Contest” sponsored by Gujarat Rajya Sangeet Natak Academy.

“A” Grade artist of All India Radio.

### \*Teaching Experience

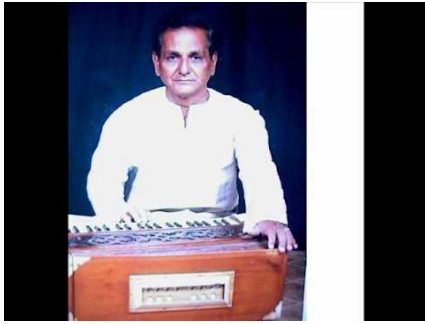
Was appointed as Sitar Teacher at Bhartiya Vidya Bhavan’s Cultural Institute, London in 1985-86.

At Present giving his services as a principle at College of Music and Dance, S.P. University, Vallabh Vidyanagar Gujarat.<sup>[1]</sup>

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[1] Excerpts taken from interview of Shri.Vijaykumar Sant/23-4-2012

### 5:33 Shri.Jayant Bhalodkar



A leading Harmonium player, Jayant Bhalodkar hails from Gujarat, a state of the Indian sub-continent having rich cultural heritage, it is always a delight to watch and listen to Bhalodkar harmonizing musical chords with the artist as well as the audience at musical concerts.

He has inherited love and flair for music from his father and uncle. He has undergone intensive guidance from Late Govindrao Patwardhan.

Jayant Bhalodkar has evolved an imaginative and unique style of playing the instrument. His art lies in accompanying in flawless manner. His fingers move with delicacy, sensitiveness and rhythm to set the tone and mood.

One of the most sought after harmonium players at present in India, Bhalodkar has played at many concerts and music festivals all over the country accompanying such well known artists like:

Ustad Rashid Khan	(Calcutta)
Shri Sanjeev Abhyankar	(Pune)
Smt. Veena Sahastrabudhe	(Pune)
Kum. Aarti Anklikar	(Mumbai)
Kum. Shweta Zaveri	(Ahmedabad)

Ustad Niyaz Ahmed Khan	(Mumbai)
Ustad Unus Hussain Khan	(Mumbai)
Ustad Gulam Mustafa Khan	(Mumbai)
Late Vasant Rao Deshpande	(Pune)
Dr. Prabha Aatre	(Mumbai)
Smt. Kankana Banerjee	(Mumbai)
Smt. Ashvini Bhide	(Mumbai)
Smt. Sumitra Guha	(Calcutta)
Rajan Sajan Mishra	(Banaras)

He has given solo performances in France, West Germany, U.K., Kenya, and U.A.E. & New Zealand.

He is an accredited artist of All Indian Radio, Television and Gujarat Sangeet Nritya Natak Academy.

**Maestro– Jayant Bhalodkar passes away, Thursday, May 27, 2010, Prashant Belwalkar**



May 19, 2010 would be remembered forever by the music lovers of Auckland as the day when we lost the foremost Samvadini (Harmonium) player of our era. Jayant Bhalodkar, hailing from Baroda, and living in Auckland for the past 8 years breathed his last on on this day at 1.30 am. His end came swiftly after a period of brief illness. He is survived by a son (Sameer), daughter-in-law (Mruga) and a grand daughter (Tanvi). His only daughter Seema was also by his bedside during his last hours as she had flown down a week before from India.

Jayant Bhalodkar, an authority on Samvadini, had the privilege of getting guidance under the legendary Samvadini player, Govindrao Patwardhan, the finest player of Samvadini and Natya sangeet.

Originally from Baroda in Gujarat, music ran in the family. He inherited the family legacy of music from his father and his uncle, both noted musicians in their own right. He pursued a master's degree and achieved 'Sangeet Visharad' in Flute. Health problems forced him to switch to Samvadini. Baroda had been a hotbed of music thanks to some excellent patronage that was received in the region to the musicians. He was lucky to meet many luminaries who helped him achieve success in his field.

Dr Sudhalkar (Baroda) introduced him to Govindrao Patwardhan, who immediately saw potential in him and took him under his guidance and taught him all about Natya sangeet. Listening to the legendary 'Bal Gandharva' and Govindrao was a lesson in itself and he had the privilege of attending several such sessions.

He was an arts graduate, who preferred voluntary retirement to focus on a music career. He was the only 'accredited' Samvadini player for the All India Radio in Gujarat. His book on 'Samvadini' is the first and only reference book on Harmonium in India. It has all the basic ingredients that are required for reference books!

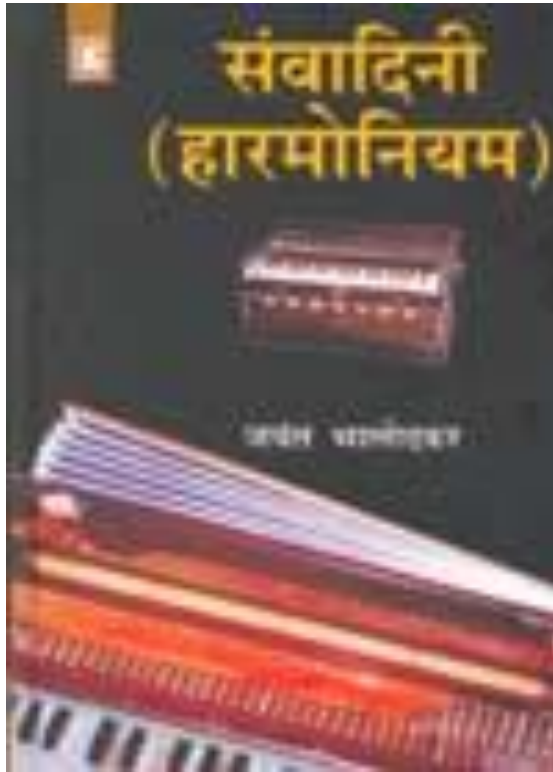
He kept himself occupied with his interest in music and was instrumental in spreading this in New Zealand as well. He had played at ISKON festival, shows for Migrant Heritage Charitable Trust Inc, Auckland Marathi Association. He also had the privilege of accompanying Smt. Basavi Mukherjee of Shantiniketan as well as Maharaja Ranjitsingh Gaikwad of Baroda, himself a well known singer, in New Zealand. He also conducted workshops on Samvadini with other instrument players like Lester Silver, Basant Madhur, Satish Sharma, and Suresh Bhana.

His only unfulfilled ambition was to hold a “National Samvadini sammelan” in India. It has been my privilege to meet Jayant Bhalodkar and listen to him harmonising musical chords with artists as well as audience at the musical concerts. He awesomely stroke chords by producing melodious ‘Sur’ with flawless precision, his fingers moved with delicacy, sensitivity and rhythm. The Indian Classical Music circle will miss him a lot.

Tributes were paid to him at the Garden of Memories by Satish Sharma, Suresh Bhana, Harish Khatnaur, Sandhya Gogtay (Auckland Marathi Association), Senior Citizens group, ISKON among others. Each one had a touching story to tell about his musical knowledge and how he touched their lives. All will miss the great depth and knowledge that he possessed in Classical music. However, his legacy will live on through the efforts of Might .We wish the best for his family in these difficult times. <sup>[1]</sup>

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[1] Excerpts taken from interview of Shri.Chintamani Bhale and suresh B./4-3-2012



**Book on Harmonium By-Shri.Jayant Bhalodkar**



### 5:34 Shri Dinkar Kothari:

Shri Dinkar Kothari is one of the best students of Pt. Madhusudan Joshi. He was a very good singer and he dedicated his whole for music. He also played harmonium very well. He has performed in many cities of Gujarat and Maharashtra. His both the sons Shri Hemant Kothari and Shri Devendra Kothari are very active in the field of music.<sup>[1]</sup>

### 5:35 Shri Hemant Kothari:



Shri Hemant Kothari is famous in Baroda as 'Kala Guru'. He is a very good singer. He continued his study on music; He also does a lot of 'Riyaaz' regularly. He has taught and trained many students. He learnt music from his father Shri Dinkar Kothari as well as Pt. Madhusudan Joshi. He has achieved a degree in M.P.A from Music College. He runs a classical music centre from his house. He has given performances of classical music all over India. Now-a-days he is doing a study on 'Music Therapy'. He is a main person behind the DMRCM organization.<sup>[2]</sup>

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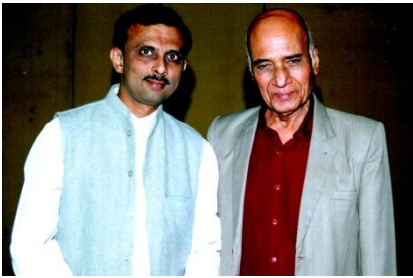
[1] Excerpts taken from interview of Shri.Hemant Kothari /22-7-2012

[2] Excerpts taken from interview of Shri.Hemant Kothari/22-7-2012

### **5:36 Shri Devendra Kothari**

Shri Devendra Kothari is a very good harmonium player. He has taken training in classical music from his father Shri Dinkar Kothari. He has accompanied many well known artists on harmonium. He is also one of the important members of DMRCM organization.<sup>[1]</sup>

### **5:37 Shri Sudhir Vasaikar**



**Shri.Sudhir Vasikar with Khiyam**

He is a one of the most talented and enthusiastic music lover of Baroda. He plays classical style. He had accompanies many well known artists on harmonium.<sup>[2]</sup>

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[1] Excerpts taken from interview of Shri.Devendra Kothari/22-7-2012

[2] Excerpts taken from interview of Shri.sudhir vasaikar/16-6-2012

### 5:38 Shri Ganpatrao Ghodke:



Shri Ganpatrao Ghodke first came to Shri Shrikant Muley's house. In Baroda he took a degree in Tabla playing under Pt. Sudhirkumar Saxena. He served his Guru really well and worked as a teacher in Music College. He had also performed on All India Radio.<sup>[1]</sup>

### 5:39 Shri Shrikant Muley



He took his training in Sitar from Music College of Baroda. He got a job as a music teacher in Music College itself. He is a very good Sitar player as well as a good teacher. Till date his 'Riyaaz' of Sitar is going on.<sup>[2]</sup>

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[1] Excerpts taken from interview of Shri.Raju Ghodke/4-5-2012

[2] Excerpts taken from interview of Shri.Shrikant Muley/17-6-2012

## **5:40 Nikte Brothers – The Trio In The Art**

Three Brothers 1) Late Shri Shashikant Nikte, 2) Shri Ravindra Nikte, and 3) Shri Shrinivas Nikte.

Baroda knows the Nikte trio, since five decades, each of them lovers of Indian Classical Music and Dramatics. Late Shri Shashikant, was famous actor in Marathi Drama and Films. Initially he got trained under Shri Yashwant Kelkar, a versatile stage actor and director. Later on he joined the National School of Drama (NSD) Delhi. He acted in several Marathi films & Dramas. He had performed unforgettable roles like “Madhavrao Peshwa’ in the drama “Hich Shreenchi Ichha”. He had shown his skill through the drama and a tragic climax at the end of drama, when Peshwe breathed last, in the temple of Lord Ganesh.

Unfortunately, he passed away at a very young age, but people still remember him for his valuable contribution in the field.

Shri Ravindra Nikte is an outstanding artist in the field of Indian Classical Music; He deserves an honor as great exponent in Tabla as well as in vocal. He is a very senior disciple of Late Shri Sudhir Kumar Saxena, under whom he has learnt tabla playing for solo performance and as an accompanist too.

Apart from Ajrada Gharana, he is expert in playing tabla of different Gharanas. He has accompanied lot many great artists and performed so many performances of tabla solo. He is one of the rare tabla & Pakhawaj players in Baroda, who can play in Bhajans & light in solo performances. He took his initial training from Late Shri Laxmanrao Date & Shri Rambhau Vashta.

Apart from Tabla performers, he is very good vocalist, and has learnt from Late Shri Bhimsen Joshi. Whenever we hear him performing “Sant-wani”, we simply remember Pt. Bhimsenji. He also shows some qualities of Pt. Vasant Rao Deshpande & Shri. Haldankar, when he delivers Natya Sangeet & Bhajans. Today at the age of 70, we find him energetic in performing everything he wishes to perform.

Shri. Shrinivas Nikte is very fond of classical music. He took training from his elder brother, Shri. Ravindra Nikte. He performs tabla, as a solo player as well as an accompanist. He also sings Marathi Bhajans with his sweet voice.

Both the brothers are performing Tabla in Bhajans, since their childhood. They are the pioneer tabla players of this generation “Datta Bhakta Samaj” of Shri. Falanikar, known as expert in performing “Bhajan Programme” since, more than a century.<sup>[1]</sup>

#### **5:41 Shri Nilkanth Ghanekar**



**Shri.Ghanekar in center with there students**

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[1] Excerpts taken from interview of Shri.Gaurang Nikte/13-5-2012

He was a teacher in Music College in Violin Department. Recently he retired but still associated with Violin profession. He takes private tuitions of Violin. He is a degree holder of Tabla as well as vocal too. He played classical Violin very well. He had performed not only in India but also abroad also.<sup>[1]</sup>

#### **5:42 Shri Madhukar Gurav**



**On Tabla-Shri.Madhukar Gurav**

Shri Madhukar Gurav was a teacher of Tabla at Music College. He had been trained by Pt. SudhirKumar Saxena at Music College. He was an expert Tabla player. He had given solo performances only in India but also at abroad. He had also accompanied many well known artists in their performances. He died in the year 9<sup>th</sup> July 2004.

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[1] Excerpts taken from interview of Shri.Neelkantha Ghanekar/27-7-2012

### 5:43 Shri Arvind Dighe



On sitar -Shri.Arvind Dighe, On Tabla-Shri.Rahul Bhagwat

He was a very well known Sitar player of Baroda. He never trained himself under any Guru. He trained himself at Music College. After that listening to many performances he improved upon his performance. His idol was Pt. Nikhil Banerjee. He followed his style of playing Sitar. He had performed in India as well as abroad.<sup>[1]</sup>

### 5:44 Shri Shriram Gadre

He is a disciple of Pt. Ram Marathe. He still works with Baroda's Music College. He is a temporary lecturer over there. He has a very good knowledge of Indian Classical Music. He gives his performances all over Gujarat.<sup>[2]</sup>

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[1] Excerpts taken from interview of Shri.Arvind dighe/1995

[2] input of interview of Shri.Shriram Gadre/23-6-2012



### **5:45 Shri Madhukar Pendse**



He was one of the main students of Pt. Madhusudan Joshi. He is a scholar of (vocal) Indian Classical Music. He works with 'Akashwani'.<sup>[1]</sup>

### **5:46 Shri Raosaheb Joshi**

He was one of the main students of Pt. Madhusudan Joshi. He is also a very good vocalist and Expert at Indian Classical Music. He was very close to Pt. Joshi Master.<sup>[2]</sup>

### **5:47 Ms. Shubhada Desai**

She is Pt. Madhusudan Joshi's disciple. She was the teacher at Music College. She is retired from her job, but she does her 'Riyaz' regularly. She also guides aspiring students.<sup>[3]</sup>

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[1] Excerpts taken from interview of Shri.chandrashekhar Pedse/7-5-2012

[2] Excerpts taken from interview of Shri.raju Joshi/12-5-2012

[3] Excerpts taken from interview of Ku.Shubhada Desai/23-5-2012

### **5:48 Mrs. Neela Kher**

She is a disciple of Pt. Raghunath Potdar. She gives importance to daily 'Riyaaz'. She used to do her 'Riyaaz' with H.H. Ranjitsinhji. She is also well known in Baroda as a music lover.<sup>[1]</sup>

### **5:49 Prof.Dwarkanath Bhosle**

He was a professor at Music College in Vocal Department. He had contributed a lot to music during his tenure at Music College.<sup>[2]</sup>

### **5:50 Shri Nana Gurav**

He was a father of Shri Madhukar Gurav. HE was a well known Tabla player from Baroda. He was also a very good 'Pakhawaj' player. He resides at Baroda's famous Nilkanth Mahadav Temple. Pt. Bhaskarbua Bakhale also resided in that same house.<sup>[3]</sup>

### **5:51 Pandit Ishwarchandra**

Pandit Ishwarchandra had initial training in music from his parents. He came to Baroda in 1972 and completed Master Degree in Vocal from Music College. He had an opportunity and privilege to take training under great Guru of Bhindi Bazar Gharana Sangeet rasraj Pandit Shivkumar Shukla as Gandabandh shishya. He has been honored by many institutes. At present working as Dean and Head of Department of Indian Classical Music, Faculty of Performing Arts.<sup>[4]</sup>

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[1] Excerpts taken from interview of Shri.Neela Kher/6-5-2012

[2] Excerpts taken from interview of Prof.Dwrkanath Bhosle/4-4-2012

[3] Excerpts taken from interview of Shri.Madhukar Gurav/4/3/1999

[4] Excerpts taken from interview of Shri.Kaushik potddar

## **5:52 Prof. Ajay Ashtaputre**

Shri Ajayji had initial training from Shri Prabhakar Date. After that he took training under Prof. S.K. Saxena. He completed MPA from Faculty of Performing Arts. He had also completed Ph.D in music. At present working as a Prof. and Head of the Department in Instrumental Music. At Faculty of Performing Arts.<sup>[1]</sup>

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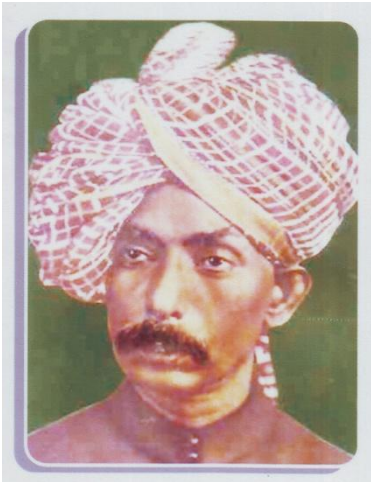
[1] Excerpts taken from interview of Prof.Ajay astaputre

# **Chapter : 6**

## **Artists Visited**

### **Baroda**

## 6:1 Ut.Abdul Karim Khan



Abdul Karim & Abdul Haq, two brothers, arrived in Baroda, around in 1894, from Bhavnagar. They stayed with the legendary lady singer, Allahrakhibai, of that time.

The singer, reside in Baroda from the time of Maharaja Khanderao. Those days Maula Baksh, Alladiya, Gulam Rasul, Haidar Khan, Gulam Mohammed Khan, Nasar Khan, and Faiz Mohammed, were court singers in Baroda State. The lady singer, took care of both the brothers, and treated them with utmost care. Both the brothers used to practiced very hard for singing and also enjoy kite flying. She, called all the above court singers and knowledgeable listeners, to hear the singing style of the brothers. All were pleased, on listening the performance of Abdul Karim and Abdul Haq.

A.D.C. Mr. Tajumiya used to visit Allahrakhibai frequently. Tajumiya listen both the brothers singing, and he appreciated it. Both the brothers, requested Tajumiya, that they would like to listen to great singers of Baroda, Tajumiya agreed to it.

After two four days Tajumiya passed by that area with Maharaja Sayajirao and he heard the Riyaz of both the brothers, he was pleased to hear the tunings, mate them.

The Maharaja called both the brothers in his private office. He discussed with them, regarding their family background; Maharaja got sure about their family and appointed them in his royal court. On appointment as court singer, they have to teach music to Royal ladies too.

Within short time, vocal program of both the brothers, was arranged in the private concert hall of Maharaja. The duet performance was colorful. They sang a Garba in Kathiyawadi language too. Maharaja was highly pleased with their versatile singing of classical, Hori Geet, folk music and awarded them prize of Rs. 500/-, at that time. The brothers surrendered that money to Allahrakhibai, as a token of respect. Ustad Faiz Mohammed was pleased with their performance. Immediately after few days another program was arranged. Many of the singers were unpleased, by the success of the brothers and had some bad words, among them. To over-come this unfair incidence, both the brothers discussed with other musicians, answered their questions, in the program, friendly and created good position among the people.

With this performance, the brother earned a great name and fame; in Baroda. The learned persons, in music, were divided into two parts them. Maula Baksh & party on one side and Allahrakhibai, Ghulam Rasool, Haider Khan, Faiz Mohammed Khan etc. on other side.

In the same period, in 1894, Ut. Alia Fattukhan, had come to Baroda. That time he had performed, for three days continuously in Baroda. He also performed in the court of Sir Sayajirao. After the performance of

Ut. Alia Khan, Maharaja asked, “Is there any vocalist, in our court, to sing, after him?” Then Abdul Karim & Abdul Haq came forward and accepts the challenge. The brothers sang in the court so powerfully, that Ut. Alia Fttukhan was overwhelmed, on hearing such performance of those young singers. Maharaja honored, all the artists, and said, “Both the brothers have increased the name & fame of our court.”

Baroda progressed in so many fields, after Srimant Sayajirao’s first foreign tour. Maharaja arranged for many facilities for education in music. The “Gunijan Karkhana” was already in existence. In the same reference he started “Kala Bhuvan” and “Gayan Shala”, both of them is in form of colleges today.

Ustad Maula Baksh and Ut. Faiz Mohammed were running Gayan Shala, on donation from ‘Gaekwad Sarkar’, prior to the establishment of “Kala Bhuvan”. Those days Bhaskarbua Bakhale used to go to the school of Ut. Maula Baksh, but later on he started learning music under the training of Ut. Faiz Mohammed.

Great personalities like Balshastri Telng, Riyasatkar Sardesai, Bhaurao Kolhatkar, Aapparao Kolhatkar, Karandikar etc., were taking interest in music. Later in 1895-96, those persons, came in contact with Ut. Abdul Karim Khan & Ut. Abdul Haq, and became fast friends.



Thus, the two brothers were residing, in Baroda, very happily and with great honor. Mean while in 1898, Ut. Abdul Karim and Ut. Abdul Haq had conflict, with Sardar Mane, the maternal uncle of Maharaja, and they left Baroda and went to Bombay. Then they never returned back to Baroda.<sup>[1]</sup>



**In Photo -Ut. Abdul Karim Khan with Pt. Sawai Gandharva**

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[1] abdul karimkhan jiwan charitra, by-Balkrishnabuwa ichalkaranjekar (kapileshwari buwa),publish by- Balkrishnabuwa ichalkaranjekar(kapileshwari buwa),  
1<sup>st</sup> edition -7-11- 72,page no.48 to 324

## 6:2 Balgandharva- Narayan Rajhans



In an era when the women were not allowed to even dream of assuming a seat of power and male actors doubled up as women character on stage. Marathi theatre was blessed with a charismatic actor by the name of Narayan Rajhans, who flaunted debonair looks and melodious voice to boot. Ironically, he would play the part of a female lead in the Marathi musicals on stage. Music and melodrama found deep fascination with the Marathi masses, and the royal family was no exception to this either. Narayan was blessed with a charming complexion and vocal expertise since childhood; much like the fabled fairy like Gandharva creatures. Therefore he earned the title of 'Bal Gandharva' from his adroit fans. His role in umpteen theatre productions were so appreciated that crowd which gathered to watch

the play would stay glued till wee hours of morn to listen Balgandharva re-iterate his songs on public demand. He adapted many innovative techniques while dressing up for his feminine roles. The womenfolk would readily imitate his style of wearing a sari or decorative hairstyle. Critics would laud him, calling him a glowing gem in the golden crown of Marathi Theatre. He earned such splendid popularity for his performances that many of his shows with non-Marathi viewers ran to packed houses.

It was impossible that the talent of Balgandharva and his dulcet voice would not move Sir Sayajirao Gaekwad, an art aficionado himself. He wouldn't miss a chance to be regaled by Balgandharva's performances and would watch all his plays with enthusiasm. Unfortunately, at one point of time, Balgandharva's theatre company was embroiled in personal squabbles and differences of opinion that reached a climax and the dramatic company was reeling under financial crisis. When the company had lost all hope and was prepared to call it curtains, they made a desperate final bid to seek monetary assistance from the State of Baroda. The Maharaja listened to the plight of the performers. Generous and philanthropic though he was, the Maharaja never granted any unconditional favors. He insisted that his contribution be repaid to the citizens one way or another. Standing firm to his ideals, the Maharaja granted patronage to the Gandharva Natak Mandali with a promise from the performers that the playhouse would visit Baroda every year and shall premiere at least one new play for the entertainment of the citizens. Never before was an interest on a principal amount extracted more sweetly. The Maharaja acknowledged the self respect of the artistes. He conceptualized a means by which his subjects would be able to cultivate better artistic taste. With no reason

to debate on this condition, the theatre company accepted this offer wholeheartedly.

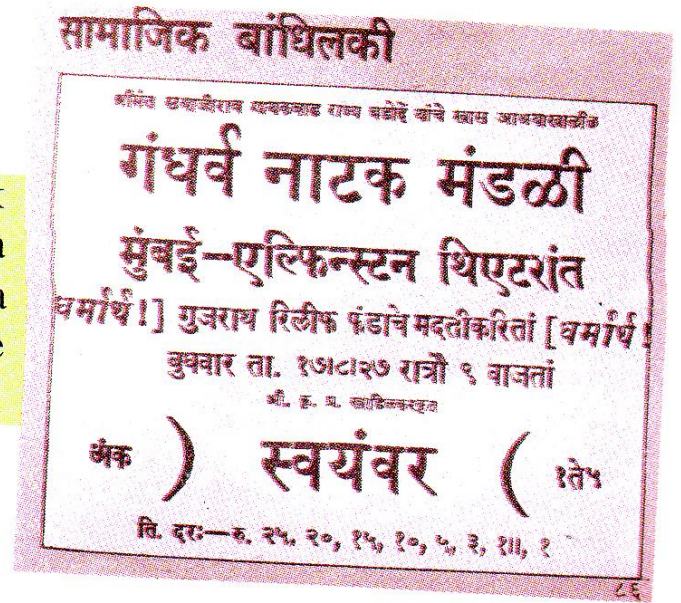
Gandharva Natak Mandli received patronage in 1931 and since then they delivered first performances of many a popular Marathi theatre productions, including the famous musical Ekach Pyala. The patronage not only gave the audience something to cheer about but bailed the theatre company from financial crises in quick time. Resultantly, what ensured was the golden age of Marathi Theatre. The wise Maharaja Facilitated his art loving subjects to experience an otherwise inaccessible celestial voice of Bal Gandharva regularly every year.

Gandharva Natak Mandali would always acknowledge the royal patronage with deep gratitude at every performance be it in Baroda or away. Every advertisement announcing a new production by the company would carry the name of Sir Sayajirao Gaekwad, ruler of Baroda and chief patron of Gandharva Natak Mandli in bold letters.<sup>[1]</sup>

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[1] Book: Maharaja Sayajirao Gaekwad: The Visionary/Smita Bhagwat,avinash kaptan/ Publish by: Matrubhumi seva Trust/ 1st edition /Jan 2005/page no.154

The legendary 'Gandharva Natak Mandli' of Shri Balgandharva published an advertisement for a theatre production in aid of the flood victims of Gujarat.



