CHAPTER THREE

DETAILED STUDY OF INFRASTRUCTURE OF GURUKULS IN INDIAN MUSIC IN MODERN ERA (PAST 50 YEARS)
**Detailed Study of Modern Era Gurukuls:**

**North India:**

1. **Lalit Kala Kendra, University of Pune, Maharashtra(1987):**

Centre for Performing Arts at Savitribai Phule Pune University is popularly known as Lalit Kala Kendra is unique in its own way, was established in 1987. The center offers courses in performing Arts on self-supportive basis. The uniqueness of the course is very evident that for the first time in India. Full time professional and Residential courses in Dance, Music and Theatre with Gurukul Pattern, are offered to the students under one umbrella on the University campus. University of Pune has respected the traditional Guru-shishya parampara (Guru-Disciple Relationship) by incorporating Gurukul pattern the syllabus for the first time in India. The center thus pays tribute to the thousand year-old-music and Dance oral traditions.

It also tries to strike the balance between rich cultural heritage of India and awareness of contemporary sensibilities of the young creative minds. The main objective is to provide professional training in the performing arts by keeping the creative atmosphere around the building performing artists due respect and understanding to the Indian performing arts traditions. in order to create one's own idiom in artistic performing arts one has to respect the cultural tradition and understand the socio-cultural history of the region.

Gurukul patterns means students at the centre continue to learn their art with eminent Gurus in the field of Music and Dance. While studying for the graduate and post-graduate courses. They divide their time between Guru's residence and on the campus. The student have to complete contain credits as per the syllabus with the Guru's and Guru's pass on the grades after completion their practical course to the university at the end of every term.
Image: Building of Lalit Kala Kendra, University of Pune, Pune, Maharashtra, India.
Image: Lalit Kala Kendra, University of Pune, Pune, Maharashtra, India.
All the theory classes riyaz Guru-in-residence programmes, workshops are conducted on the campus and contribute in the teaching beside accepting the students as shishya (disciples) many important national and international performing artists like: Guru Kelucharan Mahapatra (Odissi), Guru Birju Maharaj (Kathak), Guru Leela Samson (Bharatnatyam), Guru Babanrao Haladankar (vocal), Tal-Yogi-Suresh Talwalkar (Tabla), Guru-Ajay Pohankar (vocal), Guru Ashok D. Ramade (Musicologist), Dr. Veena Sahastrabudhe, Dr. Vishal Kashalk (Playwright), Rtan Tiyam (theatre), Richard Scheckner (theatre) U.S., Vijay Tendulkar (playwrist), Rohini Bhat (Kathak), Dr. Sucheta Chapekar (bharatnatyam) visit the centre for conducting workshops, Seminars, Lecture/Demonstrations or just to interact with the students in the picturesque surrounding of the centre.

As Mentioned the centre is one of the non-aided, self-supporting Departments of the University of Pune. It is needless to say that the centre has very limited resources and hence operates under financial constraints. Every student irrespective of the category has to pay the fees these are not easy market oriented employment generating course but they are of professional nature. Students after their graduation get themselves engaged in to their professions of classical Music, Dance, Theatre, Television and Films. Some of the students have joined administration in the ministry of I & B, Govt. of India Delhi. Many students opt for teaching in Music and Dance at schools and colleges. Many dance students earn by opening their own dance institutions. They also can apply for fellowships for higher training to Dept. of culture, Govt. of India. Many students in the past received fellowships from ministry of HRD, Delhi. Most of the theatre students have joined Professional Marathi Theatre in Mumbai, Television Channels, Films and they prefer to work as freelance artists. Dance students are also settling in Europe and theatre students also pursue their study abroad to complete MFA from Universities abroad. Some enrol for Ph.D.
Medium of Instructions:
Usually in Marathi Language, occasionally Hindi and English. Students may choose to write the answers in Marathi or English. Theatre courses are designed for the Marathi Theatre exclusively as the theatre in India is region and language specific. Cultural plurality is the strength of Indian culture. e.g. at the National School of Drama, Delhi the language is Hindi. Knowledge of Marathi Language for theatre courses is mandatory. It is advisable for the candidates and their parents to come and visit personally to Lalit Kala Kendra premises to get acquainted with the auditions, performance test procedure since these are courses in the performing arts and are for creative young minds.

Tuition & Other Fees
For B.A. : Rs. 14,000/- per academic year
For M.A. : Rs. 25,000/- per academic year.

Lalit Kala Kendra has on going Collaboration activities with:
1. American University in Cairo, Egypt
2. Sangeet Natak Academy, Delhi
3. National School of Dharma, Delhi
4. Film and Television Institute of India, Pune.
5. National Film archive of India, Pune
6. Max Mueller Bhavan, Pune
7. National Centre for Performing Arts, Mumbai.
8. Nehru Centre, Mumbai.
9. Chavhan Centre, Mumbai
10. Goa Kala Academy, Goa
11. The British Library, Pune
12. Alliance Francoise de Poona
13. Vasantrao Acharekar Sanskrutic Pratishtan, Kankavli
14. Gayan Samaj Deval Club, Kolhapur
15. Gayan Samaj Kalyan, Kalyan.
16. American Centre (USIS), Mumbai.
International Students:

All International students have to apply through the office of the International Center of University of Pune. Auditions and Entrance Test for all International Students are mandatory. It is Mandatory for them to have minimum knowledge of the regional Indian language besides English as under. For Music: Hindi, For Dance: Familiarity with Sanskrit and Hindi, For Theatre: Knowledge of Marathi language is mandatory. These are culture and language specific professional course based on the thousand year old oral traditions of Indian performing arts.

These courses are not for the beginners. it is advisable for the foreign students to come initially as a casual students by paying charges for casual studentship. Take training for the preparations of Audition and Entrance test for one academic year and then apply. Their fees are as per the rules of international centre. University of Pune (Approximately: five times higher than the native students and in addition administrative charges payable in U.S.$ to the international centre. their Students Visas, Medical Test, English Language Test and other formalities are administered through international centre. Equivalence of their minimum educational qualifications is subjected to the approval of association of Indian Universities, Delhi through international Centre of University of Pune.¹

2. Indian Tobacco Company- Sangeet Research Academy (ITC- SRA), Kolkata, West Bengal(1977):

Vision: To nurture and propagate the priceless heritage of Indian Classical music, beginning with Hindustani Classical Music, through the tradition of 'Guru-Shishya Parampara'.

ITC's association with music began with the ITC Sangeet Sammelan conducted in Delhi in 1971. This Sammelan also instituted a substantial cash award to be given to one of the oldest living musicians of stature. The Sammelan took Delhi by storm and

¹ http://www.unipune.ac.in/dept/fine_arts/centre_for_performing_arts/default.htm
went on to become an annual rage. Consistently featuring the reigning monarchs of the music world, this annual Sammelan changed the culture-scape of the capital of the country.

**ITC Pioneers Corporate Patronage of Music:**
ITC then pioneered the corporate patronage of Hindustani classical music, an integral part of Indian classical music, which was suffering from the withdrawal of royal support. Corporate patronage of music on this scale was unknown before.

During the mid-seventies, ITC's top management envisioned that the Company could play a major role to preserve and propagate the rich Indian musical heritage. Bearing in mind that there were several futile attempts to build Gurukuls of music during the last 50 years, ITC aspired to go beyond merely nurturing and propagating the priceless tradition of Hindustani Classical Music. In creating ITC-SRA, ITC's farsighted endeavor was to establish a modern 'Gurukul' and revive the traditional 'Guru-Shishya Parampara'.

ITC-SRA was created in 1977 as an independent Public Charitable Trust. It was modelled as an institution to epitomize the best of Hindustani Classical Music. There was also a clear understanding that it would never seek any monetary help from the government and that it would be professionally run.

In choosing classical music as an area of its social responsibility, ITC has played an important role in the resurgence and nurturing of this rich heritage. The three basic objectives of ITC-SRA are:

1. Creation of an effective training system.
2. To rationalize traditional data with the help of modern research methods and technology.
Image: Indian Tobacco Company - Sangeet Research Academy, Aldeen, Kolkata, West Bengal, India
Image: Main Hall ITC SRA, Aldeen, Kolkata, West Bengal, India

Image: Main Hall ITC SRA, Aldeen, Kolkata, West Bengal, India
Well-equipped Recording Studio, ITC SRA, Aldeen Kolkata

Digital Studio for converting old recording into digital format, ITC SRA
Image: Library, ITC SRA, Kolkata
ITC SRA has provided security and the comforts of a home for both guru and scholar. Its training system is essentially the Guru-Shishya Parampara with suitable contemporary inputs.

The quality of the average listener plays a vital role in the development of music. In the current Indian classical music scenario, where the audience has assumed the role of the most decisive patron, the task of nourishing a solid base of high quality listeners has become a critical factor for the survival of the best values in music.

ITC-SRA has undertaken the task of creating a variety of platforms all over our country and abroad, which attempt:

1. To take high quality music systematically to areas and sections of the population who otherwise do not enjoy access to it.
2. To cater to specialized audience needs and create connoisseurs of music by changing the conventional conference mould and creating new thematic profiles.
3. To commemorate those veterans and doyens of classical music whose pursuit of music as a form of knowledge has enabled us to establish and perpetuate a community of shared values.

Guru-Shishya Parampara: The Guru-Shishya Parampara is the very soul of the oral tradition of India, and embodies the living and learning relationship between master and pupil. Evolving from the era of the great Indian seers, what the tradition signifies is the complete emotional, intellectual and spiritual surrender of the ardent shishya to the guru.

ITC-SRA's call has been to inspire students with an inner sense of mission in music and to foster the creative exploration of the greatness of music and art through the Guru-Shishya Parampara.
The Academy, therefore, has prescribed no courses, syllabi, or examinations; nor does it offer degrees or diplomas. It, however, conducts a periodic and meticulous assessment of each scholar.²


Dhrupad Sansthan Bhopal (An International Residential School of Music) welcomes students who want to learn Indian Classical Music- Dhrupad. There are different courses in the Gurukul for different purposes. The Gundecha Brothers are teaching in the Gurukul under the Guru-shishya Parampara.

Dhrupad Sansthan is pleased to offer a distance learning program for individuals for who travel to Bhopal or other Dhrupad Sansthan program locations in India is not convenient. Those who have trained at Dhrupad Sansthan and wish to continue their practice from their home locations will also find a way to do so through the distance learning program.

