CHAPTER FOUR

CHANGES IN THE GURUKUL SYSTEM IN THE MODERN ERA IN THE PAST 50 YEARS
Introduction:

India has a great reputation of being the foremost bearer of world education system since ancient times. Education has played in major role in shaping the tradition, culture and intellectual wealth of the people of India. The country introduced the concept of Gurukul system. It was way beyond a mere teacher-student relationship. Gurukul system thrived on virtuous bonding between a Guru (Teacher) and Shishya (pupil). From parents’ point of view, Gurukul was always the first and last choice for the education of their wards. Parents realise that this ancient but extremely relevant system of education even during the modern times goes beyond the simple procedures of teaching and learning. While sending their children to Gurukul, parents could feel comfortable in the fact that imparting of knowledge and skills are done on a more personal level. Parents and teachers in India have always been accorded highest degree of respect. The ancient scriptures actually placed more emphasis on importance of teachers in shaping the futures of children and consequently, the country.

To understand the true importance of teachers in our society, just have a look at below mentioned quotes from our scriptures;

“Guru govind dou khade, ka ke laago paaye,
Balihari guru aapne, jin gobind deeyo milaye,
Gyan prakaasi guru mila, so jan bisar na jaaye
Jab sahib kirpa kari, tab guru milya aaye.”

It implies, “God and teacher are both standing side by side, who I should look for blessings? It’s the teacher whom I should first go and hug as he made me aware of God!” This does not demand any more explanation and says it all.

So at the core of Indian education system, parents and teachers play the most vital role. The combined efforts of these two can not only shape the future of the children in a positive way but that of, also the country. Gurukul knew the importance of proper channels of communication between the teachers and parents. The healthy relationship between parents and teachers was ensured through outbound
communication, inbound feedback and by keeping interests of children as the single most priority. Parents were considered as community and they were asked to participate and support and were provided a forum to interact among themselves. Though, we are living in a different era but we are also making a silent back move to our roots. There have been events of new schools being created and structured in the mould of Gurukul in different parts of the country. Parents, by keeping their ears and eyes open to such development can ensure a great future for their children.¹

The oral system for transmitting knowledge has oscillated by the emergence of modern methods of learning, and also by evident changes in Indian society. But there are positive developments too and learning music is now more democratic than it was in the past. The tradition of transferring the knowledge of Indian music and dance heritage has been omnipresent for as long as music and dance have flourished in India. Perhaps in no other country has knowledge been transferred through a compact socio-academic tradition - the guru-shishya parampara. As modern systems of teaching and giving knowledge have captured all over, this tradition is no longer as robust as it once was.

Gurus (teacher or master) traditionally transmitted knowledge to their shishyas (disciple or student) by word of mouth and example. One of the most striking features of this tradition was that nearly everything was taught orally. This tradition is firmly rooted in culture and conduct, and was passed down with the body of literature in Sanskrit as well as other ancient languages, Hindu rituals, legal codes, philosophic tenets, and various manifestations of the arts themselves. “While this "one on one" situation of residential training is an ideal way to study music, this mode of study can also hinder one from acquiring all the skills necessary, since one learns only as much as the guru is willing and open to share”, sums up Pundit Bharat Bhushan Goswami, a noted Sarangi player. ²

¹ http://www.goodparenting.in/?tag=indian-education-system
This one on one or face to face or 

seena-ba-seena way of teaching initiated the student in the guru's gharana. Gharanas are systems creating oases of stylistic difference – with the student’s rendering and interpretation of ragas having the distinct stamp of one of the gharanas like Agra, Gwalior, Jaipur, Kirana etc. Often, however, it was observed that the absolute insights of music were shared only with immediate family members or with exceptionally talented students – a reason why there are only a limited number of really accomplished artists representing each gharana.

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The disciple’s primary gift to the guru was respect, dedication and love for, not only the guru, but also for his/her music. Gurus typically sought to make their music outlive them through their disciples – for whom not just the music but the guru himself has great significance throughout their life. “This is why almost every concert of Indian classical music includes a moment of homage and respect for the guru,” offers Goswami.

Changing face:

Pundit Goswami also points to the changing face of the traditional guru-shishya parampara. No one disputes the crucial role of an accomplished guru. But students no longer live with their gurus for years together to learn music - or any other skill or profession. Instead they enroll in regular schools during the day and take either additional home-tuition in music or attend various music schools. “It is true that the fluid nature of north Indian classical music enhances the need for a guru. However, the face of the guru-shishya interaction is changing fast. It is no longer natural for

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3 a word rooted in ‘ghar’ meaning ‘house’
students to live for years with their gurus. Not only are the students unwilling to do so because of other pressures like academics, the gurus, unlike earlier (i.e. lacking the public patronage of old times) cannot afford to house, feed and educate their students for years together,” points Goswami.  

Alternatives have come up. Many Music temples on the basis of Gurukuls have been opened to revive the Guru Shishya Parampara. These institutions are very practical insofar as it is not obligatory for students to stay there for years together. People with other obligations can attend, stay and practice there even for one month at a time. This arrangement makes it easier for the gurus as well to attend to their diverse duties. "Much as some of them would like to, gurus cannot devote themselves exclusively to transferring their knowledge to the next generation. They have to perform at concerts, make sure they have a secure source of income, attend to family obligations and look after the schools and institutes some of them have founded. While these modern gurukuls are certainly expensive and not everyone can afford to attend these, often these are the only modern alternatives we have. So, while the tradition is more or less intact, its face has changed drastically," summarises Goswami.  

