PREFACE

“Begin at the beginning and go on till you come to the end; then stop”.

-Lewis Carroll, Alice In the Wonderland

On completion of Master’s degree in Hindustani Vocal Music at University of Allahabad, a desire to continue my academic study, prompted me to prepare for University Grants Commission’s National Eligibility Test which I qualified and gave me one of the happiest moments of my life by awarding me Junior Research Fellowship which inspired me to take on the task of PhD research. Beyond the academic studies, my association with music goes back to the time I took birth, as Music was a part of my family and which constantly continued after my M.A degree. I was fortunate to study under notable Gurus like my grandfather, Late. Pt. Shantaram Vishnu Kashalkar, Dr. Smt. Sunita Mukund Bhale, Pt. P.K. Mallik, Pt. V. Mishra, Shri Ram Shankar Singh and many other gurus who built up a primary and firm background knowledge. This background and curiosity finally took me to the desire of research in music.

“Human behaviour flows from three main sources: desire, emotion, and knowledge.”

- Plato

Since childhood music was an integral part of me and I was exposed to all possible areas related to music. ITC- SRA was one of the music Gurukuls that I had visited once, that left an impression on my mind and thence I came up with a research problem. I realised that even though there were only a handful of Music Gurukuls they were running reasonably well maintaining the traditional way of teaching music through Guru Shishya Parampara and I felt like studying more about modern era Gurukuls of music. Therefore, I have attempted to engage the best of my academic discipline and background knowledge in this task, which is sacred to me and perhaps significant in the frame of music research.
The reverence for the traditional Indian music as taught by Guru to Shishya was always kept in mind before and while preparing this account that is closely associated with family music schools- Gharanas and Gurukuls.

I aimed 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 thesis can also act like a basic and sustainable model in the greater context of the nation’s cultural development. 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, Yoga, Sanskrit and Vedic Mathematics, Gurukuls can be seen as an added attraction and can be a platform for spreading the culture of Indian music globally.

This research focuses only on the Music Gurukuls based in India. While the limitation is that during research I have not explored all the Gurukuls in India, however, further researches in that regard may perhaps explore other Gurukuls.

I affably hope that present thesis may be constructive, relevant and significant.

- Sanyukta Kashalkar- Karve.