It is situated on the outskirts of Bhopal (in Suraj Nagar, near National Judicial Academy) built on 3 acres of land with beautiful landscape and quite atmosphere. The Hostel has a capacity to accommodate about 30 people. It is 5 KM away from the center of the city.

The Dhrupad Institute in Bhopal aspires to promote and preserve the rich heritage of Indian Classical Form Dhrupad through the ‘Guru Shishya Parampara’. Guru Shishya Paramapara is the ancient tradition of learning wherein the students devote their lives to learn from their Gurus. The students are being nurtured and groomed to become accomplished performers.

² http://www.itcsra.org/
Image: Gundecha Brothers, Dagarbani Dhrupad Singers, Bhopal

\[1\] www.dhrupad.org
Image: Main Building, Dhrupad Sanstha, Bhopal, Madhya Pradesh, India

www.dhrupad.org
This Gurukul is the first of its kind for Dhrupad Style in India. About 10 students are receiving a four year scholarship including tuition, lodging and boarding. The mode of learning is specially designed to provide the students ample opportunity to be in close affinity of their Gurus, listening and learning from them. The institute also offers short termed courses focused at learning Dhrupad, Music appreciation. Institute would also organize Seminars and Workshops for the music lovers on a regular basis. Practicing meditation and Yoga based on Dhrupad is also one of the other endeavors the institute encourages.

The institute aims to document, archive and research available information about Dhrupad, its illustrious history, audio and video reference materials, musical texts and biographies of all the legends of dhrupad. The institute has a big Audio, Video and Books library to provide an opportunity to Music lovers and students to research on Dhrupad music.

Dhrupad Sansthan, Bhopal has got accreditation by UNESCO’s Intangible Cultural Heritage Committee in 2010. ICCR has also empanelled Dhrupad Sansthan, Bhopal to send foreign students to study music. Dhrupad Institute is associated with the American Institute of Indian studies.

For those who are fully committed to Dhrupad music and want to become professional Dhrupad musicians, Gurukul has a four year full time course. They have to learn Dhrupad music full time in the gurukul under “Gurushishya Parampara”. There is lodging and boarding facility for the students in the Gurukul. Poor students are also given scholarships.

Those who want to come to learn Dhrupad for short term courses such as 15 days, 2 months or 4 months are also given admission to the Gurukul. Dhrupad Rasikas (Lovers) are also welcome to the Gurukul to be in the atmosphere of Dhrupad music. Gurukul has all the lodging and boarding facilities for them also. The Dhrupad Institute has a vast audio, video and books library for the studies and research of Dhrupad music.
Distance Learning:

Dhrupad Sansthan is pleased to offer a distance learning program for individuals for whom travel to Bhopal or other Dhrupad Sansthan program locations in India is not convenient. Those who have trained at Dhrupad Sansthan and wish to continue their practice from their home locations will also find a way to do so through the distance learning program.

The Dhrupad Sansthan Distance Learning Program (DS-DLP for short), is a program where teachers trained by Padmashri Gundecha Brothers offer lessons via collaboration tools such as Skype. Vocal lessons are provided, as well as lessons for certain instruments.

Each student interested in this program will be put in touch with Padmashri Pandit Ramakant Gundecha for his/her first session via Skype. After this evaluation session, Pandit Gundecha will assign a suitable Dhrupad Sansthan teacher to the student, and help schedule a session with the teacher. Students can then schedule subsequent lessons directly with their assigned teacher. At periodic intervals (determined by the student and teacher), additional sessions with Pandit Gundecha may be arranged.

Teaching content will be determined by the Dhrupad Sansthan teacher, as is the norm in the Guru Shisyha Parampara teaching tradition.

There are no prerequisites. All learners are welcome.

1. Skype account
2. Device to connect to Skype with good camera and microphone
3. High speed internet connectivity

Dhrupad Sansthan teachers, and Padmashri Gundecha Brothers conduct teaching programs and workshops in India and across the world. DS-DLP students are
encouraged to take advantage of these programs and workshops whenever they can, to augment their distance learning, with in person teaching.⁵


'MAHAGAMI' Mahatma Gandhi Mission Sangeet Academy, Aurangabad was established in 1993 as a Gurukul of Indian classical music and dance. Evolving consistently in these years, MAHAGAMI has redefined its existence today not just as a Gurukul, but also as an important center for promotion, dissemination and research in arts. A member of the International Dance Council, UNESCO MAHAGAMI Gurukul forms a unique synthesis of the modern technological educational aids and the intense value based training system of the ancient Gurukuls. With an aim to promote traditional arts and artists and to create a refined audience for Indian arts; MAHAGAMI has organized around 1000 arts events involving some of the talented promising artists, renowned artists and Gurus of this period in addition to imparting training to over 2000 students of Kathak and Odissi based on Guru-shishya Parampara. The vibrant annual calendar of MAHAGAMI pulsates with in-house baithaks and concerts of students & artists; workshops, seminars and festivals in MAHAGAMI; performances of the students and Gurus in prestigious festivals, presentation of dance productions, organization of academic and artistic events and implementation of research & documentation projects. MAHAGAMI artists have performed in prestigious festivals in India and abroad. Apart from this, multi-media art awareness program named 'Anubhuti' is being frequently conducted by MAHAGAMI team for various educational, social and corporate organization. Aim: To revive, preserve and promote the traditional Indian arts in their true from and nurture the same in modern scenario; facilitating research activities and elation of society.

Objectives: Training, Dissemination, Promotion, Documentation, Research, Publication, Educational Outreach, Production, Social Awareness.

⁵ www.dhrupad.org
MAHAGAMI mainly focuses its training system on the Guru – Shishya Parampara wherein the knowledge is passed on from the guru (preceptor) to the shishya (adept) through a personalized and intense process. The shishya not just learns the art and the concepts related to it from the Guru, but also imbibes his vision for art in particular and life in general. The Teaching – Learning process, hence, becomes a life – long journey with many discoveries, rediscovers and realization. Training at MAHAGAMI is a unique synthesis of the modern technological and educational aids and the intense value-based training system of the ancient Gurukuls. In contrast to the present scenario where pace has replaced endurance and harmony within the body, mind and soul, Gurukul training facilitates realization of the creative space within and its manifestation. Training comprises teaching based on Guru- shishya Parampara in Kathak and Odissi dance forms and allied disciplines like vocal music, yoga, instruments, dance theory, etc. to supplement their understanding and widen their vision, many guest lectures, workshops, educational tours and their participation in dance festival as performers or observers are arranged. Though the main objective of the training at MAHAGAMI is to produce potential performers, dedicated teachers and researchers, the training pattern also caters to the uninitiated students and art aspirants of different levels. School / college education in one of the institutions managed by Mahatma Gandhi Mission can be coordinated for out-station shishyas pursuing formal school/college education and staying in the Gurukul campus. Arambha ("the beginning") is a six-month module that offers elementary training in the chosen dance form. Udbhav ("to evolve"), the second stage aims at learning and assimilating finer aspects of the chosen dance form. Samarpan ("earnest dedication") module aims at refining the nuances of the dance and facilitating a better perception towards the aesthetic journey of arts. This is usually a full-day course with classes in yoga, music, theory, etc. Shishyas are encouraged to devote more time for individual 'riyaz' and introspection. It is this phase, where the shishyas though systematic and focused training eventually evolve as promising performers. Every year, Sadhana Gurukul Camp is organised with an aim to refine the sensitivity of the dance-seekers and to reinforce multi-
Disciplinary approach in the teaching methodology. Disciples follow a 'Gurukul' life-style starting their day with herbal tea and Yoga session followed by sessions of dance practice, music, instruments, taal, theoretical concepts, theatre, painting, sculpture, pottery, etc. The students also get opportunity to spend informal moments with visiting Gurus and artists and also with practitioners of rare art forms who share their artistic creations with the Sadhakas.

'Akalan' the assessment system of MAHAGAMI is conducted every year which includes written and practical assessments, assessment of dissertations, case-studies or performance projects as assigned to the students or as individually undertaken by them and assessment of solo performances by senior students. Talented and deserving students are recommended for performances in many reputed festivals and for teaching assignments in educational and cultural organisations. Few disciples of Parwati Dutta have been recipients of scholarship schemes of Center for Cultural Resources, Delhi and Junior and Senior scholarship schemes of Culture Ministry, Govt of India. Some of them have performed solo Kathak / Odissi in prestigious festivals like Sangeet Natak Akademi Nritya Pratibha, Kathak Mahotsav (Kathak Kendra, Delhi), Guru Kelucharan Mohapatra Festival, Ellora Festival, Mardol Festival (Goa), etc. Few senior disciples have also toured with their Guru Parwati Dutta through the Indian Council for Cultural Relations, Govt. of India and many other reputed International Organisations. MAHAGAMI Gurukul reinforces its teaching-learning process through its three departments:

Vyomasad: Dance, Praspanda: Percussion instrument, Anahata: Vocal music & melodic instruments
Image: Myself standing near the sculpture of Sant Gyaneshwar at Entrance of MAHAGAMI Gurukul

Image: Beautiful Passage connecting two classrooms at MAHAGAMI Gurukul
Sadhanalaya:
MAHAGAMI campus has cozy cottages and spaces for learning various art forms linked through asymmetrical pathways amidst trees. 'Sadhanalaya' (learning spaces) for Kathak, Odissi, Vocal music and instruments are aesthetically designed and equipped with large mirrors, audio system and instruments. A library with a collection of more than 1000 books on a variety of topics related to dance, music, mythology, heritage, philosophy, literature, etc and a good collection of audio and video recordings of great artists is available for students. 'Parnakuti' – the dining cottage has a kitchen with all modern amenities which can be used by the inmates.6

5. Pandit Suresh Talwalkar’s Gurukul, Pune:

The Taalyogi Ashram, the Gurukul where Padmashree Pandit Suresh Talwalkar teaches a number of young dedicated students, is situated in Dhayari, a suburb of Pune about ten kilometers from the city. It is located in a three storied bungalow, where some twenty odd students live and learn tabla and pakhavaj from Sureshji. He also teaches a few percussionists who play other instruments like Djembe, Kalabash, etc. Panditji himself spends four to five hours in the morning and another four to five hours in the evening at the Ashram, teaching students the intricacies of laya and taal. Students do rigorous riyaz at the Ashram for the rest of the time.

