It should be asserted here that the freedom enjoyed by litterateurs and writers of fiction is denied to a historian. All events are required to be interpreted in a historical perspective by a historian. Hence, only the events and up-to-date dates as accepted in history are presented in the following narration.

II. Music

The centuries old tradition of Indian classical music has blessed us with a rich and diverse heritage. The musical art of the Indian Sub-continent forms a glorious canvas that captures the spirit and evolution of man. Indian classical music is indeed a reflection of the fundamental aspects of humanity—particularly of its relationship with God and Nature. This relationship is expressed through musical pieces for portraying, for instance, the seasons of the year, religious festivals and the moods of different times of the day.

All fine arts have an affinity towards one another, and indeed they blossom and flourish in combination. For example, literature and music came especially close in mediaeval India. Likewise devotional music and saint-poets were very close to one another. Veritably theirs was a unique contribution to music and literature. Similarly, drama and music came very close in the nineteenth century. Sangeet Natak as well as stage music contributed immensely to dramatics and music in Maharashtra. The three-fold classification as fine arts, performing arts and music itself suggests that all arts in this category have a close interrelationship. There is a mutual interaction between musical instruments and the art of making them, music and dance, as well as music and drama. Musical instruments are artefacts born of human skill and hence, the art of making these artefacts is a sine qua non for the progress of music. The very fact that musical instruments were in vogue in the Vedic times, proves that the art of making them was in existence then. For example, since the celebrated Veena has been mentioned in the Rigveda, it means that there were artists adept in making Veena. In fact, the word Veena was first used in the Vedas.

Gathasaptashati (Gathasattasai), a Maharashtri Prakrit poetic work supposed to have been written during the first to the sixth century A. D., contains references to music and musical instruments. Mridanga, Dundubhi, Pataha, Nagara, Venu, Veena and ghanta are mentioned in this poetic work as instruments used for accompaniment to music. The epics Ramayana, Mahbharata are copious in their mention of Mridanga, Pataha, Nandi Vadya and such other instruments. The inference is therefore, most natural that the art of making musical instruments co-existed with the recital of music. One Ajintha cave contains an exquisite painting of a Gandharva holding a Veena in his hand. This proves that the art of making a Veena must be in existence during the Vakataka period (250 to 550 A. D.), when the Ajintha caves were carved. Besides, Veena recital must have been in vogue at places of worship and palaces of the ruling class.
Several exquisite panels of the dancing Nataraja Shiva in the ancient sculpture and caves in Maharashtra show that the arts of music and dance must have been prevalent in Maharashtra in those days. Lord Shiva is the incarnate abiding deity of music and musical instruments as well as dance. He performed two types of dances first the Lasya, a dance of ‘creation’ in which the emotions of love are represented by means of various gesticulations and attitudes, and second the Tandava, a dance of destruction performed with violent gesticulations. The great Elephanta cave contains a beautiful panel depicting Shiva Dance. Many panels of the dancing Shiva are carved in stone in the celebrated Ellora caves too. Ancient temples, such as Ambarnath, Sinnar, Balsane, Zhodge, Anjaniyeri, Markandi, Methi, Akola, Bhandak, Mukhed, Hottal etc. in Maharashtra contain images of Nateshwar Shiva. Icons of dancing Ganesha have also been carved at Markandi, Mukhed and Hottal. The sculpture at Elephanta ranks next only to that at Ellora as regards grandeur and splendour of art. Even during the later period many temples have been adorned with the carved images of many dancing deities. An inference is hence, most natural that the arts of classical music and dance had developed in consanguinity in Maharashtra from ancient period.

A galaxy of saint-poets such as Dnyaneshwar, Namadeo, Eknath, Tukaram and Ramdas and their disciples propagated Keertan as a genre of musico-religious discourse, which is manifested through singing, playing upon a musical instrument, dance and devotional exposition. Keertan is a philosophical discourse in praise of the Supreme Being or Saints. It is heavily interlaced with music accompanied by histrionics. It is a form of musical performance, which has evolved its own tradition as an art form. Keertan, by its very nature, is a communicational performing and composite art. It is so much permeated with music that it has indeed become an effective propagator of music for centuries. It popularised art music through its mass appeal and selective use of musical moulds. Originally Keertan was not intended to spread the gospel of music, but it achieved the distinction of doing so. The text of Keertan is chosen from the corpus provided by Dnyaneshwar (b. 1275), Namadeo (1270-1350), Eknath (1548-1599), Tukaram (1598-1649), Niloba, Ramdas (1608-1681), Shridhar, Madhvamunishwar, Amritrai, Mahipatiubuwa Taharabadkar and Moropant from Maharashtra as well as by Soordas, Meera, Tulsidas and Narsi Mehta from other regions of India. Sant Namadeo is considered to be the first exponent of Keertan. Although the genre of Keertan came into Maharashtra from the South, it found deep roots in this region and assumed the form of a musico-devotional institution. In fact, Keertan in Maharashtra has developed its own peculiarities. There are two distinct traditions of Keertan recital, namely Varkari and Naradiya, Sant Namadeo being the originator of the first one.

The best example of the mutual relationship of fine arts is that literature and music bloomed in unison ever since the days of Dnyaneshwar. The poetic works of saints and devotional music were drawn closer to one another. The saint-poets contributed immensely
both to poetry as well as to music. Eventually musico-poetic genres such as Keertan, Abhanga, Ovi, and Pasayadan brought about a closeness between devotional music and poetry.

Abhanga is a traditional prosodic and melodic mould prevalent in the devotional literature and music of Maharashtra. It is a song with a devotional content which is sung in a Raga or mixed Raga with accompaniment of musical instruments. Saint-poets of the Varkari cult propagated this genre in Maharashtra on a large scale. Some of them also evolved Ovi as a genre of music and poetry. The Ovi is an ancient prosodic and tonal mould popular in the folk tradition as well as the sophisticated literary tradition of Maharashtra. Likewise Pasayadan also found a patronage in this region. The term Pasaya is derived from the Sanskrit word Prasad, which means sacred articles a devotee receives back from the priest after making offerings to the deity. There has been a very long tradition of Keertan, Abhanga, Ovi and Pasayadan as genres sung in various Ragas. These moulds contributed immensely towards propagation of music and poetry along with devotion.

Lavani is indeed a semi-folk song sung to the accompaniment of dance in Maharashtra, often erotic in content. Lavani singing and dance performances were arranged in the military camps of the Mughal army when they invaded parts of Maharashtra during the seventeenth century. Although it was meant for entertainment of the officers and soldiers in the army, Lavani was not as erotic as it is today. It did have a devotional content too. Lavani and Powada (a ballad in praise of heroes and their heroic deeds) became popular in Maharashtra during the Peshwa rule, as they were expressive of the spirit of war and valour. The amorousness implicit in the Lavani and the fast and strong tone of the Powada were conducive to the narration of valour and valorous deeds as well as an entertainment of the soldiers and the public. During the rule of Peshwa Bajirao II a new variety called Baithakichi Lavani, which was sung on the pattern of thumari, came into vogue. Many composers of Lavani and Powada, possessing a poetic genius flourished in this period. Powada could not be sung in the style of art music because of the high sounding words and jerks given on the words, which are an essential feature of this mode. There were melodious Lavaniis using tunes of Raga Sangeet. Many of them were based on light or mixed Ragas, and sung to the accompaniment of musical instruments. Nevertheless, Lavani remained away from classical music, and the distance between them was increasing in the course of time.

Bajirao II encouraged the artistic genius of the day. It is true that he did not grant patronage to a great Marathi poet like Moropant yet, many composers, who imitated Moropant came up in Maharashtra. Many composers of ballads and folk songs contributed to the growth of Marathi literature and the creation of a new style of poetry and its mode of singing. Bajirao himself was indeed a romantic man. Hence, the importance of Lavani increased in his days. Famous Shaheers (bard-like poets), such as Prabhakar Datar (1769-1843, a Konkanastha
Brahmin from Murud, Ramjoshi (1758-1812), Saganbhau (1778-1840, a Muslim Marathi Shaheer), Anant Phandi (1744-1819) and Honaji-Bala (1809), came to the forefront during Bajirao's days. In fact Anant Phandi, who later settled in Baroda, achieved considerable progress due to the encouragement of this Peshwa.

Even at the time of Dnyaneshwar, Lavani was in vogue, but it had a devotional content. Nevertheless an element of ignominy was attached to Lavani and was forbidden to the gentle class of society. It was during the Mughal period that an element of amorousness and entertainment entered into the Lavani singing. But this mould started becoming more and more erotic, and the devotional content started dying away by the end of Peshwa rule. Even then Lavani was recited in the manner of art music. It is worthy of note that Marathi Sangeet drama adopted Lavani and Keertan in a different form in the nineteenth century. The songs in famous Sangeet dramas, such as, Sangeet Shakuntal, Saubhadra, Sharada, Manapman, Mrichchhakatika; Vikramorvashiya, Shapasambhram, Vidyaharan, Samshayakallol etc. were sung on the pattern of genres of music like Lavani, Naradeeya Keertan, Hori, Chaiti, Thumari, Dadra and Tappa.

The interrelationship between music and drama became more and more intimate in Maharashtra from about 1880. During this period the stage music (Natya Sangeet) emerged as a very popular genre of music, which has hardly any parallel in India. Veritably this is an independent type by itself with a peculiar mixture of classical and light music. Celebrated singer actors, such as, Bhaurao Kolhatkar, Balgandharva, Keshavrao Bhosale, Master Dinanath Mangeshkar and several other artists made this mould of music immensely popular. Marathi stage music contributed immensely to the progress of dramatics as well as semi-classical music. Since this is an independent type of music, it has been reviewed separately in this chapter.

There is indeed an interrelationship between music and painting too. The Ragamala style of miniature paintings, which depict both the audio and visual effects, came to a rise in the sixteenth century. Contemporary aristocrats, who loved music, painting and a life given to pleasure, felt attracted to these paintings, which seek communion of both the arts. This genre of painting was, in fact, a portrayal of a theme with the background of an atmosphere which was implicit in the concept of the particular Raga. For example, a painting in the Raga Basant is a portrayal against the background of a blossomed mango tree and the scene of a vernal wood during the Vasant season. One such typical painting, which appears to have been painted at Ahmidnagar in about 1595, has been exhibited in the National Museum in New Delhi. It portrays a Prince seated with his consort on a swing, the blossomed mango tree being depicted in the background. It presents a visual effect of Raga Basant. Ibrahim Adilshah II, the Sultan of Bijapur, encouraged the art of Ragamala paintings to a considerable extent. These paintings were highly in demand by the aristocracy and the rich class, and hence many of them were often duplicated after making some changes in the colour and design of the original artists like M. F. Hussain have earned a reputation in this genre of painting during the present times.
History of Music in Maharashtra: The history of music in Maharashtra can be traced to the Vedic period. Music was mainly a medium for the manifestation of devotion to the Almighty from the period of the Samaveda until the third century B.C. However, music started diverting from the devotional content to the expression of other emotions of man. Even then devotion was a predominant disposition in the contents of music. However, music was increasingly attracted towards the royal court during the Satavahana period and thereby the secularisation of its theme was set in motion. The climax of this trend in the theme of music and drama culminated into a dividing line between devotion and secularism during the period of the Guptas in the North and their counterparts the Vakatakas in Maharashtra. The process of secularisation in art of music was completed by the sixth century A.D. The dramas and poetry of Kalidas and particularly the Meghadoot, a Khandakavya born at Ramtek, are not merely secular in content but they are creations of exquisite literary beauty. Bharata's Natyashastra gave a scientific form to fine arts through his codification and precepts on the theory and preformance of music, dance and drama. Some authors date the Natyashastra as belonging to the period 200 B. C. to 200 A. D. It should, however, be admitted that Bhasa, the Sanskrit dramatist of the first-second centuries A. D., was not aware of Bharata's Natyashastra. Hence, the present author is inclined to think that the celebrated work of Bharata might have been written after Bhasa and should therefore, be dated in the third century A. D. It was but natural that the maxims and aphorisms contained in and the revolution set in motion by the treatise of Bharata must have reached Maharashtra by the end of the third century A. D.

An important sidelight on the culture-contact of Maharashtra is thrown by another historical finding. Boys proficient in the art of singing as well as female dancers were imported from Europe for entertainment of the Satavahana Court and women in the royal harem. Also imported were Roman musical instruments for accompaniment to the dancers and singers. What their impact was on the fine arts in Maharashtra is however, not known. An indisputable evidence about music in Maharashtra during the Satavahana and Vakataka period is furnished by the Gathasaptashati (Gathasattasai) an anthology in the Maharashtri Prakrit language. Satavahana emperor Hala brought out this anthology after selecting 700 verses from amongst the thousands of verses called Gatha, in the first century A. D. This poetic work is a collection of secular and rather amorous verses, which throw a light on the life of contemporary society in Maharashtra. Although the credit for creation of the Gathasaptashati is given to Hala, many other composers including two Vakataka emperors have also contributed verses of their own. Many verses were omitted and replaced by new ones, and thereby the original contents underwent several changes. Like Hala, the verses composed by Vakataka
emperors Pravarasena II and Rudrasen I (Sarvasen) were also included in the anthology during their lifetime. According to Dr. A. S. Altekar the Gathasaptashati presently in vogue is mainly a redaction of the fourth century, while many verses were replaced during the later period also. The kernel of the anthology, however, remains to be that of the first century only. This anthology refers to music and musical instruments in vogue during the Vakataka period. As said earlier, it mentions musical instruments such as Mridanga, Dundubhi, Pataha, Venu (murali, basuri), Vëna and Ghanta. One verse in the anthology metaphorically compares the behaviour of a wicked man with the two mouths of a Mridanga and the black plaster loaded centrally over them. A lover is depicted as playing on a musical instrument, while his beloved is dancing to his tunes (Gatha No. 304). One verse complains that it was futile to recite the flute before a ghost. A man, who has no taste for music and poetry and who does not appreciate the melody in song of a female singer, deserves the punishment for being branded as a non-connoisseur. Such remarks and references to the taste for music show that music and connoisseurship must have enjoyed a high status in contemporary society. Another verse mentions that a damsel sings to the accompaniment of an instrument played by her husband. In those days repertory troupes of male and female singers, actors, actresses and dancers earned a living through performances in various towns as well as villages. The mode of folk songs based on rural life was also prevalent in the society. There too was the practice of singing them in chorus.

Gathasaptashati furnished the classification of musical instruments based on the use to which they were put. It classifies the instruments into those for solo recital, those for accompaniment to dance and music, religious occasions, proclamation of the arrival of dignitaries as well as the call to war. The anthology speaks of the high status of singers and of the nature and vogue of music concerts. All such aspects throw a light on the status of music in the cultural milieu of the society during the Satavahana-Vakataka period in Maharashtra. “Music was honoured as a medium of entertainment and good past time. Religious occasions were often accompanied by vocal as well as instrumental music. As said earlier, the art of making musical instruments must have been developed in those days. Popularity of the Gatha verses also throws a light on the status of music in the contemporary culture. A good many Sanskrit playwrights adopted the Gatha mode of poetry due to the innate musicality and mould of the verses. They became popular due to their intrinsic conduciveness to rhythm and tone and these qualities found an expression in their variegated use. There is a combination of light rhythm and clear pronunciation of words in these verses. They were also recited in accompaniment to dance due to the flexibility of their form. They paved the way for the emergence of new concepts in Indian music in the day to come.

Musical qualities of the Gathas found their expression in concerts on a large scale. Their musicality differentiated them from Sanskrit verses and poems. Hence, their popularity among the music lovers in the contemporary Maharashtra. The nasal consonants in these verses were highly conducive to the musical impact in vocal recital.
Archaeological Evidence: The sculpture and paintings in Ajintha caves stand a grand testimony to music, dance and snake charming as the media of entertainment in contemporary India. Female artists generally recited an Indian stringed instrument looking like a guitar, an Ekacatar, Dotara, Vâena and Zanja (cymbals), while men played on Mridanga, flute, drum, Dholak, conch and trumpet. Male and female artists have been delineated as playing on various musical instruments in the sculpture in one of the Ajintha caves (550 A. D.). There are several scenes of men playing on stringed instruments in the cave. This logically leads to an inference that music was a favourite means of entertainment in those days. There is an exquisitely carved panel in Ellora Cave No. XIV, wherein Lord Shiva is performing the Tandava dance to the accompaniment of musicians playing on Mridanga, Damaru and flute. Tandava is a dance form performed by Lord Shiva signifying ferociousness and destruction of evil. Cave No. XV too depicts the Tandava performance in its true form. The world famous Rameshwara Cave at Ellora depicts another form of Shiva dancing to the accompaniment of musical instruments. There is indeed an exquisite panel in the world celebrated “Kailas” Cave portraying Lord Shiva performing the Tandava dance to the accompaniment of Vâena played by the divine Narad.

A study of sculpture and paintings in the Buddhist caves at Ajintha as well as the above mentioned four Brahmanical caves of Ellora leads to an inference that there must have been a long tradition of both vocal as well as instrumental music in Maharashtra during the period of the third to seventh-eighth centuries A. D. This is also obvious from the iconic evidence about the accompaniment of musical instruments to dance as well as vocal recital in those days.

Instrumental music was invariably recited on such occasions as eminent votaries approaching a Stupa, a king giving alms, coronation of a king, bards or musicians singing and damsels performing a dance. Organised orchestra must also have been developed. Till about 500 A. D. a serene artistic, but complex, instrument like the Vâena must have reached a stage of near perfection. This is suggested by the depiction of the Kinnaras and Apsaras as celestial musicians in Ajintha caves.

There is profuse sculptural evidence of dancers and amorous couples (Mithunas) with their patrons. The cave at Kondane near Karjat furnishes perhaps, the earliest evidence of a scene from human life, showing a man dragging a woman by her hair. However, the sculpturing of ‘true’ dancers appears to have been done not until the sixth-seventh centuries. Of these, an excellent specimen is that of the musical concert sculptured in Cave No. VII at Aurangabad. The whole compartment is occupied by seven damsels, rather scantily dressed, while the central figure is performing a dance and all others are playing on musical instruments. Its value as a piece of art is indeed great. The grouping and subtle recession of the musicians and the extraordinary beauty of the dancer, smiling and absorbed, make this relief the finest specimen at Aurangabad caves.
The Koppeshwara temple at Khidrapur in Kolhapur district and the Bhuleshwar temple at Yavat may also be cited as specimens of depiction of beautiful dancing figures exhibiting various Mudras (poses) in classical dance, such as Adhomukha, Bhramara, Swastika as elucidated in the Natyashastra of Bharata. Dancers were invariably accompanied by musicians. The “Dashavatara” Cave and other caves at Ellora and the Koppeshwar temple at Khidrapur still furnish various forms of Mridanga, Venu, Veena and Zanja (cymbals) as significant historical evidence. Sculptures illustrating stories from the Ramayana and the Mahabharata first seem to have appeared in “Dashavatara” Cave at Ellora. The dancing figures, with various Nrityamudras of Shiva are carved in several caves. But in the “Kailasa” Cave and slightly later, Elephanta, we have not merely a grand panorama of Shiva iconography but its most splendid representation from the point of view of art. The great Sadashiva, the Kalyanasundara and Gangadhara at Elephanta need no description. Iconographically and artistically, these are veritably some of the finest amongst world sculptures.12

Despite a plethora of archaeological evidence furnished above, the first sculptural evidence of a musical concert before an audience of music lovers belongs to the thirteenth century. The temple of Ramalinga at Gurasale, (Satara district) depicts an elaborate but crudely carved scene of the central female dancer and male musicians before an audience of men and women, richly dressed and sitting on sofas and benches. This is really the first depiction of its type. It means that music had become popular in the society and the degree of secularism (laukikata) in the manifestation of music had increased by that time.

Amongst the temples in ancient Maharshtra, the temple complex at Markandi in present Gadachiroli district furnishes fine sculptures of dancing Shiva and dancing Ganesh. This eleventh century temple iconography portrays Goddess Saraswati engrossed in Veena recital along with a few beautiful damsels (Surasundaris) playing on Veena, another string instrument, cymbals and flute. These sculptures indicate the contemporary tradition of solo as well as orchestral presentation of musical instruments.13 Although the present author has no means to opine on the particular style of dance at Markandi, prima facie it appears that they are similar to the style of dances at Khajuraho indeed. Another sculpture of this type adores the circular ceiling of the Krishna temple at Waghali in Jalgaon district (1069 A. D.). This is a sculptural depiction of Lord Krishna with a Venu and eight Gopikas engrossed in dancing around him. Veritably the fine arts of dance and music were closely connected with the institution of Hindu temple and they did enjoy a high status in life of the people.

For studying the history of music and culture in the first half of the twelfth century Maharashtra, we have to depend on the celebrated Sanskrit treatise called Abhilashitartha chintamani alias Manasollasa written by Chalukya King Someshwara III (1127-1137 A. D.) This treatise
written in 1130-31 is really a compendium on music, poetry, painting, astronomy, State and Polity. It is indeed a monumental reference work for studying the contemporary cultural milieu. Someshwara III has asserted that the Ovi and Dhaavala forms of poetry are specially attributed to Maharashtra. He has thrown a flash of light on their qualitative nature also. Both these forms adore a place of honour in the rich corpus of devotional and folk music of Maharashtra. A variety of musical instruments were in vogue in the period of Someshwara III. He has categorised instruments into those used for accompaniment to vocal music, those for dance performance, solo playing and war or festive occasions.

He studied the etymology of Raga names which were derived from the provincial names such as Bengal, Malava, Gujrat, Andhra and Varhad as also the mode of their presentation. Through this study he has deduced that provincial polarization of music was taking place. He says that every province has at least one Raga of its own. This polarization can be said to be prelude to the historical of diversification of Indian classical music into Hindustani music and Carnatik music which was about to take place after the days of Someshwara III.

Along with various branches of learning and fine arts, classical music received encouragement and propagation during the reign of the Yadavas of Devagiri. Sodhala, a Kashmiri Pandit, who was the "Shree Karanagrani" (Chief Secretary) of Yadava emperor Singhana (1210-1247), was himself a celebrated musician. Sharangadeva, Sodhala's son, too was a learned musician in his own right. Before Sharangadeva's appointment as Karanagrani, he was the court singer of the Yadavas. During his tenure as Shree Karanagrani, Sharangadeva wrote the celebrated treatise Sangeetaratnakara which is regarded as a great contribution to learning in Indian classical music. King Simha, an Andhra ruler, has written a commentary on this treatise, which speaks for its worth even in present day India. Sharangadeva had thoroughly studied the art and culture of Maharashtra, since, two earlier generations of his family had settled here. In the Sangeetaratnakara, he has furnished a thorough analysis of several genres of music prevalent at the time. He assigned a great importance to the Prabandha mode of music. He deserves the credit for lending the status of scientific terminology to the current words ordinarily used in the musical jargon. He also strengthened the foundation of music as a science as well as an art. Sharangadeva was aware that old modes and Ragas were gradually replaced by new ones. This is obvious from his distinction between what he calls Poorvaprasiddha and Adhunaprasiddha Ragas. He differentiated between the music described and systematized by traditional musicologists and the one which was actually recited during his lifetime. This historical process continues even to this day as many Ragas recited in ancient, mediaeval and even early modern period have become rare and obsolete (anwat) at present. Sharangadeva was such a strong votary of the performing tradition that he felt it incumbent to develop new instruments to cope up with the new trend in music.
His invention of the Nisshanka Veena can be cited as an example. It is for numerous reasons that Sangeetaratnakara has been recognised as the most celebrated treatise after Bharata's Natyashastra in the corpus of both Hindustani and Carnatic traditions of music.\textsuperscript{16}

Sanskrit works of both Sharangadeva and his contemporary Parshwadeva contain Marathi terminology, which enables us to a natural inference that music was a flourishing art in Maharashtra then. Maharashtrian vocalists as well as instrumentalists enriched this art under patronage of the Yadavas and Vijayanagar Kings. The diversification of music into Hindustani and Carnatic styles was yet to take place in his lifetime, but he was aware of the polarization, which was then in an embryonic stage. There are copious references in his work to regional variations and he was quite sensitive to the rapid changes taking place in music.

The facility of learning was available not merely in the court and capital city of the Yadavas, but also in music schools in some large towns in their empire. Concerts were arranged regularly in the grand Shamianas in the capital city for attainment of the art. Ibn-i-Batuta, a contemporary Arabian historian writes in his travelogue (1342-43) that Yadava kings used to attend these concerts and enjoy the recital. He adds that grand concerts were held on every Thursday in the presence of the court singer and the king used to grace the occasion by his royal presence. Batuta further writes that independent residential quarters were provided to male and female musicians in Devagiri. Gopalacharya, also known as Gopal Nayak, was a celebrated exponent of the Prabandha discipline of Sharangadeva. He became a Court musician of the Yadavas.

The dramatic emergence of Gopal Nayak on the all-India scenario of music is related to the unfortunate aggression of Alau’d-din Khilji on Devagiri in 1296. Alau’d-din defeated Ramdeva Yadava and inflicted exacting terms of peace, whereby the latter had to pay a huge tribute to the former. Alau’d-din’s minister Amir Khusro picked up Gopal Nayak. Amir Khusro (1253-1325), who accompanied his master to Devagiri, was a great musician, poet and statesman. Even during the brief but terrible turmoil for 25 days in Devagiri, Amir Khusro was so much enamoured by the excellence of Gopal Nayak’s art that he carried the latter to Delhi by force as a part of the war booty. As a story goes, there was a musical contest between the two artists in Delhi. Khusro, it is said, surreptitiously listened to Gopal Nayak for six days and then imitated him so successfully as to inflict a defeat on the latter. But out of this subtle imitation, there emerged a fusion and synthesis of the Hindu style and the Persian one, which gave birth to a new genre of music, the Khayal. If the story is true, the credit for fatherhood of the Khayal Gayaki deserves to be given to both of them. Some researchers however, ascribe the creation of Khayal to Sultan Hussain Sharki of Jaunpur (1457-1476), who was born about 200 years after Amir Khusro. The Persian-Arabic word Khayal means an idea, a disposition. The Khayal is a form of Hindustani classical vocal music in which a song is intently composed in a definite Raga to be sung in a particular Tala. Famous composer “Sadarang” Nyamat Khan in the
The Court of Mohammad Shah (1719-1748) popularised this genre of music in India. The Khayal bloomed and flourished and has stabilised itself as a monumental genre of music till the present day and it will remain to be a predominant form in future.

The invasion of Maharashtra by the Sultans of the North had started from the dawn of the fourteenth century. Hence, it was inevitable that, along with political inroads, Muslim culture was bound to influence the cultural milieu in this region. Political invasion was accompanied by an influx of Muslim proselytisers and Sufi preachers into the Deccan from Delhi. By about 1309 a wave of some 700 Sufi divines arrived in the Deccan and spread all over the South. All such factors were bound to influence the cultural life and arts of Hindus. In this transitional period in history, Sant Namadeo gave a new orientation to Keertan as a genre of musico-religious discourse. Of the two traditions in Keertan, namely Naradiya and Varkari prevalent in Maharashtra, Namadeo is credited to be the originator of the latter. Along with the "Bhagawat" cult in religion, he popularised devotional music. His compositions were set in various Ragas in the past as also at present. Sixty-one of his compositions have been incorporated into the sacred treatise, the Guru Granthasahib of the Sikhs. These 61 compositions are known to be sung in 18 Ragas. Keertan certainly deserves a place of honour, in the history of semi-classical music. Naradiya Keertan drew from the Raga corpus and tunes from stage music (Natya Sangeet) and is recited to the accompaniment of instruments like violin along with the traditional ones. On the contrary, Varkari Keertan continues to be austere and orthodox. Natya Sangeet and Naradiya Keertan are virtually cognate entities in so far as their fundamental aesthetic drives are concerned. By virtue of the intrinsic closeness between the two, Sangeet Natak found its early sustenance in the Naradiya Keertan structure and mode of singing. While quite many Lavani singers turned to Naradiya Keertan, many Keertan reciters are proficient in Lavani as well. After Namadeo, Eknath introduced a new form of musico-poetry, namely Bharud, which contributed to the popularity of devotional music in this land. Unfortunately, however, nothing is known about the development of classical music in Maharashtra during the unstable period of the fourteenth-fifteenth centuries. Nevertheless, devotional music must have been enriched in this period also.

Veritably Dhrupad is a composition in praise of the Almighty, which is sung in the original discipline of Indian classical music. Dhrupad mode of vocal music is highly venerated, firstly because, it manifests man's faith and disposition towards God and the five elements of Nature (Panchamahabhoota) and secondly due to its long historical tradition. It became more widespread in North India at the end of the fifteenth century and received royal patronage in Maharashtra in due course. Ibrahim Adil Shah II, the Sultan of Bijapur (1580-1627), who ruled over parts of Maharashtra was one of the foremost singers, a poet, a painter and litterateur of his time. His poetic work Kitab-i-Nauras contains very good compositions in the Dakhani language.
There were eminent musicians, poets, bards, painters, learned preachers and historians in his court. Kitab-i-Nauras shows that this Sultan was himself a Dhrupad composer and famous singer and he gave patronage to about 4,000 musicians in his court. Many Maharashtrian artists must have found patronage therein. Many Dhrupad compositions of Ibrahim Adil Shah II contain Marathi phrases since, Bijapur was then an integral part of Maharashtra. Some contemporary paintings too have depicted Ibrahim Adil Shah II as a great musician. His learning can be vouchsafed from the fact that most of his compositions were rendered in various Ragas of Hindustani classical music. His secular outlook is obvious from his veneration for Saraswati, the patron goddess of music and Ganapati, the god of learning. It seems highly probable that Maharashtra might have adopted the North Indian Dhrupad genre for the first time during his reign. While writing about Ibrahim Adil Shah’s contribution to music, it is essential to mention his encouragement to Ragamala paintings. In this genre of painting the painter gives expression to his own conception of the theme in the backdrop of a particular Raga. After this Sultan musical modes, such as Dhrupad Dhamar, Khayal, Keertan, Abhanga, Bharud and Lavani were in vogue in Maharashtra. However, not much is known about pure classicism in that period.

Music as an art did receive some importance after a long time during the Peshwa regime. Balaji Bajirao alias Nanasaheb Peshwa started granting status to this art. Sitar player Nare Appaji and Dhrupad singer Khusbal Khan enjoyed the patronage of Nanasaheb. Another renowned Sitarist Bhalji Pant was patronised by Raghunathrao. From this point of time Dhrupad singers, such as, Pewa Bhimrao, Ranu Shrimpi, Vithu Gurav, Tryambak Atmaram, Vithoba Parnerkar, Dawal Khan, Mendas Sen, Bilasbaras Khan and Chintamani Mishra flourished as famous musicians by the end of Peshwa rule. It is known that great artists like Bilasbaras Khan from the lineage of Tansen the great, Dawal Khan, Mehendi Hussain, Darakdar Nagarkar were under patronage of Peshwa Bajirao II. He had also in his court a Sitarist Devidas, and two Pakhawaj players Bahirji and Nagu Gurav. During this period vocal genres, such as, Dhrupad Dhamar, Khayal Tappa and instruments like Sarangi, Sitar and Pakhawaj were prevalent. Lavani and Powada singing indeed made great strides in Maharashtra in this period. As mentioned earlier, Baithakidhi Lavani on the pattern of Thumri came into vogue in this Peshwa’s period. Lavani, which is a typical Maharashtrian mode, was sung in particular light Ragas, although it remained distant from pure classical music. In the course of time, the distance between art music and Lavani went on increasing, and the latter became erotic and shallow.

Folk songs written by bard-like poets became popular during Bajirao’s regime. Many renowned Shaheers, such as, Prabhakar Datar, Ramjoshi, Saganbho, Anant Phandi, Honaji-Bala, Haibati came to the forefront in his regime. This mode assumed importance because Bajirao himself was a romantic person. The compositions of these poets constitute a valuable treasure in Marathi literature. Hence, Lavani assumed a different mode too.
After his dethronement Bajirao II was sent to Bithoor (Brahmavarta), where virtuous singers, Beena players, Shaheers, wrestlers and Bahuroopis gathered around him. Famous Dhrupad composer and vocalist Chintamani Mishra had accompanied his master to Brahmvarta too. However, music lost its patronage after the end of Bajirao II. Hence, the genius of artists found a little scope at least for the time to come.

After a lapse of 60-70 years music received patronage again from the Marathi speaking Princes of Kolhapur, Miraj, Sangli, Aundh, Kurundwad, Ichalkaranji, J at, Bavada, J amakhindi as well as the rulers of Gwalior, Indore, Dewas and Baroda in Greater Maharashtra. The Maratha rulers of Tanjavur in fact, granted great patronage to virtuosos in music, drama, dance, sculpture, painting, literature and virtually all genres of fine arts. Eventually, Tanjavur emerged as an eminent centre of various art forms. These rulers extended patronage and due honour to many vocalists and instrumentalists in their Courts, and also took measures for the continuance of the tradition. This was congenial to the creation of a class of music lovers again.

The evolution of popular patronage to music commenced first in Mumbai City rather than in Pune. Music education, musical concerts and lectures thereon started with the foundation of the Gayanottejak Mandali at Mumbai by K. N. Kabraji in 1870. This institution did a good deal of work towards popularisation of the art. The social status of music was elevated after the rise of a class of music lovers from amongst householders since 1880. It was probably for this reason that virtuosos like Balkrishnabuwa Ichalkaranjikar and Vishnu Digambar Paluskar preferred Mumbai as the venue of their mission in the field of classical music.

The Khayal Era: Dhrupad singers dominated classical music until the 1880s, when Balkrishnabuwa Ichalkaranjikar (1849-1926) arrived in Maharashtra from Gwalior after his distinguished accomplishment in the Khayal genre of music. It is to this doyen of musicians that Maharashtra owes the dawn of the Khayal era. It is not that there were no Khayal singers earlier to him in this land. But their influence was limited to paving the way for Balkrishnabuwa's arrival. He had earlier been propagating and developing the Khayal mode from the environs of Gwalior. The rise of Balkrishnabuwa in Maharashtra was significant because he laid the foundation of the "formalistic pattern" of the Khayal in this part of the country. From this time onwards we can trace and assess the individual contributions made by later giants in the field, who perfected the Khayal and gave it varied shapes and designs and colours according to their conceptions. In a way, Balkrishnabuwa ushered in an era of full-fledged formalism in music. He had received intensive training for more than six years from Vasudevbuvaj oshi settled in Gwalior but a native of Nagaon. Gwalior was then the home of music and young Balkrishna's merits attracted the ruler Jivajirao Shinde. After J oshibuwa's death Balkrishna got
the advantage of the finishing touches to his art given by the illustrious Mohammed Khan. After Gwalior he emigrated to Mumbai, where famous men of exalted social status, such as, Sir Ramkrishna Gopal Bhandarkar, Justice Kashinath Tryambak Telang, Vishwanath Narayan Mandalik and Shantaram Narayan became his admirers. He had now many disciples too. He also edited and published for two years a magazine Sangeetdarpan (1883) devoted to classical music. This was perhaps the first novel endeavour not merely in Maharashtra, but in the entire Indian Sub-continent. Eventually, he shifted to his native region of Miraj and Ichalkaranji and passed the last 30 years of life there. He became the Court singer of the Patwardhans of Miraj. The credit for the propagation of the Gwalior tradition of classical music in Maharashtra goes to Balkrishnabuwa indeed. A great musical luminary like Vishnu Digambar Paluskar, who ensured high social status to classical music through his own missionary prowess, had learnt music from Balkrishnabuwa. Famous musicians, such as, Anant Manohar Joshi, Pandit Mirashi, Neelkanthabuwa, Gundubuwa Ingale, and his own son Annabuwa Ichalkaranjikar also were disciples of Balkrishnabuwa for many years. Each of them mastered the art through the training and inspiration of the Guru. It is for this reason that Balkrishnabuwa is revered as the “Bhishmacharya” in the art of music. He had a real passion for teaching, and carried it on till the end of his life in 1926. 22

Balkrishnabuwa’s most invaluable contribution lay in the propagation of music during the period, when there was no facility whatsoever for imparting instruction in classical music in Maharashtra. It should be admitted that music did not enjoy the status that it deserved in the society of the day. The earning of a musician was far from attractive. The audience too was very limited. Moreover, the influence of the Dhrupad mode of vocal recital was preponderant in the minds of contemporary connoisseurs. Under such adverse circumstances the propagation of an entirely new genre of music was a formidable task. Besides an espousal of the cause of the Khayal mode, another contribution of his lay in giving tunes, based on the Raga corpus, to the songs in Marathi musical dramas. The tunes and melodies, which he gave to the dramas staged by the Dongre Sangeet Mandal (1881), became extremely popular. He was a music director of this repertory theatre for some years. Ichalkaranjikar’s creativity paved the way for formalisation of the stage music, which turned out to the novel genre. This mode hypnotised Maharashtrian music lovers over future generations. This theme will be dealt with more at length separately in this Chapter.

Besides Balkrishnabuwa, the galaxy of Marathi exponents of the Gwalior discipline of classical music included the Great Pandit Vishnu Digambar Paluskar, Vasudevbua Joshi, Sakharambuwa Alwarkar, Krishnashastri Shukla, Baba Dixit, Balaguruji, Shankar Pandit, Vishnupant Chhatre, Rajabhayya Poorchhawale, Krishnarao Pandit, and Balabhau Umdekar, Sharadchandra Arolkar (Mumbai) belonging to the tradition of the disciples of Krishnarao Pandit also earned a name and trained many musicians. Amongst the early promoters and
exponents of Khayal recital, the names of Warisali Khan, who stayed in Satara for some year (1860-1875) and Balajibuwa and Zain-ul-Abedin (settled at Miraj) as well as Vithoba Anna Hadap of Malwan are worthy to be mentioned.

The most important of Balkrishnabuwa's achievements is the concept and execution of a formalistic design of the Khayal. He was the first vocalist who vividly articulated his concept of singing, as if 'building up a tree'. Many later musicians contributed to the development of this interior form of the Khayal giving it different shapes, colours, organic design and embellishment. They did give form to their own individual conceptions of a pattern in their performance, and that too with a more aesthetic sense and better embellishment. But Balkrishnabuwa's genius lies not only in accomplishing the form but also in giving it a verbal expression. In fact everything that Pandit Vishnu Digambar did on a very large scale later can be traced to the inspiration he received from the modest beginnings made by Balkrishnabuwa. Veritably both of them laid down the foundation of the formalistic pattern in Hindustani music, both scholarly and artistically. Thereby emerged a new era.

In the backdrop of the emerging formalistic pattern, it may be advisable here to furnish the connotation of certain key words and terminology for benefit of the readers who are foreign to this branch of learning. This may also enable a better understanding of this brief history of music.

**Terminology in Music:** Gandharvas were indeed celestial musicians, a class of demi-gods regarded as the singers or musician of the pantheon of Indian gods. They were court musicians to Indra in ancient India and were supposed to have melodious voices agreeable to that of females. They are part of our musical tradition and our mythological world. The epithet Gandharva was given in medieval and modern times to those artists who were proficient in ancient as well as contemporary vocal and instrumental music. Today the term has assumed an honorific connotation signifying a very great singer endowed with a melodious voice and an exquisite art. Bujurg artist connotes a performer who has had a long tradition of excellent performance. ‘Bujurg’ is really a Persian word signifying a venerable person. According to tradition of music ‘Guru’ is regarded to be so comprehensive an entity that both God and parents are described to have been accommodated in him. Indeed the position of a Guru is on par with that of Brahma, Vishnu and parents.

In Indian music contribution of the audience (Rasik shrote) is invaluable to the success of the performance. The audience is the patron, participant, inspirer and critic, all rolled into one. The importance of the audience is obviously due to the essential oral-aural nature of the oral tradition (Maukhik Parampara). An artist admits that the quality of his presentation depends to some extent on the quality of the audience, who are the receivers. The audience becomes an active constituent in the performing process and has a definite
function to discharge. A Mehfil is the venue where a highly formalised and systematised music or dance recital is presented. Muslim mystics called Sufis described this world as Mehfil. It is significant that William Shakespeare too compared the world with a stage, while the Sufis preferred a musical model to depict. Hindustani music contains numerous compositions on the Sufi philosophy of life and mysticism. Music conferences (parishad) were started as grandconcerts or festivals for secularising and bringing classical music out of the temple and royal Court to the connoisseur public at a fixed entry-fee. At least, till the beginning of the twentieth century Mehfils or parishads were not ticketed. The phenomenon is symbolic of the democratization of classical music by Vishnu Digambar Paluskar and Vishnu Narayan Bhatkhande who brought together a variety of performers.

The term Gharana is indeed unique to Hindustani classical music, and it has come to connote a comprehensive musico-aesthetic ideology changing from one dynastic discipline to another. In the past the term was used to indicate the place of origin of hereditary performing musicians. Hence, the use of placenames such as Gwalior, Agra, J aipur (Atarouli), Kirana, Patiala, Indore, Mewati, Rampur-Sahaswan, Bhendibazar (U. P.), Bishnupur, etc. to indicate the various Gharanas. Many other Gharanas have been named after the pioneers of the particular ideologies. Now Gharanas are being interpreted on the basis of their implicit or explicit musical ideology and distinct style of interpretation and presentation of any set of Ragas. They preserve their respective musical or regional identities. A Gharana is a particular school of music with an exclusive and coherent point of view, which governs the reinterpretation of the elements of music, their interrelationships and the derived details within the system. As a part of the Gurushishya Parampara, the Gandabandhan is a ritual in which the Guru accepts an artist publicly as his disciple in music. It is indeed a sacrament of initiation similar to the thread-girding ceremony Upanayana invariably performed by higher caste Hindus. The ritual includes distribution of sweats and the tying of black threads by the Guru around the wrist of the intending disciple. As a mark of devotion the disciple gives Gurudakshina, which is by no means a tuition fee. The chief Guru of a Gharana used to nominate his heir or successor and to bestow the title of Khalifa on him. This mainly prevails amongst Muslim musicians. Certainly these are elements in the culture within the faculty of classical music.

The repertoire of Indian music comprises a very rich and abundant Raga corpus. The Sanskrit word Raga means colour, tone. The Raga as understood today is a result of processing the scale to create generative, basic and melodic frameworks. The contemporary Raga formation has twelve notes (Swara) as its foundation. The musico-logical tradition classifies Ragas and Raginis, probably to represent the male-female principle in music. Six ragas are traditionally associated with the six seasons of a year, Vasant—Hindol, Grishma—Deepak, Varsha—Megh, Sharad—Bhairav, Hemant—Malkauns and Shishir—Shree. However, musicology refers to hundreds of original
and new Ragas and Raginis. A Chhazee is a composition in vocal classical music. Its main components are meaningful words with a particular Raga structure and use of a particular Tala. Bandish is accorded a higher status than Cheeze due to its inherent completeness and graphicness of full musical growth. Bandish is a well-ordered composition or structure.

Dhrupad, as stated earlier, is composition in praise of the Almighty and the five elements of Nature, which is recited in the original and pure discipline of Indian classical music. The conventional Dhrupad recital is virile and mianly and hence it is rare to come across a female Dhrupad singer. The term is derived from the Sanskrit words Dhruva (stable) and Pada (stanza, position). Dhamar is a form of Dhrupad sung in the Dhamar Tala, and is rendered in a tempo faster than Dhrupad. There are very few Dhrupad Dhamar singers, which mainly comprise the Dagar family and their numerous disciples today.

Although Khayal is of a purely Indian origin, it is indeed a blending and fusion of the Hindu and Persian styles of vocal recital. This has already been mentioned earlier in the context of its fatherhood by Amir Khusro and Gopal Nayak. The Persian-Arabic word Khayal means an idea, a disposition. Khayal as a genre can be defined as a form of Hindustani vocal music in which a Cheeze or Bandish is intently composed in a particular Raga to be recited to the accompaniment of a particular Tala, “Sadaranga” Nyamat Khan in the Court of Mohammad Shah (1719-1748) deserves the credit for popularizing this genre of pure classical music.

Thumari appears to have an origin in the Arabic word “Thumakna” meaning to walk with dancing steps so as to make the ankle-bells tinkle. Thumari is a semi-classical form of Hindustani vocal music closely associated with dance, dramatic gestures, amorous passion, evocative love poetry and the folk songs of U. P. Customarily the credit for inventing this form is given to Wajid Ali Shah of Lucknow (1822-1887). The original meaning of the term Ghazal is a love song in Persian. Later its thematic range was extended, and Ghazals started touching other emotions too. Love of God also became a strand of the thematic fabric of the form. Sufis were the first to give it more popularity. Today Thumari has become more Raga-oriented and musical. Natyageet is a song in Marathi music drama sung to a certain tune with application of pure or mixed Raga and some concepts in art music.23 The Naradiya Keertan brought about an ample use of violin as an accompanying instrument by means of Ragdari music and Natya Sangeeta. The Naradiya Keertan and Natya Sangeet have had cognate entities while considered the basic aesthetic view. Because of the near-similarity in the types, the Natya Sangeeta tended to imitate the structure and presentation of Naradiya Keertan. Hence, many Lavani singers were attracted to Naradiya Keertan and many reciters of Keertan turned to Lavani.
The Patriarchs: Veritably Pandit Vishnu Digambar Paluskar (Gadgil) was not merely an accomplished singer gifted with a booming and yet mellifluous voice, but also a music missionary unrivalled by any one else. He occupies the highest position in the history of classical music in Maharashtra by virtue of his devoted missionary work for attainment of a high social status to Hindustani art music, for obtaining respect to musicians, for inducement to the people to be appreciated music and for imparting education in this faculty of learning. He was highly successful in his mission because of his own accomplishments, his foresight as an apostle, his resourcefulness, diligence and organising ability. Born at Kurundwad on 18 August 1872, Paluskar acquired proficiency from the doyen of music, Balkrishnabuwa Ichalkaranjikar. He set out from Miraj and Maharashtra and presented a series vocal recitals in Baroda, Rajkot, Gwalior, Mathura and Delhi for about five years from 1896. He presented highly formalized music in more systematized concerts. He brought music out of the temple and the royal concert halls of Princes, aristocracy, landlords and the rich and brought it near the common man, who loved it. He gained popularity as a Buzurg vocalist in Rajkot, Gwalior, Mathura, Delhi, Jullandar and Punjab. He was inspired by the objectives of cultivating a flavour (Aswad) for music among the people, giving the scholastic learning a popular orientation, and rescuing music from the disrepute into which it had fallen as a result of its association with professional singing girls. The vast change in the public attitude towards music and musicians, which we witness today, is in no small measure due to the pioneering efforts of this reformist music missionary. Vishnu Digambar established the Akhil Bharatiya Gandharva Mahavidyalaya at Lahore on 5 May 1901 as a part of his mission and thus laid an important milestone in the history of Indian classical music. The definite objective was to train a band of selfless musicians, who would dedicate themselves to music as a mission. He organised the profession as an institution, and made it self-sufficient with the help of popular patronage. He also organised it as a model institution providing lodging, boarding and teaching facilities, its expenses being entirely borne through public support. There was neither literature on music nor a method of notation. Hence, Paluskar put the traditional Cheezse in writing, and devised his own method of notation, which is still followed in many parts of India. This became a very important tool in passing on the musical legacy to his disciples. He laid down courses of training and prescribed syllabi for examinations. The Mahavidyalaya established the practice of awarding degrees in music and held convocations on the pattern of University. Being an influential person of high connections, he used his influence and skill to popularise music and give it a respectable status in society. To say the least, Paluskar formalised and democratised music with a missionary zeal.

The great honour of recitation of the national song “Vande Mataram” at every session of the Indian National Congress was conferred upon Pandit Paluskar. His rendering of “Vande Mataram” in Raga Kafi was regarded the best from the point of view of music. Paluskar did it for
several years of his life. The tuning set by him continued even after his demise, till it was replaced by the rendering of "Vande Mataram" in Raga Jhinjhoti by Master Krishnarao in 1937. The change was effected on the ground that the rendering in Kafi was difficult for a chorus recital due to the Alapi and musical embellishment.

The first generation of Paluskar’s celebrated disciples included the illustrious Omkarnath Thakur, Vinayakrao Patwardhan, Narayan Ganesh Vyas, Shankarrao Vyas, Wamanrao Padhye, Baburao Gokhale and Shankarrao Pathak (violinist). Some of his disciples taught music at Banaras Hindu University as also at Allahabad, Sabarmati, etc. He deputed Narayanrao Khare to the Sabarmati Ashram to take charge of its music section at the instance of Mahatma Gandhi. The ceaseless scholastic and educational work done by Prof. B. R. Deodhar in organising and conducting his school of Indian Music at Mumbai for many decades is too well-known to require any description. Indirabai Kelkar, who learnt music from Paluskar, was one of the very few women to learn Hindustani music. At the inspiration of her Guru, she started the Sharada Sangeet Vidyalaya in 1927, which is one of the pioneering institutions in Mumbai. Paluskar’s another contribution lay in inculcating the essential virtues in music teachers so as to win public esteem for musicians.

The success of the Akhil Bharatiya Gandharva Mahavidyalaya at Lahore during the period 1901-1908 inspired Panditji to establish a branch of the Mahavidyalaya in Mumbai in 1908. Two more branches sprouted at Pune and Nagpur. The objective behind the endeavours was the co-ordination of educational activities for spreading the gospel of music. Mumbai branch of the Gandharva Mahavidyalaya did a pioneering work in various aspects of music education. For example, Paluskar made music education available for the first time to women from respectable families. However, Panditji was perhaps over ambitious, and he tried to build more than what he could consolidate in those days, when there was no institutional support. He expanded the activities of the college far beyond its capacities with the result that the monolithic institution, without any grant from Government, became financially unviable. Panditji could not overcome the economic problems due to old age, and the creditors and money lenders eventually attached and auctioned away the entire property in 1924. During the life span of about 59 years, this Buzurg musician launched upon a movement devoted to the mission of music, and did succeed therein. However, death laid his icy hands on the Pandit at Miraj on 21 August 1931. Although the dream, which he had cherished for the continuance of the Gandharva Mahavidyalaya, in spite of formidable problems, could not be realised, he successfully created a cadre of committed musicians and good teachers, who put his ideology into practice. Disciples such as B. R. Deodhar, his son Dattatraya Vishnu Paluskar, Pandit Omkarnath Thakur, Vinayakrao Patwardhan, Narayanrao and Shankarrao Vyas, Wamanrao Padhye and Indirabai Kelkar pursued his mission further. Veritably Omkarnath Thakur and Narayanrao Vyas were great names in till recently. The three disciples
who perpetuated the memory of Paluskar’s in the minds of music lovers
included Omkarnath, Vinayakrao and Narayanrao. They preserved
and conserved Paluskar’s Gayaki developed it and propagated it. These
performers transmitted the model code of conduct of their Guru to
their disciples. The Vyas Sangeet Vidyalaya and Sharada Sangeet
Vidyalaya stand testimony to this.

Connoisseurs of music in Maharashtra not merely relished
Hindustani classical music, but a galaxy of musicians and musicological
scholars made an impact on the history of this art, and they gave it a
definite direction. Indeed the sentiments of a connoisseur are
absolutely enraptured, while listening to classical music. Some images
become alive before his mind’s eye and his sense of beauty is awakened.
He attains a stage of tranquillity of mind and enjoys a serene and
pure happiness. Indeed music elevates him to a stage of trans and
affords him an insight into the meaning of living. Despite such divine
importance of music in human life, this art had declined due to the
lack of royal patronage after the end of the Mughal and Maratha
regimes. During that dark period the art was preserved by temples
and professional singing girls. Eventually the Princely States came to
its rescue, as mentioned earlier. By and large, Maharashtrian music
lovers started relishing the Khayal Gayaki from about 1875. In this
transitional period Balkrishnabuwa and Pandit Vishnu Digambar
Paluskar contributed a great deal towards propagation of music in
general and the Khayal genre in particular. Certainly both the doyens
had to strive very hard for the objective. Patiently, Paluskar reoriented
pedantic musicology so as to make it palatable to music lovers and to
guide them how to appreciate the art. It was not enough to create
performers, unless there were keen listeners in the various strata of
society. Paluskar had to reduce the hazards in learning music. The
gnomical elements in the theory and practice were to be removed.
The syllabi had to be prepared and prescribed in consonance with the
emerging changes in public life. Appreciation of music was to be sought
through making it an integral part of public life. It was also essential
to teach the performing artists the importance of a spotless character,
so as to earn a status in society for them and their art.

Vishnu Digambar Paluskar asserted that every artist must be conver-
sant not merely in Marathi, but also with Sanskrit, and Hindi poetry.
He rescued many artists from addictions, whimsicalness and the tendency
to teach with a miserly disposition. He strived hard to reduce the distance
between the music lover and society. In this mission Paluskar sought the
help of eminent men, such as, Mahatma Gandhi, Dr. Annie Besant,
Shankaracharya, Dr. Kurjakoti, Governors of Bombay Presidency like
Lord Sydenham, Lord Willingdon, Lord Lloyd George, and eminent music
lovers like Barr. M. R. Jayakar. This was no easy task. Pandit Paluskar
had to encounter with formidable difficulties in the matter of music
education too. The reason was the lack of liberal public support in money
and matter. Building of the Gandharva Mahavidyalaya went in auction
due to the burden of debt. The moneylenders attached the building,
and sold it in auction in Panditji’s absence in 1924. The tragedy made
the Pandit lead a life of renunciation. Indeed it is for several reasons
that the doyen among historians, V. K. Rajawade, has very aptly ranked
Vishnu Digambar Paluskar among the galaxy of the first ten great men
of Maharashtra.

The Agra Gharana Gayaki, which originated from the Gwalior
Gayaki, made its influence felt in Maharashtra too. Indeed the Agra
style empha- sised or at least accepted the aspect of rhythm (laya) of
the Dhrupad Gayaki to a far greater extent than the rest of its
constituents. The exponents of the Agra School, who had a rich
Dhrupad heritage, displayed this influence in their Khayal rendering
to a much greater extent than any other school. The contribution of
the Agra School lay in its artists aggressiveness and intensity of effect,
which is essentialy due to their virtuosity coupled with breadth and
volume of tone. The renowned Naththan Khan was the pioneer of the
Agra Gharana in Maharashtra wherein he found a happy haven at
Mumbai till his demise (1901). His illustrious son Khansaheb Vilayat
Hussain Khan lived heretill his death in 1962. Khansaheb Faiyaz Khan
made a distinct contribution towards enrichment of the typical Agra
conception of musical form, and became an idol of the audience in
Maharashtra on account of his versatile genius as well as a broad, lively
and resonant voice. The popularity of the Agra Gayaki, in Maharashtra,
and particularly in Mumbai, was due not only to Faiyaz Khan’s splendid
recital and the power and colour of his rich, ornate tone, but also to
Vilayat Hussain Khan’s reputation and accomplishments as a teacher
and singer. His mastery over Layakari is said to have only a few
parallels in India. Khadim Hussain Khan too won an applause for the
depth of his learning, while Vilayat Hussain’s disciple J agannathbuwa
Purohit alias Gunidas was the mentor of many budding artists in
Maharashtra.

While the musicians of the Gwalior as well as Agra Gharanas were
separately enriching music in Maharashtra, Bhaskarbuwa Bakhale
emerged on the scene. Due to poverty he had started his early career
as an actor in his teens doing female roles in the Kirloskar Natak
Mandali. His female roles on the Marathi musical dramas were quite
successful. Unfortunately he was removed from the company due to
the breaking of his voice on account of approaching youth. Under the
circumstances Justice K. T. Telang helped him to learn classical music.
This indeed was a turning point in his career. With utmost devotion
and dedication he first learnt music from Bande Ali Khan and then
from Faiz Mohammad Khan, and then later the Agra style from
Naththan Khan. Lastly he studied the Jaipur Gharana Gayaki from
Alladiya Khan. But the three styles imbibed got integrated in
Bhaskarbuwa. He blended the three styles of music and evolved a style
of his own. He marked a transition from the linear to the subtle,
complex and highly evolved musical conception, which could be
described as a ‘curvilinear’ conception of music. Again he blended his
style with the highly complex, involved and yet balanced Gayaki of
Alladiya Khan and added beauty of his own. It is true that his style
could not become an independent tradition in vocal music after his demise.
Yet during a brief musical career of 22 years (1900-1922), he enthralled and captivated music lovers not merely in Maharashtra, but all over India. His impact on the mind of Maharashtrian listeners lasted for many years even after his death. While Ichalkaranjikar and Paluskar brought classical music to Maharashtra from outside, Bakhale took it to other parts of India and particularly to Gujarat, Sind, Punjab, Kashmir and Mysore. The two brilliant artists Narayanrao Rajhans alias Balgandharva and Master Krishnaraao Phulambrikar were the creations of Bakhalebuwa.

His invaluable gift to Maharashtra lay in the field of Natya Sangeet too. As the music director of the Gandharva Sangeet Mandal (1913) he gave a certain classical slant to Natya Sangeet by using the Ragadari tunes for the songs in the dramas staged by the company. He brought classical music and Natya Sangeet closer to one another, and propagated the former genre in society in general. On the one hand, he propagated classical music in society and on the other, elevated the level of Natya Sangeet to classicism. He used to sing stage songs based on Ragadari during musical concerts and thereby gave a place of honour to the genre. He gave Ragadari tunes to the songs in the dramas Vidyaharan, Swayamwar, Draupadi written by Krishnaji Prabhakar Khadilkar, and thereby revolutionised the vogue of Natya Sangeet. Moreover he increased the artistic manifestation in Natya Sangeet so that the old and out of date mediocre tunes were discarded. Bakhalebuwa trained, Celebrated singer actors, such as, Narayanrao Rajahans alias Balgandharva, Master Krishnaraao Phulambrikar, Govindrao Tembe, Jagannathbuwa Pandharpurkar, who dominated the stage of the day. The tradition of Natya Sangeet evolved by Bakhale held a sway for about 50 years by virtue of his attractive compositions in light Ragadari and manifestation of beauty.

Pandit Ramkrishna Narahar Vaze (1871-1945) too occupies a very high position of honour in the annals of classical music in Maharashtra. This vocalist, who had learnt music from seventeen mentors including the great Ustad Nisar Husein Khan, was an artist endowed with a versatile genius and an erudite scholarship. Besides Khayal, he used to recite Dhrupada, Thumari, Dadra and Tappa with great weight. His famous disciples included Keshavrao Bhosale, Haribhau Ghangrekar, Vyankatesh Balwant alias Bapurao Pendharkar, Shivrambuwa Vaze, Gajananrao Joshi and Bhaskarbuwa Joshi. Vazebuwa's great contribution to music in Maharashtra also lay in giving Ragadari tunes for the songs in the dramas staged by repertory theatres like Lalit-kaladarsh (1908) and Balwant Sangeet Mandal (1918), which earned phenomenal popularity. The tunes given by him have yet left an impact on the mind of Maharashtrian stage music lovers.

While the Gwalior and Agra styles were firmly rooted in Maharashtra, the novel Jaipur Gayaki appeared on the scenario in the last decade of the nineteenth century. Veritably the Jaipur Gharana had a tradition of music for over four hundred years and it could boast
of a number of great musicians attached to the Mughal court and Princely States in the subsequent period. The originator of the Gharana was a Brahmin, and the exponents of his style hailed from Mathura, Vrindavan, Dankaur, Khurja, Atrauli and Sikandarpur. In every generation of the Gharana there was a meticulous discipline of erudite scholarship, purity of moral character, respectability and gentleness. This culture must have permeated in Alladiya Khan’s mind. This is obvious from his pride for the family, a sense of devotion towards the ancestors, religiousness, adherence to a Brahmanic mode of life and loyalty to tradition, which virtues were explicit in his behaviour. Alladiya Khan was born on 10 August 1855 at Uniyara near Jaipur where his father had migrated from Atrauli. The name Jaipur Gayaki is derived from the native place of the Gharana. It was a family with a galaxy of Dhrupad singers, who were masters in singing powerful and colourful compositions in rare, obsolete, and mixed Ragas. Alladiya Khan learnt music from his uncle Jehangir Khan, who was himself a staunch exponent of the ancestral mode of Khayal recital. Alladiya Khan brought the magnificent mode of Jaipur style to Mumbai in 1893 along with his illustrious brother Hyder Khan. By this time the celebrated wizards like Pandit Balkrishnabuwa, Pandit Vishnu Digambar Paluskar and Rahimat Khan had already cultivated a taste for Hindustani music among the Maharashtrian music lovers. These three Buzurg singers had a great influence on the Marathi listeners. But the Jaipur Gayaki now offered an opportunity to listeners to enjoy quite a novel style of colourful music.

The highly evolved and subtle form of the Jaipur Gayaki was further sophisticated into a newer form, richer in an aesthetic content than its parent form, by Ustad Alladiya Khan. He reoriented the form through the inspiration which he drew from Mubarak Ali of the Gwalior Gharana. The merit of Alladiya Khan’s Gayaki lay not merely in its happy synthesis of the variously developed strands, but its keen sense of design and structure. He decorated the design and superstructure through a novel mode of Tala-avartan and modulation of Swara and Laya. Indeed Alladiya Khan’s Gayaki embellished the aesthetic content of music which was a new experience to connoisseurs. Indeed, Alladiya’s music was not for the ordinary listeners, it was indeed for the knowledgeable connoisseurs with a keen sense of aesthetics. When all is said and done, the Ustad pioneered a new era of a highly aesthetical Gayaki which perfected a harmony between swara and Laya. The most impressive part of the form was its Tan-phirat of unusual length, assiduously planned with exquisitely conceived patterns to follow one another every few seconds, and to terminate with an unexpected twist before the sama i.e. the end of each time cycle. As said earlier, he reoriented and sophisticated the original Jaipur style into his own Gayaki which was evolved by redesigning and restructuring the edifice and by steeping it in the hue of aesthetic beauty.24
A musician of such calibre was appointed as a court singer and bestowed upon with all honours by Shahu Maharaja of Kolhapur in 1895-96. As a matter of fact Ustad Alladiya Khan had to wait very long for establishing his Gayaki and for winning the highest popular acclaim. But there emerged a class of his fans after arrival at Kolhapur. His mode of recital changed the outlook of the listeners towards music. The audience realised that listening classical music is not a mere entertainment for a few hours, but it was indeed a profound experience, an ecstatic stage. It was for many such reasons that Bhaskarbhuwa Bakhale used to respectfully call him "Avaghada das", while Ramkrishnabhuwa Vaze venerated him as a Guru even without being his disciple.  

During his stay in Kolhapur he primarily taught music to Tanibai Ghorpade. But the credit for perpetuating the tradition of the great patriarchal Ustad and for perfecting it further goes particularly to his most illustrious disciples, namely Kesarbai Kerkar and Mogubai Kurdikar. Indeed he opened his treasure of the art to these phenomenal doyens. After his shifting from Kolhapur to Mumbai, the honour of his discipleship was bestowed first upon Kesarbai Kerkar and then upon Mogubai Kurdikar. They were followed by Mammusheth Pasta, Gulabbhai Jasdanwala, Govindbuwa Shaligram, Azamat Hussain, etc. Sarangi player Abdul Majid Khan too presented Khansaheb's style of singing through his Sarangi recital. Alladiya Khan's illustrious brother Hyder Khan, sons Manji Khan and Bhurji Khan and his nephew Naththan Khan, all of whom were torch-bearers of the patriarch's Gayaki, strived very hard for teaching his style of music to many artists. Unfortunately, however, Hindustani classical music suffered a very great loss due to the untimely death of these Gurus during the lifetime of the patriarch himself. Among the principal exponents of Alladiya Khan's special type of singing are included Kesarbai Kerkar, Mogubai Kurdikar, Hyder Khan, Bhurji Khan, Manji Khan and Leelabai Shirdaankar. From among them Leelabai is related to the eminent orientalist Sir Ramkrishna Gopal Bhandarkar. Mallikarjun Mansoor, who studied directly under Manji Khan and Bhurji Khan, has left an indelible impress due to his highly thematic and accomplished recitals. Besides these luminaries Govindrao Tembe, Nivritibhuwa Sarnaik, Laxmibai Jadhav, Vamanrao Sadolikar, and Mogubai's daughter Kishori Amonkar earned reputation as vocalists. Dhondutai Kulkarni, Jamdagni, Chowgule too learnt the Gayaki of the Jaipur Gharana. 

Ustad Alladiya Khan left Kolhapur and settled in Mumbai after the demise of Shahu and died at the age of 91 in 1946. He was looked after with high regards and veneration in Mumbai by his disciples and fans even after the end of royal patronage. It means that the time had come, when art and artists received the patronage of music lovers even after the royal support was no more. Mumbai city provided a congenial home and haven to artists and hence, musicians from other regions also started settling down in the city. There was no royal support, but patronage of music lovers was profuse indeed.
Alladiya Khan's head disciples Kesarbai Kerkar and Mogubai Kurdikar increased the lustre of Hindustani music through their devout austerity and dedication to the classical art. Although both of them hailed from Goa, they chose Maharashtra as their Karmabhoomi. It is worth recalling that Kesarbai took her initial training from Ramkrishnabuwa Vaze, a great sitar player Barkat-Ullah Khan, Ustad Abdul Karim Khan and Bhaskarbuwa Bakhale. It was after the mediation of many eminent men that Alladiya Khan adopted her as a disciple. She was honoured with the ritual of discipleship of the great Ustad only after a solemn oath of dedication to music and the Guru, an austere hard work and a distaste for populist attitude. She adhered to the oath and achieved greatness after fifteen long years of self-discipline as per the Guru-Shishya Parampara and diligent learning. She attained all-India reputation after passing through the sacrificial fire of learning indeed. It was, therefore, no wonder that an art lover like Rabindranath Tagore conferred the title of "Surashree" (swarashree) upon Kesarbai on the aegis of the Vishwabharati Vidyapeeth in April 1938. After Independence both Kesarbai and Mogubai were honoured with the Sangeet Akademi Award (Padmabhushan), the highest honour a musician could aspire for in the country. Kesarbai preserved the pride of her Gharana and enthralled two generations of co-artists and connoisseurs. But she never cared for popularity. On the contrary the virtuosity of Alladiya Khan's Gayaki was fully expressed through her with the addition of her own phenomenal contribution.  

Kesarbai's co-disciple Mogubai alias Mogabai too had to undergo trials and tribulations, after which she could get the discipleship of Hyder Khan, the brother of Alladiya Khan. Hyder Khan himself was an accomplished singer and teacher, whose disciple Lakshmibai Jadhav was honoured as the court musician of Baroda. After realising the virtues of Mogubai, Ustad Alladiya himself adopted her as a disciple for 26 long years. Soon the Princely patronage declined, and she realised conspicuously that the faculty of art appreciation by the Princes themselves was on the wane. Then the Princes themselves had to lose what they had, and there appeared the All-India Radio on the scene. Mogubai, however, experienced that the All-India Radio too did not show a real sense of appreciation, and it failed to come up to the expectations of classical artists. Her agony is displayed in her letter dated 20th December 1948 addressed to Raghunath Krishna Phadke. But she happily adds that, even though royal patronage has gone, the fondness and relish for music among the people has certainly increased. This is indeed significant from the point of view of the history of culture. Mogubai is a living legend to this day, but unfortunately her music discs are not available to connoisseurs and posterity would be deprived of the heritage. But what a precious gift she has furnished to music lovers in the form of her illustrious daughter Kishori Amonkar.

Shahu Maharaj was an art lover and a great patron of artists. Besides his court musicians, he did appreciate and help many artists. Anjanibai Malpekar, one of the most celebrated vocalists of those days, was the most eminent amongst the recipients of Shahu's extended patronage. Anjanibai virtually hypnotised the connoisseurs through her captivating
Gayaki at the beginning of this century. She was in no way unequal to her Goanese sisters Kesarbai and Mogubai. Indeed she had an edge over both of them in so far as the fascinating beauty and finesse of her recital was concerned. Like the Raja of Kolhapur, the connoisseurs all over India were fascinated by her melodious singing. She resided for long in a modest building at the corner of present Vishnu Digambar Chowk in Mumbai. Sarangi wizard Hyderbaksh was another gem in Shahu’s court. It so happened that Hyderbaksh had once come to Kolhapur for Sarangi accompaniment to Gulabhai, the renowned singer from Mysore in 1910. Shahu was so much attracted by his Sarangi recital that he prompted him to join the galaxy of his court musicians. Govindrao Sadashiv Tembe, an incomparable harmonium player, singer and actor, was yet another gem in Kolhapur. Govindrao’s contribution to Indianise the harmonium and to manifest the magnificence of Hindustani music through this Western instrument is acclaimed to have few parallels, if any. He enjoyed the special favour of Shahu Raja. Govindbuwa Shaligram, another famous singer of Kolhapur, learned the J aipur Gayaki from Alladiya Khan and earned a name. As said earlier, Lakshmbai J adhav was under tuteelage of Hyder Khan for long, and she received the honour of becoming the court singer of Baroda State. Dhondutai Kulkarni, the disciple of both Lakshmbai J adhav and Kesarbai Kerkar, has conserved the original J aipur Gharana style to this day. She is known for an authoritative rendering of the J aipur Gayaki and for blending many Ragas into one, some of them obsolete. Maharashtra has reason to be proud that the patriarch Alladiya Khan created a large tradition of disciples in Kolhapur and later in Mumbai. Nivrittibuwa Sarnaik, Jagannathbuwa Purohit, Azambi, Sardarbai Karadgekar, Vamanbuwa Padhye, Tanibai Ghorpade, Sakwarbai, Balabai Bandodkar, Menakabai Shirodkar, Gajanandbuwa Joshi, Kamata Prasad (Tabla wizard), Sadhalebuwa (Pakhawaj player), Saheblan, Sopijan and many other artists built up their career in Kolhapur for some time or the other. Vamanbuwa Padhye established a branch of the Akhil Bharatiya Gandharva Mahavidyalaya at Kolhapur in 1922 and pursued the work of his Guru Vishnu Digambar Paluskar throughout his life. In addition to the Gandharva Mahavidyalaya, the Karveer Gayan Samaj (1883) and Deval Club (1893) also played an important role in music education and arrangement of concerts in Kolhapur.

The institution of music circle came into vogue as an organised effort for fostering and cherishing the love for art music and patronage of listeners. This attempt was parallel to the support of the aristocracy during the last 16-17 years of the previous century. The Bombay Music Circle as a counterpart of the Trinity Club of Kolhapur and then the Gandharva Music Circle came into existence in Mumbai for the purpose. Some branches of the Akhil Bharatiya Gandharva Mahavidyalaya were founded in big cities. After the Nagpur branch of this Vidyapeeth (7th September 1913), one more branch was founded at Kolhapur in 1922 as said above. The number of institutions of the nature of music circle increased after 1930. Pune Gayan Samaj (1875) later merged into the Gayan Samaj of Bhaskarbuwa Bakhale so as to expand the area of operation in the arena of music.
Music Education: It is now essential to trace the history of music education and its propagation at the dawn of the present century, more in details, particularly due to the importance of the subject in the context of cultural history of Maharashtra.

The most distinguished musicians Vishnu Digambar Paluskar and Abdul Karim Khan, whom Almighty sent into this world in the same year, did such an outstanding work in the field of music education that it has had no parallel in history. As averred earlier, the Brahmin of Miraj had founded the Akhil Bharatiya Gandharva Mahavidyalaya at Lahore on the banks of the Ravi river (5 May 1901). Shortly after the Lahore edifice, the Pathan of Kairana (Kirana) raised a similar edifice at Belgaum on the banks of the Ghataprabha (1910). Both the colleges were on the Gurukul pattern, both adopted every disciple as a son, both devised a layaniti and published books furnishing notations, which were unknown before. The associates and fans of both were the educated leaders of public opinion and not the aristocracy. Both of them possessed an outlook which was pro-people, but not populist. Both of them organised their musical concerts by selling tickets. Each of them regularly called up into the mind the name of Almighty (namajapwadi), extremely religious and prayerful. And both breathed their last praying the Creator.

Before an evaluation of the contribution of Abdul Karim Khan to musicology, it may be necessary to review his educational work in music. He founded the Arya Sangeet Vidyalaya at Belgaum (10 May 1910) on the Gurukul system, which he shifted to Pune in 1912. Immediately after two years (1914), he permitted his disciple Balkrishnabuwa Kapileshwari to fill the vaccum at Belgaum by starting the Saraswati Sangeet Vidyalaya in that town itself. Abdul Karim Khan opened a Branch of the Arya Sangeet Vidyalaya in Mumbai in October 1918 at Kandewadi. Since Gandharva Mahavidyalaya of Paluskar eventually discarded the Gurukul system due to its uneconomic nature, Arya Sangeet Vidyalaya too adopted the system of teaching en masse to enable it to compete with the former. After Tarabai, Karim Khan's wife, suddenly deserted the Vidyalaya, Karim Khan instructed Balkrishna Kapileshwari to close the Belgaum Vidyalaya and take command of Arya Sangeet Vidyalaya in Mumbai from 18 November 1918. Eventually Arya Sangeet Vidyalaya in Mumbai was closed, but it continued to function in Pune. The Saraswati Sangeet Vidyalaya at Belgaum was finally shifted to Mumbai on 24 December 1920, obviously to get a larger exposure. Both the Arya Sangeet Vidyalaya and Saraswati Sangeet Vidyalaya are pursuing their educational efforts at Pune and Mumbai, respectively, to this day. It was from about 1918-1920 that a critical evaluation of musicology increased more than before. Ragadari music came to be honoured with an unprecedented adulation in Maharashtra. Mumbai city attracted vocalists as well as instrumentalists from all over India, who found a haven here. After Mumbai the cities of Pune, Nagpur, Kolhapur and
Amravati offered both appreciation and earning to the artists. More co-ordinated efforts were done to encourage this art. As a mark of this process, the Bharatiya Sangeet Samiti was founded in Mumbai under the presidency of Barr. Mukund Ramchandra Jayakar in 1937. B. R. Deodhar, one of the disciples of Vishnu Digambar Paluskar and a music teacher ‘of that’ inspiring era, launched upon a ceaseless scholastic and educational work by founding the Deodhar School of Indian Music in Mumbai. This institution has been very active during the last more than 70 years, and has received a recognition which it deserves. Learning music in this school is regarded as a matter of pride. Even now, beyond the Deodhar School and Saraswati Vidyalaya there is no other institution in Mumbai which as continued imparting learning in music so very constantly. These schools are really modern counterparts of Pandit Vishnu Digambar’s Gandharva Mahavidyalaya.

Eventually not merely music lovers, but eminent leaders of public opinion, such as, Lokmanya Tilak, Dadasaheb Khaparde, Barr. J ayakar, Dr. Gopalrao Deshmukh, Avantikabai Gokhale, Bhulabhai Desai, J amnadas Mehta, J ustice K. T. Telang showered honour upon classical musicians, which they deserved. The first example of the appreciation and response of leaders to art was set by Tilak by conferring the honourable title of Balgandharva (1898) upon the teenager Narayan Shripad Rajahans. Several artists received similar titles from eminent persons during subsequent years. The honorific title Surashree conferred upon the phenomenal Kesarbai Kerkar by no less a connoisseur than Ravindranath Tagore is a famous example of this type. The Government of India as well as Maharashtra Government too have showed due appreciation and recognition of the art by conferring honorific Awards after Independence.

While the Gwaliar and Agra Gharanas have entrenched themselves in Maharashtra, there emerged on the scene the Jaipur and the Kirana Gharana ideologies. The founder of Kirana Gharana was Ustad Abdul Karim Khan. Tara Mane, the daughter of Sardar Marutirao Mane of the Baroda court, married Karim Khan. He migrated from Baroda to Mumbai and then to Kolhapur. He was with Sardar Balasaheb Gaikwad of Kolhapur for some time. Rajarshi Shahu too honoured him appropriately. In fact, Kesarbai Kerkar had her initial training from Karim Khan at Kolhapur. Vishwanathbuwa J adhav too was under the Ustad’s tutelage. J adhav propagated the Kirana Gayaki through the Sharada Sangeet Vidyalaya in Kolhapur, of which he was the founder. Since the Patwardhan of Miraj was also a great patron of music, Abdul Karim Khan found a haven in Miraj, where he resided for many years till his demise. Although the Patwardhans encouraged him, he maintained his identity as a free lancer rather than taking assignment as a court singer. Shortly eminent men in society and the educated classes were attracted towards him. Indeed he won over a large class of connoisseurs not merely in Maharashtra, but in Karnataka, Mysore, Hyderabad, Bengal and Madras Provinces also.
It is all too easy for musicians to die from a surfeit of reputation. There comes a point, after a generation or more of reverence, when half the population would not listen to a classical musician on the assumption that the classics are boring. Then there are the arch-enemies of classical music. Nevertheless Ustad Alladiya Khan and Ustad Karim Khan both hold their place in our culture, not because so many listened to them, but because everyone thinks that he ought to have listened their music. It is perfectly true to say that very few before could match them, and none since has any merit that does not incorporate their technical and aesthetic discoveries. There are indeed few musicians in the repertory of Indian music better able to survive on their own merits. Alladiya Khan and Karim Khan are amongst these few. Both emulated each other, tried to excel one over the other, but both were equals in virtuosity.

Abdul Karim Khan (born on 11 November 1872) is the founder of the Kirana Gharana, which derived its name from his native place Kirana Kurukshetra near Panipat. After his initial career as a court musician at Baroda for two-three years, he found a congenial home at Miraj (1898). This was the time when the two maestros Balkrishnabuwa Ichalkaranjiwar and Vishnu Digambar Paluskar had already adorned the court of Miraj. Simultaneously, Alladiya Khan was the celebrity of Kolhapur, which is only 48 kilometres from Miraj. It was thus a rare and most probably unprecedented coincidence that the four wizards from the three distinct disciplines in Hindustani art music adorned the scenario within the environs of 48 kilometres. To put it metaphorically, the Miraj-Kolhapur area was under the delightful spell of melody and symphony of different shades and designs. While Alladiya Khan has been a legend in vocal classical, Karim Khan excelled in captivating melodies. Both enthralled India from Himalayan heights to the rocks of Kanyakumari. Both extended classical music beyond the horizons of India.

Indeed Karim Khan’s Gayaki disregarded the established conventions of aesthetic design and structure, the laya element and rhythmic complexity of Agra, and the mode of tan-phirat of Alladiya Khan. He accentuated and embellished the Swara making it pointed, a style essentially his own. Karim Khan was an innovator in so far as the chastity, softness and accuracy of Swara intonation was concerned. He cultivated the Swara intonation as a prized possession and the essence of his Gayaki. In doing so, he accorded a subordinate position to the laya element and Tan-phirat. It seems that he had pledged himself to unfold the inner beauty of the Swara element in the true sense. The revered Ustad and his disciples underrated many musical elements, except the purity and accuracy of Swara, and carried it to such an extreme stage that it became the very essence of their musical art. They proudly argued that, if one misses the Swara, he misses the head; but if one misses the Tala he misses only a hair. The Kirana tone is so delicate and tender that it resembles a soft silken thread and possesses a sharp point. The purity of Swara and its subtle shades
create a deep emotionalism and impulsiveness. The listeners were bewitched by the magical charm and paragonic voice and Swara of Karim Khan to such an extent that they became oblivious to the principle of aesthetic form. Of course critics did level a charge against his style that it lacked imaginative design and rhythmic complexity. Nevertheless even his lop-sided Gayaki became phenomenally popular with listeners. He not merely gathered around him a large band of followers, but in the course of time he attained the dignity of a creator of a distinctly great ideology. This was not acknowledged by many in the Ustad’s own lifetime. Never a modest man, he knew exactly what he was doing. He knew too that he was pioneering a novel musical form, and he was not reticent about the difficulties he faced. He would have been forgotten by all except scholars, had it not been for the beauty and harmony of his creation and perception.

The open secret about the purity and penetrating character of Ustad Karim Khan’s Swara was that it bore an impress of the Swara of the stringed instrument Been. The Swara and Jhankar (the sound produced by strumming of the string of this musical instrument) were accurate but elastic, and they had a longer range than the vocal tunes of a singer. Karim Khan was himself an excellent Been reciter, and hence, his mode of vocal recital was steeped in the hue of the Swara and Jhankar of the Been.

Indeed Abdul Karim Khan was blessed with a mellifluous, soft and slender voice, which was beyond comparison. The manner of his warming up of voice (awaj Lavane) and toning it up was exclusively his own. He developed a consummate forte in the “throw” of voice by putting a gradual pressure from the navel and the diaphragm of the chest. And the “throw” itself was not merely delightful, but penetrating. Naturally he could develop a penchant for alapi, which was suitable to the pointedness of his voice. Hence alapi became with him and his Gharana an article of faith. He nurtured the penchant for Swarvilas and exposition of a raga through this mode, which enabled him to take his listeners to an ecstatic stage of mind. Naturally he preferred certain Ragas which were highly conducive to his penchant, although he had a rich repertoire of innumerable Ragas and Bandishes. His favourite Ragas included Kalyan, Puriya, Yaman, Malkauns, Darbari Kanada, Abhobi Kanada, Jogiya, Asawari, Bhairav, Ramkali, Bhook, Deshkar, Miyak Todi, Bilaskhani Todi, Gujar Todi, Multani, Bhimpalas, Miya Malhar, Shankara, Bihag, Gara, Bihagada, Saraparada, Khamqj, Marwa, Tilang, Chandrakauns, Basant. His available discography of 34 Ragas, (although it belongs to his old age,) stands a testimony to his forte. This author has met many connoisseurs, who claim that no other singer after the Khansaheb ever gave as excellent a rendering of these Ragas as he gave. While saying that his dexterity at Saragam was uncomparable, it would have to be admitted that the very learning of the Kirana Gayaki used to begin with the Saragam.
Besides his mastery over vocal recital, Khansaheb had minutely studied the measurements, mode of artisanship and the material to be used for making instruments, such as tambora, been, tabla and Pakhawaj. For improvement in the traditional instruments he gave instructions to artisans Faridaheb and Abdul Karim, who were manufacturing the instruments at Miraj.

It may be pertinent to take a due note of the handicraft of making musical instrument at Miraj. There are a few places in India where musical instruments are manufactured, and there are still fewer places where the whole range of Indian musical instruments are made. However, Miraj has preserved the unbroken tradition of this handicraft over the previous six generations. An artisan Farijsaheb established this handicraft, which eventually developed into an important one. There are about 100 families hereditarily engaged in the work, and about 500 artisans earn a living from the handicraft. About 22 units are engaged whole time. The artisans received the necessary encouragement from Ustad Abdul Karim Khan. The present author, who conducted a field survey of the handicraft in 1966, found that the artisans had established a cooperative society for the progress of the art. A wide range of instruments, such as, Sitar, Tanpura, Sarangi, Dilruba, Veena, Harmonium, Tabla, Pakhawaj, which are manufactured here are in demand not only in India, but also in foreign countries.

Karim Khansaheb literally captivated the music lovers in Maharashtra and India too through his extremely melodious, savoury and Swarapradhan Gayaki. This author has met many music lovers of the earlier generation who reported that the audience was lifting Karim Khan up in a wave of adulation. Besides the Knowledgeable connoisseurs, he aroused the curiosity for the articulation of Swara even amongst the audience not knowing musicology as such. Through demonstrations Karim Khansaheb contributed to the research in the determination of Shrutis in music, which was being conducted by Krishnaji Balwant Deval and Justice Mr. E. Clements.

His most outstanding contribution to the perpetuation of Hindustani music lay in the cultivation of a galaxy of musicians, many of whom earned reputation as celebrities even during his own lifetime. A special feature of the Kirana Gharana is that its ideology has continued and sustained for a century without any break. Not only that, the tradition has bright prospects in the future which can be foreseen now. The Ustad built up the ideology and tradition by providing facilities to the disciples and budding artists. He prescribed a strict code of discipline to prevent the hybridisation with other ideologies in music, and subjected them to intensive work on certain Ragas, which later became their penchant. Abdul Karim Khan was, indeed a treasure of learning and one could pursue it with endless devotion. His precepts and the theory of Shrutis are veritably an outstanding accomplishment. The importance of this theory is invaluable in the world of music. Nobody else in the world seems to have done such an outstanding work. His Khalifa (nominated successor) Balkrishnabuwa Kapileshwari wrote a treatise, namely, Shrutidarshan, which is based on the Siddhanta of Khansaheb. This book by itself has been a valuable contribution to learning in music. Even then it cannot be claimed that the entire perception of the Siddhanta, as conceived by the Ustad, has been spelt out or unfolded in the treatise.
Even during the lifetime of Karim Khansaheb all his disciples became reputed singers. The list of his direct disciples extends to 25, everyone of whom earned laurels. But his principal disciples comprised Ramchandra Ganappa Kulkarni Kundagolkar alias Rambhau Kundagolkar alias Sawai Gandharva, Ganapatbuwa Behere, Balkrishnabuwa Kapileswhari, Roshan Ara Begum, Anant Gadgil and Dasharath Mule, every one of whom was a gem of an artist. In addition, Sureshbabi Mane and Vishwanathbuwa adhav too learnt music from Khansaheb. Rambhau Kundagolkar left his school and sought the discipleship of the Ustad in 1900. Next year he performed the prescribed ritual of initiation as a disciple Gandabandhan, and studied the Kirana Gayaki for seven years. Unfortunately Rambhau fell a prey to the allurement of money and fame offered by the Marathi musical stage, and went there as a singer-actor at the instance of Bapu Kagalkar. This was violation of the rules of the Guru and shishya discipline. Khansaheb was deeply offended since Rambhau left his education incomplete and joined the bandwagon of actors without seeking the Guru’s permission. Not merely he violated the discipline of the Guru, but he also learnt music from other teachers in later years. Rambhau was so much successful on the musical stage that Ganesh Shrikrishna Khaparde conferred upon him the honorific title of “Sawai Gandharva” at Nagpur. This was obviously in imitation of Lokmanya Tilak who had conferred the title of “Balgandharva” upon Narayan Rajahans. Rambhau established a musical drama company, namely, Bharat Natyakala in 1913. But after a long career on the stage, he felt disillusioned and repentant, and out of remorse took a solemn oath to leave the stage at Nagpur in 1932. Then he settled in Pune. There was a time when Sawai Gandharva occupied a high position amongst the contemporary Maharashtrian singers. Rambhau Kundagolkar, a native of Dharwad-Hubli, not only settled in Maharashtra, but this land fully adopted him as her own. Sawai Gandharva taught music to Gangubai Hangal for a long period. Likewise he taught the Kirana Gayaki also to Bhimsen Joshi and Phiroze Dastur for two-three years, however, Phiroze Dastur pursued further education from Balkrishnabuwa Kapileswhari.  

As said earlier, Balkrishnabuwa Kapileswhari established the Saraswati Sangeet Vidyalaya at Belgaum as directed by Karim Khan in 1914, but changed its abode to Mumbai on 24 December 1920. He pursued his Guru’s mission of music education incessantly throughout his life. He will be remembered for his meritorious book Shrutidarshan a mention of which has been made above. It is significant that Abdul Karim Khan conferred the title of his Khalifa upon Kapileswhari and nominated him as his successor of the Kirana Gharana in 1930. This should speak volumes about his accomplishment and faithfulness to the master’s ideology. Under his tutelage Phiroze Dastur, his son Chandrakant Kapileswhari, Jayantilal Jhariwala, Yeshwantrao Purohit and daughter Shaila (Kalyani Puranik) learnt music. Phiroze Dastur as well as Chandrakant Kapileswhari earned great reputation in India and abroad. Balkrishnabuwa did not marry till the middle
age with a view to dedicating himself to the mission of his Guru. The entire Kapileshwari family including Pt. Chandrakant, Kalyani Puranik and his son Suresh Kapileshwari have devoted themself to propagation of music in India as well as foreign countries, thereby pursuing the work of Khansaheb. It is noteworthy that Balkrishnabuwa's contribution to learning and to research work in particular is so outstanding that it would be dealt with separately in the pages below.

Ganapatbuwa Behere hailed from the Konkan. Although the tradition of his disciples did not sustain for long, he too was a celebrated singer and won the Sangeet Natak Akademi Award. His recitals in various festivals and the All-India Radio are too well known.

Roshan Ara Begum, the nice and favourite disciple of Abdul Karim Khan, adores a position of great honour in the galaxy of Kirana singers. She was indeed a stubborn, lively, versatile and ambitious singer. Her rendering of a Bandish was very much on the style of Ustad Karim Khan upto the edifice of the Tana pattern, after which she used to take liberties which were congenial to her tender and elastic voice. She had the Kirana Gayaki in her blood through her mother who was trained by Abdul Haque. The memories of her musical concerts in India are still remembered by Buzurg music lovers in this country. Unfortunately she had to migrate to Pakistan along with her family after the partition of India. In Pakistan too she continued the manifestation of the splendour of Kirana Gayaki with all its characteristic features. Indian music lovers eagerly awaited her concerts at the Miraj Festival of Music, arranged in commemoration of the death anniversary of Ustad Abdul Karim Khan, where she used to grace the occasion frequently.

Sureshbabu Mane (Abdul Rehman), the eldest child of Karim Khan was indeed a musical prodigy par excellence. His voice had indeed the wonderful qualities of his father. He took many concerts by storm with his genius for Sargam. Even within the short span of his life (about 32) he earned phenomenal reputation and but for his short life he should have succeeded Karim Khan as his Khalifa. After the unfortunate separation of his mother Tara from Khansaheb, he taught music to his sisters Hirabai Badodekar, Gulab (Kamala Badodekar) and Saraswati Rane (Sakina) as well as his younger brother Abdul Hameed alias Papa. He was also the first guru of Prabha Atre and Manik Verma.

In the whole panorama of the traditional culture of Indian classical music, there was a unique importance attached to a puritan discipline and a certain code of conduct ever since ancient times. The rules and precepts of the Guru-Shishya Paramapara (Precept or disciple tradition) in the learning of music were meticulously adhered till the Second World War. The preceptor used to adopt the disciple as if he was his son. He was treated with a paternal affection depending on his age and level of learning. The disciple had to serve the Guru in every respect. The ritual of Gandabandhan, which was symbolic of
the initiation to discipleship, was virtually a thread girding (upanayana) ceremony. No tuition fee was charged, but Gurudakshina was paid to the Guru as a mark of veneration. Generally a Guru did not teach music to his daughter as per tradition. It was not considered honourable to seek knowledge from one's own father-in-law. It was prohibited to learn music from a Gharana which was considered either superior or inferior to one's own. Each Gharana had its head preceptor, who was adulated as a plenipotentiary. The Khalifa was the successor to the head of the Gharana. As a matter of right and custom, the son used to succeed as the Khalifa. However, if the Guru had no son or had a son unworthy of that calibre, the best amongst the disciples was nominated as the Khalifa. The Khalifa was conferred in a special ceremony, wherein the proposed Khalifa was publicly initiated by putting on the headgear (pagadi) at the hands of the Guru. The nominee had to take a solemn oath to preserve and further develop the learning, never to go astray and to transmit the learning further to the new successor and others in the pantheon of the Gharana. It was binding on all adherents of the Gharana to pay their respects (nazar- nichhawar) to the Khalifa, whenever he would grace the place by his presence. Only those artists were adopted who had the potential to be worthy of the discipline. Indeed a Gharana combined the characteristics of a family organisation, a Vidyapeeth or a University. However, the discipline of a Gharana and the essence of the Guru-Shishya tradition have suffered laxity during the past 50 years. The present scenario portends that the Gharana culture is in danger. We shall speak more about this afterwards.

The anti-British nationalist movement of Non-Co-operation and the official restrictions on mass congregation (1920-21) meant a sort of temporary set back to musical concerts. But after this passing phase, music started enjoying a more liberal patronage from the people. Indeed Ragadari music received a popular applause and an adulation which was unprecedented in its history. It was now deeply enrooted in the cultural milieu of the enlightened society. Indeed the veneration which Ragadari enjoyed in Maharashtra have had no parallel in the Indian Sub-Continent, except some provinces in the South. The times had changed from the point of view of the erudite and gifted artists. Connoisseurs equated Ragadari with an elaborate Khayal recital. It was now considered to be a matter of social prestige and eliteness to appreciate music and to understand it, if possible. People even in the middle class felt it a matter of pride and eliteness to attend a musical concert or at least a Sangeet Natak. It was now within the reach of every listener to buy a ticket and relish Ragadari in concert. Classical music enjoyed such a popular patronage in very few regions in the country. This was indeed the outcome of enlightening work done by Vishnu Digambar Paluskar, Abdul Karim Khan, Vishnu Narayan Bhatkhande, Ramkrishnabuwa Vaze, Bhaskarbuwa Bakhale, Alladiya Khan, Kesarbai Kerkar, Mogubai Kurdikar, Anjanibai Malpekar and Balgandharva for the advancement of music.
Khayal singers from all over India reaped the benefit of connoisseurship in Maharashtra. It was for this reason that Mumbai became, metaphorically speaking, a place of pilgrimage and a haven of musicians. Vocalists as well as instrumentalists from other regions of India established their reputation in the elite society of Pune and Mumbai and they could assess the expectations of music lovers. Most of the immigrant artists learn the Marathi language and eventually even Muslim singers gave a due place to the popular semi-classical songs in Marathi plays in their repertoire.

Eminent Maharashtrian journalists like Achyut Balwant Kolhatkar (1879-1931) and N.C. Kelkar gave due publicity and encouragement to art music as well as stage music. The work done by them was admittedly valuable in so far as popularisation of music was concerned. Likewise the newspaper publicity given by Krishnaji Prabhakar Khadilkar and Veer Vamanrao Joshi to music and stage elevated their status in society.

Before an evaluation of the contribution of the second generation of musicians of the trend setting Kirana Gharana it may be worth while to write about Krishnarao Ganesh Phulambrikar. Krishnarao, better known as Master Krishna, was the principal disciple of Bhaskarbuwa Bakhale, who had a paternal love for him. Three generations of budding artists have had the opportunity to learn music from Master Krishna, as a consequence of which the style of several Marathi singers of today bear an indirect impress of the Master's style. Certainly, however, most of the leading vocalists, such as, Bhimsen Joshi, Kumar Gandharva, Gangubai Hangal, Phiroze Dastur, Kishori Amonkar are the exceptions, since they are the exponents of entirely different modes of singing. Besides Khayal Gayaki. Master Krishna's forte was in giving appropriate tunes to songs in Marathi plays and films. It may be interesting to note here that there arose the issue of public recitation of the national song "Vande Mataram", after the first Congress Ministry came to power in accordance to the constitutional provisions of Provincial Autonomy in 1937. The original mode of singing "Vande Mataram", which was in vogue in Bengal, had many inherent shortcomings. Although the tuning set by Vishnu Digambar Paluskar in Raga Kafi was good from the musical point of view, it was difficult for a chorus recital on account of the alapi and ornamentation therein. Hence, the first Prime Minister of Bombay Presidency Bal Gangadhar Kher invited Master Krishna from Pune to the Congress House in Mumbai for giving a rehearsal. The Master gave a rehearsal in the presence of Cabinet Members, Legislative Councillors, eminent music lovers like Barr. M. R. Jayakar, Jamnadas Mehta, Walchand Hirachand, etc. After presenting many renderings, Master Krishna gave a rehearsal of "Vande Mataram" along with boys and girls. Everybody liked the new mode based on Raga Jhinjhoti, and hence it was accepted. Mahatma Gandhi, Jawaharlal Nehru as well as the great musician Alladiya Khan too appreciated it. Another inspiring nationalist song recited by Master Krishna was "Hindusthan Hamara." He had recited it on the dias of the historical Congress Session at Gowalia Tank on 7 August 1942. The audience must have been moved by it. It is a matter of historical interest that this recorded song was broadcast on the Secret Congress Radio Station underground in Mumbai frequently every day.
Every music lover, even the not so enlightened one, adulated Hirabai Badodekar. Nay it was her right. She had a musical personality, an image of her own. Every Swara seemed to have sprouted from her throat rather than expressed from the vocal chord. Even while approaching the Shadja, (The first note) she used to vibrate to and fro and play with it in such a manner that the listener was captivated in a moment. But as Destiny would have it, she was denied the natural right to learn music of the highest merit from her most illustrious father Ustad Abdul Karim Khan. Probably the custom of not teaching music to one’s daughter, as prevalent among Muslims, came in her way. Hence Khansaheb taught her music, but not as a regular disciple. Hence she was put under the tutelage of Ustad Abdul Waheed Khan for sometime. Under him Hirabai received an excellent training which accounts for her unusual command over music. But Waheed Khan’s training came to an end abruptly. Hence she had to learn from her illustrious brother Sureshbabu Mane. Unfortunately indeed the teacher-brother met with a premature death. In spite of all these vagaries of fortune this virtuoso not merely perfected her Gayaki, but also took it to the common man. She made her first debut in a ticketed public concert in Aryabhushan Theatre in 1925. This was a formidable venture not only on her part, but also on the part of her listeners, who were too few in the maidan concert. Those were the days when women from respectable families did not sing in an open concert. It was thought in society that singing was the profession of women of low status. Even music lovers from respectable families were afraid of their personal appearance in the concert of women. But Hirabai launched upon the venture and attracted the white-collared gentry to her artistic concerts. This was certainly an invaluable work towards encouraging the entry of gentle ladies into the concerts and removing the stigma attached to female performers. Connoisseurs loved not merely her music, but also her gentleness and sobriety. It was not for nothing that Hirabai was awarded the highest number of gold medals (five) in the famous music conference in Calcutta (January 1941), while Omkarnath Thakur and Menakabai were awarded two each and Saraswati Rane one. This stands testimony to the virtuosity of Hirabai.\(^6\) Pandit Paluskar had refurbished the image of male artists, but nothing worth the name could be achieved in ensuring an honourable status to female singers. In earlier days, the listeners, or at least a section amongst them, looked at a lady singer with an eye of amorousness and frivolity. Hence gentle ladies from respectable families shunned themselves from open concerts. After the example set by Hirabai, gentle ladies from the middle class entered into the concert hall, while many budding girl singers started performing in open Mehfils. This is indeed an important aspect in the socio-cultural milieu of society which was initiated by Hirabai who was distinguished by her spotless career and sobriety.
**Present Scenario**: Kirana Gharana continued its tradition by building up its second generation of wizards. Following the footsteps of their patriarch, the musicians in the second generation created a class of connoisseurs by giving recitals all over the country and abroad. Even a section of their listeners started to identify themselves with the Gharana. It so appeared that the Kirana ideology held a sway in the field of vocal music. The second generation cultivated the next generation of Kirana inheritors to ensure continuance of the tradition without a break. Many ambitious students and budding artists felt attracted towards them by virtue of their reputation as successful musicians.

Indeed the present state of pure classical music in Maharashtra, its ordainment (Sanket) and directions and new experiments constitute themselves an independent subject to be described in depth. Hence it may not be possible to say anything about it in this brief history.

Popular patronage to music has been increasing, as it can be seen from the frequency of concerts, the multiplying numbers who attend the concerts and the rates of tickets for entry. It is also noteworthy that many musicians are evolving new styles and modes of recital even after a thorough learning of the traditional Gharana ideology. Many are found to experiment with the adoption of certain virtues from other Gharanas also and to make changes as per their own style and perception and to blend the various features suitable to their own voice and perception. This is a new trend traceable to the nineteen fifties. Surprisingly this trend is discernible even amongst the artists who are known to belong to a particular Gharana. It may be pertinent to mention the contribution of the three eminent exponents of the Kirana Gharana of today, namely, Bhimsen Joshi, Gangubai Hangal and Dr. Prabha Atre, as an example.

Bhimsen Joshi remains a phenomenal name to conjure with in the wide and varied world of Hindustani music for five decades now. Although a brilliant scion of the Kirana Gharana, he has come to lend a new direction to his hallowed tradition by his extraordinary talent and genius and the splendid modulation of the Kirana Swara. The quest of Bhimsen Joshi for a Guru started with his listening the soothing, sensuous and paragonic music of Ustad Karim Khan and Sawai Gandharva in his early age (1932). In his arduous quest for a Guru he landed in Pune, where he was disappointed, and then in Gwalior. He found patronage in Gwalior’s musical environment due to the kindness of Sarod maestro Hafiz Ali Khan (Ustad Amzad Ali’s father). He received lessons from two celebrities of the Gwalior Gharana, namely, Rajabhayya Poochwale and Krishnarao Shankar Pandit, both of Maharashtra origin. It was but inevitable to have a deep impact of these Buzurg artists on the formation of young Bhimsen. Hafiz Ali Khan himself taught him for some days. Some connoisseurs believe that many of Bhimsen Joshi’s Khayals and particularly those in Marawa and Puriya Ragas, bear an influence of Hafiz Ali. The latter had inherited a rich treasure of music from his grand-father Gulam Ali, whose ancestors were in the Mughal Court. Hence the importance of Hafiz Ali’s training. But Bhimsen was really
striving hard for learning music in the preceptor-disciple tradition. Hence, he was not satisfied with the method of class room teaching at Gwalior. Hence he set out from Gwalior and tried his luck with Keshav Mukund Lukhe of Kharagpur and Bhishmadev Chatterjee of Calcutta, in the quest of a Guru. But he was frustrated. Then he went to Jullandar, a leading centre of Hindustani music. There he learnt music from Pt. Mangatram. But there again he had to contend himself with learning the Dhrupad Dhamar Gayaki, which was the only genre taught in the Arya Sangeet Vidyalaya at Jullandar. Shortly he was frustrated. Hence he came back to Pune and took discipleship of Sawai Gandharva (1935-36) of the Kirana Gharana.

After a painful trial of test by the Guru, he started with voice refinement and received an intensive training, for five years, in only three Ragas, namely Todi, Multani and Puriya. But this training period offered him opportunities to listen the Guru’s own recitals as well as his more intensive teaching to Gangubai Hangal and Phiroze Dastur. After an abrupt termination of this discipleship, he moved heaven and earth to fulfill an insatiable urge to acquire more knowledge and a passion to enrich his repertoire of Ragas together with their Bandishes. After a year of ceaseless riyaz, he again set out in the quest of further knowledge during which he found another Guru Mushtaq Hussain Khan of the Rampur Gharana for six months.

Naturally Bhimsen Joshi’s Gayaki exhibits a rare amalgam and blending of diverse schools of music. While his Vilambit Khayal shows some influence of Ustad Amir Khan of Indore, the Druta composition exhibits a rare blending of various styles including that of his Guru. Consequently his recital has now, become ornamental and virile and lively and sprightly indeed. Although he derived inspiration from Abdul Karim Khan and Sawai Gandharva, he is not a fanatical adherent to the Guru-Shishya ideology. He tries to adapt from diverse Gayakis those aspects that would suit his own psyche and perception and voice. Indeed there is in him a marked transition from the traditional to the eclectic. His personal contribution to the enrichment of the Kirana Gayaki distinguishes him from contemporary musicians, although the connoisseurs identify him as an exponent of the Gharana along with his living co-disciples Gangubai Hangal and Phiroze Dastur.

Bhimsen’s rich ornate voice, scintillating articulation of Swara, the Taankari and alapi in his Khayal and Thumari singing have gained him a spectacular popularity. He is virtually a leading exponent of the Kirana Thumari which is acclaimed to be a distinct genre in classical music. Yet another gift of his to the musical profile of Maharashtra is his rendering of the Abhangas of saint poets like Sant Dnyaneshwar, Namadev, Tukaram and Eknath and the devotional compositions of Sant Purandardas through the medium of semi classical music. This genre has now come to be known as Bhimsen’s Abhangawani. Bhimsen Joshi is honoured with ‘Bharat Ratna’, the Highest Civil Award of Government of India for his outstanding contribution to Classical Music.
Bhimsen Joshi's co-disciple Gangubai Hangal is indeed a colossus among the most popular contemporary Hindustani classical vocalists. Both of them emulate each other for excellence, both are phenomenal wizards of the Kirana Gharana. In fact she had the opportunity to learn the authentic Gharana Gayaki from Sawai Gandharva for a longer period without a break, although she was initiated in music by her mother. She was better endowed with the benefits of the Guru-Shishya tradition than the other disciples. And hence she claims to be the heir of the Gharana as interpreted by Sawai Gandharva. After an accomplishment in the Kirana genre, she metamorphosed a musical personality which is her own. By virtue of her magnificent, resonant and ornate (palledar) voice and a perfect mastery over an impeccable Swara and articulate modulation, she has built up an image of her own amongst the knowledgeable connoisseurs in the country and abroad. And she is highly respected in the world of classical music. This unassuming lady is a gifted singer, who has proved her excellence in many music conferences during the past 50 years. Gangubai has always been keen on embellishment and enlivening of the Gharana Gayaki through her creative genius rather than metamorphosis of new Ragas. She has a penchant for alap as well as tan. Like her co-disciples she restricts herself to the Raga corpus which is typical to the Gharana. She has enriched Indian music by her own unique talents. She has indeed a repertoire which is rich and diverse. She is a recipient of several honours such as Mysore State Academi Award, the Padma Bhushan, Sangeet Natak Academi Award, an honorary doctorate of Karnataka University, the Tansen Award, the Shankar Dev Award of Assam Government and membership of Karnataka Legislative Assembly.

Dr. Prabha Atre is another front-ranking doyenne of the Kirana Gharana, who has immensely contributed to learning in vocal music through research. She has developed a personality of her own through experimentation and her own creative genius. After an initial training from Sureshbabu Mane, she was further groomed under the tutelage of Hirabai Badodekar. It means that she inherited the Kirana Gayaki through the son as well as daughter of Ustad Karim Khan. Subsequently she developed her own conception of music and penchant for Swara modulation through her own talents. She has enriched the repertoire and further embellished the Swara-pradhan Gayaki of the Kirana school, while she was Director of the Music Faculty of S. N. D. T. Women's University. Prabhatai has coined her own image and earned respect in the world of music.

Sureshbabu Mane, who was really a natural heir of Abdul Karim Khan and a son of Tarabai Mane, acquired the original Kirana Gayaki from the Ustad himself. Several qualities in the paragonic voice as well as style of singing of Khansaheb found their expression also through the throat of Sureshbabu. This musical genius, who was endowed with excellencies, taught the Gayaki in its true form to his Sisters Hirabai Badodekar, Kamalabai Badodekar and Saraswati Rane,
as well as his brother Papa and his disciple Prabha Atre. This itself constituted his splendid contribution towards grooming the next generation of Kirana vocalists. It should particularly be admitted that Marathi Natya Sangeet, besides pure classical music too, was the recipient of his genius. He acted in some musical plays and earned popularity in Maharashtra. It was, however, an irony of fate that death laid his icy hands on this musical prodigy and a teacher at an early age of about 32. His premature death meant an irreparable loss not merely to the Kirana Gharana but classical music as a whole.

Phiroze Dastur is indeed another gifted genius belonging to the galaxy of luminaries of the Kirana Gharana. He received his initial training from Sawai Ghandharva for about two years, after which he acquired an assimilated the Kirana genre from doyen Balkrishnabuwa Kapileshwari in Mumbai. Thus he has had the opportunity to learn the Kirana style of music from a maestro like Kapileshwari, who had a thorough knowledge of Shruti, Swara, Grama, Moorchna in Indian classical music, as well as from the second disciple of Abdul Karim Khan. After learning from the two Gurus he harnessed his own genius towards embellishment of the Kirana style, and coined an impress of his own. By virtue of his melodious voice, ornamentation of swara modulation and mastery over the pure Swara, Phiroze Dastur earned great reputation all over India as well as amongst music lovers abroad. Both Basavaraj Rajguru and Sangameshwar Gurav also contributed toward popularising the Kirana style of vocal music. Both earned a nation-wide reputation. Chandrakant Kapileswari (born in 1936) has in deed been rigorously trained by his father Balkrishnabuwa, who was the Khalifa of the Kiran Gharana. While learning music from the doyen, he accompanied his father on musical tours and thereby created a distinct place for himself among musicians, with his flawless exposition of Ragas. Balkrishnabuwa spread the tradition-bound musical heritage to all the corners of India. But Chandrakant has gone a step further. He has been popularising the musical heritage of India amongst the connoisseurs in the Western World, where he has earned a name. He has established the Kirana Music Academy at Edmonton (Canada) under whose aegis he lays great stress on clarity of notes, rhythmic patterns and emotional content of music.

The writing on the wall is quite clear that the earlier discipline of traditionalism in any Gharana Gayaki would not sustain for long because of the spirit of freedom and individualism in the modern times. There appears a tendency amongsts many classical artists of today towards disregarding the concept of Gharana. Many repudiate the rules of custom, evolve new concepts and nurture an ambition to create something new. There are artists who have studied the music of a particular Gharana or a preceptor, but later they have succeeded in a new creation according to their individual genius and perception. The achievements of Shivputra Siddharamayya Komkali alias Kumar Gandharva, Kishori Amonkar, Jitendra Abhisheki, Vasantrao Deshpande, C. R. Vyas, Padmavati Gokhale Shaligram etc. are remarkable in this respect. They have strived for a new creation after
studying the respective disciplines of Hindustani music. After all a Gharana implies only some positive law of the cultivation of voice, articulation of Swara, some definite aesthetic concept and some order and method of presentation of a Raga, but a closer scrutiny of the history of music reveals that such things had happened also in the past ever since the changes in the Prabandha style of music, the evolution of Khayal as a new genre and the emergence of Gharanas. The only remarkable thing about the contemporary scenario is that the spirit of new creation is more marked and fast now than before.

Of the few examples mentioned above, Jitendra Abhisheki initially learnt the Agra Gayaki from Jagannathbuwa Purohit in all its facets, but he selected some peculiar virtues from other styles too and blended them together to form a style of his own. It should, however be admitted that even his new creation is within the parameters of tradition. Likewise C. R. Vyas also studied the Agra style under Jagannathbuwa Purohit, but he too has evolved a style of his own. He organises the Gunidas Sangeet Samaroha every year. It should be remembered that Jagannathbuwa was a famous scion of the Agra Gayaki, and he was conferred with the sobriquet "Gunidas" for his virtuosity. It is remarkable that the entire Vyas family has been engaged in the pursuit of music.

Indeed Kishori Amonkar accomplished her learning of music from her mother Mogubai Kurdikar, the revered doyenne of the Jaipur Gharana. Hence her inheritance of Jaipur Gharana, and particularly or Alladiya Khan's Gayaki is not merely natural, but logical too. Nevertheless she did not retain the deep and abiding intentness for adherence or commitment to the inherited ideology. As a matter of fact, she has lent new directions and new dimensions to the hallowed tradition by her extra-ordinary talents and genius. Veritably she cultivated a peculiar new style as per her own perception and individual versatility and captivated the music lovers. “In fact we can see in her a marked transition from the traditional to the eclectic. Her resonant voice, the depth of her perception and an exquisite presentation of a Raga have earned her an outstanding reputation in India as well as abroad. This author has seen the audiences lifting her up in a wave of adulation. Instead of discussing the various aspects of her recital, suffice it to say that her Khayal or Bhajan recital is absorbingly fascinating, empathetic, flawless and effective. To be sure, she is an impeccable soprano.”

Kumar Gandharva, However, has been accorded the highest position among the vocalists of the day, who have successfully exhibited their own creative genius. He developed his learning in the Gwalior Gayaki under tutelage of Prof. B. R. Deodhar of the Gwalior Gharana in Mumbai. After the Gwalior Gayaki, he studied the Agra, Jaipur and Bhendibazar styles of music. While in Dewas he minutely observed the musical qualities in the folk songs in Malwa region, which provided an impetus to his inventive mind. He devoted himself thoroughly to the study of musicality in the folk music. He realised that the Malwa folk music contained the seeds of raga conceptions in classical music.
Hence, he was inspired to utilise the musical qualities in folk music for composing Bandishes in the Raga corpus. He also tried to give a certain shape to musicality in the folk songs on the basis of Swara conceptions of prevalent Ragas. This was his outstanding contribution to Hindustani music. Henceforth Kumar Gandharva neither retained an intentness for any Gharana nor did he brandish his style after any of his predecessors. He synthesized the current trends and took his own conception of music to a different plane by virtue of his creative imagination. In fact his creativity as well as the manner of its manifestation have become an enigma in the Hindustani music of the present times. Of course there are many music lovers who do not concede that Kumar's Gayaki has metamorphosed independently. There are also many who do not say that it is aesthetically beautiful or melodious. Many argue that, while repudiating the scientific conventions of the exposition of a Raga and its structure, Kumar takes recourse to emotionalism and impulsiveness. This violates the depth, serenity and beauty of a Khayal. It has, However, been fairly recognised that whatever he has created through his own insight and perception is novel. He created new Ragas by using the notes in folk music. Kumar gave vent to the impulses and atmosphere of the three seasons (ritu) of a year, namely, Varsha, Hemant and Vasant, through his compositions based on folk music. His creativity not merely won him applause, but it introduced a new approach towards expression of the impulses in Nature. Another gift of Kumar is his singing the devotional songs of saints like Surdas, Kabir and Meera as well as interpreting Balgandharva's stage music. He brought into vogue many obsolete Ragas, and created new ones such as Sanjari, Malawati, Bihad Bhairav, Saheli Todi, Gandhi Malhar and Sohani Bhatiyar.

Veritally the musical profile of Mumbai was made more delightful by the Khayal and Thumari wizard Ustad Bade Ghulam Ali Khan of the Patiyala Gharana. He was endowed with a unique voice, a very wide ranging intonation, and easy manifestation, abiding sweetness and an ease of movement in all tempt. Hence his singing was marked by an exceptional lucidity which could be connoted only through the Sanskrit word Prasad. The clarity in enunciation of words and the liesurely pronunciation of vowel-sounds as well as consonants added to the grandeur of his singing. “What was more amazing was his ability to maintain the same quality even when words were pitched on high notes.” Ustad Bade Ghulam Ali Khan enriched the Thumari repertoire to such an extent that many music lovers were, and even now are, tempted to rank him higher as a Thumari wizard than a Khayal singer. His Thumari was indeed entirely distinct from the Banaras form of Thumari, the Lucknow form as well as Kirana Thumari all of which had been well established during 1940-50. He maintained an independent identity by giving his Thumari a Tappa orientation. Probably Bade Ghulam Ali himself had foreseen that his contribution to the genre of Thumari was destined to be considered an original one. The truth appears to be that Tappa influenced both his Thumari and Khayal, while his Thumari too influenced his Khayal. There are many compositions in the repertoire of Hindustani music which he created under the nom-de-plume “sabarang”.

The Dagar Gharana, the Mishras of Betiya and the Mallicks of Darbhanga have indeed kept the pristine genre of Dhrupad alive. Only a few might be knowing that the legendary Sangeetsamrat Tansen was
in fact a Dhrupadiya and that his Guru Swami Haridas Dagur was an ancestor of the present day Dagars. Still few might be knowing that there is a veritable treasure-trove of poetry in the pantheon of Dhrupad tradition with poems of Mughal emperors Shahjahan and Aurangzeb. Mumbai attracted some of the Dagars practising this esoteric art. Ustad Ziauddin Dagar, Rahimuddin Dagar, Zia Mohiuddin Dagar, Zia Fariduddin, Baha-ud-din, Sayeed-ud-din Dagar and others belonging this historical family have resided for sometime or the other in Maharashtra. The Dagar Brothers, as they are called, comprise illustrious Dhrupad singers and reciters of Been, Rudra, Veena, Sitar and Surbahar by tradition. Zia Mohiuddin founded the Ustad Ziauddin Dagar Memorial trust in memory of his father in 1988 as a part of an effort to preserve the pristine musical tradition of Dhrupad. This Trust has established the Dhrupad Gurukul at Palaspe near Panvel which is an Ashram for teaching music according to the Guru-Shishya tradition of Dhrupad.

Pandit Jasraj is another luminary who found a happy haven in Mumbai. The son of a great vocalist Pandit Motiramji, Jasraj has earned a phenomenal reputation for his perfect diction, a pucca Swara and a command over Laya. Although a scion and heir of the celebrated Mewati Gharana he has lent new directions to the Mewati tradition by his extra-ordinary talent and genius. What sets Jasraj apart is the sensitivity and a sense of dedication he brings to each rendering. Among his several contributions to Hindustani music, his novel conception of Jugalbandi merits a special mention. Being endowed with an ornate and sonorous voice, he casts a hypnotic spell over his listeners by the very first flourishes of his Swaras. This versatile vocalist can render anything ranging from Dhrupad, Khayal and Tarana to Keertan and Bhajan with equal skill and imagination. The quality of expressing sublime emotions through his voice makes it his devotional themes all the more effective. The listener realises the sublime experience through his singing rather than an outward joy, which is better felt and experienced than described.

Indeed the Kirana Thumari is an independent genre which is typically of Maharashtra origin. It was metamorphosed by Ustad Abdul Karim Khan at the dawn of this century. It is distinct from the rather voluptuous Purab Thumari which is mainly in vogue in North India. The Kirana Gharana, however, discarded the elements of sensual pleasure, pangs of separation and eagerness to meet the lover. Instead it evolved a new type of Thumari which is intent on compassion, empathy, pathos, an appeal to the Almighty for amelioration of pain and a prayer for kindness. The Kirana singers took Thumari more akin to classical tunes and nearer to the Khayal. This new form of Thumari emerged as an independent genre in the corpus of classical music in India. It became more popular and all the musicians of this Gharana, particularly Abdul Karim Khan, Rambha Kundra, Mojiduddin Khan, Rashid Ali, Bhimsen Joshi, Prabha Atre, Phiroze Dastur and Sangmeshwar Gurav, earned an honourable status to thumari recital. Connoisseurs in India as well as abroad highly appreciated this form of the Thumari.
Instrumental Music: As in the case of vocal music in Maharashtra, instrumental music too became rich and opulent with this region’s culture-contact with other parts of India, particularly with the North. Nevertheless several scenes of music and dances depicted in the sculpture and frescos during the Vakataka period exhibit many musical instruments in Maharashtra. According to the ancient texts pertaining to the Vakataka period, they are classified into four categories, namely, Tata (with string), Anaddha (membrane covered), Sushira (with holes) and Ghana (solid). Veena seems to be the most popular from amongst the corpus of stringed-instruments, and all of its varieties are remarkable. As Dr. M. K. Dhavalikar has opined, some scenes in sculpture and frescos of Vakataka times depict the one-stringed (ekatantri) Veena, which was similar to ekatari of the present day. The bow-sized (dhanushyakriti) Veena, which was called Saptatantri Veena due to its seven strings, is certainly of Indian origin. This form of Veena spread into Central Asia during the first-second centuries A. D. and later into South East Asia, and particularly in Burmah where it is even now known as Saun. This type was very much in vogue all over the Indian Sub-Continent during the Gupta period, after which it disappeared from India only to be found in museums.

A novel type of Veena, similar to the present day guitar of Europe, became popular in India during the Vakataka-Gupta period indeed. This instrument appears to have four or five strings tightly bound to the round shaped lower gourd. Some coins of the Gupta emperors bear the stamp of this Veena. Probably the ancient Kacchhapi Veena and its later variant the Surbahar might have been of this category. Even today the Kacchhapi Veena is played in Baluchistan and North West Frontier Province under the names Chikara or Rabaab (rababh). Most probably this type of Veena was further refined into the Veena with two hollow gourds. This is displayed in some of the later Ellora caves belonging to the ninth-tenth centuries, and it became more popular during the mediaeval period. A triangular shaped stringed instrument carved in the cave showing the birth of Gautam Buddha (Cave No. II) has also been depicted in a Takshasheela sculpture. An instrument of this category has been found in the sculpture at Tak-i-Bustan in Iran belonging to the seventh century A. D. Most probably this instrument had its origin in India. It is noteworthy that it bears some similarity with the Swaramandal of the present day.

A sophisticated instrument looking like the Sarangi is displayed in Ajintha Caves No. XVII and IV. Its strings are bound tightly, and an attendant is shown as playing upon it with a bow (gaj). According to some learned musicians the bow might have first come into vogue in the eighth-nineth centuries. But the evidence found at Ajintha proves that the bow was used in India even in the fifth century. Hence it can very well be presumed that the bow came into use for the first time in India, from where it spread to Sri Lanka afterwards.
The Anaddha category of musical instruments comprises three types of Mridangas, namely, ankya which is played by keeping it in front, alingya which is played while in the arm-pits and urdhwaka which is played by placing it on the ground. The Anaddha category of musical instruments comprises prototypes such as pakhawqj, sambal, chaughada, tasha, dhol, duff and tabla. Of course some of these instruments were created in subsequent period of history. The dundubhi instrument was particularly played at the time of war. The Sushira instruments like flute and trumpet have also been depicted in the Ajintha frescos. Cymbals and zanza belong to the category of Ghana (Solid) musical instruments. They have been profusely depicted in the paintings at Ajintha. Veraciously Ajintha takes us into a distant, dreamlike and yet a very real world, as Jawaharlal Nehru put it.

Tarpe is a characteristic wind instrument of the Varlis who rejoice in it particularly when rice is ready for reaping. The peak season for tarpe dance is in Ashwin. On special days the Varlis assemble at Mahalaxmi temples, when religious initiation is given and many tarpe players enthral the audience. Tuntune is played in tamasha and powada, while ek tari is another typical rural instrument.

Veritably Maharashtra’s contribution to vocal music is of an outstanding merit. But it is in no way smaller in the arena of instrumental music too. The archaeological evidence cited above stands testimony. There was indeed an outstanding achievement in instrumental music during the days of the Gathasaptashati and the Ajintha and Ellora caves as well as the Koppeshwara temple of Khidrapur, the Bhuleshwara temple at Yavat, the Ramling temple at Gursale, the Markandi temples, the Abhilashitar-thachintami and the Sangeetratnakar as narrated in earlier pages. Even during the Peshwa period too eminent instrumentalists enjoyed royal patronage. For example, sitar player Naro Appaji Bhave enjoyed both reputation and patronage in the court of Balaji Bajirao Peshwa. Raghunathrao patronised another renowned sitar player, namely, