ACKNOWLEDGEMENTS

I would like to submit my earnest gratitude to my academic research guide Dr. Mrityunjaya Agadi, Associate professor in music at Karnataka University Dharwad. He coached me throughout my research work with a great deal of knowledge and co-operation. He has given me liberty to go on working and made corrections of my mistakes in all steps.

I express my heartfelt gratitude to Pt. Rajeev Taranath, a world known sarod maestro and my beloved Guruji, with whom I had the privilege of availing the Taleem in instrumental music throughout years, The depth of his musical persona is greater than expressions. Panditji is an inspiring idol of my performance and the study in this field, and I can only put effort to be worthy of his disciple.

I would like to express my gratitude to sitārist and Ustad Hameed Khan of Dharwad, my teacher since a decade who provided me concentrated and devoted training in sitār performance as well in musicology. From him I avail the dream of being outstanding in the music field.

I deeply obliged to my farmer guru late Pt.Sudhir Phadke, who delegate me the intense background of great musical vision and provided a great deal of music training and material. I would like to express my gratitude to my anther guru Vidushi Smt. Sandhya Apte of Pune to providing me a great deal of practical lessons and the musical data. I am also thankful to Smt Jaylaxmi Phadke.

I express my gratitude to Dr. Hanumanna Nayak Dorai, Vice-Chancellor of KSGH University of music and performing arts, Mysore, to kindly providing me research related help.

I place on record of my thanks to sitārist Dr. M.S.Taralgatti, the Principal, KUD Music Collage, Dharwad. He has given me good deal of guidance in synchronizing the research material and also in academic procedures.
Many other artists and scholars whom I approached for information were so kind to give me a good response. I owe to world-known violinist Dr. N. Rajam for kind blessings and discussions on research subject. Special thanks to Sitār Ustad Shafique Khan, to providing a worthy knowledge on sitār compositions.

I am deeply obliged to Dr. Tiziana Ripepi, a research scholar of Indology, Torino University, Italy. Her research visits to my place, became platform for exchange of material. She also worthy helped me in preparing translations, important notes and also collecting photographs. I also express my thanks to her husband Stefano Zumstein, to providing photographs and paintings.

I am deeply obliged to Gurji Shri Palaxadeva of Kadravalli, to blessing my musical inspirations and guiding my musical life throughout. His training made to avail the blessing of Shāradā, the deity of music.

Moreover, my gratitude shall be submitted to my mother Smt. Saraswatidevi, who inherited me her legacy of cohort European classical music. She is another idol of my continued inspirations in the field of music. I am deeply obliged to my mother and her sisters for inheriting me a great tradition of music.

I express love full thanks to my beloved companion Vishalaxi, who joined my life in the latter half of research period. She has taken special care of me to make this work possible. I am also thanking to my sister Droupadi and her husband Umesh, my brother Sravankumar and his wife Manjula to appreciating me. The lovely kids of my family Trisha, Shambhavi and Vaibhavi always been a flash on mind to me.

I would like to acknowledge all the route-finders who built up a firm background that, at a much later time became constructive in present study. To name among them are late Ustad Bale Khan, his lessons are valuable in my music learning. I am also obliged to Shri Sanjay Deshpande, Shri Rajeev Hiremath, Shri Shrikant Pathak, my farmer Sitār teachers and Pt. Gajanan Parvatkar Shri Gajanan Kulkarni, Shri Santosh kulkarni, Shri Mulimani, my farmer Tabala teachers.
It is my duty to express my thanks to all those who were kind to share the knowledge and material of their collection. To Shri. Badrinath Laxmeshwar, Administrative officer of Dr.Gangubai Hangal Gurukul Trust, to providing the books of Gurukul library. I also express my thanks to all Gurujis and the staff members of Gurukul to appreciating my research.

I place on record of my thanks to all friends and well wishers who helped to make this task possible. I would like to admire my gratitude to Shri Vinnay Naayak of Hubli for the proof reading. I express thanks to my friends Dundayya Swamy, Jaydevi, Mrityunjay, Uday and Hafizkhan for sharing their experiences with me. I also would like to thank my Gurubhais Dr.Krishna, Avinash, Vijeth, Anupam and Shri Jayant Kirtane to sharing the music related materials and experience. I express my gratitude to my friend vocalist Vijaykumar Patil for photography and graphics. I am thankful to my friend Shankar to assisting my mother in my absence which helped me to continue my research study. I place on record of my thanks to my well wishers Shri Shankar and Smt.Ratna Patil, Shri Krishnaji Chavan, Dr.B.R.Sheelvant family and Hebsur families.

It is my duty to express the thanks to teaching and non-teaching staff of the Department of Music at Karnatak University, who kindly co-operated in my work. I express my thanks to Dr.Meera S. Gundi and Dr.V.R.Hugar, former chairpersons, to advising me the steps and methods of research.

Finally, I would like to express my gratitude to the members of doctoral committee of music department, to kindly providing me an opportunity to take on the research on the desired subject. I am thankful entire administration of Karnataka University providing the opportunity of research.

★★★★★