It is often said these days that the Gurukul system of learning, the hallowed tradition of education prevalent in ancient India, has vanished. A visit to the Taalyogi Ashram will be enough to convince them that there are still at least a few Gurus who have kept it alive and are imparting vidya to young shishyas who aspire to make a career in music.

Taalyogi Ashram is located in Dhayari, a suburb of Pune about ten kilometres from the city. One of Panditji’s senior students, Dr. Srinivas (Shri) Rao has made his three storied bungalow available to Guruji for his Gurukul. The bungalow has living

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6 http://mahagami.org/gurukul.html
facilities for around 25 students. These students, ranging from around 15 to 25 years of age live at the Ashram and get intensive taleem directly from Guruji seven to eight hours a day. The rest of the day they do rigorous riyaz. They also have the responsibility to keep the whole Ashram neat and clean. One of Guruji’s senior students, Mandar Joshi who lives nearby maintains discipline among the students at the Ashram. Most of the students come from a very modest economic background, and pay just their living expenses and are not charged any fees. All of them are training to make a career in music as performers and teachers.

The initial funding for renovating the bungalow in which the ashram is housed, and for purchasing the basic amenities for students staying at the ashram, was generously provided by Pt. Firoz Dastur Memorial Foundation and many other individual donors. The ashram now welcomes donations for on-going expenses.

**The Guru:**

Taalyogi Pandit Suresh Talwalkar is an accomplished tabla artist, an expert musicologist, and a versatile Guru, and is considered to be one of the greatest tabla exponents of the present time.

He believes that “Guru Shishya Parampara” is the soul of Hindustani classical music, and as a guru, his teaching abilities and expertise is unmatched. Many of the young tabla players in the current generation are Sureshji’s disciples, and have received taleem from him. Under his guidance, they have attained proficiency not only in solo tabla and Pakhavaj playing, but also in accompaniment for vocal and instrumental music, and Kathak dance.
Image: Taalyogi Ashram, Main building, Pune, Maharashtra

7 www.taalyogi-ashram.org
Image: Students at Taalyogi Ashram, Pune

*www.talyogi-ashram.org*
Image: Pt. Talwalkar Teaching Tabla and Pakhawaj at his Gurukul

10 http://www.taalyogi-ashram.org/taalyogi
Ashram Philosophy:

The Taalyogi Ashram has been modelled on Pt. Suresh Talwalkar's teaching philosophy which has evolved through the insights he has gained from the taleem he himself has received from his four gurus: Pt. Vinayakrao Ghangrekar, Pt. Pandharinath Nageshkar, Pt. Ramand Easwaran (from whom he learned the subtle nuances of laya and taal in the Carnatic tradition, and last but not the least from Pt. Gajananrao Joshi, from whom he learnt not just about laya and taal, but about all aspects of Indian Classical Music performance.

First and foremost, music cannot be learnt in "a class" or through one hour lectures. It has to be imbibed through the sanskars transmitted through spending long hours in the company of the Guru and through the Guru's rigorous taleem. Pt. Talwalkar firmly believes that the Guru "moulds" the student through long hours of taleem and riyaz done under the Guru's watchful eye, because it is not just knowledge or information that the Guru gives to the shishyas, i.e, not just "matter" but also "manner" that makes great performers out of talented students. Thus, in the formative years, the Guru just tells the student what to do and how to do it, no questions asked. When the student starts maturing, the Guru then expects the student to ask questions to his Guru and even get into a dialogue or debate with the Guru.

Panditji teaches not just tabla, but also the pakhavaj, and even Western and African percussion instruments like Western drums, Djembe, Kalabash, etc. Among his students you can also count Classical (Kathak) dancers, vocalists, sitarists and flautists. So you might well ask, what do these students learn from a Tabla maestro? In his own words, he teaches them the "classical thought" behind laya and taal integral to Hindustani Classical Music. These students can easily perform a half hour or one hour solo based on the Hindustani form, on their own instrument.¹¹

¹¹ http://www.taalyogi-ashram.org/taalyogi
6. Dr. Prabha Atre’s Swaramayee Gurukul, Pune:

Swaramayee Gurukul was started in Pune under the aegis of `Dr. Prabha Atre Foundation' as a major step to fulfill one of the objectives of the Foundation. The Gurukul was inaugurated on 15th April 2003 by the Hindustani classical music maestro Pt. Bhimsen Joshi. Dr. Atre spent her formative years in Pune where she was born, brought up and educated. Her attachment to the place made her choose Pune for the project. Swaramayee Gurukul has been a dream project of Dr. Prabha Atre. It aims at bridging the prevailing gap between the academic institutions and the traditional guru-shishya parampara. The institution endeavours to fulfill socio-cultural commitments. Swaramayee Gurukul plans to nurture talented students into professionals who aspire to take music as a career, by providing training aided by a small auditorium, library of audio-video cassettes and books, facility for audio-video recording etc., The mini auditorium is meant for mehfils, seminars, workshops, meetings, press conferences, etc., Swaramayee Gurukul besides imparting training in performance holds monthly traditional baithaks as one of its important activity to supplement lecture-demonstrations, seminars, workshops, etc., In its nine years of functioning Gurukul has made a marked beginning in that – Talented students from all over India aspiring to be professional musicians have been receiving music training.

Foreign national students who are professionals in their respective fields are receiving training in the Hindustani classical style.

Have branches at Mumbai, New Panvel and Sholapur. The Gurukul branches cater to the music requirements in the north Indian classical, semi-classical and light vocal music category and tabla and harmonium classes. Beginners and students in advanced category learn Hindustani classical music.
Image: Dr. Prabha Atre

12 http://alchetron.com/Prabha-Atre-145678-W
The emphasis is towards performance. However, students are trained and equipped to appear for exams of various Universities and the Akhila Bharatiya Gandharva Mahavidyalaya Mandal.

Monthly baithaks: Gurukul has organized nearly 150 monthly programmes / baithaks in its mini auditorium at its premises during the last nine years. The objective of baithaks is to rejuvenate the culture of the Bharatiya mehfils. In a live concert of Indian classical music, the presence of an initiated listener who is conversant with the concepts, material, technique and end structures, makes a lot of difference even at the level of entertainment. These programmes are not ticketed and are open to all music-lovers.

The baithak series is informal in nature trying to establish a rapport between the audience and the performer. The concert has the artist himself giving an introduction to his art, his formative years of training, the bandish (composition), his thought / approach to the raag structure, etc., At the end of the concert is held a dialogue / interaction session between the audience and the performer. The baithaks are organized by the students in terms of making arrangements for publicity, stage, sound, reception, presentation, hospitality, etc., All these activities give a good exposure to a learner who wishes to mould himself in all aspects of performance.

Library of Books and Audio Recordings: a small library of books and audio recordings has been set up. The facilities are open to the music loving public also.

Music classes: started Hindustani classical vocal music, Tabla and Harmonium classes for beginners, Kathak dance classes, Communication Skills and Personality Development classes, Yoga classes.

For the coming years the Gurukul plans to –start other dance classes like Bharatanatyam for children.

Music appreciation courses - to help music lovers appreciate, understand music - mass education.

Extend / expand the library and include video recordings as well.

Start a recording studio to train the students in voice culture, self-monitoring, assessing their own performance and also to get acquainted with the operation of the professional recording equipment.
The studio will be made open for public use in due course. Apart from teaching music as an art form for entertainment the Gurukul considers music as a social need, a character building component, a cultural identity --- and as such the orientation of teaching methods also get modified.13

7. Seemavishwa Gurukul, Mumbai (2000):

In Hindustani Classical Music, the ‘Gurushishshya Parampara’ is considered to pass the knowledge, share the experience, and to train the students. Seema and Vishwanath both observed that many teachers in classical music were losing the real approach in teaching and few students were misguided by the teachers. The preventive action to this was to train the students in a right manner to enrich their born talents. “SeemaVishwa Gurukul” was established with the same approach in 2000.

Seema and Vishwanath decided to start such a ‘Gurukul’ in which they could focus on student’s individual growth. Tabla is taught by Guru Pt. Vishwanath Shirodkar, with expert guidance and ‘Smt.Seema Shirodkar teaches the Samvadini. Near about fourty talented disciples are under the guidance of these expert performers.

Demonstrations, workshops as well as ‘Monthly Sangeet Sabhas’ are arranged time to time to groom these students. Also every student gets a chance to perform in a yearly ‘Guru Paurnima Utsav’ which is a three day festival. After this festival each individual student gets the to do list from the valuable feedback given by the Gurus which helps them to sharpen their skill sets.

The focused approach to the development of the disciples with the proven output, “Seemavishwa Gurukul” has acclaimed its own identity today. It is sure that the ‘Gurukul’ will set a benchmark in the history of Hindustani Classical Institutions.

13 http://www.prabhaatre.com/site/index.html#swarmayeeModule
Image: Smt. Seema Shirodkar and Shri. Vishwanath Shirodkar

14 http://www.seemavishwanath.com/Gurukul.html
Image: Smt. Seema Shirodkar Teaching Harmonium to her students

Image: Shri. Vishwanath Shirodkar teaching Tabla to his students

15 http://www.seemavishwanath.com/Gurukul.html
16 http://www.seemavishwanath.com/Gurukul.html
Image: Main building of Gurukul, Dehradoon, Indian
Image: Pt Rajan Mishra and Pt. Sanjan Mishra

17 http://trustmeher.net/indian-classical-music/hindustani-classical-music/classical-vocalists/rajan-and-sajan-mishra
8. Pt. Rajan Sajan Mishra Gurukul ‘Viraam’, Dehradoon:

The tradition of Guru Shishya Parampara, still holds strong in the realms of Indian Classical Music. And ‘Viraam’ The Gurukul, in the outskirts of Dehradun, Uttarakhand is one of the abode of this Parampara.

Pandit Rajan Misra and Pandit Sajan Misra, the doyens of Banares Gharana have created this Gurukul to delve in the depths of the vast universe of Indian Classical Music.

Serenity and peace of the Gurukul beckons you to explore the meditative qualities of Indian Classical Music, under the esteemed tutelage of the maestros.

