APPENDIX I

The Rules and Regulations to be adhered by the inmates of the Gurukul from 1st November 2011.

The daily routine to be followed by the scholars are as follows:

20.00 a.m. Morning begins with freshening.
06.30 to 06.30 a.m. Exercise, Yoga, Meditation & Pratyahara etc.
06.30 to 09.00 a.m. Morning Tea.
07.00 to 08.30 a.m. Morning Practice of their discipline.
08.30 to 09.00 a.m. Bathing & getting ready.
09.00 to 10.00 a.m. Breakfast.
10.00 to 11.00 a.m. Interaction with Tabla & Harmonium.

Students will have to strictly adhere to the above schedule.

1. Whenever students need to go out of Hubli (Gurukul) permission from the administrator has to be obtained.
2. Students will be provided milk in lieu of tea on a nominal payment of Rs. 5/- per glass which is optional.
3. Students need to clean their plates and cups after tea, breakfast, lunch & dinner.
4. Students are strictly forbidden to enter the kitchen with slippers or chappals. And should not enter the kitchen house where cooking is done without permission.
5. The transportation charges of gurus from Airport or railway station to the Gurukul or will be met by the Gurukul at the time of their joining the institution. However, the expense is to be borne by the Gurujis as & when they go out of Hubli (Gurukul) for their personal concert engagements or personal reasons. The same condition also applies to the guests of the Gurujis who come to the Gurukul on private visit occasionally.
6. At present food is being prepared for the students and the Gurujis at the Gurukul kitchen. However, since, majority of Gurujis feel that the food is not up to their taste (since they hail from different parts of the country) the mess charges of Rs 5000/- would be paid to the Gurujis and they may employ suitable cook for preparing their food in their quarters. The Gurukul will extend all help in finding suitable cook for them.
7. The duties of the administrative staff are as follows. The administrative officer is wholly responsible for the general administration of the Gurukul and the staff working under the administrative officer should adhere to his directions and should render their services promptly and honestly.
8. Kitchen staff (Cook) to report for their duty at 08.30 a.m. and leave at 01.30 p.m. after lunch and 06.00 p.m. to 09.30 p.m. at the night.
9. Since, this Gurukul trust is managed by The Government of Karnataka, improvement and progress is to be shown in every aspect so as to impress the government that the Gurukul is functioning as per the vision of the Government.
10. Any suggestions regarding improving the Gurukul should be in writing to the administrative officer.
# Annexure A

**Savitribai Phule Pune University**
Information to be published on the website
Admission 2016-17

<table>
<thead>
<tr>
<th>1</th>
<th>Name of Department:</th>
<th>Lalit Kala Kendra, Gurusud Centre for Performing Arts</th>
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</thead>
<tbody>
<tr>
<td>2</td>
<td>Courses offered:</td>
<td>B.A., M.A.</td>
</tr>
<tr>
<td></td>
<td>a Name of the course/s</td>
<td>Music, Dance, Theatre</td>
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<tr>
<td></td>
<td>b Duration of course/s</td>
<td>Course</td>
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<tr>
<td></td>
<td></td>
<td>1. B.A.</td>
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<td>2. M.A.</td>
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<td>c Application fee:</td>
<td>Course</td>
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<td></td>
<td></td>
<td>1. B.A.</td>
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<td>d Course Fee:</td>
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<td>1. B.A.</td>
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<td>2. M.A.</td>
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<td>e</td>
<td>Syllabus of the course/s:</td>
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<td>f</td>
<td>Eligibility:</td>
<td>Course</td>
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<tr>
<td>1</td>
<td>B.A.</td>
<td>10+2 (any branch)</td>
</tr>
<tr>
<td>2</td>
<td>M.A.</td>
<td>Graduation from recognized university (any branch)</td>
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</table>
| g | Required documents: | • Attested copy of final-year mark sheet if you have already obtained your qualifying degree OR attested copy of your previous-year mark sheet. If you will be appearing for the final-year exam of your qualifying degree during academic year 2015-16.  
• Attested copies of caste and non-creamy-layer certificates as applicable.  
• Attested copy of domicile certificate OR certificate of SSC and HSC examinations if candidate is domicile of Maharashtra.  
• Medical Certificate in case of Physically handicapped |
| h | Number of Seats available: | Course | Seats |
|   |                      | 1. B.A. | 30 |
|   |                      | 2. M.A. | 30 |
3. **Fellowships:**

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4. **Legal Reservations:**

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<td>DT(A)</td>
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<td>SBC</td>
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5. **Social Reservations:**