Bal Gandharwa natak mandali ticket<sup>[1]</sup>



Bal gandharwa in stree part(feminine role)

[1] Book: Maharaja Sayajirao Gaekwad: The Visionary/Smita Bhagwat,avinash kaptan/ Publish by: Matrubhumi seva Trust/ 1st edition /Jan 2005



लोहो देता १८१-१-२७

श्री युत नाम कृष्ण। मरोठे मुला बंधे दे. यांस

जेली बर्षी साहा भुक्का। बंधे दे येथे अस तांचा आयला सव

व्यवहार संभाळून माझे गायनाचे तालमी करतो। श्री तबल्याची

स्तव कोणी यांस आपले वैशिष्ट्य म्हणजे गाणाच्या। पुरुषयेरि

असा। कथबंद के का देणे तसेंच गाणे सांगून लुग्या लावणे नते

रंगून ओह्यांचे साधन होणे हे हेतु हीं आंगे आपणार सज्जमत

असे दिवून आले। तसेंच आपले सोलो वादन पण फार मोठे चाले

येस आपण जी. ए. साच्याचे ऐकून कौतुक जास्त करावेसे

मागे ही कला नुस्खीगत होऊन याच्या कामात उत्तम कलावंतांस

देऊन दोघांनीही याचा आनंद भोगावा आ. बद्ध मझा

- नुस्खे मापसांचा आपणास आशीर्वाद आहे कळावे

तारिख १८ जानेवारी १८२७

बालिगंधर्व

Balgandharva had many friends in Baroda, they often write them letters.<sup>[1]</sup>

[1] ipsit/Bal marathe/Published by-Nishigandha Deapande/1<sup>st</sup> edition/2012/page no.176

### 6:3 Ut.Habibuddin Khan



A “Khalifa” of Arajada Gharana Ustad Habibuddin Khan visited Baroda twice in the Faculty of Performing Arts. He was a tender-hearted person. His deciple Prof. Sudhir Kumar Saxena invited him as an expert for the examination to be conducted in performing Arts. He stayed at Prof. Saxena’s residence. He was very sincere towards his art of tabla and wanted to make it more popular amongst students. That is why after the exam he even guided the students.

When he visited Baroda second time he performed his solo performance in music collage before the staff and students of the collage. Prof. Saxena accompanied him on harmonium for ‘Lehra’. His guru announced that “It is very difficult to play ‘Lehra’ with me but



Sudhirbabu, (that is what he used to call him) can play very efficiently. Prof. Saxena was his favorite student, he loved him very much.

Even Prof. Saxena till his last breath respected, honored and loved his guru immensely.<sup>[1]</sup>

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[1] Excerpts taken from interview with Prof.S.K.Saxena /1998,2001,2002,2005

## 6:4 Pt.Bhimsen Joshi



### **Pt.Bhimsen Joshi Visited Baroda Many times**

Pandit Bhimsen Joshi has performed in number of programmes in Baroda. Dr. M.S. Sudhalkar, Shri S.Y. Koranne, Shri V.N. Jikar have arranged so many conferences for Panditji, under the banner of Swar Vila. One of the Panditji's disciples, Shri Laxmikant Bapat dwells in Baroda, and Panditji used to stay at his residence. He also used to stay at the house of Shri Ashok Joshi, one of his friends. In the year 1978, 'Karnatak Sangh' has arranged Panditji's program named 'Sant-Wani', which was a memorable program. He has given so many memorable performances in Baroda. In 1992 he performed his last program for Baroda.

Shri Nana Muley, Shri Manikrao Popatkar, Shri Bharat Kamat, Shri Vasant Rao Achrekar, Shri S.V. Patwardhan have accompanied on Tabla and Shri Tulsidas Borkar, Shri Walavalkar, Shri Appa Jalgaonkar, Shri P.L.

Deshpande have accompanied on Harmonium, for number of times, with Pt. Bhimsen Joshi.<sup>[1]</sup>

In 1980; Pandit Bhimsen Joshi was performing in number of conferences, throughout the India, and was very busy. Mr. Subhash Chafalkar, visited Panditji at Poona, and requested him for arranging one program at Baroda, which Panditji accepted. After one other party, also arranged his program at Baroda one day before the above program of 'Sant Wani'. On this, Mr. Chafalkar requested Panditji, that public will not attend our program, if he would sing on earlier day 'Sant-Wani'. Hence, Panditji cancelled his program of 'Sant-Wani' and saved loss that would have suffered by the Swar Smruti. He performed the program, very nicely people remembered for long time.

Shri Ranjitsinh also told one interesting incident of Pt. Bhimsenji. Once Panditji was to performed in Baroda. Panditji arrived, and got down from the train, murmuring in the rag Bhimpalas. He continued singing in Bhimpalas on reaching hotel. He called his disciples of Baroda in hotel, and practiced with them in the Bhimpalas raga only. So, Shri Ranjitsinh and others thought that today Bhimsenji would begin with raga Bhimpalas. Even Panditji went up the stage murmuring Bhimpalas. Looking to this, it was announced that Panditji will begin with Bhimpalas, but Panditji stopped the announcer in between and declared that he is going to start with raga Marwa.

With this one can judge that what a great achievement had Panditji reached about, and the full command over different Ragas and Raginis. This program was arranged in Darbar Hall of Baroda, in 1978.<sup>[2]</sup>

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[1] Excerpts taken from interview with, Shri L.P. Bapat on 12/6/2012

[2] Excerpts taken from interview with Shri.Subhas Chafalkar/12-4-2012

## Detail of Programmes in Baroda

album name Query					
album no	album name	artist	category	instrument/vocal	remark
10197	live--10-04-66	bhimsen joshi	cv	vocal	multani
10204	brd--live--b-64	bhimsen joshi	cv	vocal	multani--jogiya thumari [naina rasiley ]
01986	brd live--B--29	bhimsen	cv	vocal	B-29-malkuns-thumri-piya milan ki-mata sharada
00382	brd--live--VB--02	bhimsen	cv	vocal	VB--02
10313	live--hubli--1964	bhimsen	cv	vocal	miyan ki todi
00763	brd--live--b--41	bhimsen	cv	vocal	b-41
00764	brd--live--b--60--02 Part	bhimsen	cv	vocal	b-60- 2nd part--Shudh kalyan--kalashri--bhairavi
00781	brd-live--b--01	bhimsen	cv	vocal	b-1
00800	brd-live--b-18 b-19	bhimsen	cv	vocal	b-18 b-19--piya ke milan ki
00856	brd-live--b-02	bhimsen	cv	vocal	b-2--surykauns--piya ke milan ki aas
01324	brd-live--b--38	bhimsen	cv	vocal	b-38
01325	brd-live--b--45	bhimsen	cv	vocal	b-45
01326	brd-live--b--47	bhimsen	cv	vocal	b-47
01327	brd-live	bhimsen	cv	vocal	4 abhang
12765	b--57--brd	bhimsen joshi	cv	vocal	bihag--bhairavi--bhatiyar--hindol bahar
12766	b--58--brd	bhimsen joshi	cv	vocal	asavari todi--indolika--jaunpuri
12767	b--59--brd	bhimsen joshi	cv	vocal	shudhha kedar--thumari
12768	b--60--brd-part-01 290484	bhimsen joshi	cv	vocal	marwa--tilak kamod--shudhha kalyan
12769	b--61--brd	bhimsen joshi	cv	vocal	shyam kalyan--pihrwa bajo re
12770	b--62--brd	bhimsen joshi	cv	vocal	vad jaoo--ras ke bhare--jaag ri--jamuna ke
12772	b--64--brd	bhimsen joshi	cv	vocal	multani--jogiya thu--babul mora
12773	b--65--brd	bhimsen joshi	cv	vocal	gauri--pradeep ki--bageshri bahar--shahana bahar
12774	b--66--brd	bhimsen joshi	cv	vocal	bhatiyar--shudhha piloo

album name Query					
album no	album name	artist	category	instrument/vocal	remark
13131	spool	bhimsen	cv	vocal	todi--vrundavani sarang--marwa--thu gara--bhairavi
13115	spool	bhimsen	cv	vocal	todi--vru sarang--marwa--thu gara--chhayanat
08517	live--brd--b--52	bhimsen	cv	vocal	puriya dhanashri--darbari
08518	live--brd--b--53	bhimsen	cv	vocal	darbari--shudhha bahar--bageshri bahar-bhairavi
08528	live--brd--b--22--1987	bhimsen	cv	vocal	puriya dhanashri--bhimpalasi
08529	live--brd--b--23--1987	bhimsen	cv	vocal	marwa--raghuvar--bhaj man--jo bhaje hari
08530	live--brd--b--30	bhimsen	cv	vocal	bhimpalasi--multani--kedar prakar
08531	live--brd--b--31	bhimsen	cv	vocal	puriya dhanashri-basant bahar-piloo thu--bajuban
08532	live--brd--b--52	bhimsen	cv	vocal	puriya dhanashri--darbari
08533	live--brd--b--53	bhimsen	cv	vocal	darbari--shudhha bahar--bageshri bahar-bhairavi
14228	live-240793 - Surat	bhimsen joshi	cv	vocal	yaman-bahar-jaitshri-miya malhar-malkauns-bhairavi
14233	bhimsen joshi--brd live	bhimsen joshi	cv	vocal	bhimpalasi-multani-kedar ke-pu dhanashri-basant ba
14234	bhimsen joshi--brd live	bhimsen joshi	cv	vocal	todi-jaunpuri-gaud sarang-awaghachi-babul mora
14235	bhimsen joshi	bhimsen joshi	cv	vocal	bihag--mishra khamaj--abhogi kanada-piya ke milan
14236	bhimsen joshi--brd live	bhimsen joshi	cv	vocal	bhairav--lalit--jaunpuri--gaud sarang-sur malhar
14237	bhimsen joshi	bhimsen joshi	cv	vocal	gujari todi--hindol--patdeep--bhajan
14238	bhimsen joshi--brd live	bhimsen joshi	cv	vocal	bihag-nayaki kanada-bageshri ang-sur malhar-hindol
14240	bhimsen joshi--brd live--1986	bhimsen joshi	cv	vocal	malkauns-piya ke milan ki aas--bhairavi[mata shard
14244	bhimsen joshi - b-18 - Brd	bhimsen joshi	cv	vocal	malkauns- miya malhar-chandrika hi-piya milan ki a
14245	bhimsen joshi--brd live - B-1--B--2	bhimsen joshi	cv	vocal	shankara--suryakauns--piya milan ki aas-nand kumar
02677	live--brd b--03--04	bhimsen	cv	vocal	brd b-3-4

album name Query					
album no	album name	artist	category	instrument/vocal	remark
03027	live	bhimsen	cv	vocal	
03720	live--brd-b--70	bhimsen joshi	cv		lalit-vrundavani sarang
05574	live-brd	bhimsen	cv	vocal	yaman kal-thu-avghachi-malk-thu-bhai-sharda
05623	brd-b-28	bhimsen	cv		
06063	live--brd--b--24-25	bhimsen joshi	cv	vocal	gujri todi-hindol-patdeep--raghuvar tumk--bhairavi
06064	live--brd--b--35--36	bhimsen joshi	cv	vocal	bihag-mi khamaj-govardhan gir-abho kan-jogiya-tirt
06065	live--brd--b--05-06	bhimsen joshi	cv	vocal	bhimpalasi-kalashree-ram rangi-kedar kamod-sawan k
06066	live--brd--b--26-27	bhimsen joshi	cv	vocal	bihag-thu-hindol bahar-bhairavi-kaya-na ka-sur mal
06078	live--brd--b--30-31	bhimsen joshi	cv	vocal	bhimpalasi-multani-kedar ke- pr-pu dhanashri-basan
06079	live--brd--b--41-42	bhimsen joshi	cv	vocal	todi-gaud sarang-jaunpuri-avghachi-babul mora
06082	live--brd--b--43-44	bhimsen joshi	cv	vocal	multani--marva--thum--pandhari ni--soch samajh
06199	live--brd--b-08	bhimsen	cv		
06216	live-brd-b--8	bhimsen joshi	cv	vocal	g malhar-sur malhar-darbari-jogiya[piya ke]-bhair[
06217	live--ranjit singh-spool	bhimsen joshi	cv	vocal	multani-kafi-marwa-thu mi gara-chaya malhar-thu
07147	live-brd-b-11-12-13	bhimsen joshi	cv	vocal	

### Recording list of Shri.Sham Bhagwat<sup>[1]</sup>

[1] Excerpts taken from recording list of Shri.sham Bhagwat

## 6:5 Pt.Kumar Gandharva



In the world of Indian Classical Music, Pt. Kumar Gandharva, holds a unique position. Pt. Kumar Gandharva was a disciple of Prof. B.R. Deodhar, and trained under his guidance, at Deodhar School of music in Girgaon, Bombay. Pt. Kumarji had a special attachment with Baroda, because of music and his nearest & dearest friend Shri Madhav Achaval, a great architect, dwelled in Baroda. Whenever he came to Baroda, to meet his friend, he also gave programmes of vocal, many times. After the death, of Shri Madhav Achaval, Kumarji visited Baroda rarely.

Afterwards, in 1992, he visited Baroda for performing. This programme was interesting, because of one thing that happened while arranging it. Shri Chafalkar and Shri Sham Bhagwat wanted to arrange it for “Swar Smruti” club, hence they telephoned Kumarji, Kumarji was agree and asked them to inform the date & place; and then the further things can be decided. Then Sham Bhagwat & Chafalkar meet Shri Ranjitsinhji Gaekwad, and he was agreed to arrange the programme in Darbar Hall. Then Sham Bhagwat & Chafalkar again contacted Kumarji on phone. He told the organizers to give perfect date, and then the things could go ahead. Then Sham Bhagwat & Chafalkar again met Shri. Ranjitsinhji and after deciding the date they again contacted Kumarji.



Kumarji agreed and asked the organizers to come to Devas, with all details of programme performed by him in Baroda, for finalizing the programme, and which ragas to be sung in Baroda. Sham Bhagwat & Chafalkar went to Devas with all records and showed to Kumarji. Kumarji verified the details with the noting, he had written in his personal diary, and made a list of Ragas to be sung in programme at Baroda. This indicates how disciplined, perfect, person Kumarji was.

The programme he performed in Baroda, was unforgettable. He began with Malawati raga. Then he presented Bageshri and Komal Bageshri ragas. In this programme he presented his famous Bandish “Kesur Ban Fule”, “Savare Aiyai Yo” thumari, and concluded his programme with Abhang in Marathi. “Johar Maybaap Johar”. He was accompanied on tabla by Shri Suresh Acharekar and on Harmonium by Pt. Govindrao Patwardhan.

This programme had been enjoyed by around 1000 to 1200, knowledgeable listeners in the Darbar Hall of Baroda. The programme was recorded by Shri Sham Bhagwat himself.

The performance by Pt. Kumar Gandharva remained unforgettable, in the hearts of listeners.<sup>[1]</sup>

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[1] Excerpts taken from interview with Shri.Subhash Chafalkar and shri.sham Bhagwat/12-1-1995

## 6:6 Pt. Shivkumar Sharma



This great Santoor player of the time always loves to perform against the knowledgeable audience of Baroda. He has performed so many times in Baroda; and has got attachment with Baroda since long. He especially likes to perform in Darbar Hall and in Concert Hall of Music College because he finds the suitable atmosphere, and audience can listen to him peacefully. Whenever he comes to Baroda, he always remembers the great heritage and great singers like Ut. Faiyaz Khan Saheb.

He believes that, one has to be very careful while performing in front of the music lovers of Baroda, who possess deep knowledge of classical music.<sup>[1]</sup>

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[1] Excerpts taken from interview of Shri.V.N.Jikar/23-4-2012

## 6:7 Pt.Hariprasad Chaurasia



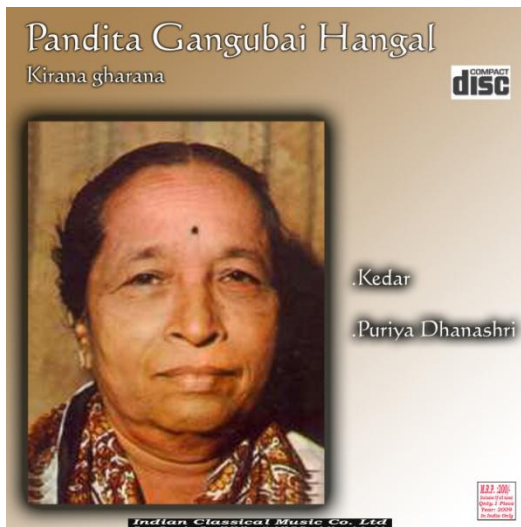
This legendary flute player has visited Baroda, for performing, so many times. He was much pleased whenever he had performed the programmes, especially at Music College, & Darbar Hall.

He always praised, the listeners of Baroda, for their response towards his flute playing and agreed that he has to play, with great responsibility, against, such a learned audience.<sup>[1]</sup>

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[1] Excerpts taken from interview with Shri.Pradeep Marjani/12-5-2012

## 6:8 Late Smt. Gangubai Hangal



This great Pandita, of the Kirana Gharana, had homely relation with Baroda, and the listeners of Baroda. In past she had been invited by many music circles for performing vocal recital. She had also performed at private programmes, arranged at the residence of Dr. Sudhalkar and Shri S.Y.Koranne the well known personalities of Baroda & music lovers. She would always remember Late Ut. Faiyaz Khan, during her stay at Baroda she was highly impressed by the audience of Baroda.<sup>[1]</sup>

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[1] Excerpts taken from interview with Shri.N.R.Muktali/12-3-2011

## 6:9 Dr.Prabha Atre

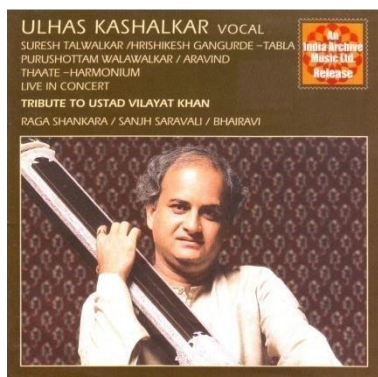


Music lovers of Baroda have very high regards for one of the top most female singer of Kirana Gharana, Smt Prabha Atre. Prabhaji have visited Baroda many times to perform her vocal recital in past. She is a versatile singer, music lovers of Baroda have enjoyed her, singing Khayal, Thumari, Dadra and she also appreciated the learned music lovers showing response to her art. She is also pleased with the heritage of classical music of Baroda. Mrs Minakshi Bapat is one of her leading disciple, residing in Baroda.<sup>[1]</sup>

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[1] Excerpts taken from interview with Shri.Laxmikant Bapat & Smt.Meena bapat/4-3-2012

## 6:10 Pandit Ulhas Kashalkar



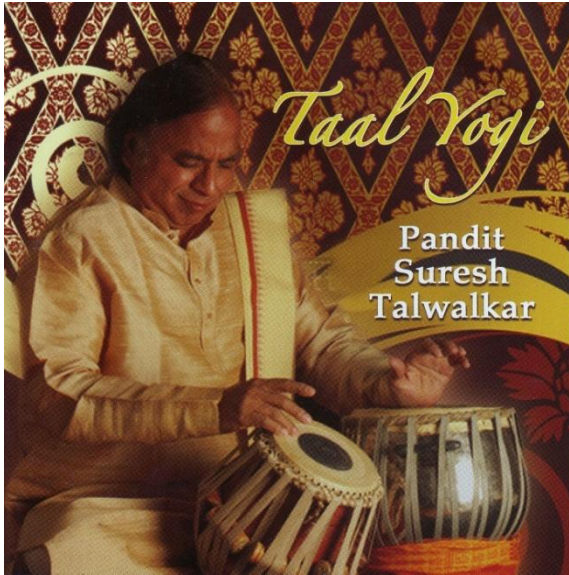
Today leading singer of Gwalior Gharana Kashalkarji, has got love and affectionate for Baroda because of the interest and deep knowledge of Classical Music, among the Barodians. He always remembers Ut. Faiyaz Khan, with high respect, whenever he visits Baroda, for performance. He has performed number of times at Baroda, under the banner of Swar Vilas and Komal Nishad. He performed lastly in the “Sampoorna Ratri Mahotsav” organized by Komal Nishad. He presented Lalit, Deshkar & Bhairavi. While singing a Bandish “Tadpat hoo jaise jalbin meen”, in raga Lalit, all listeners and Pandit Kashalkarji himself remembered the great Ut. Faiyaz Khan, who had a mastery over this composition.

He admires that to perform in Baroda is a challenging job for every musician, as the listeners are knowledgeable and listen the music very deeply & accurately.<sup>[1]</sup>

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[1] Excerpts taken from interview with Shri.U.C.Parikh/12-3-2012

## 6:11 Pandit Suresh Talwalkar



A well known Tabla player, with his unique style in performing solo and as an accompanist, has performed several times in Baroda. He has played solos in Vakra-Taals, such as Aada-Chautaal etc. He enjoys his solo performance, especially in Music College conference hall and in Darbar Hall. He appreciates the knowledge of listeners of Baroda, for Tabla & Music. He also honors the great Tablaplayers, like Late Shri S.K. Saxena. While listening the vocal programmes of many artists, one will mark that most of the tabla accompanists are disciples of Pt. Suresh Talwalkar. Pt Talwalkarji had once visited Baroda in the year 1998 for playing tabla solo, at Siddhanath Ganpati Temple, and there a very heavy rain in Baroda, as it was monsoon season. However so many tabla lovers have listened to him without bothering for heavy rains. This was appreciated and praised by Panditji for Barodians.<sup>[1]</sup>

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[1] Excerpts taken from interview with Shri.suresh Vaidya/12-2-2012



## 6:12 Ustad Zakir Hussain



### Ustad Zakir Hussain In Memory Of Baroda

In 1997, “ Alap Trust “ organized Ustad Zakirhussain’s Tabla solo. Trustees were shri Rahul Bhagwat, Dr. Puri and shri. Ajay Vadhvani. Programme was to be held in the open air theatre of Akota stadium, with a huge audience of 3000 people. But Man proposes and god disposes, on 5-1-1997, Ustad Zakir hussain reached Baroda by plane and in the evening heavy rain started and whole stadium was full of water. Trustees had to cancel the programme. Organization had to suffer a great loss because half payment was already paid to Ustad Zakirhussain.

Ustad Zakirhussain is very good at heart and simple by nature. He agreed to play with the same payment on some other fixed date. Again 26-1-97 was fixed but tickets were not sold and again the programme was cancelled. In February, I was told by Birla AT&T to arrange Ustad Zakirhussain’s programme to launch their company’s mobile.

When contacted Ustadji, he refused to play. He was to play in Bhavan’s School in same month. He said it is against my principles. I

don't play in the same city with other organization. We requested him and finally on 26-2-1997 his programme was fixed at Akota Stadium. He was accompanied by Ustad Sultan Khan on Sarangi. He played solo in Taal Trital.

Before his recital Mr Rahul Bhagwat myself played solo on Tabla. Prof. Sudhir Kumar Saxena and Pratibha Pandit were felicitated by the collector of Baroda.

It was a great event for the Baroda people, as well as music lovers.<sup>[1]</sup>

**Ut.Zakirhussain with Pt.Shivkumar Sharma in Baroda**



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[1] Excerpts taken from interview with Shri.Ajay Wadhawani/6-3-2011

### 6:13 Ut.Akram Khan



He is a wellknown Tabla Player of Ajarada Gharana. He is emotionally attached to Baroda city. He has performed many times in Baroda. He had come to Baroda's Faculty of Performing Arts to conduct interviews of Professors.

During his interview he was asked about his experiences in/about Baroda. According to him performing Tabla in Baroda was always a wonderful experience. In front of Baroda music lovers playing Tabla means lots of preparation and understanding. He always admired and respected Prof. Sudhir Kumar Saxena of Ajarada Gharana. He said that Prof. Sudhir Kumar Saxena is a great scholar of Ajarada Gharana. I am proud to know him, met him personally and had performed solo in his presence. He has always praised Baroda's Prof. Saxena's contributions for Tabla.

Ut.Akram Khan remembered his visit to Baroda in 2007. He said during that visit he had given a solo in front of Baroda's audience means a lot of responsibility on the artist's shoulder. The people of this city have got good knowledge about music and understand music well. They know lot of minute things about playing table. So playing Tabla in Baroda is a matter of respect for the artist.<sup>[1]</sup>



**Ut.Akramkhan at Music College,Baroda,2007**

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[1] Excerpts taken from Telephonic Interview with Ut.Akram Khan/5-3-2012

## 6:14 Pt. Mukund Bhale

A dean in Indira Gandhi Music University in Khairagarh, Shri Mukund Bhale is basically tabla player (artist). For his Tabla programmes and as an expert in Examination work he has travelled all over India.

Shri Bhaleji first time came to Baroda to accompany Prof. Vasant Ranade's Violin recital. Till today he comes to Baroda as an expert for examination work. During our talk he said Baroda has developed a large number of listeners for tabla. It is mainly because of Prof. Saxena of Arajada Gharana who was a known tabla performer as well as a good teacher. There is a department of tabla in Performing Arts Faculty, where all types of Gharanas are taught. Students are taught each and every minute details of the subject. In the faculty teachers teach traditional and authentic compositions of tabla.

In Baroda top ranking artists like Ustad Faiyaz Khan, Ustad Nisarhussain Khan, and Pandit Mdhusudan Joshi were staying, that is why Baroda has wide heritage in music. Because of Shri Vasant Ranade's violin also has become popular. Along with this for tabla teaching Shri Madhukar Gurav, Shri Pushkarraj Shreedhar, shri Balkrishna Mahant were also the capable teachers of tabla. For the future of classical music shri Bhale said "classical music has a bright future. It has secured a high ranking in the world of Film music, Rock, Pop Fusion etc. and it will always remain high. In every field of life everything is progressing fast and advanced techniques are applied. Some new experiments are taking place in classical music but it should be properly done."<sup>[1]</sup>

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[1] Excerpts taken from Telephonic Interview with shri.Mukund Bhale/10-5-2012



## 6:15 Sangeeta Agnihotri



Sangeeta Agnihotri, is one of the well known female Tabla player in India. She has given her solo performances all over India. Many such programmes were given in Baroda too. She has always praised music lovers of Baroda. Barodians are well known for their knowledge about music. According to her whoever comes for the concert has a good knowledge about Tabla. They don't only listen to Tabla performance (just like that) for the sake of it, but they know every detail about Tabla and Tabla playing. And so always listen to the performance very carefully and be a part of a concert indirectly. So the performer performs very carefully and with interest. They know the traditional Bandish and the manner in which it is played really well. So in Baroda giving solo Tabla concerts is always very interesting.

When asked about future of Tabla in Baroda, she gave prompt reply, 'It's really very bright. Now-a-days lots of solo programmers are

performed all over India. The people choose to go for a solo Tabla concerts also, and that is very interesting’.

Above and all many artist from all over India and abroad visited Baroda. They gave their performances in Baroda. People of Baroda like the programmes of all artist, they always love Indian classical music.