South India:

1. Nrityagram, Hasserghatta, Karnataka(1990):

"I dream of building a community of dancers in a forsaken place amidst nature. A place where nothing exists, except dance. A place where you breathe, eat, sleep, dream, talk, imagine - dance. A place where all the five senses can be refined to perfection. A place where dancers drop negative qualities such as jealousy, small-mindedness, greed and malice to embrace their colleagues as sisters and support each other in their journey towards becoming dancers of merit." "A place called Nrityagram." – Protima Gauri (October 12, 1948 - August 18, 1998)
Image: Protima Gauri (October 12, 1948 to August 18, 1998)
At Nrityagram, dance is a way of life, a matter of faith and belief, nurtured and enriched by the souls of its own people. The Gurukul believes that being a good dancer is second only to being a good human being and in a self-motivated holistic lifestyle focused on dance and the higher principles associated with the arts. A self-sufficient existence where they use our resources to the utmost and share a relationship with the earth that is nurturing and mutually beneficial.

Nrityagram is India's first modern Gurukul (residential school) for Indian classical dances and an intentional community in the form of a dance village, set up by Odissi dancer Protima Gauri in 1990. The residential school offers training in Indian classical dance forms, Odissi, Mohiniattam, Kathak, Bharatnatyam, Kuchipudi, Kathakali and Manipuri, eight hours a day, six days a week for seven year, following the ancient Guru-shishya tradition. Designed by Gerard da Cunha, the community is situated near Hesaraghatta Lake 30 km away from Bangalore. Today the Nrityagram Dance Ensemble has performed across India, in many countries abroad.

The word Nrityagram, literally translated, means “dance village,” and in founder, Protima Gauri's own words,

"It is a community of dancers in a forsaken place amidst nature. A place where nothing exists, except dance. A place where you breathe, eat, sleep, dream, talk, imagine - dance. A place where all the five senses can be refined to perfection. A place where dancers drop negative qualities such as jealousy, small-mindedness, greed and malice to embrace their colleagues as sisters and support each other in their journey towards becoming dancers of merit."

Protima left Mumbai in 1989 to start the dance village, the land was given on lease by state government and by 1990 the institution had taken root, inaugurated on May 11, 1990, by the then Prime Minister, V.P. Singh. The building started coming up soon after, designed by Gerard Da Cunha, following the vernacular architecture of the region. The Nrityagram Dance Ensemble made its New York debut in 1996 and received rave reviews.
Image: Kids attending the Summer Camp at Nrityagram by Shri Atul Kumar.

18 http://www.bangaloretourism.org/bangalore-nrityagram.php
Lynne Fernandez, a Delhi-based theatre actress and light designer, first came to Nrityagram in December 1995 to coordinate Surupa Sen's debut and the Nrityagram ensemble's trip abroad and after Protima suffered a mild heart attack Lynn became actively involved managing the institution, as Protima gradually withdrew. Eventually Protima formally handed over Nrityagram to Lynne Fernandez on July 10, 1997, who became the Managing Trustee of the institution. Subsequently, in August, Protima Gauri set off on her pilgrimage to Kailash Mansarover and it was there that she died in the Malpa landslide, near Pithoragarh on the night of August 18, 1997. Since then, Nrityagram has grown in its stature by leaps and bounds and is known today for some of the best ensemble work in. Perfection in dance along with a high level of good technical support, leading to a complete presentation, is its trademark. Even today, gurus and students work in the fields within the Nrityagram, which has 10 acres of land, and grow their own food. Over the years, only Odissi Gurukul has been functional due to paucity of funds.

Surupa Sen, who first came as a student, debuted in 1995, later became artistic director of Nrityagram in 1997, and remains to date. Orissa Dance Academy (ODA) student Bijayini Satpathy who was first student of Nrityagram, is now in charge of the Odissi gurukul. Some of Nrityagram's few but meritorious students include, Pavithra Reddy, who has had her solo debut in 2003 and who will be hopefully seen in some solo pieces on a wider platform very soon. She has spent almost 12 years as a residential student at Nrityagram, and has learnt under the tutelage of Surupa Sen and Bijayini Satpathy. Ayona Bhaduri and Priyambada Patnaik are also students at this gurukul. They both joined Nrityagram in 1998 and have been a part of the ensemble since 2001. Vasanta Habba, a cultural event organised by Nrityagram is known as the classical Woodstock of India, first started in 1994 by Protima, held on first Saturday of February every year, and soon it became the famous annual night-long festival of arts that had 40,000 visitors when it was last held in 2004. When the 2004 tsunami struck, the subsequent 2005 event was cancelled, and community hasn't been able to regroup since, though it hopes to restart it in 2011. A 30-minute documentary on the dance village, Nrityagram: For the Love of Dance, directed and produced by Nan Melville was premiered at the annual Dance on Camera Festival, in
New York City on January 25, 2010 to which dance critic Alastair Macaulay of the New York Times responded, .."much of the dance footage, not least during the closing credits, is spellbinding. I wanted the film to be twice as long."

**Nrityagram Dance Ensemble:**

The 1996 New York debut of the Nrityagram Dance Ensemble, with Surupa Sen, Bijayini Satpathy, Anitha Nair, Pavithra Reddy and Jaya Mukherjee was called, "one of the most luminous dance events of the year" by Jennifer Dunning, the dance critic of the New York Times. After its New York debut, the Nrityagram Dance Ensemble has performed to sold-out shows in Hawai and Bozeman, USA, Middle East, Far East and Europe, and in time created a niche for itself in the world of dance. Today, apart from lead dancer-choreographers, Surupa Sen and Bijayini Satpathy, Pavitra Reddy, Rasmi Raj and Manasi Tripathy are the other permanent dancers of the Ensemble, and are accompanied by musicians like Swain playing the percussion instrument, Mardala, Srinibas Satapathy’s on Bamboo flute (Bansuri) and Sanjib Kumar Kunda on the violin. Its first full-length production "Sri - In Search of the Goddess", was premiered in Delhi in 2001 and in the United States in 2002-2003, to critical acclaim. Since then it created several productions including, "Ansh", "Sacred Space" (2005), and "Separation and the Duality of the human spirit" (2008)

By 2008, the ensemble had made 12 tours of the US, its 2006 production, Vibhakta (The Division), by Surupa Sen which was performed together by Surupa Sen, the artistic director, and Bijayini Satpathy was enlisted in the "The Ten Best Dance Performances of 2008" by dance critic Joan Acocella of the The New Yorker,[15] and prior to it in February 2008, the Ensemble had the world premiere of "Pratima: Reflection", at New York, Joyce Theater. It has also performed at Pittsburgh Dance Council (2002). As of 2010, the ensemble members included, Surupa Sen, Bijayini Satpathy, Pavithra Reddy, Rasmi Raj and Manasi Tripathy.
**Temple of dedication:**

A thoughtfully evolved temple (pictured), built in 1998, welcomes people to the Nrityagram, near Hesaraghatta Lake, it depicts the image of Kelucharan Mohapatra, guru of founder Protima Bedi in a dancing pose. The caption given for the picture states:

Temple at Nrityagram. Fashioned from the raw mud of Nrityagram and fired after it was built, the temple is dedicated to space. It is decorated with panels depicting the elements, dance motifs, mudras and designs from costumes and ghungroos. Inside is a granite rock scooped out to hold water and a flame that stays lit.

**Philosophy of Nrityagram:**

At Nrityagram, dance is a way of life, a matter of faith and belief, nurtured and enriched by the souls of its own people. They believe that being a good dancer is second only to being a good human being.

They believe in a self-motivated holistic lifestyle focused on dance and the higher principles associated with the arts.

Also, they believe in a self-sufficient existence where they use our resources to the utmost and share a relationship with the earth that is nurturing and mutually beneficial. As members of Nrityagram, all residents experience this way of life. So that, in keeping with our beliefs, at the end of training, they will have a complete dancer and more importantly, a complete human being.
Image: Group picture of Students and teachers

http://www.bangaloretourism.org/bangalore-nrityagram.php
http://www.bangaloretourism.org/bangalore-nrityagram.php
Gurukul Tradition:

The lifestyle that is followed is based on the age-old Gurukul tradition. As per this ancient method, students look after and care for their Guru by growing fruit and vegetables on the land, cooking, cleaning, and earning through dance recitals. At Nrityagram, the institution fulfills the role of the Guru - as protector and as someone who makes available knowledge and experience. Trainees will learn under the tutelage of several Gurus, however their duties towards Nrityagram are of prime importance. Along with the intensive dance training, they learn Indian Literature, mythology, poetry, Sanskrit, music, aesthetics, history of dance, philosophy, spiritual thought and dance theory. Regular workshops are conducted in martial arts, yoga, mime, meditation, sculpture, etc. These workshops, in other disciplines that use the body, help to improve stances and energy levels. They also inculcate an awareness of the interdisciplinary approach and an understanding of the inter-relatedness of all arts and physical traditions, not only of India, but also of other countries.22

The Future (Whole Body Centre):

Dance is a synergy between the mind and body. The focus of a dancer always, is to develop the mind and hone the body, so that, she becomes the perfect vehicle for her art.

While it is important to train the mind and body, it is also equally important to provide a system of physical care for the body. Over the past few years, they have come to realize the debilitating impact of injuries caused by the use of inappropriate flooring, inadequate preparation of the body before training and lack of facilities for physiotherapy on an ongoing basis.

To address this need, they are building a "Whole Body Centre" for the dancers at Nrityagram. This will house two studios for dance (with wood flooring), a

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22 www.nrityagram.org
gymnasium, Yoga room, massage room, steam room and Jacuzzi. In addition, one of the dance studios will also serve as an indoor performance space, which will seat 250 people and have all the facilities of a well-equipped auditorium.

Training Programmes:

Nrityagram have a residential training programme in Odissi, Kathak or Bharatnatyam (new programme).

The basic training programme is for three years followed by an advanced training programme of three years. In addition Nrityagram offer a separate advanced training programme in Odissi.

A total of six students are selected for the Basic training programme in Odissi, Kathak or Bharatnatyam. These students will stay at Nrityagram for the next three years. During this time, they learn from the greatest masters from all over the world and, the aim is to have holistically trained professional dancers and teachers, so that this dying tradition will be revitalized and preserved.

Dancers in the residential programme work six days of the week with dance related training for 10 to 12 hours per day.

It is our belief, that dance should be made available without any consideration of cost. Therefore, all residential students receive free lodge, board and training for a period of three to six years.

Vasantahabba - Celebration of Spring:

Vasantahabba (Spring Festival) is an all-night festival of dance and music organized by Nrityagram every year.

Thirteen years after the first Vasantahabba, it is now considered the 'Woodstock' of classical dance and music in India. Living legends and leading artists congregate together, under one sky, to make Vasantahabba what it is - an unmissable treat!