Due to British influence, the freedom of thought and expression came to Indian education. The new education method was introduced by British in India. This also led to change in Music education. The new music education methods pioneered by Pandit Vishnu Digambar Paluskar and Pandit Bhatkhande had this background of western thought. According to new era, Bhatkhande and Paluskar felt an urgent need for a logical, regularized and formulated method of music education, that would contribute to spread of music in higher social stratum and it would benefit the betterment of musicians. For this, Paluskar started Gandharva Vidyalay in 1901 at Lahore. By this, Paluskar started an exam oriented school teaching method for music which gave music lessons step by step to the students. This education method was


thorough and strict, but was open for people from all social strata. This made music education based on modern methods, along with traditional norms. Due to Vidyalay system, music education and its spread was geared up. In the Gurukul method, the main aim was to shape up a performer. On the contrary, in Vidyalay system, making 'Kaansen' (connoisseur) rather than 'Taansen' (performer) was a main focus. With connoisseur, Vidyalay also aimed at making music teachers, music researchers, writers on music, music critics and music organizers. So, the objective behind the foundation of Vidyalay system was wider than the Gurukul system. This ultimately catered the multiplicity of needs in modern era society. Vidyalay system also made a vital impact on 'Gharaneshahi' or hegemony of traditional Gharana Ustads and music was open to the liberal society and its presentation also became more of public appeal. This was, in a way, 'democratization' of music! Following the modern school setup, Sangeet Vidyalay-s also had teaching and non-teaching staff with specific work hours. Teachers and students were bound to follow syllabus, go through tutorials, examinations, submissions, projects, etc. The students completing the course work would be given certificates of degree. So, this was a totally new system of music education in India on the background of Gurukul system. In the Vidyalay system, one can also give incentive for performers overall growth with intensive workshops on specific skill set, participation in music competitions, giving opportunity of performances within the school, analyze and improve so. The study of musicology can be initiated and promoted by keeping a good audio-video library or archives, organizing discussion sessions, seminars and workshops.  

Like many Gurukuls, The Gundecha Gurukul is one among a few left that provide a setting necessary to teach Indian music: a robust guru-shishya parampara where in addition to learning, teachers offer students lodging, boarding and occasionally a stipend. Every major gharana—the Mewati, Jaipur, Agra, Benaras, Gwalior—has a rich history of supporting disciples while they learnt music in the homes of their teachers. However, this old tradition drew to a close in 2006, when one of its last

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major practitioner Ustad Bismillah Khan died, leaving behind a huge family and over 50 disciples, whom he had supported in his Varanasi home. The unceremonious end of a vibrant tradition does not bode well for the world of Indian classical music, experts say. The ancient oral tradition languishes now in a modern world, where mounting economic pressures have robbed music halls of gurus with the ability and will to support students who come to learn music at their doors.

The problems are many:

Connoisseurs of music lament the disappearing infrastructure, while experts lament the disappearing talent. “There is a shortage of gifted students and a greater shortage of gifted teachers,” said Arvind Parekh, a sitar teacher in Mumbai and trustee of the ITC Sangeet Research Academy in Kolkata. “We are desperate to find the good gurus. Gurus who know, have the ability to analyse and articulate what they know, who can demonstrate their knowledge and have the ability to make a student…where are the teachers?”

Conversations with music lovers usually end in a sad shake of the head and a long helpless sigh. The debates and concerns are many, but on one thing, they all agree—the old templates are failing and new formats of guru-shishya parampara must be crafted to save the art.

Aastha Tripathi, 27, and Rupali Jain, 29, both students at the Gundecha Gurukul with a masters degree in music from Bhopal University, say that the academic setting of learning music through textbooks and classroom sessions, where a teacher defined raga and its notes for a bunch of students taking written notes, is stifling.

“What use is music that you cannot create? To know a raga is to feel it, know its contours, know where you want to caress the soft note and go the note, where to linger and where to turn. The academic degree gave us the grammar of the music, but that was about it. It did not teach us how to perform. So we came to the Gundecha Gurukul to learn,” said Jain.

The importance of guru-shishya tradition in Indian music can never be overemphasized, said Gundecha. “Let me give you an example. Write down “kai
“riyon” in your notebook. Show it to five people. I guarantee that they will all say it differently. But if you listen to me say it 5-10 times, then when you are writing this in your article, you will know the exact pronunciation at least. At least you will know what is correct.”

Jain says, “This is the life we wanted. The gurukul made performers of us, not the university,” she explained. In the last two years, the two of them have transformed from shy musicians to award-winning performers. Last month, they sang together at a gathering of the Sur Singar Sansthan in Mumbai and won the Surmani title, bestowed on the best vocal performers of the contest. Next month, they will set out on a tour through Dharwad, Pune and Bangalore.

In The Music Room, Namita Devidayal explains the importance of learning by listening, that there are srutis, half notes and quarter notes that fill the intervals between two notes…it can entirely change the reality of the notes. For instance, how you reach a particular note is as important as the note itself. It may be arrived from below, or above, after caressing that hidden note that hovers next to it and it will evoke a completely different sensation than if the musician were to meet the note directly. This explains why Indian music cannot be learnt from textbooks. It has to be taught by a guru who can explain these nuances, coax the right note out of the student and help her achieve it. How would even the most articulate text manage to explain that you have to meet the swara gradually and lovingly and with a touch of foreplay?” she said.