Some more list of artist those who visited Baroda was Pt.Phiroz Dastur,Pt.Ronu Majumda,Pt.AjayChakrawarti,Pt.Jasraj,Pt.Vishwamohan Bhatt,Smt.N Rajam,Pt.Rakesh Churasiya,Pt.Omkar gulwadi,Pt.Kishori amonkar,Pt.Satish Vyas and many more.<sup>[1]</sup>

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[1] Excerpts taken from Telephonic Interview with Sangeeta agnihotri/10-7-2012



# **Chapter :7**

## **Great**

### **Personalities**

#### **Lived And**

##### **Visited Baroda**

## 7:1 Swami Vivekananda At Baroda



Swami Vivekanand has unending relation with Baroda. Before attending the religious conference at Chicago in 1892, he travelled throughout India. That time, he visited Gujarat, also and during the period he stayed at Baroda, for three days. Regarding his stay at Baroda, he has written in his autobiography about Baroda and Maharaj Sayajirao.

From Nadiad, Swamiji came finally to Baroda before leaving Gujarat for Bombay, with a letter of introduction from Diwanji Saheb addressed to his intimate friend Shri Manibhai J. Diwan of Baroda, who was a man of poetry and noble character. In 1884-85 he had received the title of Diwan Bahadur from Government of India along with a medal and gift of Rs. 75,000 while he was the Diwan of Kutch. In Kutch he introduced great and beneficial reform in all departments – collection of revenue, education, sanitation etc.

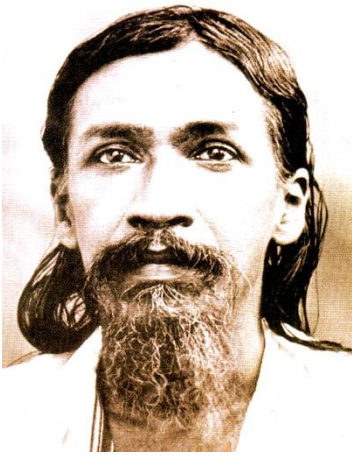
At Baroda Diwan Shri Manibhai worked hard and there was spectacular progress in the field of education. Swamiji spent some time with him in discussing about the education system of the State. Swamiji wrote from Baroda on 26<sup>th</sup> April, 1892 to Diwanji Saheb of Junagadh “I had not the least difficulty in reaching your house from the station of Nadiad. And your brothers, they are what they should be, your brothers. May the Lord shower his choicest blessings on your family. I have never found such a glorious one in all my travels. Your friend Mr. Manibhai has provided every comfort for me as to his company, I have only seen him twice, once for a minute, the other time for 10 minutes at the most when he talked about the system of education here. Of course, I have seen the library and the pictures by Ravi Varma and that is about all seeable here. So I am going off this evening to Bombay.”

Curiously enough, there is no mention in the above Swamiji’s meeting with Maharaja Sayajirao Gaekwad, Swamiji had told Prince Martand Varma at Trivendrum that “of all the ruling princes he had met, he had been most impressed with the capacity, patriotism, energy and foresight of H.H. the Gaekwad of Baroda, “ Swamiji was also perhaps impressed with the Maharani Of Gaekwad because he wrote on 17-2-1901 to Miss Macleod from Belur Math “I hope you will go to Baroda and see Maharani”. Maharaja was not in Baroda at the time of visit of Swamiji. He had gone to place called Lonavali (Lonavala?) In all probability Swamiji met him while he was in Mahabaleshwar or Pune. After his return from the West, Swamiji wanted to visit Baroda and meet the Maharaja.<sup>[1]</sup>

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[1] Swami Vivekanad At baroda/Swami Nikhileswaranda/published by-Ramkrishna mission/1<sup>st</sup> edition/2008/Page no.37

## 7:2 Shri Aurobindo Ghosh



### Tagore Worshiped This Revolutionary Yogi

Rabindranath Tagore dedicated one of his best poems as homage to Sri Aurobindo in 1907. The poem says “Rabindranath, O Aurobindo, bows to thee”. If Tagore’s place in Indo-Anglican poetry is that of a poet professing Bhakti Yoga, Sri Aurobindo stands out as a poet of Jnana (knowledge) Yoga. He was one of the greatest philosophers and nationalists of the country.

Sri Aurobindo (Aurobindo Ghosh) was born in Calcutta on 15 August, 1872. His father, Krishadhan Ghosh (1845-1893), came from the well-known Ghosh family of Konnagar of Hooghly, West Bengal. Aurobindo’s maternal grandfather was Rajnarayan Bose, a pioneer of Indian nationalism.

At the age of seven, Aurobindo was sent to London for studies. However, the young Aurobindo had nurtured himself to become a true nationalist. When in London, Aurobindo had formed a secret society, ‘Lotus and Dagger’, that aspired to work towards winning India’s

Independence. He regularly spoke at the Indian Majlis at Cambridge University against the British rule in India. James Cotton introduced Sri Aurobindo to Sayajirao in 1892 when the maharaja was on a visit to London. Sayajirao recruited him in the survey and settlements department, and later Aurobindo even wrote speeches for the king.

Aurobindo started teaching French at the Baroda Collage and was made the vice-principal. Aurobindo lived in several houses during his stay in the city till he resigned from the services of the Baroda state, in 1906. The most prominent of these bungalows in Baroda and the only one surviving now is the Aurobindo Ashram near Lakdi Pul in Dandia Bazaar that was declared a national memorial in 1972.<sup>[1]</sup>

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[1] Baroda-Know your roots/by-times of india/Times of India/2012/page no.55

### 7:3 Dr. Bhimrao Ramji Ambedkar



#### The Making of the Dalit Icon

Sayajirao Gaekwad III played a significant role in the making of Bharat Ratna Dr B R Ambedkar or Babasaheb. Being the chairman of our country's constitution drafting committee, Ambedkar became one of the first dalits to obtain collage education in India. There was a time when Ambedkar, born in the British – founded town of Mhow in 1891, was prevented from learning Sanskrit as a child.

This very lad eventually earned law degrees and multiple doctorates for his study and research in law, economics and political science from the Columbia University and the London School of Economics. He was jurist, political leader, philosopher, anthropologist, historian, orator, economist and editor.

Sayajirao, a strong campaigner against untouchability, wanted Ambedkar to be a towering example for society. Ambedkar had joined

the Elphinstone Collage in Bombay in 1908. It was in 1910 that one of his mentors, Krishnaji Keluskar, met Sayajirao and the maharaja granted a monthly scholarship of Rs 25 to Ambedkar for his studies.

Ambedkar finished college in 1912 and took up a job in January 1913 in the Baroda state service as a lieutenant. But as fate would have it, his father took seriously ill and he had to leave for Bombay within days of taking up the job. His father passed away in February and in the same year, Sayajirao announced a scholarship for those wanting to study at the Columbia University.

Ambedkar was granted a scholarship of 11.5 pounds per month in June. He obtained an MA with economics as the principal subject from the Columbia University in 1915. In 1916, Ambedkar left for further studies at the LSE. Even before his scholarship expired, he was appointed the military secretary to the maharaja with a view to groom him as the finance minister. Ambedkar returned to the city in September 1917 as his scholarship tenure ended and he joined the maharaja's service. But after a brief stay in the city, till November 1917, he left for Bombay to campaign on a larger platform.<sup>[1]</sup>

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[1] Baroda-Know your roots/by-times of india/Times of India/2012/page no.54



## 7:4 Hansa Mehta



### Mother of Knowledge

The idea of setting up a world - Class University in Baroda had caught the imagination of Baroda's visionary ruler Maharaja Sayajirao Gaekwad III. His Grandson Pratapsinhrao Gaekwad ensured that his grandfather's dream was realized. But if the royalty of Baroda patronized this idea, it was Hansa Mehta who groomed MS University when it was taking baby steps.

As the founder and vice-chancellor of MSU from 1949 to 1958, Mehta ensured that this newly established university soon became one of the best institutions in the country. In 1958, she became a member of the working committee of UNESCO. Her love for literature helped her author over 20 books. Recognizing her contribution, she was awarded Padma Bhushan in 1958.

Born on July 3, 1897, to a progressive Nagar family of Surat, Hansa Mehta had early contact with Sayajirao as her father Manubhai Mehta was serving as the diwan of the Baroda state. After graduating in philosophy from Baroda Collage in 1918, she came into close contact with Sarojini Naidu and Rajkumari Amrit Kaur, with whom she later joined the national movement.

In 1924, she married Dr Jivraj Mehta, who later became Gujarat's first chief minister. Her active association with the Independence struggle started with the agitation against the Simon Commission. She also participated in the Civil Disobedience Movement during which she joined women's pickets against shops selling liquor and foreign goods.

As she successfully managed to spread the message of freedom among women in Gujarat, she was jailed in 1930 and 1932. Her unusual brilliance and valuable experience proved to be a great asset when she served as a member of Bombay Legislative Council in 1931 – she was the first woman to be elected to the council.



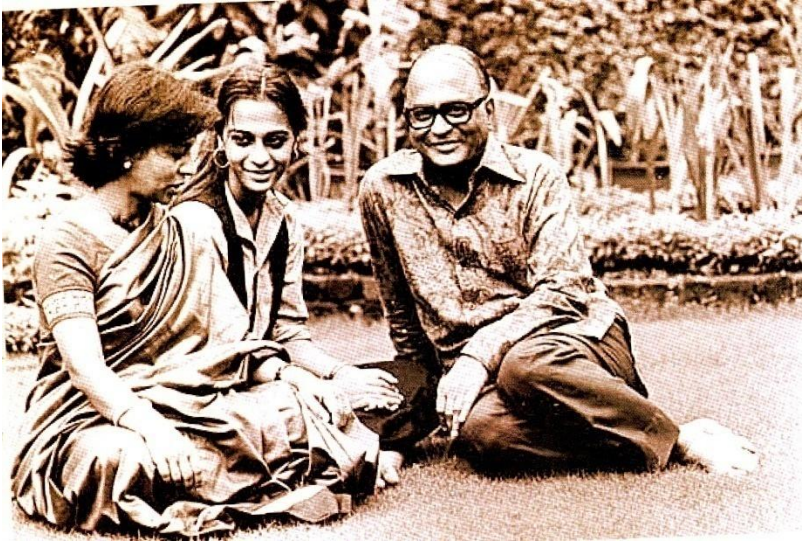
Hansa Mehta's bust being molded by Sankho Chaudhuri, one of the first teachers at fine arts faculty

Hansa Maheta's bust being molded by sankho chudhuri, one of the first Teachers at fine arts faculty in Baroda.<sup>[1]</sup>

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[1] Baroda-Know your roots/by-times of india/Times of India/2012/page no.60

## 7:5 Dr. Indraprasad Gordhanbhai Patel



**Dr.I.G.Patel with his wife and daughter**

### City's Gift to Indian Economy

When Dr Indraprasad Gordhanbhai Patel, popularly as 'IG' among his friends, breathed his last in July 2005, many wondered why this economist had preferred to stay in a small city like Baroda. But such was Dr Patel's affection for the city that although his fame grew as an economics expert, he was strongly rooted in Baroda and MS University, his alma mater

Born on November 11, 1924, in Baroda, Dr Patel was the 14<sup>th</sup> governor of the Reserve Bank of India (RBI) - Between December 1977 and September 1982. He served in ministry of finance and also as deputy administrator at the United Nations Development Programme (UNDP). After retiring from RBI, Dr Patel became the director of the London School of Economics where he served between 1984 and 1990. In fact, he was the first Asian to hold the post. This Padma Vibhushan

recipient continued to be on the board of several finance and educational institutes till he passed away at the age of 80.

It was during his tenure as the RBI governor that the country witnessed the demonetization of high denomination notes and 'gold auctions'. Always a pragmatist, he drafted the legislation by which former Prime Minister Indira Gandhi nationalized the Indian banking system, even though he did not agree with the policy. His charm and ability stood him in good stead when he argued India's case for foreign aid in 1960s, even though he didn't like the idea.

During his tenure, six private banks were nationalized and targets for priority-sector lending introduced. He played an active role in availing of the IMF's Extended Fund Facility in 1981 due to balance of payment s difficulties. This represented the largest arrangement of assistance in IMF's history at the time.<sup>[1]</sup>

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[1] Baroda-Know your roots/by-times of india/Times of India/2012/page no.58

**Chapter : 8**

**Esteem**

**Barodians,**

**Music Lovers,**

**Families**

## **8:1 The Esteem Barodians**

### **8:1:1 Shri.Shrinivas Khale**

Shri. Shrinivas Khale a very popular name in the field of music. The music director, composer and arranger, had served the world of music for more than sixty years and satisfied, not only Marathi music lovers, but composed songs in Hindi, Bengali, Gujarati, Sanskrit and the listeners were pleased too. So many great singers, like Bharat Ratna Pt. Bhimsen Joshi, Bharat Ratna melody queen Lata Mangeshkar and also evergreen Asha Bhosle, Suman Kalyanpur, Shobha Gurtu, Sulochanabai Chavan, Pt. Vasant Rao Deshpande, Hridaynath Mangeshkar, Manna Dey, Mahendra Kapoor, Suresh Wadkar, & Arun Date, have sung the compositions of Shrinivas Khale. He has composed and directed so many immortal Marathi songs. He has been awarded, for his very long service, so many honors, such as, Lata Mangeshkar Award, Dada Saheb Phalke Trust award, Sangeet Ratna & Swara Ratna, and a great award of Padma Vibhushan by Government of India. His life story has also been published in the book named, "International who's who" published from London. His long interview, was broadcasted from the "Voice of America", "Shrinivas Khale Rajani" was viewed from "Zee TV" Marathi channel, under the title, "Nakshatranche Dene" a very famous telecast, of three & half hours. He was trained, for his initial music learning under the great musician Pt. Madhusudan Joshi, at Music College of Baroda and Pt. Baburao Karnik at his institute named "Shri Aroonodaya Sangeet Class", for which he always used to speak, humbly. Shrinivas Khale, after serving for music world quite long time, he passed away on 1-9-2011.<sup>[1]</sup>

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[1] Anteryami sur gavasala/Datta Marulkar/Majestic Prakashan/1<sup>st</sup> Edition/2009/Page.no.23

### **8:1:2 Shri.Vasantrao Kaptan**

He was an “Ashtapailu” person, “A gem” of Baroda. He was a lover of sports, classical music, Dramatics, singing Devotional songs (Bhajans). He had as very big collection of people from different fields. He was a fan of Pandit Omkarnath Thakur, Ustad Faiyazkhan, Swar Samrat Balgandharva, etc. and had a deep ear for the music. Pt. Bhimsen Joshi was his fast friend and whenever Panditji visited Baroda, he never missed to see Vasantraoji. Vasantrao Kaptan had an honor, to visit the Olympic Festival at Berlin in 1936, as a sports representative from Baroda. He had also visited the Olympic festival held in U.S.A. later on.

“Gujarat Krida Mandal” is the fruit of his hard work and his interest and dedication towards sports. He was a good singer, with melodious voice of high pitch and delivered member of Bhajan programme in and outside Baroda. He has trained lot many persons, in singing Bhajans and also in the field of sports. His name will be remembered in Baroda forever.<sup>[1]</sup>

### **8:1:3 Shri Shankarrao apte**

He was a great performer in Dramatics. He was a good stage artist and director too. He had a great faith in acting and became very famous since, he performed a role in the drama “Dev Manav”.<sup>[2]</sup>

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[1] Shri.Vasantrao Kaptan Shastipurti gauravgranth/published by. Na .Da. majumdar/1965

[2] Excerpts taken from interview with suresh vaidya/11-2-2012



#### **8:1:4 Shri Aappasaheb Ghanekar (Mukundrao)**

He was known for his performance in classical music as well Natya Sangeet & Bhajans, with sweet and sharp voice. He was a disciple of pt. Master Krishnarao and Ustad Aatahussain Khan, private baithaks of All India Radios.

He had a very pleasing personality. It is heard that he was invited by great Shantaram, to act for the role of King ‘Dushyant’ in the film “Shakuntal”.<sup>[1]</sup>

#### **8:1:5 Shri Muralidhar Joshi (Diamond Joshi)**

He owned a photo studio in Baroda named “Diamond Photo Studio”, hence he was known as Diamond Joshi, a neak name. He was an organizer of “Samarth Seva Sangh”. He has attended several programmes of classical music, Drama, & Bhajans. He had a nice voice and used to sing Bhajans in his own special style, he had so many recordings of classical music, Bhajans, Kirtan, Lectures in Marathi language, on sports.

He was a social and religious personality. He was fond of travelling, snapping a good photographs. He was a good cyclist and used to ride on bicycle up to the matured age of 86-87. He passed away some years back at the age of 95 years.<sup>[2]</sup>

#### **8:1:6 Shri Baburao Kadam**

He was a well known musician of Baroda. He know music in very depth. He had a control over so many instruments. He has own music class, he

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[1] Excerpts taken from interview of Shri.Bal Marathe/26-2-2012

[2] Excerpts taken from interview of Shri.Shreekant Phadke/14-3-2012

trained so many students in different arts. He was an adviser on Akashwani.<sup>[1]</sup>

### **8:1:7 Shri.Gangadhar Sant**

A leading all rounder in the field of Indian Classical Music. He used to play Shehnai, Sitar, Violin etc. He was founder of “Vishwanr Sangeet Class”. A famous Shehnai player, Sitarist, Violinist, Shri Ramakant Sant, is the great son of great father. He has his own orchestra, playing Shehnai, Sitar & Jaltarang and Tabla in co-ordination with sons.<sup>[2]</sup>

### **8:1:8 Dr. M.S. Sudhalkar (Mukundrao)**

He was a very famous eye surgeon in his time in Baroda. But he was equally high quality music lover of Indian Classical Music. He was a good Patwardhan. He was among the founder of “Swar Vilas”, an institute for arranging musical conferences in Baroda.

Any musician visiting Baroda for performing his art was treated very homely by Doctor sahib. Baroda is fortunate to listen to the great musician like Pandit Bhimsen Joshi, Smt. Gangubhai Hangal, Dr. Prabha Atre, Kishori Amonkar, Pt. Kumar Gandharva, Ustad Vilayat Khan, Pt. Ravishankar, Hafiz Ali Khan, pt. Vasantrao Deshpande, Smt. Malini Rajurkar and so on, only because of the efforts made by Doctor Saheb.<sup>[3]</sup>

### **8:1:9 Shri.Ashok Pandit**

Ashok Pandit is the younger brother of Pratibha Pandit. He is a business man and keeps very busy. Still out of his busy schedule, he

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[1] Excerpts taken from interview of Shri.Keshav Phadke/14-2-2011

[2] Excerpts taken from interview of Shri.Ramakant sant/12-2-2012

[3] Excerpts taken from interview of Dr.Anand sudhalkar/2-3-2012

spares some time for the service of music. He is an active member of Faiyaz Khan Memorial Trust and Kedar Art Research Foundation. He organizes music programmes in Baroda. To encourage new talents in music he frequently arranges their programmes at his residence. He is well-known in classical music organization.<sup>[1]</sup>

## **8:2 Music Lovers**

Baroda is a city of cultural heritage. Baroda has conducted and organized many programmes of Indian classical music. Music Lovers come in big numbers to attend these programmes. It is due to these music lovers and listeners the classical music is alive in Baroda till date.

### **8:2:1 Listeners of Indian Classical Music**

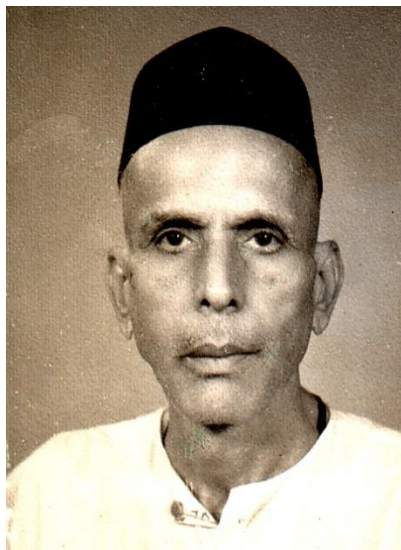
The music lovers not only attend the programmes but also arrange such programmes at their place. They also have a good collection of such famous recordings. The development and bright future of classical music in Baroda is impossible without music 'Lover' interest and love. They are in big numbers. Here I can give you some famous names. Smt Smitaben Joshi, Smt Sheetal Bhagwat, Shri Milind Sumant, Shri V.N. Jikar, Shri Tambe, Shri Manohar UKhade, Shri V.C. Parikh, Dr. Sudhalkar, Dr. Potbhare, Dr. Chandrahas Raval, Shri Dnyanesh Bhagwat, Dr. Hemant Sant, Shri Nikhil Muley, Shri S.K. Jha, Shri Suresh Vaidya, Shri Kaushik Potdar, Shri Shreekant Phadke, Smt Nisha Bhagwat, Shri Tandale, Shri Dilip Marathe, Shri Ashok Joshi, Shri Gopuskar, Shri Sanjay Sawant, Shri S.Y. Koranne, Shri Hariwadan Parikh, Parul Patel, Smt.

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[1] Excerpts taken from interview of Shri.ashok pandit/12-3-2012

Prgnya Chhaya, Shri Anil Gandhi, Shri Prabhune, Shri Arun Bhokare, Shri Subhash Bhagwat, Shri Vasant Kulkarni, Smt Shweta Bhagwat, Shri Shlok Bhagwat, Shri Ashish Muley etc. They are contributing a lot for keeping classical music alive in Baroda.

### **8:2:2 Shri.Shrinivas Madhavrao Vaidya (Bhausahab Vaidya)**



Sangeet Rasik (Music Lover)

Bhausahab was born in the March 1900 at Baroda. Since his childhood, he was fond of music, cricket, games and kite flying. He left the school after 7<sup>th</sup> Standard English medium.

He discharged his duties in Indian Railway (B.B & C and Western Railways) in account department in Baroda as well In Ajmer. During service time he played cricket tournament, such Randle cup and Pentagonal matches, Gymkhana matches, as an opening batsman from Railways team.

He was a music lover and fan of Shri. Balgandharva. Whenever also “Gandharva Natak Mandali” was visiting Baroda, he has seen almost all the Acts respectably and he could remember almost all songs (Natya

Pad) which he in the later years used to sing in my presence. He has attended almost all the concerts, small music programmes, and private programmes in and outside Baroda. He has listened to great vocalists, Tabla & Pakhawaj artists; stage Lavani, Bhajans, and Kirtans.

Vocalist like Ustad Faiyaz Khan, Abdul karim Khan, Ata Hussain, Vilayat hussain Khan, Savai Gandharva, Smt. Hirabai Badodekar, Pandit Bhaskar Buva Bakhle , Smt. Mirabai Badkar, Pandit Madhusudan Joshi Mater Krishnarao, Shri Rokadnath Buva, Manik Varma, Gangubai Hangal, Pandit Bhimsen Joshi, Master Dinanath, Pt. Ramkrishna Buva Vaze, Shri Ram Marathe are mostly heard artists by him.

He also listened to Parvatsinh Pakhwaji, Kudansinh Pakhwaji, Pandoba Pakhwaji ( From Gandharva Mandali) and Tabla artists like Ahmedjan Thirakwa, Allarakha, Sudhir Kumar Saxena, Ganpat rao Ghodke, Laxmanrao Date, Balasaheb Marathe, Ravindra Nikte, Imamali, Shri Nana Gurav, Vasantrao Achrekar etc. those days vocal artists were being listen more and the craze for instruments artists and dancers was limited. He had in his stock 6 to 7 Tablas tuned in different swaras, perfectly with 3 to 4 Bayas and he would used to provide those, required in any Baithak of Vocal in Baroda free of cost. Sometimes vocalist would suggest his name, whenever required to organized Tabla Baithak. The Tabla manufacturer and repairer in those days in Baroda know his name and identify his instrument even if somebody else brings the Tabla for repairing and tuning.

He is lucky to have attended the rare vocal programme of Shri Bhaskar Buva Bakhale, arranged in the Kirti Mandir of Bapu Maharaj Gadre at Siddhanath. In which he was accompanied on Tanpura by Shri Balgandharva and Master Krishnarao and on Tabla Ustad Ahmedjan

Thirakwa, and ustad Faiyaz Khan Saheb was invited to come inside with respect, and sitting in front of Buva Saheb. He has told this to me, later on when I was able to understand what music is meant. He also used to sing good Bhajans from different group of Bhajan Mandali.

He was the person who inspired me to learn Tabla and created interest how to listen classical music. He also taught me how to play the Thekas of different Taals. I am grateful to him to create love for music in me. He passed away in March 1980.<sup>[1]</sup>

### **8:2:3 Shri.Suresh Vaidya**



**Shri.Suresh Vaidya with Prof.S.K.Saxena**

Shri Suresh Vaidya born on 22/5/1945, in Baroda. Initially he used to listen Filmy songs, with keen interest and was unknown about classical music. His uncle Shri Bhausahab Vaidya was very fond of classical music and has heard so many great musicians, like Ut. Faiyaz Khan, Vilayat Hussain Khan, Abdul Karim Khan, Faiz Mohammed, Bal Gandddharva, Hirabai Badodekar, Bhaskarbua Bakhale, Pt. Omkarnath Thakur, ECT. Since from the age of 15 or 16, Sureshbhai , was being taken to listen the programmes, of classical Vocal, Bhajans, by his uncle in order to

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[1] Excerpts taken from interview of Shri.Suresh vaidya/12-3-2012

create interest in him. Thus Sureshbhai, started to listen the music slowly.

Basically Sureshbhai is an Engineering student, but equally a lover of good music, may be light or classical type. For his own interest, he started learning tabla initially from his uncle, who had a deep knowledge of tabla. Then his uncle sent him to learn from Shri Ganpatrao Ghodke, a brilliant tabla artist. Sureshbhai was introduced to Prof. Sudhir Kumar Saxena, by Shri Ghodkeji in 1968. He then learnt some advanced tabla playing. He has a very high respect for Saxena Sir. Sureshbhai, learnt so many good things from Saxena Sir, apart from tabla, which could never be forgotten till the end of life.

Sureshbhai has ample collection of good music. He has around 1500 CD's of Vocal, Instruments, good movies etc., and also many photographs of great artists. If we talk about his contribution in music for Baroda, since 1968, he has collected so many cuttings, from news papers, magazines, on classical music; and copied down in registers, with his own handwriting with all details. He has about twenty numbers of such registers, written in Marathi, Gujarati & English language.

The main aim of such collection is that the coming generation, interested in music, can get guidance and know about history, life study of legendary musicians, and lead music. <sup>[1]</sup>

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[1] Excerpts taken from interview of Shri.Suresh vaidya/12-3-2012



#### 8:2:4 Shri Sham Bhagwat



By profession Shri Shyam Bhagwat used to rent out music system for various programs. As his father well known Tabla Player in his childhood the tabla lessons were in cultured. He played tabla at home very regularly. (He was lucky to come to Baroda). He was then sent to Baroda. Here also he rented out music system for various programs and remained in the same profession.

The main intention about remaining in the same profession was very simple. He always wanted get come in touch with all the music artists, and to spend quality time with them. This way shri bhagwat himself used to be a part of every classical music concert and recorded all such concerts for his own collection. For this purpose he had ordered imported recording machines. In his collections Mr. Bhagwat had almost all the recordings of unforgettable performances.