People arrive at 2 PM, for an event that starts at 6 PM. They come with family; they come with friends. They come from all over India; they even come from abroad. City
dwellers come; so do the villagers. They know everything about Indian culture; they know nothing about Indian culture. Yet they will not leave before 3 or even 8 the next morning. The history of Vasantahabba is remarkable. From an audience of 3,000 in 1990, there were over 40,000 in 2003! The festival has been covered on the web and on television networks from around the world. And millions have witnessed the event live on Doordarshan, the public broadcasting station of India.

Expression:

Odissi

Odissi takes its name from the state of its origin, Orissa. Orissa’s interesting geographical position at the exact centre of the eastern border of India, has influenced its culture and tradition a great deal, thus making its dance and music very unique. Though dance originated in Orissa in the 2nd century BC, it was not until approximately 60 years ago that Odissi, in the form it is seen today, was re-invented, re-vitalised and re-defined. Therefore, Odissi is a synthesis of the ancient and exotic and modern and intellectual. Today’s Odissi is sourced from Devadasi or Mahari tradition (a tradition where beautiful young women were consecrated to the Gods. They sang and danced in the sanctum-sanctorum of the temple as a part of the sacred worship), Gotipua Nacha (a tradition that was started, to popularise the Vaishnava philosophy, by dressing up young boys as women who sang and danced the devotional poems of Vaishnava poets), and the endless sculptures in various motifs carved on the temple walls of Orissa.

Odissi is the only dance form to have another basic body position besides the centered ‘Plie’ stance. The second stance Tribhangi, literally meaning three bends and inspired by temple sculptures, is the feminine curvaceous sculptural position with the body weight on one foot. Therefore, Odissi creates an illusion of sculpture coming to life. Isolated torso movements, typical to the Odissi style only, help create these curves and therefore an eternal ‘S’ pattern is formed in the body and space. An extraordinary person, you knew instantly when you met her that here was someone you could trust implicitly and depend on to keep her end of the bargain. Her
Image: Dancer Pratima Gauri doing Odissi dance form

friends, her students, her Gurus, if they were honest would not disagree, that she was the best friend you could have.

“To me, she was the most fascinating individual I have ever met. My Gaurima. The single most important influence in my adult life.”

**Mohiniattam**

Mohiniattam literally means the dance of the enchantress. Born in Kerala, Mohiniattam is the female counterpart of male dominated Kathakali.

One legend says that the princess of Travancore, created and performed this enchanting dance in secret to invoke Lord Padmanabha (Vishnu) to life who she wished as her husband. Another legend is that the women of Kerala who were denied the right to learn Kathakali, created their own dance inspired by Kathakali, yet highly feminine, sensuous. A dance form that makes no sound with its footwork (perhaps to avoid attention).

Kerala, a coastal state, is rich in its landscape with valleys of swaying coconut palms, vast paddy fields and the blue waves of the sea. Mohiniattam literally translates these features into the basic movement language of the dance form, which is marked by circular movements and circular spatial patterns, making the style extremely graceful and sensuous. Lasya (languid grace) and Sringara (beauty and love) are the essence and the basic mood of Mohiniattam. In Mohiniattam it is compulsory to wear white costumes whereas in other dance forms white may be a colour of choice. Traditionally, Mohiniattam is taught, learnt and performed by women only.

**Kathak**

Kathak originated in northwestern and central north India as a story telling tradition. This tradition was practiced by wandering monks who sang and
Image: Mohiniattam Dance Style

Image: Kathak Dance Style

25 http://www.thehindu.com/arts/natures-essence/article236598.ece
enacted mythological stories in praise of a chosen deity at a public gathering, in a village square or temple premise. The performances occurred during social celebrations like birth, marriage, etc and on days of religious importance.

These storytellers were called the Kathakars. Hence the name Kathak.

As the tradition gained popularity, the dance style developed technically and thematically. A perfect synthesis of the Hindu story-telling tradition and the Persian dance style took place in the royal courts of the Mughal Sultans, allowing Kathak to evolve into a unique dance form with unusual characteristics like pirouettes and rhythmic tapping of the feet. The technique and presentation of Kathak is enhanced with the aware and sensuous royal Persian etiquette as well as the spiritually submissive innocence and beauty from the Hindu religious performance tradition. Kathak uses very simple hand gestures and less stylised and closer to real life expression or abhinaya. Because of the influence of two distinct cultures, Kathak can be presented in a Hindu costume or in an adaptation of a Persian costume.

**Bharatnatyam**

Bharatanatyam originated in southern India in the state of Tamilnadu. It started as a temple dance tradition called Dasiyattam (the dance of the maid-servants) 2000 years ago and is perhaps the most advanced and evolved dance form of all the classical Indian dance forms.

The name Bharatanatyam is a simple derivation from the four most important aspects of dance (in Sanskrit). These are: Bha from Bhava meaning emotion, Ra from Raaga meaning music or melody, Ta from Taala meaning rhythm and Natyam meaning dance. Thus Bharatanatyam is the dance that encompasses music, rhythm and expressional dance or Abhinaya and strictly adheres to the Natyashastra (the scripture of classical Indian dance).

This dance style is characterised by a linear form of the body without any pronounced movement of the upper body and linear spatial patterns, which make the dance form extremely dynamic and powerful.
Image Depicting Bharatnatyam Dance Style

Image: Depiting the Kuchipudi Style

26 http://www.indianetzone.com/59/forms_indian_classical_dances.htm
Image: Depicting Kathakali Dance Form

https://en.wikipedia.org/wiki/Kathakali
**Kuchipudi**

Kuchipudi is the other Indian classical dance that originated from a dance drama tradition. Native to the state of Andhra Pradesh, the style derives its name from the village of its origin, Kuchipudi. Originally, only male dancers performed various episodes from the Bhagavatas (with the central character of Lord Krishna). During its revival, Kuchipudi was adapted to create a solo form for stage presentation and its practice was opened to female dancers also.

Even though it appears to be similar to Bharatanatyam in costume and make up, Kuchipudi is very different in form and presentation. This dance form truly has in it all the aspects of dance as mentioned by Natyashastra, Nritta meaning pure dance, Nritya meaning expressional dance and Natya meaning dance drama. The presentation of dance drama in Kuchipudi strictly follows the rules of traditional Sanskrit theatre. The pure dance is usually based on complicated and fast rhythmic patterns complemented by a very flexible and mobile upper body. Though the mood of each item is based on the corresponding theme and characters and the origin of the style rooted in Bhakti or devotional tradition, the movement language of Kuchipudi brings out the spirit of vivaciousness, sensuality and femininity that is unique to the style. This is perhaps the influence of a popular and widely presented character of Kuchipudi, Satyabhama - an extremely candid and vivacious character from mythology.

**Kathakali**

Kathakali, a religious dance-drama tradition, originated in Kerala, in southern India. Kathakali literally means enactment of stories. Traditionally it is a male dominated performing art practiced by the warrior caste. The style evolved in the 17th century from techniques derived from Sanskrit classical text, regional ritualistic folk theatre and traditional art forms that included dance movements, facial expressions, elaborate hand gestures, music, theatre and martial art.
The transformation of human actors into the shape and personality of gods, titans and demons of the netherworld is unique to Kathakali making Aharya Abhinaya (enactment of stories, while dressed in the assumed get-up of the mythological characters) the basis of the dance form.
The art of Kathakali make-up has profound undertones of feeling and mood associated with it. It is cultivated, not only with great skill and care, but almost as a ritual, so that through this prolonged process, which begins several hours before the performance, the actor will grow into the symbolic character he is to portray through a gradual involvement.
The gestural language of Kathakali is a grammatically complete language of hand symbols equivalent to speech. Stylised eye movement is a technique unique to Kathakali. Ayurvedic massage is part and parcel of the Kathakali training and performance tradition.

**Manipuri**
Manipuri is a dance from Manipur, on the north-eastern frontier of India. The tradition of dance belongs largely to the community of people called Meiteis who trace their origin to the Vedic times and were well-versed in innumerable ritualistic dances.
During the 18th century Vaishnavism as a spiritual philosophy was born in India and came to Manipur.. The evolution of present day Manipuri dance and repertoire is a synthesis of the traditional ritualistic dances dedicated to Lord Shiva and the Vaishnava belief of devotion.
The repertoire therefore, is divided into Meitei dances like Lai-haroba and Khamba Thoibi and Vaishnav inspired dances like Raas (pure and expressive dance based on the eternal love story of Radha and Krishna) and Bhangi Pareng. The modern day repertoire also includes martial dance Thang-Ta (the dance of sword and spear) and Pung Cholam (where dancers play and dance with the percussion instrument with vigorous acrobatic leaps and spiral turns).
Manipuri is marked by the fluid grace of the total body. The feet are barely lifted off the ground and are hardly visible beneath the unique skirt. The knees are kept close together and bent sideways for poses and there is simultaneous deflection at the
Image: Depicting Manipuri Dance Form

http://www.indianetzone.com/59/forms_indian_classical_dances.htm
Image: Pavithra Reddy, Bijayini Satpathy and Surupa Sen in rehearsal by Isabel

Image: Premises of Dr. Gangubai Hangal Gurukul, Hubli
waist. Few gentle hand gestures and rolling or swinging head movements ornate the
dance.

The daily work schedule includes sessions of body conditioning exercises, jogging,
yoga, pranayama and informal discussions on the theoretical aspects of the dance
form. Our students are also taught to conduct lecture-demonstrations, to teach dance
and to perform professionally.

The residential programme requires their involvement in gardening, cleaning the
Gurukul and working in the campus. Work is allotted to them, which is fulfilled by
them as their contribution to Nrityagram.

2. Dr. Gangubai Hangal Gurukul, Hubli, Karnataka(2010):

Dr. Gangubai Hangal Gurukul is established by the Government of Karnataka in the
fond memory of legendary musician late Padmavibhushan Dr. Gangubai Hangal. It is
set up with an ambitious desire of imparting professional training in Hindustani
classical music to young talented artists to prepare them for reaching excellence in
Hindustani music and hone their talent to international level. It is modeled on Guru-
Shishya Parampara without any regimented and rigid curriculum. The Gurukul is set
up with all facilities to accommodate 6 Gurus and 36 students and is administered by
a trust committee formed by Govt. of Karnataka.