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<td>NT(C)</td>
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<td>OBC</td>
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<td>SBC</td>
<td>(as per Govt. of Maharashtra rule)</td>
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6. **Date of Entrance Test:**

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<tbody>
<tr>
<td>a</td>
<td>Examination Center</td>
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<tr>
<td></td>
<td>Center for Performing Arts, Savitribai Phule Pune University, Ganesh Khind Road, Pune 411 007</td>
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<td>Nature of Questions-Objectives/Performance Test</td>
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<td>Number and names of sections in Question paper - No Sections</td>
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<td>Section wise weight age of marks - Not Applicable</td>
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<tr>
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<td>Marks per question - 2</td>
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<td>Passing Criteria - 16</td>
<td>Passing Criteria - 16</td>
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<td>Negative marking - None</td>
<td>Negative marking - None</td>
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<td>Performance Test - Out of 100</td>
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7. **Merit List / Admission Rules:**

Admission should be done as per ordinance 181 - A Circular No.68/2014 Dated 27/03/2014

8. **Important Date**

| a | Start date of online application: |
| b | End date of Online application: |
| c | Last date of submission of application form |
| d | Date of Entrance Test: |
| e | Time of Entrance Test: |
| f | Date of declaration of result of the Entrance test: |
| g | Date of Group Discussion / Personal Interview/ Performance Test |
| h | Date of publication of merit list |

| 13 June 2016 | 20 June 2016 |
| 16 June 2016 | 24 June 2016 |
| 20 June 2016 | 27 June 2016 |
| 10.30 am | 10.30 am |
| 4.30 pm | 4.30 pm |
| 21,22,23 June 2016 | 28,29,30 June 2016 |
| 27 June 2016 | 4 July 2016 |

9. **Department Contact Info**

* For any information on the nature, scope and prospects of the course, candidates should log into the website of the related department. No direct queries/phone calls on the pattern of the question paper will be entertained.

| A | Name of the contact person: Mr. R.P. Pardeshi |
| B | Designation: Assistant |
| C | Contact timings: 10.30 am to 5.30 pm |
| d | Telephone Number/s: 020-25692182, 25601163, 25601162 |
| e | e-mail: praveen@uunpune.ac.in, parimal@uunpune.ac.in |
| f | Address: Lalk Kala Kendra, Gurukul, Near University Main Building, Savitribai Phule Pune University, Ganesh Khind Road, Pune 411 007 |

Legend: NA = Not Available
(The Department is requested to furnish this information latest by 09th April, 2016)
Course Structure:

Bachelor of Arts, Music, Dance & Theatre (Gurukul Pattern)
Credit and Semester System
(as per circular No. 196/2001 dt. 26/7/2001)
Total Credits For B.A. I, II, III : 90 (Theory 48, Practical 42)
Duration: 3 Years.

B.A. Part I (30 credits)
Theory: 3 Credits per Course
Semester One: 9 Credits
Course: 101: English
Course: 102: a) Marathi B) Hindi C) Sanskrit in Performing Arts
Course: 103: Introduction to Indian Performing Arts
a) Music b) Dance C) Theatre

Semester Two: 9 Credits
Course: 201: A History of Indian Performing Arts
a) Music b) Dance c) Theatre
Course: 202: Body Building for Performing Arts
Course 203 (11 to 16): Music Concepts in Music and Music Notation System
Course: 203(21, 22): Dance: Dance Notation Systems (Kathak & Bharatnatyam)
Course: 203 (30): Theatre: Dramatic From and Stagecraft-Part 1

Practical: 12 Credits (6 Credits per semester)
Music (branch 11 to 16)
Semester One: 6 Credits
Course: 111: Learning and Practicing Ragas as Per Syllabus under Guru's Guidance.
(Evaluation by Guru): 2 credits
Course 112: Performance Evaluation and Viva: 4 credits
Semester Two: 6 credits
Course 211: Learning and Practicing Ragas as per syllabus under Guru's Guidance.
(evaluation by Guru): 2 Credits
Course 212: Performance Evaluation and Viva: 4 credits

Dance (Branch 21, 22)
Semester One: 6 Credits
Course 111: Learning and Practicing Kathak/ Bharatanatyam as per syllabus under Guru's Guidance.
(Evaluation by Guru): 2 credits
Course: 112: Performance Evaluation and Viva: 4 credits

Theatre (Branch 30)
Semester One: 6 credits
Course 111: Practical training on Theatre as per syllabus: 2 Credits
Course 112: Performance Evaluation and Viva: 4 Credits