To make these recordings available for general public he started a shop named 'Majestic'. This shop is there opp. Suryanarayan garden, opp raopura area till date. Anyone can visit this shop and avail the recording of any classical concerts of any artist. After his sad demise his two sons Rahul and Dnyanesh are in the same profession to carry out their father's work.

As the time has passed due to the problem of finance it was very difficult to conduct music concerts on regular basis. But to keep the tradition of inviting the well-known musicians to perform in the city Shri Bhagwat started a new organization called 'Swar Smruti'. Then commercial music concerts were held in which well-known artists were invited to perform. 'Swar Smruti' was established in the year 1985. Again the intention was to make classical music popular. The idea for the establishment of this organization was of Shri Bhagwat. All credit goes to him for his efforts. It was possible only because of the support of H.H Ranjitsinh Gaekwad, Shri Chafalkar & Shri Jaywant Lele. They also played a major role in the success of 'Swar Smruti'

This organization invited some of the mentores of Indian classical music to name a few Pandit Bhimsen Joshi, Pandita (smt) Kishori Amonkar, Pandit Jitendra Abhisheki, Pandit Firoz Dastoor, Pandit Kumar Gandharv, and Pandit Budhaditya Mukharjee. These performances were worth mentioning.

This organization had other aim too. It gave a platform to the upcoming performers of classical music. During the year 1985 to 1990 Shri Sanjeev Abhyankar, Shri Nathrao Neralkar, Shri Raja Kale, Shri Shreekant Deshpande etc. had given their memorable performances.

Unfortunately, after the demise of Shri Bhagwat , from 1995 onwards due to lack of manpower and funds (financial backing) this organization could not continue its good work.<sup>[1][2]</sup>

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[1] Excerpts taken from interview of Shri.Smt.Shital Bhagwat/14-2-2012

[2] Excerpts taken from interview of Shri.Dnyanesh Bhagwat/14-2-2012

### **8:3 Music Families**

Baroda is cultural city. The tradition of classical music in this city is very old. There are many such well known families in Baroda, which are working forwards the development of classical music in Baroda from one generation to another (from generations together). Every member of these families is contributing towards classical music. Sant family, Gaekwad family, Bhonsle family, Gadre family ,Gangani Family and Gurav family etc are working towards generation.

Now with the changing times, these families have started engaging themselves in other types of music as folk music, light music and Garba, along with the classical music. But the families which will dedicate toward classical music only do not exist anymore. In one way or the other most of the families are engaged in different types of music also. Other details of dedicated families are given in article 'Artists of Baroda'. The members of these families are Shri Gangadhar Sant, Shri G.G. Gaekwad, Shri Ramakant Sant, Shri Vijay Sant, Shri Dwarkanath Bhonsle, Shri Nana Gurav, Shri Madhukar Gurav, Shri Shriram Gadre ,Pt.Madanlal Gangani,Pt.Sundarlal Gangani,Shri.Rajesh Gangani,etc. They have contributed a lot toward development of classical music in Baroda.

# **Chapter : 9**

## **Music Classes of Baroda**

## **9:1 Introduction**

Music College is well known and very old institution in Baroda which is educating people in the field of classical music. Other than that lots of private classes are engaged in giving training in the same field. They not only train the students but also conduct exams for the same. They have also contributed a lot for the development of classical music in Baroda. In this Baburao Karnik, Baburao Kadam, Baburao Sant etc. have given enormous contribution. Saraswati Sangeet class has also giving a lot contribution in the field of classical music.

### **9:1:1 Arunoday Sangeet Class**

(Baburao Karnik's Class)

Baburao Sakharam Karnik, came in Baroda, in 1930, and took admission in Gayan Shala of Baroda to learn Dilrooba. Besides principal of Gayan Shala Shri Hirjibhai Patrawala, taught him Dilrooba in private tuition too. From this Shri Baburao got an idea to start separate music class. He established, his private music class named "Aroonodaya Sangeet Class" in 1939, located in Dandia Bazar, near Lakdipool opposite Fadke Engineering. He trained, almost 2000 students, in this institute.

He used to manage the working of the class very systematically. There were separate rooms for teaching Male and Female students, Regular attendance in registers, accurate record of fees, received from students, fixed place for keeping different instruments, definite time for starting and closing the class. Systematic and cleanliness, in all workings of classes was the specialty.

He used to teach, Dilrooba, Harmonium, Flute, Violin, himself and for teaching Tabla, he has appointed Tabla players, in his class. Well known

music director Shri Shriniwas Khale, had taken initial training of music from this class only.

He had many disciples out of which some are as follows:- 1) Smt. Rajani Kulkarni- Dilrooba, 2) Smt. Jyotsna Date-Violin, 3) Sudha Sule-Violin, 4) Rajani Nene- violin, 5) Kunda Fansalkar- Violin, 6) Shri Prabhakar Date- Tabla, 7) Shri Vasant Bhonde-Flute, 8) Sau. Ranjana Pradhan- Jaltarang. From 1955, the institute, got approval for examination centre of Bhatkhande University of Lucknow. Those days, around 35 students from this class passed the “Sangeet Visharad” examination.<sup>[1]</sup>

### **9:1:2 Saraswati Sangeet Vidyalaya:**

This class is started and conducted by Shri Prabhakar Date himself. It is running successfully for the last thirty five (35) years. After Arunoday Sangeet class was closed, all their instruments were bought by Shri Prabhakar Date and started Saraswati Sangeet Vidyalaya. Here he teaches Tabla playing to the students. Here students appear for the exam of Gandharva Mahavidyalaya, Miraj. Along with Shri Prabhakar Date, his son Shri Nandkishor Date also teaches Tabla over here.<sup>[2]</sup>

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[1] Ipsit/sham kulkarni/publish by-nishigandha despande/1<sup>st</sup> edition/2012/page no.159

[2] Excerpts taken from interview with shri.Prabhakar Date/5-6-2012

### 9:1:3 Personal Teaching Classes

Other than above mentioned well known music class, there are many music classes giving training in classical music in Baroda. In which, Shri Manubhai's Class at Fatehgunj, Music Class of Yog Niketan, Smt Natarajan Madam's class at Ellora Park, Shri Ghanekar Sir's class at Vasana and Madhumita Majumudar's class are worth a mention.

The students get training in classical music various classes and appear for exams in the following:

- 1) Gandharava Mahavidyalaya, Miraj
- 2) Bruhad Gujarat Sangeet Samiti, ahemadabad.

There are many centers for conducting exams for above two institutions. The exams for above two institutions, the exams are conducted twice in a year. The students of Baroda appear for these exams for Upto the following degrees.

- 1) Sangeet Visharad
- 2) Sangeet Alankar.<sup>[1]</sup>

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[1] Excerpts taken from interview with shri.Prabhakar Date/5-6-2012



# **Chapter : 10**

## **Music**

### **Organizations**

## **10:1 Introduction**

There are many organizations in Baroda, which are arranging the programmes of classical music. These organizations are run on donations. They arrange various music festivals in Baroda. Their contribution for promotion classical music in Baroda is remarkable. They take fixed annual fee from people. Some organizations engaged in above activities are Swar Vilas, Komal Nishad, Swar Smruti, Sa Ni Dha, Parashruti etc.

### **10:1:1 Shree Hanuman Amateurs Club**

In the early days of beginning of the 20<sup>th</sup> century, music lovers in Baroda, specially Marathi and Gujarati speaking community, were under the influence of great Bal Gandharva. One of them was the “Shree Hanuman Amateurs Club”. Music and Drama lovers gathered and formed a small club, and started performing dramas, by collecting money from the persons, families of Baroda.

One day, some of them, got an idea, and decided to perform two dramas, named “Ekach Pyala” and “Saubhadra” in the presence of great “Gandharva Natak Mandali”, during the stay at Baroda.

In January 1929, the club performed those dramas, specially inviting Bal Gandharva, Master Krishnarao, Bapusaheb Rajhans, Mandebua, sitting in front row.

Bal Gandharva and party were highly impressed with those shows, and blessed the members of club.

Then the club performed so many drama gathered a good amount of money and purchased a land for their mandali and built up a small

temple of Lord Hanuman. Even today the temple exist named “Hanuman Prasadik Mandali” near Khanderao Market, in Palkar Lane. The mandali, was established earlier in 1907, and got name and fame because of Balgandharva.<sup>[1]</sup>



### **Photo on SUNDAY- 13-1-1929**

**1<sup>st</sup> Sitting First row Left to Right:-** S. Masalkar; H.G. Ranade; D.M. Rajapurker; G.M. Korde; B.B. Ghodke; S.K.Ekbote (Shinorkar); G.B. Rainkar; S.V. Tavker; K.N. Ghaskadvi; P.T. Dindorkar; N.R. Joshi; D.S.Pandit; V.G. Varvadaker; L. Acharya; D.M. Chandorikar; S. Masalkar.

**2<sup>nd</sup> Sitting Second row chairs Left to Right:-** D.N. Dubhashe; G.S. Mandebuva; S.G. Palkar; V. Gadre; Master Krishnarao; R.B. Korane; N.S. Rajhauns (Bal gandharva); G.M. Tambe; B.S. Rajhauns; S.S. Joshi; K.R.Sant; S.L. Jambekar; L.R. Date.

**3<sup>rd</sup> Standing Second row Left to Right:-** G.S. Telang; P.B. Vinod; V.B. Captan; R.D. Mahajan; N.B. Nerlekar; M.V. Golvelkar; H.T. Chandatre; P.R. Sant; K.V. Moholkar; L.B. Dighe;

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[1] Excerpts taken from interview with shri.Prabhakar Date/5-6-2012with Suresh vaidhya/  
12-7-11

S.M.Vaidya; K.N. Korolkar; T.A. Dindorkar; B.M. Gokhle; P.G. Deshpande; V.D. Afle; S.M. Vaidya; N.R. Sant; B.S. Pandit; N.P. Asteke; P. Patankar; N.B. Dindorkar.

4<sup>th</sup> G.A. Joshi; B.G. Panse; L.V. Boradkar; S.M. Bhadalkar; V.B. Thosar; Y.N. Datar; P.M. Vaijanapurkar; K.G. Berad; S.N. Jagtap; S.K. Malshs; Y.A. Vaidya; R.K. Mengde; P.G. Dindorkar; V.B. Devlalikar;

### 10:1:2 Swar Vilas:



This is one of the oldest organizations in Baroda. Dr. Sudhalkar, Shri Bipin Modi, Shri V.N. Jikar have done a hard work and contributed a lot for bringing up and for the success of this organization. This organization has always invited dignitaries and well known classical musicians to perform in their programmes in Baroda. Due to Swar Vilas, Pt. Bhimsen Joshi, Pt. Malini Rajurkar, Ustad Rashid Khan, Pt. Hari Prasad Chaurasia, Pt. Shivkumar Sharma gave their programmes in Baroda for the first time.<sup>[1]</sup>

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[1] Excerpts taken from interview with Bal Marathe/14-10-2011

Swar Vilas also conduct Annual Classical Music Competition for the aspirants of classical music. Young classical musicians from all over India participate in the same. Some participants of such competition are Ulhas Kashalkar, Kumar Madhur etc.

“Swar Vilas”, Music Circle, Baroda, has already completed twenty four years – the years of its infancy, childhood, youth and is now stepping into the years of mellowed maturity which lie ahead. In 1963 the late Dr. M.S. Sudhalkar, eminent eye-surgeon who had an equally keen ear for music, had a dream which saw its fulfillment in the form of this organization. He was constantly helped and encouraged by a set of his distinguished friends like Dr. Satish Dighe, Dr. Prabhakar Gupte, Dr. (Miss) Malini Varde, Shri Advalpalkar, and the late Shri Baburao Pradhan, Shri Mohan Sabnis. The primary objective of this dedicated group was to promote Indian classical music by keeping alive its rich heritage. Over the years, Swar Vilas has arranged concerts by numerous artists, small and big provided platform for young, budding musicians and held music competitions of the national level. The winners of these competitions received prizes from Rajmata Smt. Shantadevi Gaekwad. Princess Sau. Shubhangini Raje Gaekwad, Late Shri Bhailalbhai Contractor, Late Shri Markand Desai, Shri K.J. Divetiya and Shri Vinchurkar, renowned local artists like Pt. Madhusudan Joshi, Pt. Shivkumar Shukla, Ustad Ghulam Rasul Khan and Smt. Meerabai Badhkar were facilitated by Swar Vilas. Shri Mukundrao Koranne, the well known harmonium player was publicly honored when he completed 60 years of age. The portrait of Dr. Sudhalkar was unveiled by Shrimant Ranjitsinh Gaekwad, M.P. Looking at all these events in retrospect, one

feels that Swar Vilas has done substantial work and has made a rich contribution to the cultural life of Baroda City.<sup>[1]</sup>

Dr. Sudhalkar had a lion's share in these achievements. This soft spoken, warm hearted man had a rare toughness about him. He chose his friends well and got the best out of them. Under his leadership Swar Vilas grew and became well known not only in Gujarat but all over the country. Under him Swar Vilas became a registered body in the control of its trustees who continue to work for it in a silent, disciplined way even today. The trustees appointed by him include Shrimant Ranjitsinh Gaekwad, Dr. Satish Dighe, Dr. V.V. Modi, Dr. Divatiya, Mrs. Sarojini Amin, Shri Subhash Kirtane, Shri Y.N. Vinchurkar, Shri Vishnu Mahajan, and Shri Bal Marathe. Dr. Sudhalkar passed away in 1982 leaving the torch in the able hands of Dr. V.V. Modi the present President, Shri Vishnu Mahajan, the treasurer and Shri Bal Marathe the Secretary.<sup>[2]</sup>

Swar Vilas has always depended on some people for their help. The foremost among them is Shrimant Ranjitsinh Gaekwad who is an artist in his own right. He has always lent a generous support to this organization. The Dean, Faculty of Performing Arts, M.S. University, Baroda, also has helped a lot by allowing the organization to use the concert hall. 3-A Association and Nalanda Press in the past have always willingly undertaken the printing jobs of Swar Vilas and rendered a very satisfactory service. Mr. Sham Bhagwat of Majestic Sound Service looks after the P.A. System at the concerts. Patrons, Life Members,

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[1] Sovinior of swar vilas on silwar jubili celebration/1986

[2] Excerpts taken from interview with Subhas Chafalkar/24-3-2011

Industrialists, Advertisers and music lovers all have contributed to the success of the organization.<sup>[1]</sup>

### **10:1:3 Swar Smruti:**

Shri Bhagwat started a new organization called 'Swar Smruti'. In Swar Smruti music concerts were held in which well-known artists were invited to perform. 'Swar Smruti' was established in the year 1985. Again the intention was to make classical music popular. The idea for the establishment of this organization was of Shri Bhagwat. All credit goes to him for his efforts. It was possible only because of the support of H.H Ranjitsinh Gaekwad, Shri Chafalkar & Shri Jaywant Lele, Shri. Anil Dahiwalkar, Shri. Vasant Kulkarni and many friends of Bhagwat, they also played a major role in the success of 'Swar Smruti'

This organization invited some of the mentors of Indian classical music to name a few Pandit Bhimsen Joshi, Pandita (smt) Kishori Amonkar, Pandit Jitendra Abhisheki, Pandit Firoz Dastoor, Pandit Kumar Gandharv, and Pandit Budhaditya Mukharjee. These performances were worth mentioning.

This organization had other aim too. It gave a platform to the upcoming performers of classical music. During the year 1985 to 1990 Shri Sanjeev Abhyankar, Shri Nathrao Neralkar, Shri Raja Kale, Shri Shreekant Deshpande, etc. had given their memorable performances.

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[1] Excerpts taken from interview from interview with Bal Marathe/14-10-2011



Unfortunately, after the demise of Shri Bhagwat, from 1996 onwards due to lack of manpower and funds (financial backing) this organization could not continue its good work.<sup>[1]</sup>

#### **10:1:4 Komal Nishad:**

Shri Shankar Jha established this organization in approximately 1988. Shri U.C. Parikh, Shri Nandkishor Muley and many more worked very hard to bring this organization to what it is today. This organization arranges many classical music programmes in Baroda. Their specialty is they organize all their programmes free of charge. All the credit of the success of this organization goes to Shri S.K. Jha.<sup>[2]</sup>

#### **10:1:5 DMRCM:**

Two brothers Shri Hemant Kothari and Shri Devendra Kothari had established DMRCM in the memory of their father Late Shri Dinkar Kothari. They not only organized classical music programmes but also conducted workshops and lecture sessions. Every year this organization gives Momentous to the student who stands first in Vocal, the exam conducted by Music College. They also organized classical music programmes free of charge.<sup>[3]</sup>

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[1] Excerpts taken from interview with Shital Bhagwat/14-10-2000

[2] Excerpts taken from interview with U.C.Parikh/26-2-2008

[3] Excerpts taken from interview with Hemant Kothari/14-10-2011

### **10:1:6 Aamad:**

Pandit Sudhir Kumar Saxena's students run this organization on the idea given by their teacher. This organization arranges various programmes only to promote Tabla. Here an artist gets a chance to give his solo performance. Here well known Tabla player like Pt. Bhai Gaytonde, Shri Arvind Mulgaonkar, Pt. Yogesh Samshi and Ustad Akram Khan and many more have given their performances. They are working very hard to promote Tabla. They also arrange programmes free of charge.<sup>[1]</sup>

Other than that of above mentioned many other small time organizations organizes classical music programmes free of charge.

### **10:1:7 Sa Ni Dha :**

This organization had started by Smt Alaknanda Patel. Their organization had arranged some good programmes for few years. Now-a-days this is not functioning.<sup>[2]</sup>

### **10:1:8 Fiyazkhan Memorial Trust :**

This organization was established around forty years back, in Baroda, mainly for arranging classical music programmes for Vocal, Instrumental, music of the artists of all levels, and to encourage the

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[1] Excerpts taken from interview with Dr.Bhaskar Pedse/12-3-2010

[2] Excerpts taken from interview with U.C.Parikha/24-4-2009

young generation, to listen to and perform the Indian Classical music. H.H. Shri Fatehsinhrao Gaekwad, Shri Ranjitsinh Gaekwad, Smt Pratibha Pandit & Shri Ashok Pandit were founder trustees of this organization. This organization is still arranging the conferences of classical music, on the death anniversary of Late Ustad Faiyaz Khan.

Legendary artists like Pt. Bhimsen Joshi, Smt Gangubai Hangal, Pt. Kumar Gandharva, Smt Kishori Amonkar, Smt Prabha Atre, Ustad Ali Akbar Khan, Pt. Jasraj, Pt. Hariprasad Chaurasia, etc. have given their humble services in respect of Late Ustad.

Trust has its own account, and they are arranging the programmes for the listeners at free of cost in order to create the interest in coming generations, for our great heritage of Indian Classical Music.<sup>[1]</sup>

### **10:1:9 Parashruti**

This organization had started by Pandit Ishwarchandra. Their organization had arranged some good programmes for few years. Now a days this is not active.

In Baroda people attend the programmes on classical music in a very big number. Here people have good knowledge about classical music, so organizers take more interest and enjoy organizing programmes. Here many a times the programmers go on overnight: Many corporate sponsor such programmes.

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[1] Excerpts taken from interview with Ranjitsing Gaekwad/9-10-2008

The programmes organized by these organizations are famous all over India. Here artists also are eager to come and perform enthusiastically. They have played a major role in propaganda of classical music in Baroda.<sup>[1]</sup>

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[1] Excerpts taken from interview with Pandit Ishwarchandra/18-8-2012

# **Chapter : 11**

## **Music Archival-**

### **Music**

### **Programmes**

### **detail List**

## **11:1 Introduction**

Archival restoration and commercialization activity today covers all segments of the art-music legacy since commercial recordings came to India in 1902. 78-RMP recordings, EP recordings, LP recordings, and pre-1975 audio-cassette productions are being re-marketed on a significant scale after being acoustically upgraded/ restored. As an aesthetic force, however, the most significant segment of this activity is the commercialization of concert recordings from the pre-1975 period. By virtue of being concert-length, and by virtue of having been recorded during a face-to-face interaction with an audience, these recordings come closest to the “real thing”, and therefore have the potential to experience an aesthetic influence over contemporary tastes and musicianship which neither shorter, nor studio-made, recordings can exercise.

### **11:1:1 The Archival Music Market**

Art music reportedly constitutes less than 2 per cent of the total recorded music market in the country. It is too small a segment to deserve a differentiated marketing strategy. Therefore art-music is marketed through the same volume-driven strategy as popular music. Given this reality, the large investments in the revival of vintage music would be justified only if it had begun to start selling in much larger numbers than has done many years hitherto. This conclusion suggests a structural change in the generational composition of the music market. This suggestion is supported by the observation that the music industry is now investing even more feverishly in the revival of vintage popular music than it is investing in vintage art-music. Obviously, music lovers above the age of 45 today, who were below 20 in 1975, have now become a large, fast-growing, and profitable market.<sup>[1]</sup>

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[1] Book : Hindustani Music-A Tradition in Transition /Deepak Raja/Publish-D.k.Print world/1<sup>st</sup> edition/2005/Page No : 57,58



## 11:1:2 Majestic Music House



It is a very well known and a leading shop established by Late Shri Shamsundar Bhagwat in the year 1970, located near GPO opp. Suryanarayan Temple, Raopura. It is having a very huge and valuable collection, especially for classical music. Baroda is cultural city, and citizen of Baroda love to listen classical music with deep understanding. So many customers visit this shop for purchasing CDs & DVDs of all types of music. The shop possesses its own recording system, preservation Library for precise old and new rare music. Live recordings of the programme, performed in the Baroda, are also available. This shop works for archives of music, very systematically. The shop has preserved the classical music programmes, being- performed in Baroda, for future. As on date the shop has 40 thousand CDs & DVDs in its treasure. All Music shop doing business of CDs, But Majestic Music house is doing business of only in Indian classical music, in this shop there is a big music library, where any one can listen Indian classical music free of cost at that shop. The staff is trained in Indian classical music. They help you in choosing the CDs.<sup>[1]</sup>

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[1] Excerpts taken from interview with Shital Bhagwat, dnyanesh Bhagwat

### 11:1:3 Music Shops in Baroda

In Baroda there are many good shops of music CDs. In Baroda people get all types of music CDs. The famous shops are Sony Music, Shoppe, Landmark, Crossworld, Saaz and many more.

### 11:2 Classical Vocal live Programmes Detail

album name Query					
album no	album name	artist	category	instrument /vocal	remark
06443	live	latafat hussain	cv	vocal	
14212	aarti ankalikar--260992	aarti ankalikar	cv	vocal	kedar-bageshri
14211	aarti ankalikar--201203	aarti ankalikar	cv	vocal	nand-durga-dadra-bageshri-malkauns-madhukauns
03024	live - 230387	aarti anklikar	cv	vocal	bhopali-sohni-nand-bhajan
06169	live	aarti anklikar	cv	vocal	2 track
03666	live - brd-211203	aarti anklikar	cv		nand-durga-bageshri-malkauns-mi radhika
05054	live	aarti anklikar	cv	vocal	kedar--bageshri
10520	live--brd--abdul rashid khan	abdul rashid khan--101 age	cv		101 age
05867	live-brd-010204	ajay chakra	cv	vocal	marubihag-kafi-malkauns-pahadi-dadra
02744	live - 300303	ajay chakraborty	cv	vocal	
05572	live	ajay chakraborty	cv	vocal	malkauns-aaye na balam-hari om tatsat
01246	brd-live-211199	ajay chakraborty	cv	vocal	bhairav--charukeshi--vrundavani srang--jogiya kali
07687	live--brd--070106	ajay chakraborty	cv	vocal	shudhh kalyan-kedar-shankara-mirabai ki malh-kirwa
05231	live-amd-290304	ajay chakraborty	cv	vocal	bihag-bhairavi-sampoorna malkauns-tappa khamaj-yaa
05566	live	ajay chakraborty	cv	vocal	bihag-adana-ka karu sajni
05567	live	ajay chakraborty	cv	vocal	gujari todi
05571	live	ajay chakraborty	cv	vocal	yaman-mishr khamaj se bhatiyar-thu desh

<b>05568</b>	live	ajay chakraborty	cv	vocal	megh-meerabai malhar-des-sorath jai-hansdh-thu mi
<b>05570</b>	live	ajay chakraborty	cv	vocal	malkauns
<b>05569</b>	live	ajay chakraborty	cv	vocal	bhairav-charukeshi-vru sarang-jogiya-kalingada
<b>03442</b>	live--brd--a-38-39	ajay chakravarty	cv	vocal	bageshree-malkauns-bahar-basant bahar-bhairavi
<b>07959</b>	ajay chakravarty	ajay chakravarty	cv	vocal	marva
<b>07948</b>	ajay chakravarty	ajay chakravarty	cv	vocal	darbari
<b>07871</b>	live-brd-240306	ajay chakravarty	cv	vocal	
<b>14060</b>	live brd-komal ni-24-4-11	ajay chakravarty	cv	vocal	shudha sarang--patdeep--bhairavi
<b>09249</b>	live--110307	ajay chakravarty	cv	vocal	todi--gujari todi--bilaskhani todi--desi-bhairavi
<b>13260</b>	live--140310-ongc	ajay chakravarty	cv	vocal	yaman--bageshree--dadra--bhajan-- bangali geet
<b>06457</b>	live--010105	ajay chakravarty	cv	vocal	bhupali-hamir-dar kanda-adana-suha sughrail-mand
<b>06605</b>	live--020105-01	ajay chakravarty	cv		lecture
<b>06606</b>	live--020105-02	ajay chakravarty	cv		lecture
<b>14464</b>	ajay chakravaty - brd - 16 Bandishes	ajay chakravaty	cv	vocal	16 Bandishes
<b>14463</b>	work shop	ajay chakravaty	cv	vocal	work shop
<b>01140</b>	brd--live	ajay chakrawarti	cv	vocal	bilaskhani todi-jaunpuri-bhirawi
<b>02376</b>	brd live	ajay chakrawarti	cv	vocal	bhimpalasi-marwa-yaman-thumri
<b>09974</b>	live--b b c	ajay chakrawarty	cv	vocal	hamsadhwani--thumari kajri
<b>03817</b>	live--010204	ajay chakrborty	cv	vocal	marubihag-kafi-malkaunse-pahadi-dadra
<b>08986</b>	ajay chakrvarty	ajay chakrvarty	cv	vocal	hansdhwani--kajri thumari
<b>02138</b>	vocal	ajit kade	cv	vocal	classical
<b>14177</b>	ajoy chakraborty--010105	ajoy chakraborty	cv	vocal	bhupali-darbari-adana-suha sughrail-mishra mand
<b>14178</b>	ajoy Chakraborty-070106	ajoy chakraborty	cv	vocal	shudhha kalyan-kedar-shankara-meera bai ki malhar
<b>14185</b>	Ajoy	ajoy chakraborty	cv	vocal	bhimpalasi--marwa--yaman--