The Regional Commissioner of Belgaum region is the President of the Gurukul trust
and The Deputy Commissioner of Dharwad is The Co-Chairman of the trust.
Dr. Gangubai Hangal Gurukul, a pursuit in of Hindustani music, offers discipleship
to eligible and skillful students who are willing to become professional musicians
and interested to study classical music under Guru-Shishya Parampara. The
discipleship will be provided under the tutelage of renowned Gharanedar musicians
of our country.
Along with professional music teaching Gurukul also provide separate external music classes for other non-professional students through which outside students can learn various Indian instruments and also vocal music at Gurukul premises.

Vision: Dr. Gangubai Hangal Gurukul, A residential institution for excellence In Hindustani music has the following vision:

1. To be a Centre for Excellence in Hindustani Music
2. To nurture talent in the field of Hindustani Music and identify promising youngsters and train them to be good performers
3. To impart knowledge and training and to perpetuate the Hindustani Music Parampara through the Gurukul system
4. To preserve great values of Indian musical heritage through providing superior quality music education.

Mission: The mission of Gurukul is to conserve antique Gharana system of Hindustani music by bringing them under one roof and providing the discipleship of particular Gharana to professional students. The training for selected scholars is bestowed under the tutelage of renowned musicians of India in the system of Guru-Shishya Parampara.

Hindustani Music is one of the richest parts of our music heritage. It evolved over several hundred years under various influences. Our ancestors patronized and preserved this priceless tradition. The importance of music and the necessity to promote it cannot be gainsaid. In modern times there is a tendency to overlook and give insufficient emphasis to promote our rich cultural heritage. In a vibrant growing democracy it is incumbent upon the State to play a proactive role. Even though the State is vested with so many other responsibilities of providing basic amenities to its citizens, its duty to create enabling environment for art and culture to flourish remains important.
Image: Students Learning from Guru Pt. Mani Prasad
The traditional Gurukul system has been the basis for the perpetuation and spread of oral music traditions over the centuries in India. With modernization and rapid changes in the system, the Gurukul system gave way to other forms of teaching and imparting knowledge. In the field of music throughout the country, many institutions and colleges began imparting knowledge in music and offering degrees in music.

However, it is felt that the knowledge of music cannot be confined to a syllabus, classroom teaching and examinations. Imparting of knowledge from the guru to the student can be the basis of imparting quality music knowledge. This guru – Shishya Parampara is the basis of this modern day Gurukul. The ancient Gurukul system did have its advantages. There was a bond between the teacher and taught. The students lived with the gurus and imbibed not only knowledge of music but also value systems.

The Gangubai Hangal Gurukul is a tribute to this tradition at Gurukul system and also to the legends that have been a product of it over the centuries.

Background:

The tradition of Hindustani Music in the regions of Dharwad, Gadag, Belgaum in Karnataka had its roots a century ago, with many legends originating from these areas.

Previously a stronghold of Carnatic Music, the tradition and popularity of Hindustani music spread and established deep roots in this region. The spread of the high traditions of Hindustani Music in Karnataka has its glorious genesis in this region.

Interestingly, the State of Mysore gave the initial support and patronage to the growth of Hindustani Music in Karnataka. Shri. Nalvadi Krishnaraj Wodeyar (1884 - 1940), the Ruler of Mysore who had deep interest in Hindustani Music traditions had a few Hindustani Musicians in this royal court. They were given royal patronage and
were supported in their efforts to achieve excellence in their music traditions. Moreover, a number of great Hindustani Music legends from all over the country were invited to perform at the annual Dashera celebrations in Mysore. These performances gradually spread to the northern parts of the State and the listening traditions transformed gradually to learning traditions in this part.

One of the legends of the Kirana Gharana, Ustad Abdul Karimkhan (1872-1937) also visited Dharwad district often. He used to give a number of performances in Hubli and Kundgol. Kundgol’s Ramachandra Saunshi learnt under him for 8 years and became the legendary Sawai Gandharva. Bhimsen Joshi and Gangubai Hangal were the disciples of Sawai Gandharva.

Saint musician Panchakshari Gawai, another great musician was well versed in both Hindustani and Carnatic traditions. He travelled widely in North Karnataka and ultimately settled down in Gadag. Amongst his disciples were the well known Saint musician Puttaraj Gawai, Basavaraj Rajguru, Panchaksharishwami, Mattigatti, Siddram Jambaldinni, Arjunsa Nakod.

The traditions of Hindustani Music are continued to this day with the rise of Venkateshkumar, D.Kumardas, Somanath Maradur, Shanmukha Gojnur, Pt. Ganapati Bhat. Pt. Parameshwar Hegde, Pt,Shripad Hegde, Dr. Shantaram Hegde and Smt. Sangeeta Katti, to name a few. One of the greats of the Gwalior Gharana, Sri. Neelakanthbuva Mirajkar was also instrumental in the spread of Hindustani Music in this region. He was from Bagalkot district but settled down in Miraj, Maharashtra. He has the distinction of being the guru of Panchakshari Gawai, Basavaraj Rajguru and Mallikarjun Mansur.

Mallikarjun Mansur trained for 8 years under Sri. Neelakanthbuva Mirajkar and became one of the greatest exponents of the Jaipur Gharana. This tradition is now continued by Siddram Jambaldini, Panchakshari Mattigatti, Rajshekar Mansur and Neelambika Kodli.
Kumar Gandharva of Belgaum achieved greatness in his own style. Setting down in Devas, Madhya Pradesh he achieved all India fame and recognition. One of the disciples of Abdul Karim Khan was Ganapat Rao Gurav who continued the rich traditions of the Kirana Gharana through his son Sangameshwar Gurav and grandson Kaivalyakumar Gurav.

Belgaum’s R.N.Joshi, Pt. Rambhavu Bijapure have trained various musicians and fostered the traditions of Hindustani music in this region.

Sitar Ratna Rahmat Khan of Indore also settled down in Dharwad and encouraged the rich sitar tradition in Karnataka. His entire family, till this day, continues to impart and nurture the rich traditions of Hindustani music through his sitar recitals and tutelage.

Karnataka’s sole Sarod maestro Rajeev Taranath kept his work place at Dharwad. He was a disciple of Ali Akbar Khan and learnt Sarod recital for 8 years in Kolkata under him.

Ramrao Nayak from Bangalore was an exponent of Agra Gharana. Shanta Jaitheerth and Lalit Rao were the well known exponents of this Gharana. Vinayak Torvi also established himself in his own right.

Vittalrao Koregaonkar, Puttaraj Gawai, Rambavu Bijapure, Vasant Kanakapur built and nurtured the traditions of harmonium in Karnataka. Basavaraj Bendigeri through Raghunath Nakod and Sheshgiri Hangal through his disciple Ravindra Yavagal nurtured the tabla tradition in Karnataka.

Hindustani musicians of Karnataka have achieved great success and have received recognition throughout India and the world. Mallikarjun Mansur, Kumar Gandharva and Puttaraj Gawai have received the prestigious Kalidas Samman. Gangubai Hangal, Bhimsen Joshi and Ramrao Nayak have received the Tansen Samman. Basavaraj Rajguru, Mallikarjun Mansur, Gangubai Hangal, Bhimsen Joshi,
Kumar Gandharva, Puttaraj Gawai, Sangameshwar Gurav, Rajeev Taranath have received the Central Sangeet Natak Akademi Award.

Basavaraj Rajguru has received the Padma Vibhushan. Mallikarjun Mansur, Gangubai Hangal, Kumar Gandharva, Puttaraj Gawai have received the Padma Vibhushan. The music of this legends continue forever in Dharwad region. Pt. Bhimsen Joshi who was awarded the Bharat Ratna for his life time achievement in the field of Hindustani Classical Music of Kirana Gharana.

**Padma Vibhushan Dr. Gangubai Hangal ji :**

Gangubai Hangalji, a legendary musician of Khayal genre of Hindustani Music was known for her deep and powerful voice. She was one of the legendary disciples of Guru Sawai Gandharva. In spite of several obstacles which came her way, Gangubai Hangalji blossomed into a singer of repute due to her unflinching devotion, struggle and dedication. Having a music career spanning more than 80 years, she has enthralled audiences not only in the State but also in the entire nation. Recognizing her accomplishments she was awarded number of honours, doctorates and awards, which include Karnataka Sangeet Nritya Academy Award, Sangeet Nataka Academy Award and Padma Vibhushan. Gangubai Hangalji belongs to Dharwad district in the State of Karnataka. Her personal and professional achievements inspire and continue to inspire large number of students and lovers of Hindustani Music. Her love for Hindustani music is exhibited by the sheer passion with which she narrates her past. She strongly desired that there should be a systematic mechanism to teach, promote and propagate Hindustani Music in this part of the country. She wished that budding Hindustani Music students should be given an opportunity to learn and train in Hindustani Music. Recognizing her achievements, her service to the nation and her wishes, the Government of Karnataka sanctioned an institute attributed to her.
Image: Late. Dr. Gangubai Hangal

31 http://www.suryan.com/gangubaihangal.htm
Gurus:

Padmavibhushan Dr. Smt N. Rajam - Violin: World famed violin virtuoso who is renowned for a genuine style of Gayaki Ang. Being a great academician, taught several students early at Banaras Hindu University and performed worldwide among the major countries.

Pt. Maniprasad – Vocal: Legendary musician belongs to a great family of Kirana Gharana. Being a staff artist of All India Radio, New Delhi, Panditji Have been trained number of disciples all over the country as well in abroad also.


Pt. Shrikrishna Haldankar – Vocal: Highly respected exponent of Agra Gharana from Mumbai and one of the leading senior musicians, who is known as great teacher, composer and given number of contributions to Agra Gharana.

Pandit Ganapati Bhat Hasanagi - vocal: Contemporary exponent of the Basavaraj Rajguru style of Hindustani classical music. He belongs to the prestigious Kirana-Gwalior Gharana. His molding of creative thinking, artistic approach and aesthetic research in the Gharana Gayaki with his arduous Riyaz, he matured as a maestro in his own right.

Infrastructure

Gurukul is situated in a beautiful and calm area of Hubli- Dharwad. Attractive infrastructure is built within 5 Acres of land to provide enough space for all needs of music Sadhana. The Samadhi of Late Dr. Gangubai Hangal is situated at the entrance of Gurukul and is surrounded with beautiful gardens to inspire one and all.
Guru houses: Individual houses for Guruji’s along with Riyaz rooms constructed to allow nature, inspire and also meet the need of tranquility and peace during teaching.

