SUMMARY

The research problem taken up in the research work is to understand the functioning of existing modern era music Gurukuls in India and subsequently formulate a model. Realising that even though there were only a handful of Music Gurukuls they were running reasonably well keeping the traditional way of teaching music through Guru Shishya Parampara and this targeted to studying more about modern era Gurukuls of music. Therefore, aiming to create an appropriate model for a Modern Era Gurukul that will be a sort of guideline for anyone who wants to either study an existing Gurukul or setup a new music Gurukul with an objective of creating new talents. The relevance of this Thesis can also act like a basic and sustainable model in the greater context for the nation. In the long run, setting-up of quality music Gurukuls will automatically act like a magnet to attract talent from the world over and nurture them. India being a hub for many things like Tourism, Ayurveda, Craft and Culture, Gurukuls can be seen as an added attraction and can be a platform for spreading the culture of Indian music globally.

1. Introduction: (Theme, Rationale and Significance of Study and importance of Theme)

Music in India has been passed on in a tradition best described as Guru-Shishya Parampara (preceptor-disciple tradition). This method has occupied an important place in Indian culture. A guru is regarded as the metaphysical father of his disciple and is ranked higher than biological parents. The Gurukul (guru's dynasty or family) system dates back to the Vedic period. In the Gurukul system of education, a pupil or shishya, after his initiation (sacred thread ceremony), lived in the house of his guru, or teacher, and studied the Vedas and other subjects under his guidance, for a period of 12 years. Gurus were expected to teach everything they knew to the disciple. The institution was accessible only to the upper classes. The Gurukuls were well supported by kings who considered it their duty to make them financially viable.
There were four kinds of gurus: Acharya, Pravakta, Shrotriya and Adhyapak. It is from the samhita period that we have names of Acharyas such as Angiras, Garga, Atri, Brihaspati and Vasishtha. There were two types of shishyas: one, who paid fees to the Guru were known as acharya-bhaga; the other, who learnt by performing domestic chores in the guru's house, was described as dharma-shishya. The Gurukul was the direct precedent of the concept of Gharana in Hindustani music. Of course, in a Gharana the learning was confined to the scholastic and the performing arts, and there was no religious teaching.

Thus, taking a myopic view over all the sections of a proper running of a Gurukul whose biggest responsibility is to create performers and that too in a way that both, The Gurukul and its Students are successful enough.

The Theme of the research is Preceptor-Disciple tradition or the Guru Shishya Parampara tradition that was an integral part of education in India since ancient times. In ancient times there were Gurukuls where the students used to stay with the Guru in his house or Kul, hence ‘Gurukul’. The basic theme that this research encompasses is Music, Education and Administration.

Rationale actually means a set of reasons or a logical basis for a course of action or belief. So, the rationale here that no significant research has been done on Music Gurukuls and whatever work has been done is on Ancient Gurukuls. Also, being a student of music and having a keen interest in administration help me in narrowing down to this unique topic where I will be exploring varied branches like Music, Teaching- learning process and administration.

Significance: The quality of being worthy of attention and importance is that The Music Gurukul system in the traditional way is still significant in the Modern Era.
2. Research Problem:

There are a few Gurukuls who have come up well with a mix of traditional values of teaching and learning music as well as with modern facilities for the students there. In spite of their totally different way of teaching system, yet they have existed and a few more coming up. So, a question arises that, what is the reason that they still hold some percentage of education system in India and what in the modern era is or should be the correct model and infrastructure of a Gurukul system?

A research problem is a statement about an area of concern, a condition to be improved upon or a difficulty to be eliminated. Music being an integral part therefore was exposed to all possible areas related to music. A visit to ITC-SRA (one of the music Gurukuls) left an impression on my mind. I realized that even though there were only a handful of Music Gurukuls they were running reasonably well keeping the traditional way of teaching music through Guru Shishya Parampara and thus felt like studying more about modern era Gurukuls of music.