	Chakraborty- -300303				thumari
<b>14180</b>	Ajoy Chakraborty- -110307	ajoy chakraborty	cv	vocal	todi-gujari todi-bilasi todi- desi-bhairavi-bangla
<b>14184</b>	Ajoy Chakraborty- -290304- (Ahmedabad)	ajoy chakraborty	cv	vocal	bihag-sampurna malkauns- yaad piya-tappa khamaj-har
<b>14190</b>	Ajoy Chakraborty- -live--brd--A-- 38	ajoy chakraborty	cv	vocal	bageshri--malkauns-bahar-- basant bahar--bhairavi
<b>14183</b>	Ajoy Chakraborty- -240306	ajoy chakraborty	cv	vocal	puriya kalyan-desh-piloo thu- yaad piya ki-ravind s
<b>14182</b>	Ajoy Chakraborty- -220398	ajoy chakraborty	cv	vocal	bilaskhani todi-jaunpuri- bhairavi-yaad piya ki aay
<b>14181</b>	Ajoy Chakraborty- -140310	ajoy chakraborty	cv	vocal	yaman--bageshri--dadra-- bhajan
<b>14186</b>	Ajoy Chakraborty- -010204	ajoy chakraborty	cv	vocal	maru bihag--kafi--malkauns-- pahadi thu--bhairavi
<b>14179</b>	Ajoy Chakraborty- -110292(ITC-- Baroda)	ajoy chakraborty	cv	vocal	bihag--adana--ka karun sajni
<b>07663</b>	alka joglekar- spool	alka joglekar	cv	vocal	6 track
<b>09398</b>	live--brd--A-- 17	amir khan	cv	vocal	A--17 shudhh kalyan--rageshri
<b>14210</b>	arshad ali-- 211109	arshad ali	cv	vocal	yaman--hansadhwani-- malkauns--bhairavi
<b>13007</b>	live--ongc-- 211109	arshad ali	cv	vocal	yaman
<b>07839</b>	arvind dasgupta	arvind dasgupta	cv	vocal	yaman--miyan malhar
<b>13414</b>	live--02--brd- -140310	asha akolkar[khadilkar ]	cv	vocal	bairagi
<b>13413</b>	live--01--brd- -130310	asha akolkar[khadilkar ]	cv	vocal	jog
<b>05502</b>	live	asha khadilkar	cv	vocal	jog-nayki malhar-sohni- bhairavi
<b>07511</b>	asha	asha patnekar	cv	vocal	ravi mi-ghei chand-chandra

	patnekar-02				kauns-bhairavi
07510	asha patnekar-01	asha patnekar	cv		gavti
08449	live--brd-- 050806	ashwini bhide	cv	vocal	miya malhar-pratiksha-dadra- abhogi-chandrakauns
04482	live - 100401	ashwini bhide	cv	vocal	hem kalyan-yaman-na kanada
05080	live-brd-30- 31	ashwini bhide	cv	vocal	puriya dhanashri-kedar- bhajan-bhairavi
14223	ashwini bhide--swar vilas	ashwini bhide	cv	vocal	marwa-Shankara-rageshri- nirgun Pad kabeer-bhajan
14218	ashwini bhide- 300105	ashwini bhide	cv	vocal	bhairav-mangal bhairav- jaunpuri-madmat sarang- shud
14217	ashwini bhide-- 230803	ashwini bhide	cv	vocal	yaman-miya malhar-dadra- bihagada-sohoni-kajri-zula
14216	ashwini bhide-- 080101	ashwini bhide	cv	vocal	rageshri--vachaspati- rajasthani Bhajan-suha-bhaira
13121	live--brd-- 100110	ashwini bhide	cv	vocal	marva--4 bandish
14215	ashwini bhide-- 050806	ashwini bhide	cv	vocal	miya malhar--pratiksha- dadra-abhogi-jog-thumari
06207	live--brd--a- 40	ashwini bhide	cv	vocal	multani-gaud malhar-bhajan
03112	live - 230803	ashwini bhide	cv	vocal	
06667	live--brd-- 300105	ashwini bhide	cv		bhairav-mangal bhairav- jaunpuri-madmad sar-shu sar
07512	b d vadikar	b d vadikar	cv	vocal	shyamkalyan-bihagada-suha sugrai-tilak kamod-jogka
12608	live--01--17- 03-1994	babanrao haldankar	cv	vocal	lalita gauri--shyam kalyan
12609	live--02--17- 03-1994	babanrao haldankar	cv	vocal	chhayanat--nat bihag
12761	b--79--brd	bade ghulam ali	cv	vocal	darbari kanada--dadra-- anokha ladla--baju band khu jha
02196	live	balmurli krishnan	cv	vocal	
07778	live--brd-- 1970	basavraj rajguru	cv	vocal	miya ki todi-alhaiyya bilawal- shu sarang-bhairavi
00764	brd--live--b-- 60--02 Part	bhimsen	cv	vocal	b-60- 2nd part--Shudh kalyan- -kalashri--bhairavi
00382	brd--live--VB- -02	bhimsen	cv	vocal	VB--02
05623	brd-b-28	bhimsen	cv		
01986	brd live--B-- 29	bhimsen	cv	vocal	B-29-malkuns-thumri-piya milan ki-mata sharada

02677	live--brd b-- 03--04	bhimsen	cv	vocal	brd b-3-4
00763	brd--live--b-- 41	bhimsen	cv	vocal	b-41
10313	live--hubli-- 1964	bhimsen	cv	vocal	miyan ki todi
00856	brd-live--b-- 02	bhimsen	cv	vocal	b-2--suryakauns--piya ke milan ki aas
05574	live-brd	bhimsen	cv	vocal	yaman kal-thu-avghachi- malk-thu-bhai-sharda
03027	live	bhimsen	cv	vocal	
13115	spool	bhimsen	cv	vocal	todi--vru sarang--marwa--thu gara--chhayanat
13131	spool	bhimsen	cv	vocal	todi--vrundavani sarang-- marwa--thu gara--bhairavi
08529	live--brd--b-- 23--1987	bhimsen	cv	vocal	marwa--raghuvar--bhaj man-- jo bhaje hari
01324	brd-live--b-- 38	bhimsen	cv	vocal	b-38
08532	live--brd--b-- 52	bhimsen	cv	vocal	puriya dhanashri--darbari
08533	live--brd--b-- 53	bhimsen	cv	vocal	darbari--shudhha bahar-- bageshri bahar-bhairavi
01325	brd-live--b-- 45	bhimsen	cv	vocal	b-45
08531	live--brd--b-- 31	bhimsen	cv	vocal	puriya dhanashri-basant bahar-piloo thu--bajuban
01327	brd-live	bhimsen	cv	vocal	4 abhang
08530	live--brd--b-- 30	bhimsen	cv	vocal	bhimpalasi--multani--kedar prakar
08528	live--brd--b-- 22--1987	bhimsen	cv	vocal	puriya dhanashri--bhimpalasi
00800	brd-live--b-- 18 b-19	bhimsen	cv	vocal	b-18 b-19--piya ke milan ki
08518	live--brd--b-- 53	bhimsen	cv	vocal	darbari--shudhha bahar-- bageshri bahar-bhairavi
08517	live--brd--b-- 52	bhimsen	cv	vocal	puriya dhanashri--darbari
00781	brd-live--b-- 01	bhimsen	cv	vocal	b-1
01326	brd-live--b-- 47	bhimsen	cv	vocal	b-47
06199	live--brd--b-- 08	bhimsen	cv		
14244	bhimsen joshi - b-18 - Brd	bhimsen joshi	cv	vocal	malkauns- miya malhar- chandrika hi-piya milan ki a
14245	bhimsen	bhimsen joshi	cv	vocal	shankara--suryakauns--piya

	joshi--brd live - B-1--B--2				milan ki aas-nand kumar
10204	brd--live--b- 64	bhimsen joshi	cv	vocal	multani--jogiya thumari [naina rasiley ]
14236	bhimsen joshi--brd live	bhimsen joshi	cv	vocal	bhairav--lalit--jaunpuri--gaud sarang-sur malhar
14237	bhimsen joshi	bhimsen joshi	cv	vocal	gujari todi--hindol--patdeep-- bhajan
14238	bhimsen joshi--brd live	bhimsen joshi	cv	vocal	bihag-nayaki kanada-bageshri ang-sur malhar-hindol
14240	bhimsen joshi--brd live--1986	bhimsen joshi	cv	vocal	malkauns-piya ke milan ki aas--bhairavi[mata shard
06078	live--brd--b-- 30-31	bhimsen joshi	cv	vocal	bhimpalasi-multani-kedar ke- pr-pu dhanashri-basan
06082	live--brd--b-- 43-44	bhimsen joshi	cv	vocal	multani--marva--thum-- pandhari ni--soch samajh
06065	live--brd--b-- 05-06	bhimsen joshi	cv	vocal	bhimpalasi-kalashree-ram rangi-kedar kamod-sawan k
06079	live--brd--b-- 41-42	bhimsen joshi	cv	vocal	todi-gaud sarang-jaunpuri- avghachi-babul mora
06064	live--brd--b-- 35--36	bhimsen joshi	cv	vocal	bihag-mi khamaj-govardhan gir-abho kan-jogiya-tirt
06063	live--brd--b-- 24-25	bhimsen joshi	cv	vocal	gujri todi-hindol-patdeep-- raghuvar tumk--bhairavi
07147	live-brd-b- 11-12-13	bhimsen joshi	cv	vocal	
12765	b--57--brd	bhimsen joshi	cv	vocal	bihag--bhairavi--bhatiyar-- hindol bahar
12772	b--64--brd	bhimsen joshi	cv	vocal	multani--jogiya thu--babul mora
12773	b--65--brd	bhimsen joshi	cv	vocal	gauri--pradeep ki--bageshri bahar--shahana bahar
12774	b--66--brd	bhimsen joshi	cv	vocal	bhatiyar--shudhha piloo
06066	live--brd--b-- 26-27	bhimsen joshi	cv	vocal	bihag-thu-hindol bahar- bhairavi-kaya-na ka-sur mal
12766	b--58--brd	bhimsen joshi	cv	vocal	asavari todi--indolika-- jaunpuri
12769	b--61--brd	bhimsen joshi	cv	vocal	shyam kalyan--pihrwa bajo re
12770	b--62--brd	bhimsen joshi	cv	vocal	vad jao--ras ke bhare--jaag ri--jamuna ke
12768	b--60--brd- part-01 290484	bhimsen joshi	cv	vocal	marwa--tilak kamod-- shudhha kalyan
12767	b--59--brd	bhimsen joshi	cv	vocal	shudhha kedar--thumari
03720	live--brd-b-- 70	bhimsen joshi	cv		lalit-vrundavani sarang
14228	live-240793 -	bhimsen joshi	cv	vocal	yaman-bahar-jaitshri-miya



	Surat				malhar-malkauns-bhairavi
<b>14233</b>	bhimsen joshi--brd live	bhimsen joshi	cv	vocal	bhimpalasi-multani-kedar ke- pu dhanashri-basant ba
<b>14234</b>	bhimsen joshi--brd live	bhimsen joshi	cv	vocal	todi-jaunpuri-gaud sarang- awaghachi-babul mora
<b>14235</b>	bhimsen joshi	bhimsen joshi	cv	vocal	bihag--mishra khamaj--abhogi kanada-piya ke milan
<b>06216</b>	live-brd-b--8	bhimsen joshi	cv	vocal	g malhar-sur malhar-darbari- jogiya[piya ke]-bhair[
<b>10197</b>	live--10-04- 66	bhimsen joshi	cv	vocal	multani
<b>06217</b>	live--ranjit singh-spool	bhimsen joshi	cv	vocal	multani-kafi-marwa-thu mi gara-chaya malhar-thu
<b>12812</b>	c--02--brd	c r vyas	cv	vocal	puriya--shiv abhogi
<b>02198</b>	karnatak sangeet-1	charumati ramchandran	cv	vocal	jha
<b>10556</b>	live	chhannulal mishra	cv	vocal	yaman kalyan--des--chaiti-- kajri--shiv stuti--bhaj
<b>08888</b>	live	chhota gandharv	cv	vocal	
<b>12813</b>	c--01--brd	chhota gandharv	cv	vocal	khamaj--dadra--gun kauns
<b>10304</b>	live--01	chhota gandharv	cv	vocal	bhoop nat--thumari [murli wale]
<b>10655</b>	live--02	chota gandharv	cv	vocal	
<b>10654</b>	live--01	chota gandharv	cv	vocal	boop nat--thumari--chand maza
<b>00845</b>	brd--live- 201001	d k datar	cv	vocal	shri zaa
<b>08397</b>	dayanand gandharv	dayanand gandharv	cv	vocal	jog-chandrakauns-bageshri ang
<b>08398</b>	dayanand gandharv	dayanand gandharv	cv	vocal	narayani-miya malhar- bhairavi
<b>08399</b>	dayanand gandharv	dayanand gandharv	cv	vocal	kafi-abhogi
<b>07779</b>	live	dayanand gandharv	cv	vocal	shiv kauns--hameer--shahana
<b>06010</b>	live	dayanand gandharv	cv	vocal	shahana kanada
<b>05595</b>	dayanand gandharva- 2+	dayanand gandharva	cv	vocal	chandrakauns--hameer-thu bhairavi
<b>05594</b>	dayanand gandharva-1	dayanand gandharva	cv	vocal	shahana kanda--damru baje
<b>10124</b>	dayandand gandharv-live	dayandand gandharv	cv	vocal	lage ho bajan--madhukauns-- tum aaye--bandish
<b>14258</b>	deborshi bhattacharya - 240411	deborshi bhattacharya	cv	vocal	bairagi bhairav--nat bhairav
<b>15012</b>	live-brd--18-	dinkar kainkini	cv	vocal	jaijaiwanti--bandish--kesariya

	03-1990				mohe
<b>12818</b>	d--05--brd - 281192	dinkar kainkini	cv	vocal	nand--bhairavi bhajan
<b>12819</b>	d--06--brd - 180890	dinkar kainkini	cv	vocal	kaushi kanada--bhairavi
<b>12816</b>	d--01--brd - 01	dinkar kainkini	cv	vocal	salag warali--yamani bilawal
<b>12817</b>	d--02--brd - 02	dinkar kainkini	cv	vocal	yamani bilawal--hindol--desi-- sugrai
<b>09726</b>	brd--live	dinkar kainkini	cv	vocal	jaijaianti--bandish
<b>13241</b>	faiyaz khan-- 04	faiyaz khan	cv	vocal	bilaskhani todi--kedar--todi
<b>13265</b>	faiyaz khan-- 03	faiyaz khan	cv	vocal	jaijaiwanti--kalingada
<b>13243</b>	faiyaz khan-- 06	faiyaz khan	cv	vocal	shudha kalyan--maru bihag
<b>13242</b>	faiyaz khan-- 05	faiyaz khan	cv	vocal	tilang--bhairavi thumari-- kamod
<b>13240</b>	faiyaz khan-- 03	faiyaz khan	cv	vocal	jaijaiwanti--kalingada
<b>13239</b>	faiyaz khan-- 02	faiyaz khan	cv	vocal	des
<b>13238</b>	faiyaz khan-- 01	faiyaz khan	cv	vocal	darbari
<b>01117</b>	faiyazkhan- khadim hussain	faiyazkhan- khadim hussain	cv	vocal	darbari--darbari
<b>10631</b>	live--brd-- ranjit sihn	firoz dastur	cv	vocal	gawati--sarswati--thumari gara
<b>14266</b>	ganapati bhatt--live 1989	ganapati bhatt	cv	vocal	shyam kalyan--bageshri--raag mala--bhajan--tarana
<b>02197</b>	karnatak sangeet	ganesh kumresh	cv	vocal	jha
<b>06094</b>	live--brd--g- 06-07	gangubai hangal	cv	vocal	todi--bhairav--alh bilawal- suha--bhairvi
<b>00700</b>	brd-live--g-- 15	gangubai hangal	cv	vocal	g-15
<b>06074</b>	live--brd--g-- 06	gangubai hangal	cv	vocal	todi--bhairav--alh bilawal- suha--bhairvi
<b>05709</b>	live	gangubai hangal	cv	vocal	madhuvanti-marva-yaman- malhar-bhai tarana
<b>13437</b>	live--g--09-- 270982	gangubai hungal	cv	vocal	maru bihag--adana--bhiravi
<b>13436</b>	live--g--08-- 270982	gangubai hungal	cv	vocal	shudha kalyan--abhogi--maru bihag
<b>09838</b>	live--brd--g-- 13	gangubai hungal	cv	vocal	kaushi kanda--chakradhar

13492	live--g--19	ganpati bhatt	cv	vocal	yaman--kalavati--bageshri--hansdhwani
13493	live--g--20	ganpati bhatt	cv	vocal	shyam kalyan-jaijaiwanti-nayki kanada-bhairavi tar
14268	gauri pathare--060106	gauri pathare	cv	vocal	yaman-durga-hameer-jog-basant-bharavi
07688	live--brd--060106	gauri pathare	cv		yaman--durga--hameer--jog--basant--bhairavi
12862	live--141208--juhu-01	ghulam hussain khan	cv	vocal	puriya--barwa--hindoli
12863	live--141208--juhu-02	ghulam hussain khan	cv	vocal	jayjayvanti--nat bihag--sohoni
13164	g--02--brd--120283	girija devi	cv	vocal	jog--tilak kamod--hori--piloo thumari
13165	g--03--brd--160280	girija devi	cv	vocal	tilak kamod--bahar--hori--thumari
05861	live-brd--070804	gundecha bros	cv	vocal	miyan malhar-megh-malkauns-adana
06784	live--brd--270305	gundecha bros	cv	vocal	darbari--hori basant
14277	gundecha brothers--070804	gundecha brothers	cv	vocal	miyan malhar-megh-malkauns-adana
03726	live---brd	gundecha brothers	cv	vocal	rahgeshri
14276	gundecha brothers--050493	gundecha brothers	cv	vocal	rageshri--bihag--sohoni--bhairavi
03725	live--2-brd	gundecha brothers	cv	vocal	3 track
08450	live--brd--060806	hari prasad	cv	vocal	bhimpalas-miya malhar-piloo thu-vachpati-pahadi
12093	hemant kothari	hemant kothari	cv	vocal	salagwarali--bhatiyar--kalawati
03858	j v bhatkhande	j v bhatkhande	cv	vocal	hindol-malkaunse-bhairavi-bhajan
14286	Sampurna Ratri	Jaitirth Mewundi	cv	vocal	malkauns--nayki kanada--basant
13556	live 15 7 88-1	jasraj	cv		j10,kedar,hansdhwani,nayaki kanada
13557	live 15 7 88-2	jasraj	cv		j11,nayaki kanada,haweli san,bhajan
13558	live 14 8 85-1	jasraj	cv		j12,multani,gauri,marwa
13554	live 10 1 87	jasraj	cv		j8,purwa kalyan,bihagada
13553	live 23-4-83-2	jasraj	cv		j7,shudha kalyan,miya malhar
13552	live 23-4-83-	jasraj	cv		j6,kedar,bhajan,basant

	2				
13559	live 14 8 85-2	jasraj	cv		j13,marwa,malhar prakar,bhairavi-mai sawre
01874	vocal live brd	jasraj	cv	vocal	12-1-97
13555	live	jasraj	cv		j9,bilaskhani todi,miya ki todi
13551	live 23-4-83-1	jasraj	cv		j5,puriya,shudha nat
05628	live--feb-97	jasraj	cv		multani--om namo
13550	live	jasraj	cv		j3,chayanat,hansdhawni,kedar
15016	live - jasraj	jasraj	cv	vocal	bairagi bhairav--kajrare naina-- 2 bandish
15017	live	jasraj	cv	vocal	shudhha sarang--kaushik dhwani
13117	spool	jasraj	cv	vocal	puriya-durga-darbari-shudha nat-hameer-basant
13133	live--010383- -spool	jasraj	cv	vocal	puriya-durga-darbari-shudh nat--hameer-basant
12178	live--brd--j-- 31	jasraj	cv	vocal	shudhha sarang--bhimpalas
00794	brd-live--23	jasraj	cv	vocal	j-23
00793	brd-live- haveli--j-10 j- 11	jasraj	cv	vocal	j-10 j-11
12096	live	jasraj	cv	vocal	malhar--ramdasi--nayaki-- charju--gaudgiri
00792	brd-live--j-- 08	jasraj	cv	vocal	j-8
00791	brd-live--j-- 16--17	jasraj	cv	vocal	j-16 j-17
12094	live	jasraj	cv	vocal	nat bhairav--bhatiyar-- bhairavi
00795	brd-live-j--22	jasraj	cv	vocal	j-22
12095	live	jasraj	cv	vocal	shankara--adana--bihag
00651	brd-live	jasraj	cv	vocal	j-15
00657	brd-live	jasraj	cv	vocal	j-18
14287	Jasraj-- 020803	jasraj	cv	vocal	darbari--adana
07248	live	jasraj	cv	vocal	shudhh sarang-hari sarang-- adana[mata kalika]-bhaj
14288	Jasraj-- 120197	jasraj	cv	vocal	bhimpalasi-din ki puriya- bihag-braje basantam-bhai
00656	brd-live	jasraj	cv	vocal	j-12 j-13
14294	sampurna ratri--300193	jasraj	cv	vocal	charukeshi--lalit--bhatiyar-- bhairavi
14289	Jasraj-- 270207	jasraj	cv	vocal	marubihag-braje basntam- nayki kanda-govind damodar
09279	live--270207	jasraj	cv	vocal	marubihag--braje basantam--

07669	jasraj--spool	jasraj	cv	vocal	nayki kanada--pad--govi puriya kalyan-bihagada-desh- darbari[half]
07670	jasraj--spool	jasraj	cv	vocal	darbari--hans dhwani--pawan sut
07665	jasraj--spool	jasraj	cv	vocal	mata kalika[half]-malkauns- ahir bhairav-todi-bhati
07664	jasraj--spool	jasraj	cv	vocal	jog-bahar-shudhha varali
03113	live - ongc	jasraj	cv	vocal	
05050	sampoorna ratri	jasraj	cv	vocal	charukeshi-lalit-bhatiyar
05575	live	jasraj	cv	vocal	vagheshwari-desh
15018	jasraj- bhimsen- parween s	jasraj-bhimsen- parween s	cv	vocal	
00786	brd-live- 170487	jasraj-haveli	cv	vocal	
13134	live-050110- ongc-brd-- karnataki	jayanti lalita	cv	vocal	7 track
14297	Jayatirth mehundi-- 230607	Jayatirth mehundi	cv	vocal	megh-miya malhar-gaud malhar-abhang-jamuna ke teer
14296	Jayatirth mehundi -- Brd--230607	Jayatirth mehundi	cv	vocal	megh-miya malhar-gaud malhar-abhang-jamuna ke teer
09704	brd--240607	jaytirth mehundi	cv	vocal	megh--miyan malhar--gaud malhar--abhang--bhairavi
11745	live--221108- ongc	jaytirth meyundi	cv	vocal	
08162	spool--bhale	jeetendra abhisheki	cv	vocal	todi
08871	live-brd- music college	jeetendra abhisheki	cv	vocal	7 track
12986	live--puna-- 1972	jeetendra abhisheki	cv	vocal	gawati--bhairavi--tarana
12985	live--puna-- 1980	jeetendra abhisheki	cv	vocal	chhayanat--hari kauns
08180	live-spool	jeetendra abhisheki	cv	vocal	todi-gurjari todi-mangal bhairav-bhankar-jaunpuri
11527	live--03 02 1979	jitendra	cv	vocal	madhu rajni--hari kauns--hari kauns
09000	jitendra abhisheki	jitendra abhisheki	cv	vocal	bageshri--chandrakauns ang se--bandish
07734	jitendra abhisheki-a- 1-2	jitendra abhisheki	cv	vocal	2 track
00679	brd-live	jitendra	cv	vocal	j-24 j-25

		abhisheki			
08076	live-kalyan-071175	jitendra abhisheki	cv	vocal	todi--3 track
05822	live--brd--j-26-27	jitendra abhisheki	cv	vocal	
06218	live	jitendra abhisheki	cv	vocal	shudhha kalyan
05646	live-jyostna bhole	jyostna bhole	cv	vocal	
06191	live--spool	jyotsna bhole	cv	vocal	bhim--tilak kamod--bhajan--shivranjini--bhajan
14300	kaivalya kumar gurav	kaivalya kumar gurav	cv	vocal	bilaskhani todi-suhakanada--sohoni--bhajan
14299	kaivalya kumar gurav	kaivalya kumar gurav	cv	vocal	abhogi--adana--chhayanat--suha
05488	live	kaivalyakum-jaytirth mehundi	cv	vocal	marva--kedar
05003	live	kaivalyikumar	cv	vocal	bilaskhani todi-sohoni-suha kanda-bhajan
07671	kalpana dave--spool	kalpana dave	cv	vocal	kalavati--thumari
06075	kalyani deshमुख	kalyani deshमुख	cv	vocal	
07795	live--brd--290106	kaushik mukharjee	cv	vocal	
05843	live	kaushiki chakr	cv	vocal	rageshri-mishra piloo
10975	live--brd--070608	kaushiki chakravarty	cv	vocal	marubihag--sarswati--malkauns--mi piloo thu--dadra
08497	live-brd-k77	kesarbai kelkar	cv	vocal	bagehshri--tilak kamod
11207	khadim hussain	khadim hussain	cv	vocal	sawani nat--gaud malhar[1 minute only]
03704	live--2	kirti shiledar	cv	vocal	natya sangeet
03703	live--1	kirti shiledar	cv	vocal	bihagada--narwar krishna saman
02678	live	kishori	cv	vocal	brd k-42
01206	brd-live	kishori	cv	vocal	k-40
02806	live	kishori	cv	vocal	brd k-59-60 todi-kukubha bilawal-
12727	k--75--brd	kishori	cv	vocal	sawani nat--basanti kedar
12724	k--71--brd	kishori	cv	vocal	miya malhar--bhajan
12723	k--70--brd	kishori	cv	vocal	bagehshri--khokar--bhajan
12722	k--69--brd	kishori	cv	vocal	vibhas--tilak malhar--bhajan
12729	k--80--brd	kishori	cv	vocal	bahaduri todi
05295	live-021284--k-34-35	kishori	cv	vocal	aahir bhairav-todi-bhajan-bhairavi
05296	live-brd-k-57-58	kishori	cv	vocal	shudhh nat-bageshri-ghat ghat mein-babul mora

12726	k--74--brd	kishori	cv	vocal	shudha nat--nayaki kanada-- bhajan--thu khamaj--kaf
12728	k--76--brd	kishori	cv	vocal	khem--zinzoti
12725	k--72--brd	kishori	cv	vocal	3 track
09839	live--brd--k-- 52	kishori	cv	vocal	tilak kamod--kaushi kanada-- tarpat jiya--
14310	kishori amonkar-- brd k--34-35	kishori amonkar	cv	vocal	ahir bhirav--todi--bhajan-- bhirav [babul mora]
14307	kishori amonkar 251295	kishori amonkar	cv	vocal	bahaduri tod-Bilawal- lalit=loor sarang
14318	kishori amonkar	kishori amonkar	cv	vocal	yaman--jaijaivanti
15019	live	kishori amonkar	cv	vocal	todi--bhajan
12649	live--brd--k- 67	kishori amonkar	cv	vocal	4 track
12650	live--brd--k- 68	kishori amonkar	cv	vocal	bhoop--bhinna shadaj [ud ja re kaga ]
12286	live--brd--k-- 53--050283	kishori amonkar	cv	vocal	yaman--bhajan [o mara vhal girdhari ]
12278	live--brd--k-- 46-03	kishori amonkar	cv	vocal	anwat--yaman--bhairavi
12098	live--k--55-- 56--best rec	kishori amonkar	cv	vocal	yaman--bhajan--malkauns-- babul mora
12648	live--brd--k- 66	kishori amonkar	cv	vocal	basant bahar--babul mora-- lalit pancham
12269	live--brd--k-- 36	kishori amonkar	cv	vocal	yaman--bhajan
12270	live--brd--k-- 37	kishori amonkar	cv	vocal	bhajan--malkauns--bhairavi
07184	live-brd-k-55- 56	kishori amonkar	cv	vocal	yaman-bhajan-malkauns- babul mora
12272	live--brd--k-- 39	kishori amonkar	cv	vocal	vibhas--nadhamad sarang
12273	live--brd--k-- 41	kishori amonkar	cv	vocal	sawni nat--basant--kedar-- basant bahar
12288	live--brd--k-- 54--050283	kishori amonkar	cv	vocal	bhajan--malkauns--bhairavi
12277	live--brd--k-- 45-02	kishori amonkar	cv	vocal	aahir bhairav--alhaiyya bilawal--anwat
12271	live--brd--k-- 38	kishori amonkar	cv	vocal	jaunpuri--vibhas
12279	live--brd--k-- 47	kishori amonkar	cv	vocal	todi--madhmad sarang
12280	live--brd--k-- 48	kishori amonkar	cv	vocal	bhoop nat--nand--yaman kalyan--hori--sawani--bhaja
12281	live--brd--k--	kishori amonkar	cv	vocal	yaman--malkauns--sawani



	49				
12284	live--brd--k--50	kishori amonkar	cv	vocal	hansdhwani--rageshri--pahadi thumari
12285	live--brd--k--51	kishori amonkar	cv	vocal	bihagada
05232	live-brd-k-57-58	kishori amonkar	cv	vocal	shudhh nat-bageshri-ghat ghat mein-babul mora
12287	live--brd--k--53	kishori amonkar	cv	vocal	jaunpuri--madhmad sarang--bilawal[UC]
12289	live--brd--k--55--050283	kishori amonkar	cv	vocal	yaman--bhajan [o mara vhalo girdhari ]
12290	live--brd--k--56--050283	kishori amonkar	cv	vocal	bhajan--malkauns--babul mora
14317	kishori amonkar - live k--59-60	kishori amonkar	cv	vocal	todi--kukubh bilawal-alhaiya bilawal-shudha sarang
12274	live--brd--k--44--01	kishori amonkar	cv	vocal	jaunpuri--bhajan
12041	k--55-56--live-brd	kishori amonkar	cv	vocal	yaman--bhajan--malkauns--babul mora
05504	live	kishori amonkar	cv		bahaduri todi-bilawal-lalit-loor sarang
09003	live	krishna hangal	cv	vocal	puriya dhanashri--bhajan
03346	live - k-18-19	kumar g	cv	vocal	bilaskhani todi-deshkar-kukubha bilawal-gunkali-ga
02808	live	kumar g	cv	vocal	durga-tilak kamod-bhajan
04479	live brd-92 -2	kumar g	cv	vocal	bageshri-kaushi kanda-ti kamod-ko bageshri
04680	live 150181	kumar g	cv	vocal	surmalhar-bahar-hindol-sohoni-malkauns
04478	live brd-91 -1	kumar g	cv	vocal	malvati-adana-bageshri
00351	brd--live	kumar g	cv	vocal	K-23
00499	brd--live	kumar g	cv	vocal	malvati--tilak kamod-kaushi ka-bageshri-johar mai
05124	live-1	kumar g	cv	vocal	yaman--bhajan
11538	live--02 02 10 77	kumar gandharv	cv	vocal	pat manjiri--bahar--abhang--sohni bhatiyar-bhairav
11535	live--01 04 09 77	kumar gandharv	cv	vocal	puriya dhanashree--kalyan
11537	live--02 04 09 77	kumar gandharv	cv	vocal	tilang tappa--pat manjiri--tarana bhairavi
11539	live--03 11 77	kumar gandharv	cv	vocal	3 track
11540	live--12 08 84	kumar gandharv	cv	vocal	bhim palas--gaud malhar--bandish
11541	live--20 09 87	kumar gandharv	cv	vocal	marwa-shu kalyan--pu dhanshree-kalyan-khamaj-tappa
11546	live--13 12	kumar gandharv	cv	vocal	shree--bhoop

	1983				
11536	live--01 02 10 77	kumar gandharv	cv	vocal	hameer--bhoop tarana--nand
08498	live-brd-k10	kumar gandharv	cv	vocal	bhim---kamod nat-tilak-kanda-bihagada-bhairavi
12181	live--brd--k--13	kumar gandharv	cv	vocal	durga--tilak kamod--4 bhajan
12179	live--brd--k--03	kumar gandharv	cv	vocal	bahar--bhupali--basant--bhimpalasi--3 bandish
12180	live--brd--k--04	kumar gandharv	cv	vocal	todi tarana--megh
08499	live-brd-k12	kumar gandharv	cv	vocal	marwa-shree kalyan-[untitled rag]-durga-tilak kamo
08451	live--brd--040806	kumar mardur	cv	vocal	shudhh kalyan-nayki kanada-desi-bhairavi[mata sars
14322	kumar mardur--040806	kumar mardur	cv	vocal	shuddh kalyan--basant--nayiki Kanada-des-bhairavi
09004	live--04-08-06	kumar mardur	cv	vocal	
14323	kumar mukherjee - live -180482	kumar mukherjee	cv	vocal	jayjayvanti--des--barwa--bihag
07780	live	kumar mukhrjee	cv	vocal	jaijaiwanti--na manungi
14326	l k pandit	l k pandit	cv	vocal	puriya--des chaturang--yaman tarana-bhairavi tappa
08423	live--02	lalgudi jayraman	cv	vocal	casstt rec
08422	live--01	lalgudi jayraman	cv	vocal	casstt rec
13560	live 10 8 91	lalita rao	cv		piloo,megh malhar,
12733	L--04--brd	lalita rao	cv	vocal	yaman kalyan--zinzoti
02809	live - 020391-L--01--02--03	lalitarao	cv	vocal	bihag-barkha--darbari--khamaj--bahar
07672	latafat hussain-spool	latafat hussain	cv	vocal	jog-kafi kanada-nat bihag-1 track
11077	latafat hussain khan	latafat hussain khan	cv	vocal	gaud malhar--megh--sohoni--suha sug--surdasi malha
13257	latafat hussain khan	latafat hussain khan	cv	vocal	khamaj-shahana-sur malhar-shukla bilawal-gara kand
08561	live--brd--m-8	madhup mudgal	cv	vocal	bhimpalas-shiv kalyan-bhajan
10610	madhusudan joshi	madhusudan joshi	cv	vocal	bihag--dhani--kafi--paraj--bhairavi
13253	madhusudan joshi	madhusudan joshi	cv	vocal	bihag--paraj bhairavi
08966	madhusudan joshi	madhusudan joshi	cv	vocal	19 raag

<b>09006</b>	live	madhusudan joshi	cv	vocal	bageshri-khamaj thu-shree- bahar-chhayanat-gara kan
<b>08873</b>	live--07-02- 88	madhusudan joshi	cv	vocal	barwa--basant
<b>08872</b>	live--03-12- 83	madhusudan joshi	cv	vocal	bageshri--khamaj thumari
<b>08893</b>	live	madhusudan joshi	cv	vocal	bihag--dhani--desh
<b>13567</b>	live 28 12 80	malikarjun	cv		lalita gauri,basant kedar,multani,jait kalyan
<b>09985</b>	live--brd--m-- 01--02	malini r	cv	vocal	marubihag--tappa kafi-- malkauns--natygeet--bhairav
<b>09285</b>	malini rajurkar	malini rajurkar	cv	vocal	durga--charukeshi--vrundav sarang--ragmala--khamaj
<b>15021</b>	live--malini rajurkar	malini rajurkar	cv	vocal	lalit--devranjini
<b>00797</b>	brd-live	malini rajurkar	cv	vocal	m-4 m-5
<b>06150</b>	malini rajurkar	malini rajurkar	cv	vocal	sohni--bhairavi
<b>13022</b>	m--29--30-- 31--brd live	malini rajurkar	cv	vocal	7 track
<b>09730</b>	brd--live--01- 02	malini rajurkar	cv	vocal	maru bihag--tappa kafi-- malkauns--naty geet--bhair
<b>10632</b>	live--brd-- ranjit sihn	malini rajurkar	cv	vocal	yaman--gawati
<b>06219</b>	live--spool	malini rajurkar	cv	vocal	naty-gorakh kalyan-shree- bihagada
<b>11490</b>	live--211079	mallikarjun	cv	vocal	gauri--jait shree--malawi
<b>11489</b>	live--170279	mallikarjun	cv	vocal	shree--shudhha kalyan--lalita gauri
<b>07800</b>	live-spool	malvika	cv	vocal	chayanat--shahana--khamaj
<b>07515</b>	malvika kanak	malvika kanak	cv	vocal	devgiri bilawal
<b>07801</b>	live--150106	manipsrad	cv	vocal	bhupeshwari--jaunpuri
<b>01893</b>	amdabad live 14-12-02	manjiri aasanare	cv	vocal	bihag-khambawati-bhajan- raisakanada-adana-bhairavi
<b>01894</b>	brd live	manjiri aasanare	cv	vocal	shudha kalyan-zinzoti- shankara-nayaki kanada-basa
<b>08874</b>	live--brd--24- 12-06	manjiri asanare	cv	vocal	bi todi-gujari todi-desi-vru sarang-shu srang-madh
<b>07796</b>	live--brd-- 280106	manjiri asnare	cv	vocal	bhimpalas--jait shree--desh-- bhairavi bhajan
<b>14331</b>	manjiri asnare--amd- -131202	manjiri asnare	cv	vocal	bihag-khambawati-raisa kanada-adana-bhairavi
<b>14330</b>	manjiri asnare--brd-- 141202	manjiri asnare	cv	vocal	shuddh kalyan-zinzoti- shankara-kafi-nayki-basant b

<b>14332</b>	manjiri asnare - live	manjiri asnare	cv	vocal	bhimpalasi--jaitshree--des-- bhairavi
<b>09420</b>	live--brd-- 241206	manjiri asnare	cv	vocal	bi todi--gujri todi--desi--vru sarang--shu sarang-
<b>03896</b>	live-brd	manjiri asnare	cv	vocal	shudhh kalyan-zinzoti- shankara-kafi tappa-nayki-ba
<b>09007</b>	manjiri asnare[kelkar ]	manjiri asnare[kelkar]	cv	vocal	lalita gauri
<b>09287</b>	manjusha kulkarni	manjusha kulkarni	cv	vocal	barva--poorvi
<b>01878</b>	vocal live brd	manjusha kulkarni	cv	vocal	marwa-sawani-gauri-kamod- nayaki kanada-surat piya
<b>14977</b>	live--brd-- 021011	manjusha kulkarni	cv	vocal	multani
<b>13286</b>	live--brd-- 200210	manjusha kulkarni	cv		bihag--sohoni--thumari
<b>05666</b>	manohar alshikar--3	manohar alshikar	cv	vocal	miyaki todi-jaunpuri-sundara kafi-bhi dadra
<b>05615</b>	manohar kothari	manohar kothari	cv	vocal	
<b>07666</b>	meena sabnis-spool	meena sabnis	cv	vocal	purva kalyan-sham sunder- ghazal-bajubandh-thumari
<b>07673</b>	meena sabnis-spool	meena sabnis	cv	vocal	tilang thu-natygeet - chandrakauns[ginde]
<b>10551</b>	live	milind malshe	cv	vocal	bhairav bahar--pancham
<b>08883</b>	live--brd	mitalee mukharjee	cv		
<b>14336</b>	mitali banerjee bhaumik	mitali banerjee bhaumik	cv	vocal	puria kalyan--khamaj--yaman
<b>10869</b>	teach your self--kafi	mix	cv	vocal	kafi
<b>10865</b>	teach your self--alankar	mix	cv	vocal	alankar
<b>10866</b>	teach your self--bhairav	mix	cv	vocal	bhairav
<b>10868</b>	teach your self--bhupali	mix	cv	vocal	bhupali
<b>10870</b>	teach your self--yaman	mix	cv	vocal	yaman
<b>10871</b>	teach your self--bageshri	mix	cv	vocal	bageshri
<b>10872</b>	teach your self--miyan ki odi	mix	cv	vocal	miyan ki todi
<b>10873</b>	teach your self--miyan	mix	cv	vocal	miyan malhar

	malhar				
10867	teach your self--bhimpalasi	mix	cv	vocal	bhimpalasi
06196	live--brd--m--27-28	mukul komkali	cv	vocal	lalit-aa bhairav-mishra kafi-miya ki todi-bibhas
05051	sampoorna ratri	nandu mulay	cv	vocal	mishra khamaj--puriya kalyan
05323	nandu muley	nandu muley	cv	vocal	puriya kalyan
06214	live	nandu muley	cv	vocal	puriya kalyan
03897	live--180903	nayika bheda	cv	vocal	9-10 track
06173	live--201103	nilakshi juvekar	cv	vocal	yaman
14341	nirmalya day-jha-87	nirmalya day	cv	vocal	bihag--malkauns
15023	nirmalya day--rajan sajan	nirmalya day--rajan sajan	cv	vocal	bihag--malkauns--kaushi kanada
13137	spool	nisar hussain khan	cv	vocal	jayjaywanti-abhogi kanada--maru bihag-kirwani-des-b
14343	nisar hussein khan	nisar hussein khan	cv	vocal	alhaiya bilawal
08100	nissar hussain	nissar hussain	cv	vocal	
08433	nissar hussain khan	nissar hussain khan	cv	vocal	nat bhairav-bhatiyar-sagri ram krupa
03037	live - brd-1	nivruti buva	cv	vocal	
03038	live - brd-2	nivruti buva	cv	vocal	
08078	live-kalyan	nivruttibuva sarnaik	cv	vocal	4 track
14346	omkar dadarkar--live 041009	omkar dadarkar	cv	vocal	ramkali-deshkar-hindol-jaunpuri-gaudsarang-bhairavi
13027	live--ongc--041009	omkar dadarkar	cv	vocal	
12844	live--ongc--041009--brd	omkar dadarkar	cv	vocal	ramkali--deskar--jaunpuri--gaud sarang--bhajan
05498	live--ongc--090504	padma talwalkar	cv	vocal	todi-gujri todi-alhaiya bilawal-mishrkhamaaj-jaunpu
05228	live	padma talwarkar	cv	vocal	yaman-kamod-basant bahar-mharo pranam-bhairavi
09978	live--brd	padmavati pendse	cv	vocal	
06222	live	part sarthi-yogesh samshi	cv	vocal	hemant--charukeshi
00405	brd--live-2	parween	cv	vocal	p-9
00404	brd--live-1	parween	cv	vocal	p-8
07114	parween sultana-02	parween sultana	cv	vocal	marubihag--thumari
00860	brd-live--p-	parween sultana	cv	vocal	p-10

	10				
<b>09290</b>	parween sultana	parween sultana	cv	vocal	aahir bhairav
<b>07092</b>	parween sultana	parween sultana	cv	vocal	marubihag--mishra kafi-bhajan
<b>06792</b>	live--amravati	parween sultana	cv	vocal	gujri todi-thu-jaunpuri-sarswati
<b>14351</b>	parween sultana--040192	parween sultana	cv	vocal	yaman--hansadhwani-malkauns-bhajan-bhavani dayani
<b>09013</b>	live--22-04--06	parween sultana	cv	vocal	gujari todi-bhairav prakar-ambika sarang-bhavani d
<b>14352</b>	parween sultana-271093	parween sultana	cv	vocal	marubihag-megh-hansdhwani-bhavani dayani
<b>05505</b>	live	parween sultana	cv		marubihag-thumari-bhajan-megh-hansdhwani-bhavani d
<b>05506</b>	live	parween sultana	cv		madhuvanti-marva-hansdhwani
<b>05530</b>	live	parween sultana	cv		yaman
<b>05555</b>	live	parween sultana	cv		yaman
<b>00647</b>	brd-live	phiroz dastur	cv	vocal	p-20
<b>12399</b>	live--250309	poorvi parekh	cv	vocal	marwa--kalavati
<b>03125</b>	live - brd	prabha atre	cv	vocal	P-3-4--jajaiwanti-kalavati-kirwani-mishr tilang
<b>14358</b>	prabha atre - 070195	prabha atre	cv	vocal	bihag-bageshri-jogkauns-dadra-bhairavi
<b>09971</b>	brd--p-07	prabha atre	cv	vocal	madhukauns--kalawati--mishra khamaj thumari
<b>06799</b>	live-brd--p-05-06	prabha atre	cv	vocal	jogkauns-desi-multani-bageshri
<b>07667</b>	prabha atre--spool	prabha atre	cv	vocal	rageshri-kalavati-kaun gali-shyam kalyan-madhukaun
<b>05507</b>	live	prabha atre	cv		bihag-bageshri-dadra-jogkaun-bhairavi
<b>14359</b>	prabhakar karekar-011192	prabhakar karekar	cv	vocal	bilaskhani todi-vibhas-desi-salag-parmeshwari
<b>01095</b>	brd--live	prabhakar karekar	cv	vocal	
<b>03898</b>	live--1987	prabhakar karekar	cv	vocal	bhupali-malav-bhajan
<b>14360</b>	prabhakar karekar - 260596	prabhakar karekar	cv	vocal	nat bhirav-gujari todi-dev gandhar-madmad sarang
<b>05052</b>	live	prabhakar karekar	cv	vocal	bi todi-vibhas-salag-parmeshwari-bhairavi
<b>05053</b>	live	prabhakar	cv	vocal	nat bhairav-gujari todi-

		karekar			devgandhar-madhamad sarang
<b>11749</b>	live--221108- -ongc	pratyush benerjee	cv	vocal	
<b>13287</b>	live--brd-- 130310-ongc	preetam bhattacharya	cv		marubihag--charukeshi-- sohoni
<b>14367</b>	purvi parikh - 220309	purvi parikh	cv	vocal	marva-kalavati
<b>14368</b>	purvi parikh- live--050311	purvi parikh	cv	vocal	puriya dhanashri
<b>14371</b>	raghunandan panshikar - 090711	raghunandan panshikar	cv	vocal	2 track
<b>07375</b>	live-brd- 090905	rahul deshpane	cv	vocal	bhoop-shri kalyan-sohni- bageshri-bhairavi
<b>14373</b>	sampurna ratri--300193	raja kale	cv	vocal	bihag--tappa--bhajan
<b>07607</b>	raja kale	raja kale	cv	vocal	swar vilas compitation
<b>05055</b>	sampoorna ratri	raja kale	cv	vocal	bihag--bhajan
<b>14387</b>	rajan sajan	rajan sajan	cv	vocal	shudhha kalyan--kamod-- nand
<b>14388</b>	rajan sajan	rajan sajan	cv	vocal	yaman--malkauns--ab kripa karo
<b>15026</b>	live--030192	rajan sajan	cv	vocal	kaushi kanada-gorakh kalyan- durga-bhajan-bhavani d
<b>15027</b>	rajan sajan	rajan sajan	cv	vocal	kaushi kanada-gorakh kalyan- durga-bhajan-bhavani d
<b>14377</b>	rajan sajan - 10-01-10	rajan sajan	cv	vocal	shri-chandrakauns-basant bahar-bhajan-bhairavi
<b>02378</b>	30-3-03--brd live	rajan sajan	cv	vocal	30-3-03 komal rishabha asawari-i todi-sarang-charu
<b>14383</b>	rajan sajan - 230898	rajan sajan	cv	vocal	miya malhar-gaud malhar- megh-desh-hansdhwani
<b>14382</b>	rajan sajan - 100993	rajan sajan	cv	vocal	jaijaivanti--darbari--adana- gawati--bhajan
<b>14376</b>	rajan sajan - 050804	rajan sajan	cv	vocal	bhimpalasi-dhani-durga-shri- megh-bhajan
<b>14381</b>	rajan sajan - 100993	rajan sajan	cv	vocal	jaijaivanti--darbari--adana- gawati--bhajan
<b>14375</b>	rajan sajan - 050107	rajan sajan	cv	vocal	maru bihag-champakali--tilak kamod-bhajan
<b>14374</b>	rajan sajan - 030192	rajan sajan	cv	vocal	kaushi kanada-gorakha kalyan-durga-bhavani dayani
<b>10256</b>	brd--live-- 130108	rajan sajan	cv	vocal	bhatiyar--bhairav--ramkali
<b>14379</b>	rajan sajan - 291095	rajan sajan	cv	vocal	todi--jaunpuri--shudha sarang



<b>14386</b>	rajan sajan - 300303	rajan sajan	cv	vocal	komal ri asavari--bilas khani todi-gaud sa-charuke
<b>14384</b>	rajan sajan - 10-01-10	rajan sajan	cv	vocal	shri-chandrakauns-basant bahar-bhajan-bhairavi
<b>14378</b>	rajan sajan - 130108	rajan sajan	cv	vocal	bhatiyar--vrundavani sarang-- babul mora
<b>10679</b>	live--brd	rajan sajan	cv	vocal	todi--gujari todi--jaunpuri-- shudh sarang-bhairavi
<b>13029</b>	live--ongc-- 100110	rajan sajan	cv	vocal	shree--chandra kauns--basant bahar--devi stuti--bh
<b>08895</b>	live--ongc-- 05-01-07	rajan sajan	cv	vocal	
<b>05056</b>	live	rajan sajan	cv	vocal	shudhhkalyan-nand
<b>05057</b>	live	rajan sajan	cv	vocal	nand-kamod-bhajan-bhavani dayani
<b>05058</b>	live	rajan sajan	cv	vocal	yaman-malkauns-ab kripa karo shriram
<b>06215</b>	live	rajan sajan	cv	vocal	mi malhar-g malhar-megh- surdasi mal-desh-hansdhan
<b>05328</b>	live	rajan sajan	cv	vocal	miya malhar-gaud malhar- megh-surdasi malhar-hansdh
<b>07115</b>	rajan-sajan	rajan-sajan	cv	vocal	gorakhhkalyan-shivranjini
<b>07260</b>	rajan-sajan	rajan-sajan	cv	vocal	marva--bihag--jaijaiwanti- basant
<b>05870</b>	live-brd- 080804	rajan-sajan	cv	vocal	bhimpalas-dhani-durga-shri- megh-bhajan
<b>05864</b>	live-brd- 080804	rajan-sajan	cv	vocal	bhimpalas-dhani-durga-shri- megh-bhajan
<b>05851</b>	live	rajan-sajan	cv	vocal	jaijaiwanti-darbari-adana- gavti-tapp mishrakafi-bh
<b>05853</b>	live	rajan-sajan	cv	vocal	jaijaiwanti-darbari-adana- gavti-tapp mishrakafi-bh
<b>05850</b>	live	rajan-sajan	cv	vocal	kaushi kanda-gorakh kal- durga-bhajan-bhavani dayan
<b>10538</b>	live--02	ram marathe	cv	vocal	gaud malhar--bhairavi
<b>06146</b>	ram marathe	ram marathe	cv	vocal	
<b>10539</b>	live--01	ram marathe	cv	vocal	bhairav bahar--bhairavi--ahir bhairav--miyan malha
<b>10537</b>	live--03	ram marathe	cv	vocal	
<b>09431</b>	ramesh zule	ramesh zule	cv	vocal	aahiri todi--shudhh dhanashri--vihangini
<b>12400</b>	shibir-- 250309	ramesh zule	cv	vocal	
<b>08104</b>	ramkrishnab uva vase	ramkrishnabuva vaze	cv	vocal	
<b>08972</b>	ranjana dhrwadkar- shubhada	ranjana dhar- shubhada paradkar	cv	vocal	yaman-shiv ranjini- rajeshwari-chandrakauns-- bhaira

	paradkar				
09018	ranjana dharwadkar	ranjana dharwadkar	cv		
12689	live--24-07-09	ranjit sihn	cv	vocal	puriya
11107	ranjit sihn--070808	ranjit sihn	cv	vocal	nayaki kanada
11106	ranjit sihn--080808	ranjit sihn	cv	vocal	megh malhar
07060	live--241204	ranjit sihn	cv	vocal	malkauns--madhuvanti
11269	live--07 08 08	ranjit sihn	cv	vocal	nayki kanada
06940	live--270305	ranjit sihn	cv	vocal	bilaskhani todi--puriya kalyan
07040	live--22-240405	ranjit sihn	cv	vocal	yaman--jog
13209	live--280882	ranjit sihn	cv	vocal	darbari
07041	live--290405	ranjit sihn	cv	vocal	bageshri
06729	live--010303	ranjit sihn	cv	vocal	puriya--bhimpalas
11080	ranjit sihn	ranjit sihn	cv	vocal	5 track
12607	ranjit sihn	ranjit sihn	cv	vocal	abhogi
06802	live--240305	ranjit sihn	cv	vocal	bhimpalas--shyam kalyan
08453	live--210706	ranjit singh	cv	vocal	soor malhar
08452	live--110606	ranjit singh	cv	vocal	miya malhar--trana
08513	live	ranjit singh	cv		poorva
08500	live--250706	ranjit singh	cv	vocal	
08501	live--300706	ranjit singh	cv	vocal	
06313	ranjit singh-031191	ranjit singh	cv	vocal	
06346	prachin bhajan--02	ranjit singh	cv		double channel recording
06057	ranjit sinh gaekwad--108	ranjit sinh gaekwad	cv		
06060	ranjit sinh gaekwad--54	ranjit sinh gaekwad	cv		
12461	ranjitsihn--daughter	ranjitsihn--daughter	cv	vocal	bandish
07249	vocal	ranjitsingh	cv	vocal	malkauns--sarswati
07252	vocal	ranjitsingh	cv	vocal	chayanat--jaijaivanti
07251	vocal	ranjitsingh	cv	vocal	chandrakauns--darbari
07250	vocal	ranjitsingh	cv	vocal	jog--gorakh kalyan
05808	ranjitsinh gaekwad--01	ranjitsinh gaekwad	cv	vocal	
05813	ranjitsinh gaekwad--277	ranjitsinh gaekwad	cv	vocal	
05811	ranjitsinh gaekwad--08	ranjitsinh gaekwad	cv	vocal	
05812	ranjitsinh	ranjitsinh	cv	vocal	

	gaekwad--109	gaekwad			
<b>05810</b>	ranjitsinh gaekwad--03	ranjitsinh gaekwad	cv	vocal	
<b>05815</b>	ranjitsinh gaekwad--54	ranjitsinh gaekwad	cv	vocal	
<b>05809</b>	ranjitsinh gaekwad--02	ranjitsinh gaekwad	cv	vocal	
<b>05814</b>	ranjitsinh gaekwad--278	ranjitsinh gaekwad	cv	vocal	
<b>15030</b>	live--040692-01	rashid khan	cv	vocal	puriya kalya--kedar-- bageshwari
<b>15031</b>	live--040692-02	rashid khan	cv	vocal	bageshwari-sohoni tarana - kalavati [jasraj]
<b>15028</b>	live--rashid khan	rashid khan	cv	vocal	marva--abhogi--lalit
<b>15029</b>	live--rashid khan	rashid khan	cv	vocal	puriya dhanashri--bageshwari
<b>14396</b>	rashid khan - 211001	rashid khan	cv	vocal	lalit-hindol-shuddh sarang- vrundavani sarang-bhair
<b>14401</b>	sampurna ratri	rashid khan	cv	vocal	bhairav--deshkar-bhatiyar- bhairavi bhajan
<b>11750</b>	live--221108- -ongc	rashid khan	cv	vocal	bhairav--deshkar--bhatiyar-- bhairavi[bhavani dayan
<b>05229</b>	live	rashid khan	cv	vocal	sarswati-kaushi kanda-nayki kanda-bhajan
<b>05496</b>	live	rashid khan	cv	vocal	todi--bhatiyar
<b>15032</b>	rashid khan-- v g jog	rashid khan--v g jog	cv	vocal	basant--chhayanat--nat bihag
<b>01000</b>	brd--live	rashidkhan	cv	vocal	jha
<b>05059</b>	live	rashidkhan	cv	vocal	todi--bhatiyar
<b>14834</b>	live-26--27- 02-11- swarayan	samihant ulhas kashalkar	cv		kedar--basant - [jaijaiwanti-- sarod]
<b>06205</b>	live	sanjay subrahmanyam	cv	vocal	
<b>12937</b>	live--jan-- 1992	sanjeev abhyankar	cv	vocal	todi--bhatiyar
<b>13070</b>	live--brd-- 060305	sanjeev abhyankar	cv	vocal	todi--charukeshi--deshkar-- bilaskha todi--jaunpuri
<b>14410</b>	sanjeev abhyankar - 060311	sanjeev abhyankar	cv	vocal	bageshri-chandrakauns- basant-sindhu bhairavi
<b>06727</b>	live--ongc-- 060305	sanjeev abhyankar	cv	vocal	miya ki todi-charukeshi- deshkar-bi todi-jaunpuri
<b>11399</b>	live--brd-- 050908	satish kaushik	cv	vocal	megh