Student Homes: Total six student homes in two floors separately for boys and girls that provide all requirements for a group and individual practice.

Guest Houses: Two individual guest houses equipped with all facilities for special guests who visit Gurukul for demonstrations and other events.

Open air theatre: An open air theatre for regular concerts like Manch Pradarshan and special demonstrations is provided.

Eco friendly Infrastructure: Gurukul is constructed on an ecofriendly design template. There is a rain water harvesting pit to save the water for gardens. All buildings have enough space to let in the light and wind to reduce energy needs.

Administrative block, faculty houses and canteen: There are separate administrative block, faculty houses and a canteen to provide for non-teaching requirements and administrative work.

Area Covered : Total 5.00 acres

Academic :

Audition : The candidates seeking discipleship in Gurukul need to undergo a national level audition before the Gurukul audition committee. Only shortlisted candidates are invited for audition. Interested music students who are willing to choose Hindustani classical music as profession and to learn under Guru-Shishya Parampara can apply for discipleship as per the notifications issued in this regard from time to time.

Terms and Conditions for Eligibility :
The candidate must be a citizen of India.
The candidate must have passed 10th std.
Age limit should be in between 15-35 years.
Selected candidates must have to stay at least 2 years at Gurukul.
Maximum training period is 4 years.
Selected candidates are not allowed to study in any other institution during their training.
Candidate with good cultural and moral background only will be selected.
Candidates should send their audio CD/cassette along with bio-data and duly filled application form.
Teaching system:

1) Guru-Shishya Parampara: This would be the predominant training schedule of the Gurukul. The student would be spending a major portion with the Guru. The emphasis on the Gurukul system envisages that the student trains under the watch full eyes of the Guru. Classroom training, though a part of the schedule, takes a secondary role.

2) Theoretical Inputs: The schedule at the Gurukul also involve a well patterned theoretical study. This includes the study of the history of Hindustani music, various traditions and other aspects of music. It is rendered by a mix of local faculty as well as visiting lectures.

Certificate of Completion:

A certificate of completion after the period of assessment and gradation will be given to the students. This certificate would be a mark of recognition from the Gurukul that the student has successfully completed training as envisaged by the Gurukul.

Regular and yearly evaluations of studies:
A regular evaluation of students will be held once in every four months. The method of evaluation includes Manch - Pradarshan, in which the students have to perform and the listeners, co- students and Guruji’s will evaluate the level of students and improvements will be suggested.

A yearly evaluation of all students will be held by Guruji’s and reported to the Academic committee which will be the basis for dropout / continue /promote for next year and or for issuing a study certificate to student.

Facilities:

Gurukul provides best facilities and real atmosphere for Guru-Shishya Parampara. The aim of the Gurukul is to create a world class talent in Hindustani Music. It is concentrated on all needs of Guru-Shishya’s. There are individual houses for Guruji’s and separate student homes for male and female students. Food is provided in canteen free of cost. All basic needs including furniture, bed and hot water supply is provided. Medical facilities and regular checkups are provided to all Guru-Shishyas. Many other facilities like internet, telephone are provided on demand.

External Music Classes :

Gurukul is conducting part time music classes in its premises in the following subjects

Subjects : Tabla, Harmonium, Flute and String instruments

Category : Hindustani Classical Music

Timings : Weekly Twice /Thrice.( Morning sessions)

Duration : 1hr/class –Total 12 hrs/ month
Courses:

1. Basic level – 6 months
2. Intermediate level – 1 year
3. Advanced level – 1 year

Total - 2 ½ years

Intake capacity: 10 students per subject/course.

Fees:

Basic - Rs.200/- Per Month
Intermediate - Rs.250/- Per Month
Advanced - Rs.300/- Per Month

Conditions:

1) Students seeking Admission should appear for an eligibility test/interview.

2) Students shall be admitted to different level of courses after the test/interview.

3) Students must have their own instrument at home.

4) A refundable deposit of Rs. 1000/- shall be remitted from the candidates.

5) No deposit for SC/ST & deserving poor students on production of income/caste certificate.
6) The deposit will not be refunded till the completion of the course.

7) A study certificate will be issued to those students who successfully completed study course.

8) The age limit for admission is 15 to 50.

9) Students shall attend a minimum of 75% of the total classes.

10) In case of damaging musical instruments/any property of Gurukul, the deposit amount will be forfeited.

11) There will be a vacation of two weeks twice in a year

12) All other rules and regulations of the Gurukul apply to the students.

Abroad:

1. Pandit Jasraj Institute for Music Research, Artistry and Appreciation – the Mewati Gurukul:

The name PJIM describes us in a complete way - the ultimate and consummate goal of our premier institute is to foster the preservation, growth and teaching of Indian Classical Music in the tradition of Mewati Gharana. Through this, the institute and its members will carry on the legacy of Mewati Gharana, along with the rich cultural traditions and values of India. Teaching music or imparting musical knowledge is only part of the vision and mission of the institute. The members have the opportunity to set the name of PJIM in the cultural map of United States with pride and prestige in various activities and thus, be the true ambassadors for their own heritage.
At PJIM, students can learn music for personal as well as professional enhancement. Students can conduct research on a variety of subjects, develop their personal performance style, and receive teaching experience. Students can also pursue music purely for their own knowledge, an inner satisfaction, all the while gaining a deeper appreciation for the tradition and shaping themselves as artists.

This organization is based on the traditional Guru-Shishya Parampara. PJIM is the name of a family, a tradition. This is actually the extended family of each and every proud member of PJIM. Thus, your Guru’s home is your Gurukul, the Mewati Gurukul.

**History:**

In the early 1990s, whenever Guru Pandita Tripti Mukherjee and Sangeet Martand Pandit Jasraj ji traveled to the US for music concerts, music lovers used to call and request them to start a music school in the US. Although people in the US were able to attend music concerts, there was no way to learn vocal classical music.

After hearing numerous such requests, Pandit Jasraj ji and Triptiji decided to start the classes dedicated to music in the US. In September 1995, Pandit Jasraj Music Academy opened its doors to students of music on an experimental basis in New Jersey. The main goal of the Academy was to introduce music lovers to the rich treasure of Indian classical music, with a focus on the Mewati tradition. The only requirement the students had to meet was that they should be seriously interested in music. Prior training in music was not necessary. To this date, the same requirement is in place for new students coming into the institute.

During the period of 1995 through 1999, Triptiji used to conduct music classes at two locations; in New Jersey and in Pittsburgh. In 1999, several music lovers in the greater New York City area started requesting for a school New York. Considering the growing need as well as a deep commitment to music in the students, Triptiji, decided to put the experimental music academy on a firm footing. Thus, in 2000
Image: Pt. Jasraj

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32 http://www.pjim.org/
Image: The Mewati Gurukul - Saraswati Bhawan, New Jersey

http://www.pjim.org/
Image: The Mewati Gurukul - Matarani Bhawan, New York, United States of America

http://www.pjim.org/
Image: Founder and Director of PJIM, Pta. Tripti Indira R. Mukherjee

35 http://www.pjim.org/
“Pandit Jasraj School of Music Foundation (PJSMF)” was registered in the state of New York.

Between 2000 through the end of 2005, PJSMF activities flourished in several areas including the Annual Workshop, student concerts throughout the year as well as a publication entitled "JasRangi", devoted to music. A clear trend was emerging in the student population as well. Pandita Tripti Mukherjee saw a segment of the student population interested in musicology and research related to the theoretical foundation of Indian music. She also noticed a group of students showing promise towards becoming performing artists. Finally, a large segment of the student population has a keen interest in how to appreciate and understand the nuances in Indian music. Therefore, it was decided to re-organize PJSMF so that it would be able to meet the needs of all the students. In January 2006, the organization was named as the Pandit Jasraj Institute of Music for Research, Artistry and Appreciation – the Mewati Gurukul (PJIM). PJIM is a Not-for-Profit 501 (c)(3) organization.

Today PJIM continues to its mission of music education and enrichment with locations in New Jersey, New York and Pittsburgh, PA, under the guidance of Sangeet Martand Pandit Jasraj and Pandita Tripti Mukherjee. Both the faculty and students of PJIM continue to make a strong contribution to the society they live in, through public concerts and music workshops. Through music, PJIM has brought peace and harmony to the hearts of audiences throughout the United States.

**Mission:**

The mission of Pandit Jasraj Institute of Music is as follows.

Education: To be the premier music institute that educates students for personal as well as professional enhancement. Our music has its roots in the rich cultural heritage of India. In particular, they follow the Mewati tradition. Admission is open to all, as long as students have the commitment, patience, dedication and determination. They nurture the students whether they are beginners or advanced.
Research: To guide students who have a strong interest in music history, inquiry into the theoretical foundations of music theory and various genres of vocal and instrumental music.

Artistry: To promote creativity and innovation in music. As long as students are committed, will groom them into becoming full-fledged performing artists.

Appreciation: To encourage students in perceiving the aesthetic features of music. A sense of deep music appreciation unlocks vast treasures of everlasting peace and satisfaction.

Gurukul: This organization is based on the traditional Guru-Shishya Parampara. PJIM is the name of a family, a tradition. This is actually the extended family of each and every proud member of PJIM. Thus, your Guru’s home is your Gurukul, the Mewati Gurukul.

**Principles:**

PJIM observes the following principles in our operation.

Open Access: PJIM requires that students should have the commitment, dedication and open mind to learn music. PJIM is open to all the students of all ages, races, religions and nationality. The students don’t require to have prior knowledge of music or any particular language.

Respect and Humility: Respect all music lovers and musicians. Whether someone is a student or a professionally acclaimed musician and accord the same level of respect to him or her.

Enrichment Opportunities: Our student body contains tiny tots, senior citizens, full-time students, working professionals and homemakers. Regardless of the student’s
age and musical background and offer ample opportunities for musical advancement and enrichment.

Reaching Out: Are not secluded from the community we live in. Whether it is performances in temples or concerts in senior citizen homes, PJIM people have brought peace and joy to the hearts of the listeners

Admissions and Classes:
Admission is open to one and all with these requirements:
Commitment, Regularity, Patience, Dedication, Determination, Devotion, and effort.