3. Research Aim and Objectives:

For as long as music has flourished in India, so has the tradition of transferring the knowledge of Indian music heritage. Perhaps in no other country has knowledge been transferred through a compact socio-academic tradition - the guru-shishya parampara. As modern systems of knowledge have taken hold, however, 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. The guru-shishya parampara remained the popular model of teaching in the North of the subcontinent for centuries and are still existing but with a pinch of modern techniques and values.

The objective of the research can be shown through the concluded design at the end of the research which would help people to know the right way of
teaching music and its development so that they can judge their success through the decided targets of achievements via creating new talents like Performers of Indian music and also all kinds of people related to music for example, Music Critics, Musicians, Musicologists, Teachers or Gurus, Journalists, Writers, Researchers, Music Technicians, Music Instrument Makers etc. who are very much needed in this field for an over-all development of this art.

The aim to create an appropriate model for a Modern Era Gurukul that will be a sort of guideline for anyone who wants to either study in an existing Gurukul or setup a new music Gurukul with an objective of creating new talents.

Relevance: This research topic can be relevant in this era of modernization where the traditional systems have changed into the modern systems in almost every field. But in India (and now in abroad also) the traditional way of learning music that is through the Guru Shishya Parampara still exist. There are a few Gurukuls who have come up well with a mix of traditional values of teaching and learning music as well as with modern facilities for the students there. In spite of their totally different way of teaching system, yet they have existed and a few more coming up. So, a question arises that, what is the reason that they still hold some percentage of education system and what in the modern era is or should be the correct model and infrastructure of a Gurukul system?

Hence, this research can bring out a concrete model viable for running of the Indian music Institutional system- Gurukul in the modern era. Thus, this representation of the infrastructure it will be helpful for those who want to open up a new Music Institution with a mix of Traditional and Modern ideas. The concluded design at the end of the research would help them to know the right way of teaching music so that they can judge their success through the decided targets of achievements via creating new talents and performers in Indian music.
The relevance of my Thesis can also act like a basic and sustainable model in the greater context for the nation. In the long run, setting-up of quality music Gurukuls will automatically act like a magnet to attract talent from the world over and nurture them. India being a hub for many things like Tourism, Ayurveda, Craft and Culture, Gurukuls can be seen as an added attraction and can be a platform for spreading Indian music culture globally.

4. **Operational Definition of Names and Concepts:**

1. Gurukul: guru's dynasty or family

2. Guru Shishya Parampara: preceptor-disciple tradition

3. Shishya: Student


5. Guru: Teacher

5. **Literature Review:**

During the study the books and articles that came across had information of only about Ancient Gurukul System and not of Modern era. The study taken in this research was on Modern era and hence had to personally go to various gurukuls to find data and know more about it. Some of the books that were reviewed were as follows:

1. History of Indian Education: by Ram Nath Sharma, 2007

2. The Gurukul System of Education and its Critics: By Balkrishna


4. Subject Teaching and Teacher Education in the New Century: Research and Innovation: by Magdalena Mo Ching Mok, 2002
5. Indian Ethos and Values for Managers (From Chanakya Neeti, Chanakya Sutras and Kautilya Arthshastra): by N.M. Khandelwal

6. Sangeet Kala Vihar: English Supplement


6. Research Design:

The Research Design is primarily visiting the Gurukuls that are presently running in the country. A detailed design is as follows:

Research Method used was Qualitative in general.

1. Analysis will be done throughout by qualitative or scientific method.

2. Personal Interviews with the related or required people, collecting data on site or going on field.

3. Taking data from books, journals.

4. Sample size is limited since there are very few Gurukuls. So going on site and taking data was required.

Out of the many research methods this research best fits the category of a combination of Case Study and Qualitative Method. First, why Case-Study? It’s because through this research the study shall be done on the Modern era Gurukuls. So for the study direct sources for data collection like Interview of people concerned, observing the system and field visits have be done. The second part is Qualitative method where the question of How a Gurukul works? For that the data collected are from published articles, Journals, Books etc. And because of all of the data collection
and method of research, I could do the following: Observation, Analysis, Induction (the process of discovering a general principle from a set of facts) and insight. Following image shows the Research Design and sources of Data Collection induced in the research work.
Chapter One: Detailed Study of Gurukul System:

Introduction:

Music in India has been passed on in a tradition best described as Guru-Shishya Parampara (preceptor-disciple tradition). This method has occupied an important place in Indian culture. The system of Guru-Shishya Parampara has been in this nation since the ancient times. The way all the subjects like literature, philosophy, Vedas were taught and made learned through face to face (Seena-ba-seena) and verbalisation (mukhast) in the same way music which is primarily a vocal and performing art, was also taught through Gurumukh and was assimilated. A guru is regarded as the metaphysical father of his disciple and is ranked higher than biological parents. The Gurukul (guru's dynasty or family) system dates back to the Vedic period. In the Gurukul system of education, a pupil or shishya, after his initiation (sacred thread ceremony), lived in the house of his guru, or teacher, and studied the Vedas and other subjects under his guidance, for a period of 12 years. Gurus were expected to teach everything they knew to the disciple. The institution was accessible only to the upper classes. The Gurukuls were well supported by kings who considered it their duty to make them financially viable. After the student proved to be deserving candidate, he would get the discipleship of the Guru. A reverent master would bestow all his knowledge, skills to the fullest and make his student a perfect and a learned shishya. The success of a shishya was an image of the Guru’s success.

In the Indian culture and Guru is given the highest place which can be seen in the following shloka:

\[ गुरुर्ब्रह्मा गुरुर्वर्ष्णुगुररुर्देवो महेश्वरः \]
\[ गुरुरेव परं ब्रह्म तस्मै श्रीगुरवे नमः \]

A Guru had same respect in the field of music too. Bookish knowledge had the capacity to get destroyed. Alexandria’s book library got destroyed in 300 BC due to which Greece and Rome had to suffer the loss of most of its written knowledge. But the Indian way of teaching: the guru shishya Parampara was a
secure way of teaching and learning. In spite of tolerating the gusts in the field of performing art it is still attainable in the culture and the society. There are several *granthas* that contain the records of *Natya* and *Sangeet* that have been possible because of guru shishya Parampara’s oral and verbal teaching and learning forms. Teaching music in Institutional form and Collective or for mass was a gift by the 20th century AD. Before the 20th century AD this system was almost not present anywhere in the country.

The Vedas are considered as the primitive source of Indian music. The Sam-Veda is totally dedicated to music. Hence, in this chapter the focus will be on the Ancient way of teaching music.

**Detailed study of Gurukul:**

1. **History of Gurukul:** This has been given with explaining the definition of Gurukul.

1. **Definition of Gurukul:** *Gurukula* or *gurukul* (Sanskrit: गुरुकुल) is a type of school in India, residential in nature, with pupils (*shishya*) living near the guru, often within the same house. Prior to British rule, they served as South Asia's primary educational institution. The guru-shishya tradition (*parampara*) is a hallowed one in Hinduism and appears in other religious groups in India, such as Jainism, Buddhism and Sikhism. The word *gurukula* is a contraction of the Sanskrit *guru* (teacher or master) and *kula* (extended family).

In a gurukula, *shishya* live together as equal, irrespective of their social standing, learn from the guru and help the guru in his day-to-day life, including the carrying out of mundane chores such as washing clothes, cooking, etc. Typically, a guru does not receive any fees from the *shishya* studying with him. At the end

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of his studies, a shishya offers the guru dakshina before leaving the gurukula or ashram. The gurudakshina is a traditional gesture of acknowledgment, respect and thanks to the guru, which may be monetary, but may also be a special task the teacher wants the student to accomplish. While living in a gurukula the students had to be away from his house and family completely. The guru didn't take any fees and so they had to serve the guru.

Gurukula have existed since the Vedic age. Upanishads mention many gurukula, including that of Yajnavalkya, Varuni. Bhrigu Valli, the famous discourse on Brahman, is mention ed to have taken place in Guru Varuni’s gurukula. Vedic school of thought prescribes an initiation (Upanayana, a compulsory Sanskara or activity for a Hindu living) to all individuals, including women, before the age of 8 or latest by 12. From initiation until the age of 25 all individuals are prescribed to be students and to remain unmarried.