Semester Two: 6 credits
Course 211: Practical training on Theatre as per syllabus: 2 Credits
Course 212: Performance Evaluation and Viva: 4 Credits

Branch
11- Music Vocal 12 - Music Tabla 13 - Music Harmonium
14 - Music Violin 15 - Music Satar 16 - Music Flute
21 - Dance Bharatanatyam 22 - Dance Kathak 30 – Theater

**Admissions:**
Academic Year:
I Term: July to November
II Term: December to April
Admissions are given once in a year in June-July after conducting mandatory entrance and performance test. Schedule is declared in newspaper each year after 12 Standard results are out.
APPENDIX II

(Addresses and Contacts of the Gurukuls mentioned in the Research Thesis in chronological order in Chapter Three)

1. Lalit Kala Kendra, University of Pune,
   Centre for Performing Arts
   Lalit Kala Kendra (Gurukul),
   University of Pune,
   Pune-411007
   Maharashtra, India
   Telephone:
   91-20-2569-2182
   FAX
   +91-20-2560-1376

2. Indian Tobacco Company- Sangeet Research Academy (ITC- SRA), Kolkata, West Bengal
   Baburam Ghosh Rd, Ashok Nagar,
   Near Tollygunj Golf Club,
   Kolkata, West Bengal 700040
   Phone:033 2381 0559

3. Dhrupad Gurukul by Gundecha Brothers, Bhopal, Madhya Pradesh
   Dhrupad Sansthan, Bhopal,
   Behind Van Nidhi Nursery,
   Suraj Nagar, PO National Judicial Academy,
   Bhadbhada Road,
   Bhopal 462044, Madhya Pradesh
   Tel. & fax - ++(91) 755.266.0873 (Landline)
   Mobile - ++(91) 09425006681, 9300830874
4. **Mahagami Gurukul, Aurangabad, Maharashtra, India**  
   MGM Ground,  
   Aurangabad, Maharashtra- 431003  
   Phone: 0240 642 1054

5. **Pandit Suresh Talwalkar’s Taalyogi Ashram, Pune**  
   Taalyogi Ashram  
   C/O Shree Shrikant Kashalkar  
   B-704, Kadambari Appts.  
   Navshya Maruti, Sinhgadh Rd.  
   Pune 411030  
   Ph: +91-9420859620

6. **Dr. Prabha Atre’s Swaramayee Gurukul, Pune**  
   1206-B/16, Hotel ShivSagar Lane,  
   Jangali Maharaj Rd, Deccan Gymkhana,  
   Pune, Maharashtra 411004

7. **Seemavishwa Gurukul, Mumbai**  
   RM- 19/4, ‘Parikrama’,  
   Sudama Nagar, Road No. 5, MIDC,  
   Dombivali(E), District Thane,  
   Maharashtra-421203, India  
   Telephone: 0251-2431885, Mobile: 9820623580, 9819260155  
   Email: seemavishwa2002@yahoo.co.in

8. **Pt. Rajan Sajan Mishra Gurukul ‘Viraam’, Dehradoon**  
   73, Ghosi Galli, Dehradun,  
   Uttarakhand 248001  
   Phone:0135 265 2333

9. **Nrityagram, Hasserghatta, Karnataka**  
   Hessaraghatta P.O., Bengaluru, Karnataka 560088, India
10. Dr. Gangubai Hangal Gurukul, Hubli, Karnataka
   Administrative Officer
   Dr. Gangubai Hangal Gurukul Trust(R)
   Unkal
   Hubli - 580032
   District: Dharwad
   State: Karnataka
   Telephone number:(+91)-9483871222
   Email: gangubaihangalgurukul@gmail.com, adm.gurukul@gmail.com

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

   Matarani Bhawan
   76-42, 266th Street.
   New Hyde Park,
   New York – 11040
   United States of America
   Email: info@pjim.org
   Phone:
   718-470-1331 (NY & NJ), 724-265-7957 (Pittsburgh), 412-257-1976 (Pittsburgh)
APPENDIX III
(Brief bio-data of prominent Gurus and founders of Gurukuls mentioned in the Research Thesis in Chapter Three)

1. Pt. Jasraj

Sangeet Martand Pandit Jasraj (Recipient of Padma Vibhushan)

Indian Classical Music today, is one of the greatest gifts of India to the world.

And a blessed few, much beyond their fame and fortune, have devoted their lives to bolster this claim far and wide.

While renowned instrumentalists have done it through their chosen instruments, like the Sitar and the Sarod, Pandit Jasraj has done it through that one God-gifted instrument: His Voice.