It is this realization—that music that has been preserved in an unbroken oral tradition for centuries may be lost if the tradition disappears—that has often spurred the consecration of gurukuls in India and abroad. While the Ravi Shankar Centre has become increasingly popular in Delhi, Ustad Ziafariduddin Dagar runs a gurukul in Panvel where students come for a few hours every week. Pandit Hariprasad Chaurasia set up his first Vrindavan Gurukul in Mumbai and another in Bhubaneswar, Manoj Hangal is setting up a gurukul in the memory of his grandmother Gangubai Hangal in Hubli, and Ustad Zakir Hussain is in the process of setting up his own gurukul.
But these *gurukuls* are too few in number, too few to have any real impact, said Parekh, who helped set up the ITC Sangeet Research Academy. “What we need is to think of new ways to preserve music. We know that the classroom style teaching will not cut it. The old method of giving scholarships to students did not really work because there was no way to monitor progress. So the National Centre for the Performing Arts (in Mumbai) started an experiment. It gave an honorarium of Rs1 lakh to two good music teachers, who will teach two or three students for free. So far, it has worked well and there are plans to expand the programme,” he added.

Parekh hopes to convince his institute, ITC Sangeet Research Academy, to adopt the programme. But there is much opposition, he said. “People say that will defeat the purpose of having a *gurukul*. Students will be robbed of a chance of living in a beautiful place, close to nature, God and guru…, but I say what is the point of being there if the good teachers will not come? I think you should send the student to the guru,” he added.

That is what organizations such as Society for Promotion of Indian Classical Music and Culture Amongst Youth (Spic Macay) have been trying to do for three decades: send students to live with gurus. 

While the organization has exposed generations of Indian students to culture—dance, music and *yoga*—through conventions, *baithaks*, camps, lectures and musical fests in cities and second-tier towns in every state in India, it has also tried to renew the *guru-shishya parampara* through a programme where students live with a guru during the summer. A scholarship scheme was set up in 1985, when about 50 students spent their summer in the homes of gurus across the country. This year, the organization sent 103 students to 21 gurus. “The idea is not to train the students in any art, but it is to inculcate values that inspire us as human beings,” said Harsh Narayan, national coordinator of the Scholarship Scheme.

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9 Priyanka P. Narain, *Classical music struggles to hold on to the ‘guru-shishya parampara’*, First Published: Thu, Jul 29 2010. 12 15 AM

http://www.livemint.com/Politics/dNkkSsNhJUpXJyMesr6OEP/Classical-music-struggles-to-hold-on-to-the-8216gurushis.html
Many others have begun using the Internet, with its voice-audio applications such as Skype to teach students in distant countries. Parekh, who plans to teach his students in London through Skype said, “The Internet has turned out to be a blessing. Earlier, I could go to London only twice a year. My students there could get only eight, maybe 10 classes with me. They could not come here, but in my absence, they learnt from any teacher passing through London. That does not work. You have to stick with one style. Now, with the Net, they will not need to do that. They can learn from me even though they are not in the same room or even the same continent.”

Noted singer Hariharan seems to nod in agreement. “Southern classical music is more often written down as compared to music in the north, which makes the latter more experimental, thereby underlining the need for direction typically given by a guru. However, staying together with the guru in the old-style guru-shishya parampara is not the only way to be guided. Modern day lifestyle has rendered such living arrangements totally impractical,” he offers.

While formal institutions of music can certainly be costly, they definitely make music education professional, accessible and democratic. They make music education available to anyone who fulfils the basic stipulations, thereby not confining the knowledge of music only to traditionally musical families and extending the base to include talented students from non-musical families. These institutions also negate the monopolistic tendencies of some gurus to selectively transferring knowledge depending on the student, his background etc. At professionally run music schools, the gurus can no longer take advantage of the fact that Indian music is relatively less documented than music in the West, which makes access to the former relatively difficult.

What about the role of caste and family traditions in transmission of music knowledge? After all, knowledge was often the preserve of the high-born; could this have limited the evolution of music? Pundit Goswami agrees, but believes that more

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12 Priyanka P. Narain, Classical music struggles to hold on to the ‘guru-shishya parampara’, First Published: Thu, Jul 29 2010. 12 15 AM
iSThttp://www.livemint.com/Politics/dNkkSsNhJUpXJyMesr6OEP/Classical-music-struggles-to-hold-on-to-the-8216gurushis.htm
than caste, the traditional system of keeping music confined to the family has been a greater obstacle. This too is changing. Music is increasingly leaving the confines of traditionally musical families. More and more students from families with no music background are establishing themselves as musicians. Earlier, immediate reverence was paid to children of great musicians. Today, says Goswami, the audience is more critical and promptly dismisses anyone – irrespective of family background – who does not promise quality.

It is unfortunate that many of the most talented Gurus who cannot afford to set up modern institutions are living in absolute poverty. According to Pundit Goswami, government funding for such people from the concerned ministries and bodies like the Council for Cultural Resources and Training (CCRT), All India Radio (AIR) etc. has shrunk drastically over the years. The university systems have also not done a good job of offering scholarly instruction in traditional Indian arts of every kind; these are simply relegated to the margins of learning. In the West, by contrast, many universities have schools of music that bring the discipline to many interested young people.