Classes will be usually Four times a month.
All classes will be held in groups.
All beginner’s classes are conducted by senior disciples of the Mewati Gurukul.
The Guru will determine the student’s level and placement into an appropriate group.
The Guru will promote and upgrade a student in case he/she is eligible for the next level.
The Guru will determine the appropriate group for a student who has re-joined the Institute.
No make up classes are available for any scheduled classes missed, for any weather related emergencies or any other emergency situations, by the student. However, it is upto the Guru’s convenience to adjust it on some other day and another time.
PJIM reserves the right to decide who the Guru is, based on the student's ability.
PJIM reserves the right to dismiss a student from PJIM at any point in time.

Fees:
PJIM Guru Shishya Tradition

The art of singing is a traditional art, and especially our institute is based on the traditional teaching of the Mewati Gharana. In ancient India, every aspiring student had to prove that he or she was capable to learn before he or she was accepted by the Guru as a "Shishya". After accepting the Shishya, the Guru would impart all the
knowledge to the Shishya and the Guru did not expect any money in return for the tutelage. In return, the student would stay with and follow the Guru everywhere and help out with the upkeep of the Gurukul. The only expectation the Guru had was that the Shishya would continue to enrich music and carry the tradition forward. Thus giving his or her guru, their Gurudakshina.

PJIM has been following and will always follow the "Guru Shishya" tradition. Our director, Triptiji, wants to spread this divine music to anyone who is seriously interested. The student does not have to prove their capability before being accepted. It should be clear to each and every student who joins PJIM that the chance to learn music under a Guru is a priceless opportunity. One cannot put a price tag on divine music that touches one's soul.

PJIM Monthly Fees

PJIM charges a reasonable monthly fee so that PJIM can be the premier institution it is envisioned to be. The monthly fee covers barely the expense towards the Institute's facilities, utilities and other costs that are required to keep it on a firm foundation. In that sense, true to the "Guru Shishya" tradition, students are not paying for the music lessons, but are contributing towards the maintenance of this premier Institute and advancing the fine art of music. It is not possible to put a monetary value on any art and calculate a fee in terms of the hours of learning or the number of classes in a month.

Examination Overview

Our Examinations and Certifications, Bachelor Degree, Master Degree & PhD Degree

The Pandit Jasraj Institute of Music (PJIM) has established a Certification, Bachelor’s Degree, Master’s Degree and a PhD Degree program for students of Hindustani classical vocal music. Under this program, students may seek
certification and Degrees in six levels of proficiency and preparation. A student becomes eligible to receive certification at a particular level by passing a corresponding practical and written test conducted by the Pandit Jasraj Institute.

Views on Examination for PJIM and non-PJIM students:

For PJIM students, taking an examination is absolutely optional because we believe in the “Gurukul” system of learning. In the “Gurukul” ideology, a disciple of music continuously follows and learns from the Guru. PJIM believes that one should try to be a “disciple” of his/her Guru rather than a “student”. Being a disciple requires a rigorous and continuous commitment to Music. In that sense, certification examinations do not matter, as the Guru and the disciple are fully aware of the disciple’s level of accomplishments and skills. We encourage our disciples to focus on learning and continuing the tradition of the Gharana, in the way it has been followed through generations. However if someone wants to take an examination as a means of quantitatively assessing his or her individual level of accomplishment, PJIM will not discourage.

For a non-PJIM Student who wants to take a certification examination, PJIM advises everyone to learn properly first from his/her Guru and if they are absolutely ready, then only appear for the examination. Our syllabus is so detailed that it definitely requires a significant commitment of time to learn. That is why they have 'levels' and not 'years'. Becoming an accomplished vocal musician is a long process and it takes around 20 years after the student starts the learning process. Our syllabus reflects this period of 20 years to reach the PhD level, starting from an elementary level. So be patient, learn from your Guru, do your riyaz and prepare yourself well before taking the examination.

They encourage students to be full time music students and to take 'Music' as a highly respected and honored profession. Musicians are the 'chosen ones' and the specially blessed ones.
The following terms and conditions apply to the certification process.

Our unique Six Levels to achieve Bachelor’s, Master’s and Phd Degrees

The PJIM Certification program is designed to recognize musical talent as well as knowledge of Hindustani classical vocal music. There are 6 levels of certification. PJIM encourages students to apply for certification at level 1 and only after passing the first level, work towards levels 2, 3, 4, 5 and 6. They do not recommend skipping intermediate levels of certification. The six levels are:

1st level - Praveshita (started) – need at least 2 years to complete; Certificate
2nd level - Prabuddha (matured) – need at least 2-3 years to complete; Certificate
3rd level - Praagya (learned) – need at least 2-3 years to complete; Certificate
4th level - Sangeet-Paarangata (expert) – need at least 3-4 years to complete; A Bachelor’s Degree level
5th level - Sangeet-Vidyadhipati (master of this art) – need at least 3-4 years to complete; A Master’s Degree level
6th level - Sangeet-Bodhisatva (has ultimate knowledge) – need at least 4-5 years to complete; A Phd Degree level

The certification opportunity is open to any student of music, as long as the student meets the eligibility criteria detailed below. After reviewing the student's credentials the PJIM Examination Board (PEB) will either accept or reject the student’s eligibility for certification. The PEB will also schedule and conduct two tests, i.e. a written test and a practical test. On successfully passing the tests, the student will receive a Certificate from the Pandit Jasraj Institute.

Eligibility Criteria

In order to be eligible for a particular level, a student must have completed the syllabus for that level. Please get a copy of the syllabus from the PEB for more details.
Affiliation with the Pandit Jasraj Institute:

The schools/organizations other than PJIM must get affiliated and registered with the Pandit Jasraj Institute for their students to follow and complete our syllabus. An affiliation form is available here to download. There will be a one time non-refundable fee to be paid by the Music schools/organizations to get affiliated. For information on fees and payment, please contact us at peb@pjim.org

Application Process
Click here to download the examination form. Please download a copy and fill out the application. The application requires you to provide details about your music education and gives you an opportunity to present your credentials. Also, we require one (1) recommendation letter from your music Guru indicating your knowledge and experience in Hindustani classical music, if you are not a student of PJIM. Please mail your application along with the recommendation letter and the examination fee to the PEB.

The PEB will notify you whether your application is approved or not. If approved, the PEB will provide you with the date, time and place on which you can be tested. If more information is required before your test, the PEB will notify you accordingly. The written and the practical tests will be conducted on two different dates.

Registration for organizations and individual students should be done by the last weekend of June each year.

Examination Schedule and Location
The dates scheduled by the PEB for your tests are non-changeable. However, if for some unavoidable reason those dates are not suitable for you, you need to inform the PEB immediately so that the PEB can arrange for a mutually workable date and time.

The Written examination will be conducted in September every year.
The Practical examination will be conducted in December every year. Location will be decided at the time of scheduling.

Examination Format

The certification examination consists of 2 tests. For the written test, the student will be given a closed-book test to be answered within 1 hour. The written test may be answered in either Hindi or English. After the written test, you will be notified by the PEB with another date for your practical examination. The student will be asked to perform with a choice of Ragas (from the syllabus of the respective level), which the student will prepare and present in front of the examiner. The student will sing with a Tanpura and Tabla during the test. No Harmonium accompaniment will be allowed. It is advisable that the student bring his/her own accompanying artiste and instruments for his/her own comfort. However if necessary, the PEB will provide the required instruments to the student. After the vocal performance, there will be a verbal question and answer session in which the examiner will ask questions about various topics in the syllabus. No books/notes will be allowed during the examination. The practical test will last for a maximum of 1 hour.

Certification Test Scoring
Written Test: Total 100 points. Pass: 50 - 59; Merit: 60 - 69; Honor: 70-79; Distinction: 80 – 89; Outstanding: 90 – 100
Practical Test: Total 200 points. Pass: 100 - 119; Merit: 120-139; Honor: 140 –159; Distinction: 160-179; Outstanding: 180-200
Cumulative Score: Total 300; Pass - candidate has to pass both the Written and Practical tests; Merit– 60%; Honor – 70%; Distinction – 80%; Outstanding– 90%

Communication of Results
After the tests, the PEB will communicate your score in each test to you. All scores are final. If you meet the passing requirement, the PEB will award you a certificate to recognize your achievement.
Certification Fee
There will be a fee for each certification attempt. This fee is non-refundable and non-transferable

Faculty:

Param Guru: Padma Vibhushan honored, Sangeet Martand Pandit Jasraj
Acharya Shiromani: Padma Shri honored, Guru Pandita Tripti Mukherjee
Senior Disciple-Gurus
Shishya-Var :

Adaraniyaa Lalita Mathur
Adaraniyaa Pragna Shah
Adaraniyaa Nidrita Mitra-Sinha
Adaraniyaa Shambhavi Desai
Adaraniyaa Nalini Padmanabhan
Adaraniyaa Meena Mani
Adaraniyaa Rajeshree Dave
Adaraniyaa Renu Jain
Adaraniyaa Pratima Solanki
Adaraniyaa Monica Joshi
Adaraniyaa Archana Gollamudi
Adaraniyaa Vaishali Patankar
Adaraniyaa Modhumita Sabata
Adaraniya Anupama Mahajan
Adaraniyaa Devika Thakkar
Adaraniya Hari Nott
Adaraniya Suhas Joshi
Adaraniya Dinesh Mirchandani
Adaraniya Kashyap Desai
Honorary Gurujan:
Acharya Varishtha:

Acharya:
Adaraniyaa Paromita Deshmukh, Acharya Smt. Asha Lohia

Activities:
PJIM’s various activities throughout the year

Classes: Regular classes are held every week.
Annual Workshop: In the setting of an idyllic campus and offer a unique musical experience in which students learn music from Maestros for 4 consecutive days, once a year.
JasRangi Magazine: Our publication called “JasRangi” features primarily essays on music theory, music history and interviews of top-notch artists.
Research: Extensive research is done by the students on various aspects of Indian Classical Music and published in our journal, JasRangi.
Artistes’ Concerts: feature well-known artists and maestros in concerts that are open to the public.
Guest Artiste Workshop: Frequently the performing artists offer a 1 or 2 day workshop for our students.
Student Concerts: organize a student concert on a monthly basis (“Baithak”) as well as annually (“Mahek”).
Lecture-Demonstration Session.
Debate & Discussion Sessions.
Music Competitions.
Voluntary Services: Performances at Temples, Senior Centers.
Summary of the Chapter:

All the Gurukuls are purely based on Gurukul system idolizing Guru Shishya Parampara. Also all of them are from the modern era that is the post-independence era. They are well equipped and all modern facilities are provided. In the next chapter the in depth study has been attributed.