<b>03041</b>	live - 300174	savita devi	cv		basant-thu kajri-zula-bhajan
<b>11760</b>	live--01-- 1974	savita devi	cv	vocal	thumari--ghazal
<b>11780</b>	live--02-- 1974	savita devi	cv	vocal	basant--thumari--zula
<b>05233</b>	live--241102	savni shende	cv	vocal	bihag-odhav bageshri-thu mi khamaj-bhajan-dadra
<b>05331</b>	live--241102	sawani shende	cv	vocal	bihag-odhav bageshri-thu mishra khamaj-bhajan-dadr
<b>03822</b>	sharafat hussain	sharafat hussain	cv	vocal	spool--ranjitsing gaekwad 4 tack
<b>05823</b>	live--brd	sharafat hussain	cv	vocal	chandrakauns--ramkali-- bhairav
<b>08435</b>	sharafat hussain khan	sharafat hussain khan	cv	vocal	jaijaiwanti
<b>13258</b>	sharafat hussain khan	sharafat hussain khan	cv	vocal	bihag--khem kalyan--tilang- bahar-bahaduri todi
<b>15035</b>	sharafat husssain khan--Cast Rec Bad	sharafat husssain khan	cv	vocal	bhairav - Poor Rec
<b>15036</b>	sharafat husssain khan	sharafat husssain khan	cv	vocal	jaijaiwanti
<b>14421</b>	shashank maktedar - 251203	shashank maktedar	cv	vocal	bhimpalas-shree-desh- yaman-sohoni-adana- vbhairavi
<b>14427</b>	shashwati mandal	shashwati mandal	cv	vocal	bageshri--bhairav--ahir bhairav
<b>12992</b>	shivkumar shukla-05	shivkumar shukla	cv	vocal	sawani kalyan--bilaskhani todi--bhinna shadaj
<b>12991</b>	shivkumar shukla-04	shivkumar shukla	cv	vocal	shri--komal rishabh bhimpalas--shri
<b>12988</b>	shivkumar shukla-01	shivkumar shukla	cv	vocal	kafi--shahana
<b>12990</b>	shivkumar shukla-03	shivkumar shukla	cv	vocal	ramkali [amd]
<b>12989</b>	shivkumar shukla-02	shivkumar shukla	cv	vocal	ramkali--aahir bhairav-- pradipki
<b>06183</b>	live--brd	shobha gurtu	cv	vocal	yaman--marathi geet
<b>11081</b>	live	shobha gurtu	cv	vocal	8 track
<b>07803</b>	live-spool	shobha gurtu	cv	vocal	jaijaiwanti--7 ghazal
<b>07851</b>	live-02	shobha gurtu	cv	vocal	
<b>06223</b>	live	shobha gurtu	cv		12 tracks [ 3 tracks ]
<b>07674</b>	shobha gurtu-spool	shobha gurtu	cv	vocal	11 ghazal
<b>11405</b>	live--brd-- 060908	shrikant deshpande	cv	vocal	3 track

<b>07786</b>	live--brd-- spool	shrikant deshpande	cv	vocal	shu kalyan-thu[pandhari ni]- chayanat-jogiya-jo bha
<b>09857</b>	shruti sadolika	shruti sadolika	cv	vocal	miyan ki todi--bibhas-- bhairavi
<b>00729</b>	brd--live--s-- 29	shruti sadolika	cv	vocal	s-29
<b>05752</b>	live--020297	shruti sadolika	cv	vocal	
<b>09018</b>	shubhada paradkar	shubhada paradkar	cv	vocal	yaman-shivranjini-rageshri- chandrakauns-bhairavi
<b>13356</b>	live	shubhada paradkar	cv	vocal	poorvi--tilak kamod--nat bihag
<b>02222</b>	brd live	shubhada paradkar	cv	vocal	
<b>00400</b>	brd--live--S-- 02	sidhshewari devi	cv	vocal	s-2
<b>08878</b>	dhrupag	sombala	cv	vocal	4 track
<b>11413</b>	live--brd-- 070908	suhas vyas	cv	vocal	
<b>05854</b>	live--brd	sulochana bruhaspti	cv		puriya kalyan-jaijivanti- malkauns-bhairavi-tappa
<b>03042</b>	live	sulochana bruhaspti	cv	vocal	pu kalyan-jai-malkauns-bhai tappa
<b>07804</b>	live-spool	sulochana yajurvedi	cv	vocal	9 track
<b>03043</b>	sunil mungi	sunil mungi	cv	vocal	bilaskhani-todi-rageshri
<b>07383</b>	live-brd- 160905	swati apte	cv	vocal	puriya kalyan--zoola
<b>11417</b>	live--210902	uday bhawalkar	cv	vocal	aalap bandish
<b>02489</b>	brd live	uday bhawalkar	cv	vocal	puriya
<b>14446</b>	ulhaas kashalkar - 020199	ulhaas kashalkar	cv	vocal	shudhha kalyan-hameer- nayaki kanada-sohoni-
<b>00898</b>	brd-live- 020199	ulhas kashalkar	cv	vocal	
<b>05866</b>	live	ulhas kashalkar	cv	vocal	nayki kanada-basant-bhairavi
<b>05872</b>	live	ulhas kashalkar	cv	vocal	nayki kanada-basant-bhairavi
<b>14454</b>	veena sahsrabudhh e	veena sahsrabudhhe	cv	vocal	hameer
<b>14455</b>	veena sahsrabudhh e	veena sahsrabudhhe	cv	vocal	rageshri
<b>05501</b>	live--brd--v- 7-8	veena sahsrabudhhe	cv	vocal	rageshri-hansdhwani- jogkauns-bhajan-bhairavi
<b>05859</b>	live	veena sahsrbuddhe	cv	vocal	hameer
<b>05858</b>	live	veena sahsrbuddhe	cv	vocal	rageshri-[nayki kanda-shweta zav]-[bhavani-raj-saj]

<b>03036</b>	live	veena sahsrbudhhe	cv	vocal	miya mal-gaud mal-megh mal
<b>06105</b>	live--brd--v- 09-10	veena sahsrbudhhe	cv	vocal	multani--shree
<b>06204</b>	live--veena sahsrbudhhe	veena sahsrbudhhe	cv	vocal	spool
<b>06203</b>	live--veena sahsrbudhhe	veena sahsrbudhhe	cv	vocal	spool
<b>14458</b>	venkatesh kumar - 181002	venkatesh kumar	cv	vocal	puriya kalyan--kedar--durga-- kaushi kanada
<b>14457</b>	venkatesh kumar - 061105	venkatesh kumar	cv	vocal	todi-sohani bhatiyar-jaunpuri- desi-jogiya-vrundava
<b>14459</b>	venkatesh kumar	venkatesh kumar	cv	vocal	lalit--shri
<b>07428</b>	live-brd- 061105	venktesh kumar	cv	vocal	todi-sohoni-bhatiyar- jaunpuri-desi-jogiya-vru sara
<b>07623</b>	live - spool	yashwantbuva joshi	cv	vocal	chayanat-bagrshri kanda- hameer-natygeet-charukeshi
<b>10633</b>	live--brd-- ranjit sihn	yashwantbuwa joshi	cv	vocal	dhanashri--madhuwanti-- kedar--shahana--tilak kamod

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[1] Excerpts taken from list of classical music/Sham Bhagwat

## 11:3 Classical instrumental Programmes live Detail

album name Query						
album no	album name	artist	category	company	instrument/vocal	remark
11908	pancham swari-tabla-theke	mix	ci		tabla-theke	theke tabla
04089	live	hari	ci		flute	yaman-raga malika
01125	mukesh sharma	mukesh sharma	ci		sarod	
04090	live	hari	ci		flute	jaijaiwanti-lavangi-pilu
00386	brd--live-santoor	shiv-zakir	ci		santoor	s-2
05736	live-s-16-kavishwar	suresh talwalkar	ci		tabla	solo-ledies vocal-vasantrao deshpane
14152	live--1981	n rajam--zakir Hu	ci		violin	basant
14776	vijay raghav rao	vijay raghav rao	ci		flute	malkauns--charukeshi
02478	brd live-3	shashank	ci		flute	98
11152	classical flute of india	raghunath seth	ci		flute	bhatiyali-yaman-hansdhwani-bhairavi--dadra
06151	n rajam--01	n rajam	ci		violin	bageshree--zinzoti--dadra
05735	live-s-15	suresh talwalkar	ci		tabla	tabla solo
02461	brd live-2	shashank	ci		flute	98
02460	brd live-1	shashank	ci		flute	98
10093	vilayat khan	vilayat khan	ci		sitar	tilak kamod--raag malika in bhairavi
05737	live-s-21	suresh talwalkar	ci		tabla	tabla=solo-rupak-vocal
14166	vilayat khan	vilayat khan	ci		sitar	darbari
05734	live-s-14-	suresh talwalkar	ci		tabla	tabla
05733	live-s-13	suresh talwalkar	ci		tabla	adhha chatral--zaptaal
05732	live-s-12	suresh talwalkar	ci		tabla	solo-ledies vocal
05731	live-s-11	suresh talwalkar	ci		tabla	taal solo--ektaal solo
14153	live--100711	n rajam	ci		violin	2 track
05494	live	thirkava	ci		tabla	5 track
05493	live	thirkava	ci		tabla	3 track
04821	live brd-290303--	budhaditya mukherjeci	ci		sitar	bageshree



	2				
<b>04820</b>	live brd-290303--1	budhaditya mukherjeci	ci	sitar	marubihag
<b>04784</b>	live - n rajan & sangeetha	n rajan-sangeetha	ci	violin	gorakhkalyan-sawani thumari
<b>12413</b>	water music		ci		water music
<b>04091</b>	live	hari	ci	flute	abhogi-chandrakuns-pahadi dhun
<b>04773</b>	live	vilayat khan	ci	sitar	todi
<b>04825</b>	live - brd-2	shahid parwez	ci	sitar	
<b>04774</b>	live	vilayat khan	ci	sitar	des
<b>02771</b>	live--n--27	n rajan	ci	violin	go kalyan--bahar zinzoti
<b>02769</b>	intution - soft flute	osho	ci	flute	3 track
<b>02661</b>	saxena sir-2	saxena sir	ci	tabla	
<b>02660</b>	saxena sir-1	saxena sir	ci	tabla	
<b>01989</b>	tabla	habibudin khan	ci	tabla	
<b>14673</b>	n rajam	n rajam	ci	violin	jhinjhoti--gorakh kalyan--miyan ki sarang
<b>12405</b>	tabla of ustad--data	mix	ci	tabla	
<b>04841</b>	live brd--3	vyanktesh kumar	ci	sitar	
<b>04822</b>	live brd-290303--3	budhaditya mukherjeci	ci	sitar	thumari
<b>04839</b>	live brd--1	vyanktesh kumar	ci	sitar	
<b>04824</b>	live - brd-1	shahid parwez	ci	sitar	yaman kalyan
<b>04836</b>	live--2	hariprasad	ci	flute	1 track 64.41
<b>04835</b>	live--1	hariprasad	ci	flute	bageshri
<b>04833</b>	live	vishwamohan bhatt	ci	mohan veena	puriya dhanashri
<b>04826</b>	live - brd-3	shahid parwez	ci	sitar	
<b>08719</b>	tranciden ce	tarun bhattacharya	ci		kalavati--folk melody

<b>04840</b>	live brd-- 2	vyanktesh kumar	ci	sitar	
<b>01903</b>	tabla solo	samta prasad	ci	tabla	
<b>01883</b>	tanpura k-5		ci	tanpura	
<b>02772</b>	live--n-- 28	n rajan	ci	violin	bhajan-ba kanda- khamaj thumari-hori geet-bhairavi
<b>03279</b>	live brd- H-17	hariprasad	ci	flute	zinzoti-hemavati-pahadi
<b>03396</b>	live--n-29	n rajam	ci	violin	darbari-zinzoti-bhajan- bhairavi
<b>01704</b>	sitar	shahid parwez	ci	sitar	puriya kalyan
<b>02978</b>	tabla-5	saxena sir	ci	tabla	
<b>02977</b>	tabla-3	saxena sir	ci	tabla	
<b>02976</b>	ajrada gharana- 2	saxena sir	ci	tabla	
<b>02975</b>	vadodara aakashw ani-1	saxena sir	ci	tabla	
<b>05495</b>	live	thirkava	ci	tabla	3 track
<b>07773</b>	taal yatra-02 200305	suresh talwarkar	ci	tabla	
<b>10713</b>	tabla theke-- kali--05	mix	ci	tabla	zataal
<b>05428</b>		venktesh ghodkhindi	ci	flute	marwa--hansdhwani
<b>10715</b>	tabla theke-- kali--05	mix	ci	tabla	roopak
<b>10716</b>	tabla theke-- kali--05	mix	ci	tabla	tritaal
<b>10717</b>	tabla theke-- kali--01	mix	ci	tabla	tritaal
<b>07662</b>	harmoniu m sadhana- -11	kirtan-sudhir	ci	harmonium	v c d
<b>07661</b>	harmoniu m sadhana- -10	kirtan-sudhir	ci	tabla	tabla taal pariochay
<b>07660</b>	harmoniu	kirtan-sudhir	ci	harmonium	marva-mishra piloo

	m sadhana- -09				dhun-hansdhwani
<b>07659</b>	harmoniu m sadhana- -08	kirtan-sudhir	ci	harmonium	bihag-madhuvanti- champakali- madhukauns- chandrakaun
<b>07658</b>	harmoniu m sadhana- -07	kirtan-sudhir	ci	harmonium	bagेशree--bhairavi
<b>07654</b>	harmoniu m sadhana- -03	kirtan-sudhir	ci	harmonium	bhupali--yaman--jog
<b>07653</b>	harmoniu m sadhana- -02	kirtan-sudhir	ci	harmonium	alNkar
<b>07652</b>	harmoniu m sadhana- -01	kirtan-sudhir	ci	harmonium	thjiyari
<b>07650</b>	samvadin i-- sadhana	tulsidas borkar	ci	harmonium	
<b>07657</b>	harmoniu m sadhana- -06	kirtan-sudhir	ci	harmonium	sarang--purvi--tanpura- kali-1
<b>09033</b>	live--02 - 290387	anatlal & party	ci	shahenai	puriya kalyan
<b>09032</b>	live--01 - 290387	anatlal & party	ci	shahenai	puriya kalyan
<b>13543</b>	brd live 21 11 88- 2	hari prasad	ci		h16,chandrakauns- 2,pahadi,bhiravi,bagesh ri
<b>13544</b>	brd live	hari prasad	ci		h18,
<b>13539</b>	brd live 140280	hari prasad	ci		h12,vachaspati,bhiravi
<b>13540</b>	brd live 1978-1	hari prasad	ci		h13,jait,hansdhaeni,pilo o-1
<b>13541</b>	brd live 1978-1	hari prasad	ci		h14,piloo-2,bhiravi
<b>13545</b>	brd live 26 11 78- 1	hari prasad	ci		h19,desh-1
<b>13546</b>	brd live	hari prasad	ci		h20,desh-2,piloo

	26 11 78- 2					
<b>10906</b>	live--trital	thirkawa	ci		tabla	trital
<b>01420</b>	brd-live	hariprasad	ci	live	flute	zaa 171200
<b>12329</b>	live-- mumbai	dhubra ghosh	ci	live	sarangi	yaman--bhairavi bhajan
<b>12328</b>	live-- mumbai	dhubra ghosh	ci	live	sarangi	yaman
<b>12861</b>	live	d k datar	ci	live	violin	yaman--dhun--bhajan
<b>12387</b>	aamad-- 220309	amod dandage	ci	live	tabla	trital
<b>01328</b>	brd-live	nikhil	ci	live	sitar	n-1
<b>12778</b>	b--72-- brd 170690	bismillah khan	ci	live	shehnai	suha kanada-- raghupati--lage tose nain
<b>12779</b>	b--77-- brd	budhaditya mu	ci	live	sitar	lalit--aahir bhairav
<b>12780</b>	b--78-- brd	budhaditya mu	ci	live	sitar	lalit--aahir bhairav-- bhairavi
<b>12781</b>	b--73-- brd	budhaditya mu	ci	live	sitar	zinzoti
<b>12782</b>	b--74-- brd	budhaditya mu	ci	live	sitar	zinzoti--bahar--bhairavi
<b>12777</b>	b--71-- brd 170690	bismillah khan	ci	live	shehnai	chandra prabha--dhun
<b>00769</b>	brd--live- 4-1-99	hari	ci	live	flute	jha
<b>02488</b>	brd live	thirakwa	ci	live	tabla	
<b>02451</b>	brd live	l subramanyam	ci	live	violin	mohanam
<b>10780</b>	lalgudi jayraman	lalgudi jayraman	ci	live	violin	1 track
<b>10733</b>	live-- culcatta-- 02--1957	habibuddin khan	ci	live	tabla	
<b>10732</b>	live-- culcatta-- 01--1957	habibuddin khan	ci	live	tabla	
<b>10708</b>	lecture demo-- vadak nruty sabha	suresh talwarkar	ci	live	tabla	
<b>10707</b>	lecture demo-- bombay	suresh talwarkar	ci	live	tabla	
<b>02377</b>	29-3-03-- brd live	budhaditya mukharji	ci	live	vocal	29-3-03 maru bihag- bageshri--khamaj

<b>01250</b>	brd-live	shiv-zakir	ci	live	santoor	s-16 s-17
<b>12300</b>	live--brd- -220309	n rajam	ci	live		yaman--zinzoti--hori-- bhairavi
<b>00734</b>	brd--live- 200997	shahid parwej	ci	live	sitar	
<b>11925</b>	live--30- 11-08	yogesh samshi	ci	live	tabla	
<b>10561</b>	live--brd- -060408	kala ramnath	ci	live	violin	ahir bhairav-jaunpuri- shudhh sarang- madhmad sarang
<b>00244</b>	brd live- 20-09-97- -01	shahid parvez	ci	live	sitar	yaman kalyan
<b>12100</b>	live-- 010209-- brd	kushaldas	ci	live	sitar	lalit--bhatiyar--dun-- bhairavi
<b>12839</b>	c--03-- brd	manohar chimote	ci	live	harmonium	marwa--hansdhwani
<b>12840</b>	c--04-- brd	manohar chimote	ci	live	harmonium	piloo--aprichit raag-- basant bahar--bhairavi
<b>10706</b>	lecture demo	suresh talwarkar	ci	live	tabla	
<b>09429</b>	prithviraj	prithviraj	ci	live	pakhawaj	
<b>03706</b>	tabla	madhukar gurav	ci	live	tabla	taal-dhamar
<b>13525</b>	live--h-- 11--26- 11-78--02	hariprasad	ci	live	flute	desh-2,piloo
<b>13524</b>	live--h-- 10--26- 11-78--01	hariprasad	ci	live	flute	puriya kalyan,desh-1
<b>13523</b>	live--h-- 09	hariprasad	ci	live	flute	
<b>13522</b>	live--h-- 08--08- 02-88--02	hariprasad	ci	live	flute	bageshri- 2,raag,chandrakauns,ra ag
<b>13521</b>	live--h-- 07--08- 02-88--01	hariprasad	ci	live	flute	bageshri-1
<b>13520</b>	live--h-- 06--04-- 02--91	hariprasad	ci	live	flute	dhun mishra pahadi,lalit
<b>13519</b>	live--h-- 05--04-- 02--91	hariprasad	ci	live	flute	malkauns,raag,mishra pahadi dhun
<b>13518</b>	live--h-- 04-- 221291-- 02	hariprasad	ci	live	flute	thumri,speech,bhairavi

<b>07709</b>	live	sudhir-- madhukar	ci	live	tabla	
<b>13506</b>	live-- 1994		ci	live	violin	miya malhar--des-- shree
<b>08254</b>	live-brd	brij bhushan kabra	ci	live	guitar	miya malhar-zila kafi- dhun
<b>03717</b>	live-- 1965--1	zarin daruwala	ci	live		1 track
<b>03718</b>	live-- 1965--2	zarin daruwala	ci	live		
<b>07872</b>	live-brd- 250306	debashish battacharya	ci	live	guitar	
<b>03724</b>	arvind dighe	arvind dighe	ci	live	sitar	3 track
<b>03742</b>	live-brd- s-19	shivkumar	ci	live	santoor	3 track
<b>03743</b>	live-brd- s-18	shivkumar	ci	live	santoor	1 track
<b>03745</b>	tabla thekha	mix	ci	live	tabla	9 track
<b>07856</b>	ganar violin- 110206	prabhakar jog	ci	live	violin	ganar violin-110206-- brd
<b>05089</b>	narayan govande	narayan govande	ci	live	sitar	gorakh kalyan
<b>07723</b>	live-brd- -080106	mani prasad	ci	live		6 track
<b>13517</b>	live--h-- 03-- 221291-- 01	hariprasad	ci	live	flute	Prabhateshwari,lalit
<b>14158</b>	sampurn a ratri	shahid parvez	ci	live	sitar	mishra piloo--dhun
<b>09399</b>	live-- 290387	anantlal & party	ci	live	shehnai	puriya kalyan--chaiti-- maru bihag
<b>09299</b>	solo-- 1970	saxena sir	ci	live	tabla	
<b>00246</b>	brd live- 20-9-97-- 03	shahid parvez	ci	live	sitar	
<b>00197</b>	brd live-3	buddhaditya mukarji	ci	live	sitar	bahar bandish-khamaj tappa thumari
<b>00196</b>	brd live-2	buddhaditya mukarji	ci	live	sitar	yaman kalyan-2-darbari
<b>14167</b>	live-- 020105	yogesh shamshi	ci	live	tabla	tabla solo
<b>14165</b>	sampoorn a ratri--	rais khan	ci	live	sitar	charukeshi

	1997					
<b>14163</b>	live-- bismillah khan--n rajam	bismillah khan-- n rajam	ci	live	shahenai-violin	madhuvanti--dhun
<b>14162</b>	live-- 211203-- tejendra narayan majumda r	tejendra narayan majumdar	ci	live	sitar	puria kalyan-tilak kamod-Gunji Kanhra- chandrananda
<b>00195</b>	brd live-1	buddhaditya mukarji	ci	live	sitar	yaman kalyan
<b>03701</b>	hariprasa d-h-17	hariprasad	ci	live	flute	zinzoti-hemavati-pahadi
<b>14159</b>	duet	hujat khan-- tejen mazumdar	ci	live	sitar-sitar	hemant--manj khamaj
<b>08476</b>	live--brd- -h-12	hari prasad	ci	live	flute	vachaspati--bhairavi
<b>14157</b>	live-- 050103	kushal das	ci	live	sitar	Khamaj
<b>14156</b>	live-- 060408	kala ramnath	ci	live	violin	ahir bhairav--shuddh sarang
<b>14151</b>	live-- 050311	Debashish Bhattacharya	ci	live	guitar	
<b>08814</b>	live--12-- 11--06	akram khan	ci	live	tabla	
<b>08121</b>	live--brd- -k-78	brij bhushan kabra	ci	live	guitar	jog
<b>00245</b>	brd live-- 20-9-97-- 02	shahid parvez	ci	live	sitar	
<b>14094</b>	live	hari prasad-- zakir-	ci	live	flute	madhuvanti--desh
<b>07950</b>	live-brd- k--78	brij bhushan kabra	ci	live	guitar	jog
<b>08512</b>	ramdas palsule	ramdas palsule	ci	live	tabla	
<b>07873</b>	live-brd- 260306	kushal das	ci	live	sitar	
<b>14161</b>	live-- 230411	sunil kant gupta	ci	live	flute	maru bihag--bhatiyali dhun
<b>05934</b>	tabla- solo	suresh talwarkar	ci	live	tabla	
<b>05273</b>	sanskriti mahotsav -2003	rohdas palsule	ci	live	tabla	
<b>05276</b>	sanskriti	mix	ci	live	sitar	



	mahotsav -2003					
<b>05302</b>	amir hussain khan	amir hussain khan	ci	live	tabla	3 track
<b>05367</b>	live--santoor	mix	ci	live	santoor	8 track
<b>07228</b>	live-brs-s-18	shiv--zakir	ci	live	santoor	charukeshi--jog--jogkauns--mi pahadi dhun
<b>13130</b>	live	arvind parekh	ci	live	sitar	
<b>05271</b>	sharda sangeet mahotsav -bandra	ronu & friends	ci	live	flute	bandra--221200 - 3 track
<b>05855</b>	tabla-solo	suresh talwalkar	ci	live	tabla	1 track
<b>13285</b>	live--brd--210210	hariprasad	ci	live		yaman--kirwani--pahadi dhun
<b>06132</b>	live--brd--r-04-05	ravi shankar	ci	live	sitar	bihag-kirwani-manj khamaj
<b>07708</b>	live	madhukar gurav	ci	live	tabla	
<b>03714</b>	live--germony	shiv-zakir	ci	live	santoor	rasik priya
<b>07609</b>	suresh talwalkar	suresh talwalkar	ci	live		
<b>06137</b>	live--vyanktesh mandir	suresh talwalkar	ci	live	tabla	vyanktesh mandir
<b>07690</b>	live--brd--080106	shahid parvez	ci	live	sitar	todi--gujri todi--sarang--dhun
<b>13122</b>	live--brd--10110	tejendra mazumdar	ci	live	sarod	yaman kalyan--jayjaywanti--mishra piloo
<b>05191</b>	seminar on tabla-mumbai--6	mix	ci	live	tabla	28-29-30 august-1998--suresh talwalkar & others
<b>07371</b>	live-brd-100905	kala ramnathan	ci	live	violin	marubihag-kafi-bahar-jog kauns-abhogi-dadra bhaivr
<b>05188</b>	seminar on tabla-mumbai--3	mix	ci	live	tabla	28-29-30 august-1998--suresh talwalkar & others
<b>05189</b>	seminar on tabla-mumbai--	mix	ci	live	tabla	28-29-30 august-1998--suresh talwalkar & others

	4					
<b>05186</b>	seminar on tabla-mumbai--1	mix	ci	live	tabla	28-29-30 august-1998-suresh talwalkar & others
<b>05187</b>	seminar on tabla-mumbai--2	mix	ci	live	tabla	28-29-30 august-1998-suresh talwalkar & others
<b>05190</b>	seminar on tabla-mumbai--5	mix	ci	live	tabla	28-29-30 august-1998-suresh talwalkar & others
<b>05192</b>	seminar on tabla-mumbai--7	mix	ci	live	tabla	28-29-30 august-1998-suresh talwalkar & others
<b>07706</b>	live--160984	madhukar gurav	ci	live	tabla	
<b>05199</b>	seminar on tabla-mumbai--8	mix	ci	live	tabla	28-29-30 august-1998-suresh talwalkar & others
<b>05200</b>	seminar on tabla-mumbai--9	mix	ci	live	tabla	28-29-30 august-1998-suresh talwalkar & others
<b>07262</b>	live-brd-s-18	shiv-zakir	ci	live	santoor	charukeshi-jog-jogkauns-mi pahadi dhun
<b>05201</b>	seminar on tabla-mumbai--10	mix	ci	live	tabla	28-29-30 august-1998-suresh talwalkar & others
<b>03692</b>	door darshan-1-250186	amjad-lalgudi-allah	ci	live.		vikku-bhimsen-balmurali
<b>06446</b>	live--020105	yogesh samshi	ci	live--020105	tabla	
<b>10192</b>	brd--live--031107	debashish-kushal das	ci	live-031107	guitar-sitar	
<b>11921</b>	taal vadya kacheri-30 11 08	mix	ci	live--30-11-08	tabla	
<b>12295</b>	aamad--live--220309	arvind azad	ci	live--aamad	tabla	trital

<b>09025</b>	live-- bombay	abhijit benrjee	ci	live-- bomby	tabla	taal vadya kacheri
<b>14062</b>	live brd- komal ni- 23-4-11	anindo ch	ci	live- brd	tabla	
<b>12042</b>	live--brd- -01 02 09	kushaldas	ci	live- brd	sitar	lalit--bhatiyar--dhun-- bhairavi
<b>09976</b>	live--brd	kishor date	ci	live-- brd	tabla	
<b>09975</b>	live--brd	amod dange	ci	live-- brd	tabla	
<b>11430</b>	live--brd- -070908	vishwamohan bhatt	ci	live-- brd	mohan veena	
<b>11400</b>	live--brd- -060908	satish vyas	ci	live-- brd	santoor	4 track
<b>14028</b>	live-brd- jan 1999	hariprasad	ci	live-- brd	flute	kaushi kanada
<b>09418</b>	live--brd- -060307	kushal das	ci	live-- brd- 060307	sitar	kedar art live
<b>11751</b>	live-- 221108-- ongc	shahid parwez	ci	live-- ongc	sitar	
<b>13135</b>	live- 090110- ongc-brd-	kala ramnath	ci	live-- ongc	violin	8 track
<b>09028</b>	live-- poona	vasantrao-zakir	ci	live-- poona	vocal	jagkauns--paraj--thu mishra piloo
<b>05336</b>	t n sheshgop alan	t n sheshgopalan	ci	zaa		11 track
<b>06786</b>	live--brd- -290305	n rajam	ci	zaa	violin	jog-chayanat-banarsi dhun-narwar kri-l dadra-jogi
<b>06783</b>	live--brd- -280305	debashish battacharya	ci	zaa	guitar	yaman-dhun- jaijaiwanti-khamaj- fusion-bhatiyali dhu
<b>03669</b>	live - brd- 030104	hariprasad chaurasiya	ci	zaa	flute	bihag-haripriya-piloo thu
<b>03722</b>	live-1974	dagar brothers	ci	zaa		4 track
<b>03723</b>	live-1997	dagar brothers	ci	zaa		2 track
<b>03749</b>	live--brd	debashish battacharya	ci	zaa	guitar	10 track
<b>05060</b>	live	shivkumar sharma	ci	zaa- 121	santoor	malkauns
<b>05061</b>	live	shivkumar sharma	ci	zaa- 122	santoor	kirwani

<b>05049</b>	sampoorna ratri	budhaditya mukharjee	ci	zaa-133	sitar	mishra piloo--rageshri
<b>05847</b>	live	n.rajam	ci	zaa-178	voilin	gorakh kalyan-chayanat
<b>05845</b>	live	m.s.gopalkrishnan	ci	zaa-188	voilin	puriya dhanashri-thumari
<b>05300</b>	live	m s gopal krishnan	ci	zaa-230-1		madhuwanti-malkauns-mishra mand
<b>05226</b>	live	budhaditya mukherjee	ci	zaa-313-4	sitar	yaman kalyan-darbari-khamaj
<b>05230</b>	live	rutvik sanyal	ci	zaa-324-4		jog--chandra kauns
<b>05227</b>	live	n. rajan	ci	zaa-324-5	violin	darbari-jogi mat ja - 3 track
<b>05332</b>	live	shahid-ronu	ci	zaa-335	sitar-flute	megh-bhairavi
<b>05309</b>	live-brd	hariprasad	ci	zaa-343	flute	kaushi kanda-manj khamaj-dhun
<b>06206</b>	live	t n sheshgopalan	ci	zaa-345		
<b>05310</b>	live	imratkhan	ci	zaa-380-1		zinzoti-hansdhwani-darbari-sughrui
<b>05844</b>	live	n.rajam	ci	zaa-90	voilin	darbari kanda-zinzoti-jab jankinath
<b>02644</b>	nandi te bhairavi	mix	ci	zapata	tunes	
<b>02341</b>	antar gandhar	chimote manohar	ci	zapata	harmoniyam	jayant malhar-madhu gandhar
<b>00531</b>	singing flute	ronu mujmdar	ci	zee	flute	

[1]

## **12 Conclusion**

### **12:1 Chapter-1**

In this chapter researcher states that history of Indian Classical Music is vast. Since ancient period, classical music has got its heritage. Indian Classical Music includes vocal, instruments and dance. Classical music has lot of importance in Indian culture, and since many years people are doing research activities, to find out more truths and varieties about science of classical music. Indian classical music is divided mainly in two types 1) North Indian Music- Hindustani Classical Music, 2) South Indian Music- Karnataki Classical Music. In this Thesis, the student has focus to study in Hindustani Classical Music. The subject includes the study, on History of music, types of singing and playing the instruments, their notation system etc. It is concluded from the study that the same Hindustani Classical Music system, was in existence earlier and still exist in Baroda.

### **12:2 Chapter-2**

In this chapter the researcher wants to state that Baroda has a very great history and since many years it being ruled by the Gaekwad Family. During Gaekwad ruling Baroda progressed in the fields of cultural activities also. Institution like “Kalawant Karkhana” was established during that period. Then Sir Sayajirao Gaekwad-III started ruling over Baroda, and he founded “Gayan Shala”. The “Gayan Shala” then got converted in to “Music College” and then the Music College was merged with M.S. University of Baroda. It was renowned as Faculty of Performing Arts. At the time of Sir Sayajirao Gaekwad-III, Ustad Maula Baksh had settled in Baroda. Then he was nominated as a first principal of “Gayan Shala”. Ustad wrote series of books, for the music

courses, for teaching the students in the school, which might be the first series of books written for notation of the Indian Classical Music. Sir Sayajirao had Gaekwad-III, made lot of efforts to progress Baroda state in the fields of culture, art & music. Sir Sayajirao also involved himself for the progress in other things like Railways, Gardening, Museum, Lakes, Palaces, Cinemas, Drawing & Painting, Gymnasium, Sports, and put Baroda in a leading position in India. Sayajirao had also extended the hands for helping for persons like Dr. Bhimrao Ambedkar & Shri Aorobindo Ghosh. A great personality like swami Vivekanand was also impressed by Sir Sayajirao III. Baroda had great contribution in Politics and Social fields because of Sir Sayajirao III.

Sir Sayajirao had a special interest in classical music. He called number of artists from all over the states of India and settled them in Baroda. The musicians like Ut. Maula Baksh, Ut. Faiz Mohammad Khan, Ut. Abdul Karim Khan, and Ut. Faiyaz Khan are the main persons who made heritage of music very rich. Sir Sayajirao Gaekwad-III expired in the middle of 20<sup>th</sup> century, however Maharaja Pratapsinhrao Gaekwad, Maharaja Fatehsinhrao Gaekwad, Maharaja Ranjitsinh Gaekwad have inspired for the progress, and development of classical music during their periods and made the heritage of music as high as possible.

### **12:3 Chapter-3**

In the opinion of the research-student, cultural heritage of Baroda is quite huge and its musical history is so much ancient. In every century, legends of music have been dwelled in Baroda, coming from outside and worked hard to develop the music. The music school and music college established in Baroda are well known all over the world. Baroda is a on the top to lead the country in many fields. Baroda has presented

number of musicians to the country in the field of music. The people of Baroda, all are well cultured and knowledgeable in music field.

In Baroda, many families are dedicated to music since generations. Baroda is progressing in other arts like folk music, garba, dance, drama, and drawing, painting along with classical music. The radio station established at the time of Maharaja Pratapsinhrao Gaekwad is the first one in the state. Baroda is having many concert halls. The city of Baroda was much developed in past, is at present, and would be in the future from the angle of cultural development.

#### **12:4 Chapter-4**

In the opinion of the researcher, the cultural institute like ‘Kalawant Karkhana’ started by Sir T. Madhavrao, an advisor to the Gaekwad Family was run by the artist of all types of arts from which the public of Baroda was getting advantage of learning different arts. Then Sir Sayajirao Gaekwad-III started “Gayan Shala”, which is now grown up as Faculty of Performing Arts, M.S. University of Baroda. Students from all over the country and world are joining this faculty for learning Indian Classical Music. At present the faculty provides facility for training the students for PhD, which is highly appreciable thing for Baroda & music field of the country.

#### **12:5 Chapter-5**

In this chapter the student of research explains that, so many known-unknown learned musicians had been resided and are residing as on today, among which Ut. Faiz Mohammad Khan, Ut. Maula Bax, Ut. Faiyaz Khan, Ut. Sharafat Hussain Khan are still decorating like diamonds in the history of classical music of Baroda. The artists have



given their valuable contribution, for which Baroda is still witnessing their work they did in their time.

### **12:6 Chapter-6**

In this chapter the student of research, state that many musicians used to visit Baroda, for some period, for working on music, even though they did not stay permanently. Such artists are also given importance in the history of Baroda, for their valuable work in the music field.

### **12:7 Chapter-7**

In this chapter the research student wants to state that during the beginning and in the middle of 20<sup>th</sup> century, changes were taking place in every field in India, no. of national personalities like Swami Vivekanand, Aorobindo Ghosh, Dr. Ambedkar came to Baroda, and king of Baroda had helped them out. After getting freedom, person like Dr. I.G. Patel the Governor of Reserve Bank, was also presented by Baroda. This proves the fact that Baroda had progressed in each field and had remained on top.

### **12:8 Chapter-8**

In this chapter researcher says that people of Baroda are lovers of cultural activities and many local residents are connected with music and art, by one or the other way. The people love music and for the propaganda and progress of the music they are taking an active part. This proves that there is a bright future for classical music in Baroda.

## **12:9 Chapter-9**

In this chapter the researcher adds that Sir Sayajirao Gaekwad-III, the king of Baroda was always putting his efforts for the growth of Education, and classical music; similarly the people of Baroda too were working for the development of the music. During the middle of 20<sup>th</sup> century a private music class was run by the great teacher Shri Baburao Karnik under the banner of “Arunoday Sangeet Class”. This is really noticeable in the cultural history of Baroda. At present “Saraswati Sangeet Class” is run by Shri Prabhakar Date and his son Shri Kishor Date. Similarly many smaller, private tuition classes are run by music lovers due to which, the present and future of classical music teaching systems and the heritage of classical music seems to be safe in Baroda.

## **12:10 Chapter-10**

In this chapter the researcher states that, in Baroda there are some institutes for training in classical music where students are trained in a systematic & scientific way. Also there are such institutes, which are doing the great job for propaganda and development of classical music continuously.

In early days the cultural club named “Hanuman Amateurs Club” had performed, Balgandharva’s own drama in his presence, and earned blessings from him. Even today existing organizations like “Swar Vilas”, “Swar Smruti”, “Komal Nishad”, “Aamad”, “Faiyaz Khan Memorial Trust”, “Swarayan”, “DMRCM”, in Baroda, arranging the classical music programmes at free of cost, inviting the great and talented musicians from all over the country, for performing. The institutes are doing this great job, in such period, when the prices are going up in all the way. This indicates the real dedication and affection towards the music. This

shows that for classical music, in Baroda, the past was bright, present is brighter and future would be brightest.

### **12:11 Chapter-11**

In this chapter, the research student of this thesis believes that the preservation of music is equally important for future, as the history of music is concern. Hence the archive work music is very much essential; to continue the heritage of classical music. Recording of the ancient documents, recording of the programmes of old & legendary artists, in the form of audio or videos can be achieved by archives work students of music and music lovers, can study and enjoy the old master pieces, and know about the ancient music. In Baroda, a great person named Sham Bhagwat, has dedicated his whole life after the archives work of Indian Classical Music. He worked for collection and recordings of the legendary musicians and preserved by archive work. He converted old recordings, and recorded in a modern digital system, so that music lovers can listen those old recordings in a modern style and our heritage can be preserved for coming generation. Collection of very old and rare recordings is available in Baroda, which is hardly available in any other part of the country. There are so many shops of music CD's in Baroda, but the only shop named "Majestic Music House", is well known for its collection and recordings of Indian Classical Music. The shop has stock of thousands of classical music CD's, and so many music lovers from all over country as well from abroad visits for purchasing the recordings; which is a matter of honor for Barodians.

### **12:12 Chapter-12**

In this chapter the research student has done the perception of the research work from chapter 1 to 11 and discussed the matter chapter wise. Over and above he has pointed out the conclusion of the research work done and possibility of new researches that may take place in

future. On completion of this Thesis, following points have come in light, as per the opinion of research student:-

- 1) As per result of research, the cultural heritage of Baroda would be presented in front of people.
- 2) Information regarding contribution of the 20<sup>th</sup> century would be known.
- 3) Information regarding Sir Sayajirao III, ruling of Gaekwad, and their contribution for art & music would be known.
- 4) Information regarding the artists and musicians in reference of Baroda would be known.
- 5) Information regarding the work done for archives in the field of music would be known.
- 6) Information regarding the great contribution of Baroda, for Indian Classical Music would be known.
- 7) During procedure of research work, and while concluding it, one thing came forward clearly, that the Baroda's history of music was great, present is eminent and the future would be mighty.

The researcher has put utmost and humble effort to illustrate the maximum possible, genuine authentic information regarding Baroda and its contribution in classical music, right from beginning and up to the conclusion of this Thesis; but if any error occurred, can be resolved, in healthy way.

At the concluding stage of this Thesis, the student is making the things clear, that the Thesis prepared on the basis of historical information and its facts and proofs. This research work for cultural information and contribution of Baroda in classical music is infinity and this is just a beginning, hence it is possible that so many things might not have come in light. Under such circumstances other skillful, creative and studious person may come forward and study the left out chapters, and bring

out more and more information that may satisfy the thirst and eagerness of new generation to come.

The researcher of this Thesis wishes with positive expectations that the fast growing coming generation in the field of information, technology and knowledge and media may utilize their thinking and skill and step in to this field of culture and music and increase in its richness.

### 13 Reference Books:

Sr. No	Name Of Book	Author	Publication	Edition	Publication Year
1	MAHARAJA SAYAJIRAO GAEKWAD: THE VISIONARY	SMITA BHAGWAT, AVINASH KAPTAN	MATRUBHUMI SEVA TRUST	1 <sup>ST</sup>	2005
2	JEVHA GURAKHI RAJA HOTO	NIMBAJIRAO PAWAR	RAJHANS PRAKASHAN	6 <sup>TH</sup>	2011
3	USTAD FAIYAZ KHAN	DIPALI NAG	SANGEET NATAK ACADEMI	1 <sup>ST</sup>	1985
4	ABDUL KARIM KHAN JIVAN CHARITRA	PT. BALKRUSHNABUA KAPILESHWARI	PT. BALKRUSHNABUA KAPILESHWARI	1 <sup>ST</sup>	1972
5	HINDUSTANI MUSIC	DEEPAK RAJA	D K PRINTWORLD LTD.	1 <sup>ST</sup>	2005
6	NAD	SANDEEP BAGCHEE	BUSINESS PUBLICATION	1 <sup>ST</sup>	1998
7	YUGADRASHTA MAHARAJA	BABA BHAND	SAKET PRAKASHAN	2 <sup>ND</sup>	2012
8	VISARATI VIRASATO	CHANDRAKANT NASHIKKAR	MEERA NASHIKKAR	1 <sup>ST</sup>	2011
9	IPSIT		NISHIGANDHA DESHPANDE	1 <sup>ST</sup>	2010
10	IPSIT		NISHIGANDH DESHPANDE	1 <sup>ST</sup>	2012
11	SWAMI VIVEKANAND AT BARODA	SWAMI NIKHILESHWARA NAND	RAM KRISHNA MISSION	1 <sup>ST</sup>	2008
12	BARODA-KNOW YOUR ROOTS		TIMES OF INDIA	1 <sup>ST</sup>	2012
13	THEORY AND PRACTICE OF TABLA	SADANAND NAYAMPALLI	POPULAR PRAKASHAN	1 <sup>ST</sup>	2005

14	THE ART OF TABLA RHYTHM	PROF. S.K. SAXENA	SANGEET NATAK ACADEMI	1 <sup>ST</sup>	2006
15	COMPLETE TABLA	AMOD DANDGE	BHAIRAV PUBLICATION	1 <sup>ST</sup>	2011
16	Gujarat me Table Ke Ajrada Gharane ke Sthapan va Prachar, Prasar me Pro. Sudhirkumar Saxenaji Ka Yogdan	DR. BHASKAR PENDSE		1 <sup>ST</sup>	2009
17	EMINENT MUSICIANS OF YESTER YEARS	R.C. MEHTA	R.C. MEHTA	1 <sup>ST</sup>	2007
18	ANTERYAMI SUR GAVASALA	DATTA MARULKAR	MAJESTIC PRAKASHAN	2 <sup>ND</sup>	2010
19	DEV GANDHARVA	SHAILA DATAR	DEV GANDHARVA PRAKASHAN	1 <sup>ST</sup>	2002
20	DMRCM-SOUVENIR		DMRCM	1 <sup>ST</sup>	2003
21	MAHARAJA PRATAPSIHRAO GAEKWAD CHARITRA GRANTH		CHIMANABAI STREE UDYOGALAY	1 <sup>ST</sup>	1983
22	SANGEET VISHARAD	VASANT	SANGEET KARYALAY-HATHRAS PRAKASHAN	27TH	2010
23	SOUVENIR-VASANTRAO KAPTAN		GAURAV GRANTH SAMPADAK MANDAL	1 <sup>ST</sup>	1965
24	PANDIT SHIVKUMAR SHUKLA FELICIATION MEMENTO		PANDIT SHIVKUMAR SHUKLA FELICIATION COMMITTEE	1 <sup>ST</sup>	1992
25	THOR SANGEETKAR	B.R. DEODHAR	POPULAR PRAKASHAN	2 <sup>ND</sup>	2007
26	SOUVENIR-PREM PIYA MUSIC FESTIVAL		SWARAYAN	1 <sup>ST</sup>	2010



27	AATHAVANINCHA DOH	PT. ARVIND MULGAONKAR	POPULAR PRAKASHAN	1 <sup>ST</sup>	2006
28	ENLIGHTENING THE LISTENER	DR. PRABHA ATRE	MUNSHIRAM MANOHARLAL PUBLICATIONS	1 <sup>ST</sup>	2000
29	SWAR BHASKAR	SHANKAR ABHYANKAR	ADITYA PRATISHTHAN	2 <sup>ND</sup>	2008
30	TABLA	ARVIND MULGAONKAR	POPULAR PRAKASHAN	2 <sup>ND</sup>	2004
31	AATHAV-MAHEFILINCHA	DATTA MARULKAR	RASIK ANTARBHARTI	1 <sup>ST</sup>	2006
32	TAAL MARTAND	SATYANARAYAN VASISHTHA	SATYANARAYAN VASISHTHA	1 <sup>ST</sup>	1956
33	PAKHAWAJ AUR TABLA KE GHARANE EVM PARAMPARAEN	DR. ABAN MISTRY	KEKI JIJINA	1 <sup>ST</sup>	1984
34	TAAL PARICHAY PART 2	GIRISHCHANDRA SHRIVASTAV	RUBI PRAKASHAN	1 <sup>ST</sup>	1965
35	LAGANGANDHAR	SHILPA BAHULEKAR	NITIN PUBLICATIONS	1 <sup>ST</sup>	
36	JOURNAL OF THE INDIAN MUSICOLOGICAL SOCIETY		ARVIND PAREKH	VOL-37	2006
37	COLLECTION OF NEWSPAPER CUTTINGS FROM 1969 TO 2012		SURESH VAIDYA		2012
38	MAJHI KAHANI	UT. ALLHUDDIN KHAN	PRAS PRAKASHAN	1 <sup>ST</sup>	1975
39	NAMAN NATAWARA		BALGANDHARVA SMARANIKA SAMITI	1 <sup>ST</sup>	
40	NAMAN NATAWARA		KAAL NIRNAY		
41	GURUVE NAMA-SOUVENIR		SAXENA FELICATION COMMITTEE	1 <sup>ST</sup>	1995

42	TABLA NO ITIHAS ANE PARAMPARA	DR. GAURANG BHAVSAR	UNIVERSITY GRANTH NIRMAN BOARD-GUJARAT	1 <sup>ST</sup>	2001
43	BHATKHANDE SANGEET SHASTRA-PART-1	PT. VISHNU NARAYAN BHATKHANDE	SANGEET KARYALAY- HATHRAS	2 <sup>ND</sup>	1956
44	BHATKHANDE SANGEET SHASTRA-PART-2	PT. VISHNU NARAYAN BHATKHANDE	SANGEET KARYALAY- HATHRAS	1 <sup>ST</sup>	1953
45	BHATKHANDE SANGEET SHASTRA-PART-3	PT. VISHNU NARAYAN BHATKHANDE	SANGEET KARYALAY- HATHRAS	2 <sup>ND</sup>	1956
46	BHATKHANDE SANGEET SHASTRA-PART-4	PT. VISHNU NARAYAN BHATKHANDE	SANGEET KARYALAY- HATHRAS	2 <sup>ND</sup>	1957
47	KITAB-I-NURAS	IBRAHIM ADIL SHAH	BHARATIYA KALA KENDRA	1 <sup>ST</sup>	1956
48	MUSIC AND MYTHOLOGY	R.C. MEHTA	INDIA MUSICOLOGY SOCIETY	1 <sup>ST</sup>	1989
49	SANGEET RATNAKAR PART-2	PROF. G.H. TARALEKAR	MAHARASHTRA STATE	1 <sup>ST</sup>	1979
50	INTRODUCTION TO INDIAN MUSIC	B.C. DEVA	MINISTRY OF INFORMATION AND BROADCASTING	1 <sup>ST</sup>	1973
51	THE ORIGINE OF RAGA	PROF. S. BANDOPADHYAY	MUNSHIRAM MANOHARLAL PUBLICATIONS	2 <sup>ND</sup>	1997
52	BETWEEN TWO TANPURAS	V.H. DESHPANDE	POPULAR PRAKASHAN	1 <sup>ST</sup>	1989

## **LIST OF INTERVIEWEE**

### **Sr.No**

- |           |   |
|-----------|---|
| <b>1</b>  | <b>LATE MAHARAJA RANJITSINH GAEKWAD</b> |
| <b>2</b>  | <b>LATE PROF. S.K. SAXENA</b>           |
| <b>3</b>  | <b>LATE SHRI SHAM BHAGWAT</b>           |
| <b>4</b>  | <b>SHRI SURESH VAIDYA</b>               |
| <b>5</b>  | <b>SHRI SUBHASH CHAFALKAR</b>           |
| <b>6</b>  | <b>SHRI KESHAVRAO PHADKE</b>            |
| <b>7</b>  | <b>SMT. SHITAL BHAGWAT</b>              |
| <b>8</b>  | <b>SHRI DNYANESH BHAGWAT</b>            |
| <b>9</b>  | <b>SMT PRGNA SAXENA</b>                 |
| <b>10</b> | <b>PROF. AJAY ASHTAPUTRE</b>            |
| <b>11</b> | <b>SMT. SMITA JOSHI</b>                 |
| <b>12</b> | <b>SHRI DATTATRAY GAEKWAD</b>           |
| <b>13</b> | <b>SMT. SHALINI SARPOTDAR</b>           |
| <b>14</b> | <b>SHRI AJAY JOGLEKAR</b>               |
| <b>15</b> | <b>SHRI SHYAM KULKARNI</b>              |
| <b>16</b> | <b>DR. CHINTAN PATEL</b>                |
| <b>17</b> | <b>DR. BHASKAR PENDSE</b>               |

- 18      SHRI CHANDRASHEKHAR PENDSE**
- 19      SHRI CHANDRAKANT NASHIKKAR**
- 20      SHRI PRABHAKAR DATE**
- 21      SHRI NISHIGANDH DESHPANDE**