The many private TV channels and big industrial houses are in a position to contribute through scholarships for students and gurus taken together. Maybe these big industrial houses could think of spending money on these aspects instead of just sponsoring various TV programmes and cricket matches, says Goswami. He regrets that many students and artists, fearing limited opportunities due to a dearth of perspectives in society about their work, stop learning music within a few months and go in for jobs like playing at jagrans and marriages.

The face of India's rich tradition of learning music has changed dramatically - although quite expectedly, given the changes in the entire society. While the nation has been finely tuned to economics, the arts have languished - there is no national policy commitment towards preserving even modern avatars of our ancient systems of transfer of knowledge. If the forgotten talent in lanes and by-lanes is to be tapped,
patronage and regard for learning must be stronger - both in the government and among the people. Else, the notes will grow steadily fainter.13

**Observations:**

1. **Gurukul System:**

   All the Gurukuls that have been mentioned in Chapter – Three are purely based on Gurukul System of teaching music and imparting knowledge. Following are the Gurukuls mentioned:

   **North India:**

   a) Lalit Kala Kendra, University of Pune, Maharashtra(1987)
   b) Indian Tobacco Company- Sangeet Research Academy (ITC- SRA), Kolkata, West Bengal(1977)
   c) Gurukul by Gundecha Brothers, Bhopal, Madhya Pradesh(2010)
   d) Mahagami Gurukul, Aurangabad, Maharashtra, India(1993)
   e) Pandit Suresh Talwalkar’s Gurukul, Pune
   f) Dr. Prabha Atre’s Swaramayee Gurukul, Pune
   g) Seemavishwa Gurukul, Mumbai (2000)
   h) Pt. Rajan Sajan Mishra Gurukul ‘Viraam’, Dehradoon

   **South India:**

   i) Nrityagram, Hasserghatta, Karnataka(1990)
   j) Dr. Gangubai Hangal Gurukul, Hubli, Karnataka(2010)

   **Abroad:**

   k) Pandit Jasraj Institute for Music Research, Artistry and Appreciation – the Mewati Gurukul

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Image: Pt. Ulhas Kashalkar of Gwalior Gharana, A guru at ITC- SRA, Kolkata

http://www.ulhaskashalkar.com/#/downloads/jjd6w
When asked to the great exponent of Gwalior Gharana and Guru at ITC SRA, Pt. Ulhas Kashalkar that as he has also learnt music through face to face learning process and now that he is teaching himself in the Gurukul system what are the changes he has experienced in overall teaching process? He says, “I am teaching the scholars here exactly the way I have learnt. That is one to one. Only when I am teaching a Bandish then only I take maximum four together, where the dhun has to be taught, but as per the Gayaki is concerned that I do it one on one basis only.”

He continues, “There is a reason for it, which is, every student has his own way of learning and grasping power. Like some may be a bit poor in taal or laya, the other may be in swara, or someone may be bad in pronunciation. So, to eradicate these faults in the students it’s necessary to take one on one. Teaching in a general way the student gets less time to grasp and it’s necessary to see each one of theirs problems. So, I feel that the concept of Gurukul is this only – teaching one on one.”

The basic concept of Guru Shishya Parampara or one on one teaching has been kept intact where students from any place can come and learn Vocal, Instrumental or Dance from Gurus.

2. Management:
There are two categories:
(a)One Gurukul with several Gurus:
In this type the Gurukul is established by a governing body like that of a Lalit Kala Kendra, Pune had been established under the administration of University of Pune. So, all the admission procedures and examinations are conducted under the norms of the University.
Whereas, Indian Tobacco Company- Sangeet Research Academy, Kolkata is based on Corporate Social Responsibility (CSR).

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15 Meaning- Tune or composition
16 Meaning- Style
17 Interview of Pt. Ulhas Kashalkar taken by Sanyukta Kashalkar- Karve at ITC SRA, Kolkata, on 3rd July 2014(CD attached)
18 Interview of Pt. Ulhas Kashalkar taken by Sanyukta Kashalkar- Karve at ITC SRA, Kolkata, on 3rd July 2014(CD attached)
Definition of Corporate Social Responsibility or commonly known as CSR:

Movement aimed at encouraging companies to be more aware of the impact of their business on the rest of society, including their own stakeholders and the environment.

Corporate social responsibility (CSR) is a business approach that contributes to sustainable development by delivering economic, social and environmental benefits for all stakeholders.

CSR is a concept with many definitions and practices. The way it is understood and implemented differs greatly for each company and country. Moreover, CSR is a very broad concept that addresses many and various topics such as human rights, corporate governance, health and safety, environmental effects, working conditions and contribution to economic development. Whatever the definition is, the purpose of CSR is to drive change towards sustainability.

Although some companies may achieve remarkable efforts with unique CSR initiatives, it is difficult to be on the forefront on all aspects of CSR. Considering this, the example below provides good practices on one aspect of CSR – environmental sustainability.¹⁹

Corporate social responsibility (CSR, also called corporate conscience, corporate citizenship or responsible business)²⁰ ²¹ is a form of corporate self-regulation integrated into a business model. CSR policy functions as a self-regulatory mechanism whereby a business monitors and ensures its active compliance with the spirit of the law, ethical standards and national or international norms. With some models, a firm's implementation of CSR goes beyond compliance and engages in "actions that appear to further some social good, beyond the interests of the firm and

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²⁰ https://en.wikipedia.org/wiki/Corporate_social_responsibility#cite_note-1
that which is required by law.”\textsuperscript{22,\ 23} The aim is to increase long-term profits and shareholder trust through positive public relations and high ethical standards to reduce business and legal risk by taking responsibility for corporate actions. CSR strategies encourage the company to make a positive impact on the environment and stakeholders including consumers, employees, investors, communities, and others.