The gurukula were supported by public donation. This was followed by the many following Vedic thoughts making gurukula one of the earliest forms of public school offices.

In the ancient India music took roots in hermitages in the form of the sacred sacrificial rites (yajnas), hymns and religious ceremonies of all descriptions. The teacher of the Guru himself selected the pupils and acquainted them with the details and finer aspects of swaras and rhythm together with the hymns of the Samveda. The educational system of the Gurukulas continued uninterrupted for centuries.

2. Developments and Changes In Gurukul from Ancient to Modern Times: The history of Gurukul system and its development in India can be divided into three major portions which are as follows:

   a. Ancient (ca. 1500 BCE–500 BCE):

The Vedic Age:
Education in India started many years before 5000 BC (many years before the age of Lord Shri Ram). There used to be separate Gurukuls for both Girls and Boys. Girls got their education from only women-sages called Rishikas and Brahmavadinis and Boys got their education from Rishi.

In this Vedic period, the following objectives were ascribed to education.

1. Self-control
2. Development of character
3. Generation of sociability or social awareness
4. Integral development of personality
5. Propagation of purity
6. Preservation of knowledge and culture.

At that time Vedas were also called Shruti (means that has been heard) and this knowledge is passed from one generation to next and even today it is preserved as it is without any adulteration and change. Education in Ancient India originated with the Gurukul system. This type of ancient school in India was residential in nature with the Shishyas or students and the Guru or teacher living in proximity within the same house. The students resided together irrespective of their social standing. However, several temples and community centres regularly took the role of schools. In addition to that ancient Indian education achieved a noticeable position in the early Vedic period. In the Vedic days, the teaching of the four Vedas, the hymns and ritual practices were seen. The Vedas included the Sanskrit language which in turn became the language of classical learning. Besides the pronunciation of the Vedas and their implication, phonology, metrics, elementary grammar, and etymology were also taught.

In fair weather, classes were held under the shelter of the tree. In the rainy season schools ran under thatched roof. Temple colleges of the past had been of great renown for having spacious buildings for classrooms and the residential
complexes of the students and the "Gurus". Gurukuls or Ashrams were generally situated on the river banks or on the lake to attain the knowledge.

Education at that time was free. It was free because no student was required to pay any fees. It was free also because no outside agency could interfere in the matters of education. There was perfect autonomy. No external authority no external beneficiary, no politics was permitted to enter the school or college system. A student had to pay nothing in return for education he received in a Gurukul. Access to good education depended not on wealth but on talent. The student was expected, if desired but never compelled to offer a field, cow, horse or the elements of the daily needs to his teacher according to his financial position in the society. But students from well-to-do families paid Gurudakshina, a sought of voluntary contribution after the completion of their studies.

3. Different eras in vedic period:

(i) Gandharva Era: The arrangement of education of music community in Gandharva Era was based on Gurukul System of Vedic methodology. The medium of continuous education was done through constant dialogue. One can understand Guru-Shishya Parampara and its system through various Upanishads. The ancient period is believed to have been based on Vedic system as per the Hindu Classical Music is concerned.

(ii) Vedic Era: All the three spheres of music vocal, instrumental and dance were found in considerable amount in Vedic literature and its relationship with the rich ‘Sama’ Vedic literature ensures that in Vedic period music and its literature were on a decent level. The Vedic Classical Music is mostly defined as ‘Sama’, which developed in the initial years, was on a very individual level and was reflected in the conscience of the Vedic Rishi-munis who were inherent. Those who did the studied Rig-mantras, many of them sang the difficult hymns musically.

(iii) Ramayana Era: The great epic “Ramayana” was written by Valmiki in treta yug.
The hermitage of Vyasa was another seat of learning. There Vyasa taught the Vedas to his disciples. Those disciples were highly blessed Sumantra, vaisampayana, Jamini of great wisdom, and Paila of great ascetic merit." They were afterwards joined by Suka, the famous son of Vyasa.

Hermitage of Rishi Bharadvaja at Prayaga, or at Atri at Chitrakuta was center of learning Vedas.

(iv) Mahabharata Era: The Mahabharata tells of numerous hermitages where pupils from distant parts gathered for instruction round some far-famed teachers.

(v) Mauryan/ Ashoka Era (322–185 BCE): The first millennium and the few centuries preceding it saw the flourishing of higher education at Nalanda, Takshila, Ujjain, & Vikramshila Universities.

Art, Architecture, Painting, Logic, Grammar, Philosophy, Astronomy, Literature, Buddhism, Hinduism, Arthashastra(Economics& Politics), Law, and Medicine. Takshshila specialized in the study of medicine, while Ujjain laid emphasis on astronomy. Takshshila (Taxila): Students arriving at Takshashila usually had completed their primary education at home (until the age of eight), and their secondary education in the Ashrams (between the ages of eight and twelve), and therefore came to Takshashila chiefly to reach the ends of knowledge in specific disciplines.

b. Medieval (1206–1858):

Education in medieval India expressed a new perspective in the 11th century. The Muslim established the elementary and secondary schools. This further let to the commencement of universities like Delhi, Lucknow and Allahabad.

There was a fresh interaction between Indian and Islamic traditions in the fields of knowledge like theology, religion, philosophy, fine arts, painting, architecture, mathematics, medicine and astronomy. Muslim rulers promoted urban education by building libraries and literary societies, primary schools called maktabs were established and reading writing and basic Islamic prayers were taught. Secondary
schools called Madrasas taught advanced language skills. These were setup by Sultans’ nobles and other influential ladies. Scholars from Madrasa would be eligible for civil service and to become a judge.

c. Modern (after c.1850):

The educational system which the British introduced teaching of English language was given greater emphasis and the study of languages like Arabic, Persian and Sanskrit were left to individual efforts. By the colonial era the Gurukul system was declining in India.

In the Gandharva Era the medium of education was continuous dialogue between the Guru and the Shishya which was not the same in the Gharana System which had become powerful by then. The fact that in the Gandharva Era the Guru would not criticise the subject not known to him, the same did not appear in the Medieval to the Modern period. Due to this the results in the latter era were worse as there have always been controversies, mutual jealousy, different views come to light. In the Mughal Era the growth in professional music brought out an increase in skill in comparison to art. Many unwanted imaginary actions had entered into Hindustani Classical Music which led to the up rise of performance through the medium of Raagdari.

In the Vedic period Laukik Sangeet was popular but since its existence was only among the local group, that is why there are not much evidences found in the literature and therefore not much can be said about its teachings and training. Also, the Rishi-munis who were well versed with Sama Veda and other Vedas like Rig-Veda, used to sing their own hymns. They were well rehearsed and knew the basic of music that they were not needed to be trained. Thus, in this era of evolution, Music was in the creative stage and not in the phase of training others. They had in built the talent of Classical music in themselves and for its development they took the base of their contemporary available hymns, and there was no doubt about the originality of its Sama.
Music can only be created with the proper and scientific coo-ordination of Swara, Pada, Laya and Taal which are the principle rules of which should be persuaded. Emulation only is not music and to create is to learn and understand. The inexpert Acharyas with less knowledge damage themselves which further damages the others.

Chapter Two: Study of Gurukuls of Modern Era

Modern Era Gurukuls can be divided into two basic sub-eras:

1. Pre- Independence (1858–1947)

2. Post- Independence (1947–present)

Study of both is below in detail:

1. Pre- Independence (1858–1947):

   The Pre-Independence era we do not see any particular Gurukul as The educational system which the British introduced teaching of English language was given greater emphasis and the study of languages like Arabic, Persian and Sanskrit were left to individual efforts. Same was the case with music. By the colonial era the Gurukul system was declining in India.

   “Guru Shishya Parampara” or the teacher - pupil relationship is an important part of India’s teaching tradition. In ancient India most of the knowledge was passed on from the teacher to his pupil through oral tradition, this oral tradition of passing knowledge is known as the “Guru Shishya Parampara”. Indian classical music is still largely dependent on this tradition. In the “Guru Shishya Parampara” the student lives with his guru or teacher. The student learns different aspects of the music mostly through observing his guru and by following his oral instructions. Although due to emergence of institutionalized training, now in many parts of the world Indian classical music is being taught on the basis of a particular syllabus. But still “Guru Shishya Parampara” is the preferred method. What we get to see is the Guru shishya Parampara where the Shishya is learning
music face to face from a Gharanedaar Gayak or Vaadak. By the end of pre-
independence era, the Gharana style had taken over and students of the Guru
were not allowed to listen or learn from any other Gharana gayak/ vaadak. The
Guru Shishya Parampara was also seen on the lines of “Father Son Relationship”,
mainly because the shishya would behave in a way like that of Guru’s own son.
There had to be transparency in the relationship and the student had to be totally
devoted towards the Guru and his teaching.

**Strengths and weaknesses of Guru Shishya Parampara:**

**Strengths:**

As we know every tradition has its pros and cons and so does this tradition. The
“Guru Shishya Parampara” is a very ancient teaching method and thus, in the
course of its development it has evolved some unique techniques to
accommodate different needs of both the teacher and the student. Let us now
discuss the strengths of this tradition:

1. The first thing that happens during this teaching process is the formation of a
   unique mental bond between the teacher and the student. This deep bonding
   is absolutely essential when someone is learning an art like music.

2. In this teaching tradition the student gets the sole attention of the teacher.
   Even if there are many students studying under one teacher it is possible to
   impart training to each and every student separately.

3. There is no particular time or format of a class. A lesson may be learnt by just
   observing a concert or performance of the teacher. The time of imparting a
   lesson is at the discretion of the guru.

4. This method helps to maintain the traditional aspect of Indian classical music.
   A guru who belongs to a particular gharana (or school of music) will pass on
   the traits of this gharana to his shishya or pupil and over a period of time the
   shishya absorbs all the necessary traits and style of this gharana and in this
   way the cycle continues.
5. Another striking feature of this tradition is its ability to teach spontaneity. Yes, spontaneous improvisation techniques are taught through this tradition. This is possible due to the fact that this tradition does not lay down a fixed format for teaching so; it varies from person to person, from teacher to teacher. So, improvisation is inherent in this tradition.

**Weaknesses:**

From the above stated facts we get a clear picture of the strengths of the “Guru Shishya Parampara”. But, there are also some serious weaknesses in this tradition which are as follows:

1. The student learns only from one teacher and thus, looks at all the aspects from only one vantage point.

2. Absence of a structured teaching method makes students more vulnerable to failures.

3. This tradition is particularly helpful for imparting practical lessons. It does not help in learning the theoretical aspects of the subject.

4. Overdependence on a single teacher. We must not forget that teachers are human beings and their strengths, weaknesses, mood swings, perception and overall personality become important factors at the time of teaching.

**2. Post-Independence (1947–present):**

Post-Independence also had continued with the Guru Shishya Parampara tradition which had later become more accessible to people interested in music. Present form of Guru Shishya Parampara: The present form of “Guru Shishya Parampara” does not strictly adhere to the principles of this tradition. It rather uses some basic concepts of this tradition along with modern teaching methods and techniques.
Institutional Setups for Learning:

Just a few years before the Independence some important institutions were established that were only devoted to Learning and teaching of music.

1. Akhil Bharatiya Gandharva Mahavidyalaya (1939)

2. Bhatkhande Music Institute (भातखंडे संगीत संस्थान) now Bhatkhande Music Institute University (1926)

3. Prayag Sangeet Samiti (1926)

It took them a few years to establish and by post-independence era they were full-fledged institutions that helped popularize Indian classical music.

In the later years other than these institutions new wave of Gurukul system in the modern era has slowly cropped up. Not many just few but are doing good amount of work to bring out the best talent in Indian Music.

Times have changed and that is the reason by using a MP3 player, iPod or digital recorder a student can now acquire more details in lesser time. Youtube and other such internet mediums have opened up vast archives of Indian classical music records of the past 100 years or so through which students can simultaneously learn and enrich their knowledge base. So, the scenario has changed quite a bit and we can expect to see more changes in the coming years.