Pandit Jasraj’s achievements are beyond compare more so because vocal music is the most intimate and direct medium according to India’s musical treatise and tradition. And almost beyond belief is also the fact that he has carved out his monumental global following without depriving his many million domestic admirers. He has been passionately loyal to his soil, while his music has scaled ethereal heights all over the planet. He has single-handedly paved the way for Indian vocal classical music to resonate across the world.

Humble Beginnings
Born in a family of outstanding musicians over four generations, Pandit Jasraj was initiated into music by his revered father, Pandit Motiram, until the age of three, when his father passed away. Thereafter he underwent intensive tutelage under his elder brother and Guru, Pandit Maniram. Later, along his
turbulent path of hard-earned maturity, he was guided by his spiritual Guru Maharaja Jaiwant Singh.

Unique Musical Attributes
Blessed with a soulful and sonorous voice, which traverses masterfully over all four and a half octaves, Jasraj’s vocalizing is characterized by a harmonious blend of the classic and opulent elements projecting traditional music as an intense spiritual expression, at once chaste and yet densely coloured. This gives his music a unique and sublime emotional quality, reaching out to the very soul of the listener. Perfect diction, clarity in sur (musical notes), and gayaki (creative musical progression), command in all aspects of laya and rhythm, depth of composition and an unmistakable interplay between notes and words to evoke the desired mood and emotion, are the hallmark of Panditji’s music. This sensitivity, added to the pure classical approach, has given his singing a lyrical quality, the quintessential of the Mewati tradition of singing.

Pandit Jasraj the Guru….Mentor
As a mentor and guru, Pandit Jasraj has already presented to the world an impressive number of illustrious disciples whom he has nurtured and trained in accordance with India’s rich tradition of the Guru-Shisya Parampara, the ideal teacher-student relationship. Today, his frontrunner disciples too are zealously carrying the flag of Indian music to every corner of the world.

2. Pt. Ulhas Kashalkar

In an age when maestros of the older generation express fear of the decadence of our grand tradition, Ulhas ji’s music stands like the Colossus, as it were an eternal reminder of the strength of this great art.
Ulhas Kashalkar was born in a family of musicians, in Maharashtra. He was initiated into music by his father Sri. Nagesh Dattatreya Kashalkar, an Advocate and a musicologist.

A gold medalist in postgraduaion in music from Nagpur University, Ulhas ji received training from Pandit Rajabhau Kogje and Prof. Prabhakar Rao Khardenevadis. Later on he moved to Mumbai for advanced training under Pandit Ram Marathe and Pandit Gajananrao Joshi. Thus, he received training of the highest order in three distinct prominent gharanas - Gwalior, Agra and Jaipur.

The Catholicity and soundness of this grooming, and with a blessed voice and the gifted ability to blend the three gayakees brilliantly, he soon emerged to be one of the most formidable vocalists of the country.

His gayakee is especially known for its ingenuity, utmost authenticity and aesthetical rendering of Raagas. His music is an original statement, which exhibits a fine musical mind at work. It has its roots in tradition without being orthodox. It is engaging and absorbing because of its architectural soundness, melodic richness, rhythmic dexterity and the transparency of communicative intent. Above all this, his supreme sense of artistic proportion leaves his listeners craving for more.

Ulhas ji started his career as a Programme Executive in All India Radio (AIR). He later moved to Kolkata to join the prestigious ITC Sangeet Research Academy (ITC-SRA) as a guru in the year 1992. He has been with the Academy for over twenty years, as one of the most sought after Gurus, producing numerous students of high calibre.

Ulhas ji is the recipient of several awards such as the Padmashri, the Sangeet Natak Akademi Award, Basavaraj Rajguru Puraskar and has been bestowed
with several titles like Swar-Ratna, Raag-Rishi and Gaan Tapaswi by the revered Jagatguru Shankaracharya

His recitals have evoked a tremendous response all over the globe. He has performed at some of the most prestigious venues in the world like The Theatre de la Ville (Paris), Darbar Music Festival - UK, The Lincoln Center (New York), The National Gallery of Australia (Canberra), The Concertgebouw (Amsterdam), The Esplanade - Theatres on the Bay (Singapore) and The Southbank Centre (London) to name a few.

The number of record companies that have released his music world over is a reiteration of his popularity.

Ulhas ji is based in Kolkata for more than two decades as a Senior Guru in the ITC Sangeet Research Academy, with his family - wife Sanjivani Kashalkar and son Sameehan Kashalkar.

As a Guru, Ulhas ji is also teaching students at the Bengal Parampara Sangeetalay, in Dhaka, Bangladesh, from the year 2014.

A torchbearer of our pristine tradition, Ulhas ji continues to enthral and take his audiences on an ecstatic journey through music.

3. **Pt. Suresh Talwalkar**

Taalyogi Pandit Suresh Talwalkar, is one of the greatest Tabla exponents of the present times. As an accomplished artist and as a Guru, he has contributed immensely to the glorious tradition of Indian Classical Music.

Pandit Sureshji belongs to the illustrious “Keertankar” family of Shri Dholebuva.
“Keertana” being a classical form of devotional and musical discourse, a liking for the classical music was inculcated in him right in the childhood. Further, at a very young age, his father Shri Dattatray Talwalkar initiated him into the art of “Tabla”. He then took his lessons from the veteran gurus, Pt. Pandharinath Nageshkar and Pt. Vinayakrao Ghangrekar. He also learnt the intricacies of Carnatic Layashastra (a science of rhythm), from the renowned Mridangam player Pt. Ramnad Ishwaran. This diverse training enabled Sureshji to imbide the subtleties of both, the North and the South Indian music, transforming him into a “solo performer” with unique expression.

Being privileged with an unparalleled talent, since the early days, Sureshji has accompanied a number of great artists in their concerts. Pt. Gajananbuva Joshi and Pt. Nivruttibuva Sarnaik are amongst those whom he accompanied the most. He gratefully regards them as gurus and attributes to them the deep insight that, he carries today for the classical music.

Sureshji introduced for the first time, the novel concept of taking vocal accompaniment and added a new dimension and direction to the solo playing of tabla. His genius is highlighted by the exquisite renderings of “Taal Mala” and “Joad Taal”, a contribution applauded alike by connoisseurs and masses. His unending quest for creativity and innovation, makes him a distinguished composer. His CDs like “Taal Yatra” or “Laya Kalpana” and the group concerts like “Taal Mala” and “Taal Yatra” can be cited best for the same. His compositions have influenced not only the musicians from India but also from the Western countries and today, many jazz composers seek his guidance in their musical journey.
Sureshji believes that, “Guru Shishya Parampara” is the soul of Indian classical music and he is an ardent follower of the same. As a guru, his teaching abilities and expertise is unmatched. Today, amongst the best tabla players in the newer generation, majority are his disciples. Under his guidance, they have attained a proficiency, equally high, whether in the solo playing or, in the accompaniment for vocal, instrumental music and Kathak dance.

Sureshji with his wide experience both as a performing artist and as a guru, with his thorough knowledge of music and musicology, and, with his abilities of communicating even the complex concepts of music, is always a prominent speaker in workshops and seminars; Whether on tabla or, on musicology. The renowned institutions and universities from world over take pride in inviting him as a speaker. He is also a chief Guru for a project based on Guru Shishya Parampara, initiated by a centurion organization in Kolhapur, India.

Sureshji is conferred upon with a number of awards and honors. The most prestigious of them include, Pt. Vishnu Digambar Paluskar Award, Vasantrao Naik Puraskar, an award from Naad Brahma as well as from Govt. of Andhra Pradesh and, the title of “Taal Yogi” rendered by the Shankaracharya.

Sureshji is also honoured at the hands of the President of India Dr. A.P.J. Abdul Kalam, with the prestigious “Sangeet Natak Academy Award”, a national award for his contribution to the classical music.

He is amongst the top tabla players of India, who travels regularly for his programmes across and outside of his country. He frequently visits Asian and European countries which include Singapore, Thailand, Austria, Switzerland, Germany, UK, USA and Canada. He has also toured to Middle-East, Turkey, Norway, Spain, Iran, Sweden, France, Holland and to the African Continent.
Pandit Suresh Talwalkar is indeed a name, synonym for the untiring efforts, devotion, and endless passion in pursuit of promoting Indian classical music.

4. Dr. Parawati Dutta

Guru and researcher Parwati Dutta started her dance journey at the age of three in Bhopal. She specialised in Kathak under Pandi Birju Maharaj and trained in Odissi under Madhavi Mudgal. She is currently the Director of Mahatma Gandhi Mission Sangeet Academy, Aurangabad which is devoted to the dissemination, training and promotion of the ancient classical performing arts base on Guru Shishya tradition.

The institute has blended the traditional gurukul pattern with modern electronic media and presents 'anubhuti' art appreciation series in educational institutes free of charge. This session comprises of lec-dem with a CD-ROM di play giving information about the art form and its various aspects.

In August 2007 Parwati Dutta led an initiative, Vrinda-Gaan, which involved more than 4000 staff and students of the Mahatman Gandhi Mission.