The ITC Sangeet Research Academy (ITC-SRA) is an embodiment of sustained corporate commitment to a priceless national heritage. It is a unique institution which has been at the forefront of promoting the ancient tradition of Hindustani Classical Music. Blending modern day research methods with the purity of the age old Guru-Shishya tradition, ITC-SRA is recognised as the finest repository of Hindustani Classical Music in terms of musicians, music archives and training facilities.

Its list of illustrious Gurus includes Vidushi Girija Devi, Ustad Abdul Rashid Khan, Pandit Buddhadev Das Gupta, Pandit Ulhas Kashalkar, Pandit Ajoy Chakrabarty, and Pandit Uday Bhawalkar. With 53 gifted Scholars chosen from all over the country and a dedicated team of Gurus and Musician Tutors, ITC-SRA continues to passionately pursue its mission of preserving, propagating and promoting Hindustani classical music.\textsuperscript{24}

Dr. Gangubai Hangal Gurukul, Hubli 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 modelled on Guru-Shishya Parampara without any regimented and rigid curriculum. The Gurukul is set up with all facilities to

\textsuperscript{23} McWilliams, Abagail; Siegel, Donald; Wright, Patrick M. (March 2006). "Corporate Social Responsibility: International Perspectives" (PDF). Working Papers (0604). Troy, New York: Department of Economics, Rensselaer Polytechnic Institute
\textsuperscript{24} http://www.itcportal.com/sustainability/corporate-social-responsibility.aspx
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.

So, through above examples one can comprehend that sources for starting up Gurukuls of Indian music are different. Their administration may be totally into somebody else’s hands but the main theme of Guru-Shishya Parampara is evident and foremost priority.

Another Example is MAHAGAMI Gurukul, Aurangabad, Maharashtra. The management belongs to the trust Mahatma Gandhi Mission (MGM).
Image: Dr. Parawati Dutta of Mahagami Gurukul, Aurangabad.

http://www.thehindu.com/features/friday-review/dance/taking-classical-dance-to-the-masses/article4977451.ece
"History shows that all reforms have begun with one person."
- Mahatma Gandhi

Here, MAHAGAMI is a word made by Dr. Parawati Dutta, the Guru of the Gurukul with the Acronym of Mahatma Gandhi Mission. She says, “I realized that, this word MAHAGAMI has a beautiful meaning to it. ‘Gami’ means a traveler and ‘Maha’ means great, so a great traveler.”

The Mahatma Gandhi Mission Trust was established on 20th December, 1982 with a futuristic vision to provide qualitative education by applying innovative and dynamic pedagogical techniques. Since inception, the Trust has focused on providing health care services, school education and higher education with dedication and commitment. The MGM Trust was established in Nanded, (Maharashtra) and in the course of time it extended its services to Aurangabad, Navi Mumbai and Parbhani in Maharashtra and Noida (New Delhi) in UP. A chain of Schools, Engineering, Architecture, Medical, Nursing, Management, Computer Science & IT, Bioinformatics & Biotechnology, Fine Arts and Journalism stand testimony to the endeavors of the Trust. The MGM has been instrumental in promoting Classical Dance and Music for art seekers. The Trust has also paid heed to the aspect of physical fitness by converting a vast expanse of land in to a sports complex with multiple amenities and sports equipment’s. MGM's lush green and serene campuses are conducive to create a peaceful learning atmosphere.

Service to society at the grass root level has been the basic vocation of the Trust along with education. The Trust has been instrumental in providing prompt and efficient health care services to the economically weaker sections of the society. The Trust hospitals and Medical colleges underscore its commitment to human resource development and social health and welfare. The Trust has made phenomenal progress under the able leadership of the founders led by Chairman, Hon. Shri. Kamal Kishore Kadam, Ex-Education Minister, Maharashtra Government. All the

26 Interview of Dr. Parawati Dutta, taken by Sanyukta Kashalkar- Karve at MAHAGAMI, Aurangabad, on 20th August 2014(CD attached)
founder members are hard core academicians and visionaries inspired by Late Shri Nanasaheb Kadam, an ardent follower of the Gandhian ideology.  

(b) A Guru’s Gurukul:

In this type the Gurukul set up belongs to the Guru who manages, administers and is the whole soul runner of the institution. Examples of such Gurukuls are:

a) Gurukul by Gundecha Brothers, Bhopal, Madhya Pradesh (2010): This Gurukul Belongs to Gundecha Brothers of Bhopal who represent the Dagar Bani style of Dhrupad.

b) Taalyogi Gurukul, Pune: This belongs to Pandit Suresh Talwalkar who himself is a renowned Tabla artist.

c) Swaramayee Gurukul, Pune: Swaramayee Gurukul belongs to Dr. Prabha Atre is an Indian classical vocalist, and the senior most living artiste of the Kirana gharana.

d) Seemavishwa Gurukul, Mumbai: The swar taal duo on the Indian Classical Musical Horizon with a penchant for perfection and excellence is the promising and musically dedicated pair of Smt. Seema Vishwanath Shirodkar and Shri. Vishwanath Shirodkar.


f) Nrityagram, Hasserghatta, Karnataka: Nrityagram is a dance Gurukul for mainly Odissi and Bhartnatyam and also teaches other dance forms. It was the dream of the famous dancer Late. Smt. Protima Bedi who was herself an Odissi dancer.

g) Pandit Jasraj Institute for Music Research, Artistry and Appreciation – the Mewati Gurukul: As the name suggests, the Guru is none other than Pt. Jasraj himself who represents the Mewati Gharana.

27 http://www.themgmgroup.com/establishment.html
28 http://www.seemavishwanath.com/swar_taal_duo.html
3. **Modernization in total approach:**

Here, understanding the definition of modernization is important. Modernization refers to a model of a progressive transition from a 'pre-modern' or 'traditional' to a 'modern' society. The theory looks at the internal factors of a country while assuming that, with assistance, "traditional" countries can be brought to development in the same manner more developed countries have. Modernization theory attempts to identify the social variables that contribute to social progress and development of societies, and seeks to explain the process of social evolution.²⁹

This new concept of modernization influenced Indian thinkers, scientists, philosophers and music connoisseurs. Hence the music lovers started using their best brains to modernize the system of teaching of music, for the cause of popularizing classical music amongst the mass. The institutions were set up on the line of Gurukul tradition, were opened for the common man, irrespective of their caste or creed. Hence, the total approach towards teaching music and learning music has changed and a lot of sharing of ideas, thoughts has opened the gates to explore new things in performing art.

4. **Technology:**

Due to modern age, the facilities are also modern like, Recording studios, library, digital library, Archives etc. all of these are provided to the students so that they can experiment and get exposed to different styles, Gharanas. There is no stoppage in listening to other styles of music.

Internet which is widely available now and is available in phones students can listen to their Gurus, fellow students through video featuring websites like youtube.com and many more. They can also record while learning from the Guru so that when they are free they can listen to the recording and practice.

“Recording is allowed when classes are going on. In olden days even even books and copies were not allowed. The bandishes were made them revise about 40-50 times to get into the soul of it but now it’s not like that. Everything is available and they note it down but till it reaches your heart it does not make any difference.”  

Music experts say Indian classical music has kept up with the times and is alive even today because it has embraced change. Music teachers today use modern technology to educate their students via the lecture-demonstration format. Legendary classical vocalist Pandit Jasraj opines that technology has immensely benefited students of Indian music. In earlier times, it would take 10-15 years for a student to become a good singer.

Today, thanks to the use of recording technology a trainee can become a proficient singer in just three to four years.

India is already making significant use of electronics in the process of music education. Generation of drones, and rhythms are a commonplace, with experimental efforts at lahara (repetitive melodies), data bases. Computer assisted composition and computer assisted education cannot be far off. However we are only looking at a small number of educational possibilities, many are yet to be thought of. Although India has a tremendous respect for tradition, this respect has never hindered the acceptance of new technologies.

Therefore it is highly unlikely that the traditional guru-shishya system will disappear, but it should continue with the new tools of the 21st century.

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30 Interview of Pt. Ulhas Kashalkar taken by Sanyukta Kashalkar-Karve at ITC SRA, Kolkata, on 3rd July 2014(CD attached)
31 http://www.desiblitz.com/content/joy-indian-classical-music
32 David Courtney, Ph.D.; Texas Institute for Indian Studies "Technological Directions in Music Education" (Conference Proceedings) at the Institute for Music Research, University of Texas at San Antonio, pg. 32-40, 1994, http://chandrakantha.com/articles/electronic_aids/el_aids_music_ed.html
“It's not possible for a sangat kalakar\textsuperscript{33} to be present all the time for practice so, electronic instruments like Taalmaala is allowed. We use it but we also insist that they learn the tabla a little bit and sing with it to end all fears on taal and laya.”\textsuperscript{34}

5. **Open to all the Gharanas:**

All the Gurukuls mentioned are open to all the Gharanas. Specially Gurukuls like, Dr. Gangubai Hangal Gurukul in Hubli and ITC- SRA in Kolkata are having teachers who represent different Gharanas but are living under the same roof and producing student and scholars as performers.

6. **Leniency and strictness:**

Not as Gurukuls or practitioners of guru shishya parampara that existed long ago with very strict rules and regulation, the Gurukuls now are a bit lenient with the students and the teachers also. Students are allowed to explore other subject like engineering, or any other kind of study they want to pursue for example graduation in any field etc. “There are some students who take things lightly which were also there before, but there are students who do everything seriously, in fact, I feel very happy and I appreciate the fact that students are doing music seriously while doing other studies like engineering, completing their board examinations nicely. They work hard.”\textsuperscript{35} The Gurus are also allowed to go and perform wherever they are invited. They can also take their student with them to give them vocal or instrumental support.

The Gurukuls are strict when they have to look into the gradation and analysis of the development of the student. They do not make any compromises in grading

\textsuperscript{33} Accompanist
\textsuperscript{34} Interview of Pt. Ulhas Kashalkar taken by Sanyukta Kashalkar- Karve at ITC SRA, Kolkata, on 3\textsuperscript{rd} July 2014. (CD attached)
\textsuperscript{35} Interview of Pt. Ulhas Kashalkar taken by Sanyukta Kashalkar- Karve at ITC SRA, Kolkata, on 3\textsuperscript{rd} July 2014(CD attached)
the student good or bad. But, with this the student is given a six months period to prepare and perform properly.

7. **Gradation system:**

Like other institutes the Gurukuls have also styled their gradation system which is the evaluation and assessment of the student every six months or annually where the student demonstrates in front of a learned panel of music and its seen whether there are chances of improvement or not or is there a keenness to learn. Such a technique is practiced in Gurukuls like ITC SRA and Gangubai Hangal. In ITC SRA grades are given in the form of A, B, C, D and every time the student demonstrates he or she is given grades and is compared to the grades given last time. “During the gradation process the Guru also sits with the no of panel members. Anything can be asked like which raga sounds near to the raga you performed. So, the student should have proper knowledge and everything that’s related to what has been taught and learnt.”

In some Gurukuls like MAHAGAMI, Aurangabad, '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 organizations.

8. **Financial help:**

Scholars are provided some scholarship/ stipend so that they get some financial help for themselves.

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36 Interview of Pt. Ulhas Kashalkar taken by Sanyukta Kashalkar- Karve at ITC SRA, Kolkata, on 3rd July 2014. (CD attached)
9. **Counselling:**

Many Gurukuls like the ITC SRA provide counselors to students to talk to them and find their problems or the depression they are going through. This helps the student to maintain proper mental balance. “Now a days there is a lot of peer pressure on students. See, career in music is not an easy thing. It may click or it may not click. Parents allow their children to learn music in Gurukuls but they also want them to do well in their studies or at least finish their graduation so that if not music they have an alternate career and support themselves financially.”

“I have to keep counselling my students”, says Dr. Parawati Dutta of MAHAGAMI Gurukul, “they all are from different backgrounds and most of them are girls with responsibilities of their households. Many a times there are health issues which are also looked after with counselling, yoga and proper nutrition.”

10. **No exemption on Marriage for a scholar:**

In ancient times there used to be a rule where the student was not allowed to marry during their stay in the Gurukul.

11. **International scholars:**

Students globally come and attend the classes when they want to or when they are on holiday. Gurukuls like MAHAGAMI, ITC SRA, and Dhrupad Santha Bhopal have a lot of students who come from different countries and learn. They may not be regular students but they are allowed to attend the classes and learn.

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37 Interview of Vidushi Shubhra Guha taken by Sanyukta Kashalkar- Karve at ITC SRA, Kolkata, on 3rd July 2014 (CD attached)
12. Appreciation of talent:

Gurus have now started to appreciate student of other Gurus. People are more open to such concepts and appreciation. They do not hesitate to appreciate other styles and Gharanas, gayakis, art and craft.

13. Research:

With change in time the attitude has also changed towards the learning process. Many Gurukuls incorporate and encourage research work or project work also and try to publish their work in form of Research Papers. There are a few examples:

13.1 : ITC SRA:
The spirit of enquiry remains one of the foundations on which ITC-SRA ensures the continuity of India's musical heritage. The scope for research to enhance excellence in music is immense. From documenting nebulous, oral traditions to analysing and preserving their eclectic sources for future training needs, ITC-SRA probes all areas in the structure and material of musical traditions today.

The Scientific Advisory board constituted of Smt. Dipali Nag, Convenor, ITC SRA, Prof. Dipak Ghosh,J.U., Prof. A.K. Dutta,I.S.I., Prof. Anupam Basu, I.I.T. Kharagpur, Prof. D.K. Bhattacharya,C.U., Prof. D. Dutta Majumdar,I.S.I., Prof. B.M. Banerjee,C.U., Prof. Ranjan Sengupta, H.O.D. ITC SRA, Shri Nityananda Dey (Researcher). Late Prof B D Nagchaudhury (chairman) etc , Late Prof Santimay Chatterjee, Ex-Project Leader, VECC, Kolkata.; Prof B. M Banerjee, Head, Instrumentation Dept, Calcutta University. ³⁸

13.1.1.: Performance Research:
The Wednesday Recital, an ITC-SRA tradition, is aimed at moulding an artist as a performer. After the initial training, each scholar has to perform before a discerning

³⁸ http://www.itcsra.org/sra_story/sra_story_research/sra_story_resrch_index.html
audience consisting of the Expert Committee, gurus, critics, fellow scholars and music lovers. Each scholar's turn at this Wednesday recital comes once in three-four months. Non-performing scholars help organize the whole show, from arranging the seating to managing the stage; from welcoming the guests to compering.

The Performance is recorded for a 'Listening Session'. Then the Expert Committee sits with the scholar, listens to the music again, and thoroughly critiques both the visual and the auditory aspects of the musical performance.

The visual aspect is equally important. The visual aspect concerns the way the musician comes across on stage, while the auditory feedback involves the voice, the style of singing and the 'sadhana' that the scholar has brought to bear upon his art.

Tuning up before a performance:

The progress of the scholar, as assessed by the Expert Committee during the 'Listening Session', is noted in a Log-Book. Based on the assessment, the Guru concerned draws up helpful guidelines for the progress of his Shishya. The Log-Book helps monitor a scholar's progress and also serves as a medium of internal communication.39

13.1.2.: Scholastic Research:

Major Projects

The ITC Sangeet Research Academy has initiated a wide range of research projects in the oral sub-traditions to secure their structural cogency and longevity. The major projects undertaken include:

a) The documentation and rationalisation of Raga structure and Lakshanas.

b) The compilation of compositions delineating various facets of basic Ragas of Hindustani music, as an educational tool.

c) The audio-documentation and notational transcription of traditional compositions hitherto undocumented.

d) The documentation and analysis of gayaki (styles) of the major sub-traditions (gharanas).

e) The analysis of the styles of the great masters of the twentieth century.

In 1990, under a grant from the Ford Foundation, USA, ITC-SRA was given an assignment to collect musical data from the living learned musicians of different gharanas. The project took nine years to complete. The second phase of editing and notating the compositions has been taken up.

As a result of the Ford Foundation Project, a priceless treasure house of documented knowledge was created - detailed interviews, and more than 5000 compositions, through nearly 1000 hours of recordings of 41 learned musicians belonging to different Gharanas.

i) Raga Analysis:

The ITC Sangeet Research Academy has undertaken a major exercise to identify the correct structures of all the major Ragas and fit them into a rational framework through discussions among experts.

The sources for this analysis include traditional compositions, audio records of the old masters, and the Raga Lakshana documented by Pandit Vishnu Narayan BhatkhandePlay Audio and his compeers a century ago. This documentation is both in the form of compositions with notation and verbal descriptions.
This project of Raga Analysis is particularly important because the nebulous structures of Ragas have further dissipated during the last several decades due to the increasing commercialization of classical music.  

13.1.3.: Scientific Research:

A Scientific Research Department in SRA, set up in 1980 is carrying out research and development work on various aspects of Indian Classical Music, both vocal and instrumental, using modern scientific methods techniques. The department applies scientific methods to observe and standardize various musical techniques and parameters such as pitch, timbres, shrutis, and different types of alankar and styles of music. SRA’s unique infrastructure, where specialised musical training by traditional gurus co-exists with sophisticated scientific research laboratory facilities, gives it the unique capability to undertake this research.

A systematic scientific investigation into the perception and production of music requires a multidisciplinary approach. The pitch, the articulation of vowels, and the beauty of voice and rhythm, each of this unfolds its own vista.

Modern science has given us insights into the physiology of voice production and the theory of articulation and perception. Technology enables us to precisely analyse these.

While considerable scientific research has been done in Western Music, a systematic investigation has not hitherto been undertaken into Indian Classical Music. Probing the physiology and psychology of speech and music involves

http://www.itcsra.org/sra_story/sra_story_research/sra_story_resrch_links/sra_story_resrch_schol/sra_story_resrch_schol_index.html
very basic research. Interestingly, the neuro-physiological processes in music and speech are the same.\textsuperscript{41}

13.2.: MAHAGAMI Gurukul also encourages the students to be academically inclined towards dance and music. There the students are required to present a dissertation annually on any topic they would like to do. That has initiated a temperament for research in them which finally reaches to level where the students go to various national and international Universities and do research after finishing their tenure in the Gurukul.

14. Seminars & Workshops:

Seminars, Conferences and Workshops are now a regular part of these Gurukuls. They invite experts from different styles of music to discuss and present their opinions and ideas about a certain topic.

The students are allowed to learn new bandishes etc. to increase their knowledge about the field.

15. Stage performances:

Stage performances are allowed but they are especially encouraged after the learner finishes at least four years under the tutelage of a guru. The students may accompany the Guru to perform with him or her at concerts. There are regular stage performances that can be weekly, monthly or six monthly within the premises of the Gurukul in front of an audience and their Gurus but for performances outside the Gurukul the student must take permission from the Guru.

\textsuperscript{41}http://www.itcsra.org/sra_story/sra_story_research/sra_story_resrch_links/sra_story_resrch_scien/sra_story_resrch_scien_index.html
16. **Open Discussion:**

The Gurus discuss openly about music with students. Student can also go to other Guru to clarify their doubts and queries if very necessary.

17. **Syllabus (sort of) is maintained:**

Syllabus is maintained in various Gurukuls like ITC SRA and Dr. Gangubai Hangal Gurukul as well as Lalit Kala Kendra. A certain list of Ragas and bandishes is supposed to be learnt by the student in a year. A student does not live in the Gurukul for many years but lives for about 4-6 years under the tutelage of a Guru in which the Guru intends to teach the Gayaki and the ragas pre-decided which have to be finished within a certain time criteria.

18. **Limitations:**

“The only limitation of Gurukul Paddhati is that you cannot reach out to many people or masses”\(^{42}\) To make a performer or an artist it takes at least 5-6 years to focus and bring results. That’s also a responsibility of the Guru. “The Guru has to find out the faults and the problems of the students. Like, if a students is afraid of taal, the Guru has to see what all can be the ways to correct this fault. And in the end accept the limitation of the students is also important for the Guru.”\(^{43}\)

19. **Rooms to live:**

Separate rooms are provided to the students so that they can concentrate in their riyaz properly which they can do and whenever they want to do. Many a times, it is also allowed that the students can live outside the Gurukul but they must spend the required time or enough time in the Gurukul as per the regulation.

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\(^{42}\) Interview of Pt. Ulhas Kashalkar taken by Sanyukta Kashalkar- Karve at ITC SRA, Kolkata, on 3\(^{rd}\) July 2014. (CD attached)

\(^{43}\) Interview of Pt. Ulhas Kashalkar taken by Sanyukta Kashalkar- Karve at ITC SRA, Kolkata, on 3\(^{rd}\) July 2014. (CD attached)
Summary of the Chapter:

Most of the Gurukuls studied in this research work have kept the tradition of Guru Shishya parampara alive keeping in mind the modern age. A lot of positive changes have occurred in the Gurukul System of teaching music that is helping the students to explore more from the depth of everything and holding hands with the fast paced life.