“Guru Shishya Parampara” is still essential for Indian classical music. It has not lost its credibility due to the emergence of new technology or institutionalized training system. What is needed today is a fusion of “Guru Shishya Parampara” with institutional training. New technology and equipment can further increase the effectiveness of this tradition. We must not forget that this is a time tested method. With spontaneity and improvisation as its key ingredients, it is destined to play even a bigger role in shaping the future of Indian classical music.

Chapter Three: Detailed Study of Infrastructure of Gurukuls in Indian Music in Modern Era (Past 50 Years):
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

Observations:

1. Each of them is based purely on Gurukul system.
2. Because of Modern Age, the facilities are also modern like, Recording studios, library etc.
3. Scholars are provided some scholarship/ stipend so that they get some financial help for themselves.

4. Rooms to live.

5. Syllabus (sort of) is maintained.

6. Open to all the Gharanas.

Chapter Four: Changes in the Gurukul System in the Modern era in Past 50 Years

Observations:

Mainly:

1. Modernization in total approach

2. Lenient and strictness

3. Gradation system

4. Monetary help

5. Counselling

6. No exemption on Marriage for a scholar

7. International scholars

8. Appreciation of talent

9. Seminars

10. Workshops

11. Stage performances

12. Open Discussion
7. Scope and Limitation:

The research will be done purely on the basis of Gurukul which have basic infrastructure that define it a Gurukul which are only a few in India. **Scope** is essentially the things that are expected to be explored. So, in this case I have focused on the Music Gurukuls based in India. While the limitation that I can see during my research is that I have not explored all the Gurukuls.

8. Expected Results and Policy implications:

The guru-shishya parampara remained the popular model of teaching in the North of the subcontinent for centuries. Muslim, Hindu, professional Hindustani and Northern Indian - almost all musicians learnt this way. Traditionally, the students lived at the guru’s house for years together, serving them and their family and obtained their music education in return. Certain elements of Indian music made this essentially interactive means of learning a necessity, but also a limitation. In the end of the research the main aim would be to finally find out whether there is any limitation still left like only adopting the style of a particular Gharana or Parampara and that the student is not allowed to appreciate or learn the other qualities of the Gharana and also the right model of a Gurukul in the modern era that would and can play the role of an idol representation of the appropriate design of a successful Gurukul in the new age. Creating a basic model of Gurukul for this era is what I expect in final results. The model of the Gurukul could act as a guideline for policy makers for setting up new Gurukuls. It can also help Policy makers to allocate funds appropriately.

The summary of this research work can be well understood by the image provided below. The proposed model of a modern era Music Gurukul has been discussed in detailed in Chapter Five. Chapter Five: The Appropriate Model of A Modern Gurukul

1. **Vision:** It is necessary that the Vision is purely based on Gurukul System.

2. **Finance:** Financial support can be through following ways:
a. Government Aided or Semi Government aided

b. Self-Aided or Donation

c. Corporate Social Responsibility (CSR) or Trust

3. Allocation of Place/Land: A special place/Land should be allotted in the vicinity of nature and peace.

4. Appointment of Gurus

5. Appointment of Other staff


7. Facilities for Gurus

8. Facilities for Students

9. Gradation Process and Self Gradation:

Gradation/Examination Process: In this process the Student has to perform according to the given list of Ragas etc. so that the panel can give grades and decide to continue giving tuition/training to them. In certain cases the panel can decide to give the student a period of six months to show improvement. Grades can be given in the form of A+, A, B, C, D.

A panel should be made of the members of teaching faculty and at least one external.

Self-Gradation: This can be an essential part for improvement within the students’ skill. After a performance the student will be made to listen to his/her performance and grade it. Self-Assessment can behave in a great way.

10. Scholarships

11. Weekly Performances by students and monthly performances by Gurus

12. Small Courses, Workshops, Seminars, Music Appreciation, Research
13. Exposure to other Arts and Subjects

14. Common Facilities

15. Teacher Student Ratio: 1: Ideally 4 /Maximum of 6
Image: The image depicting the summary of the research.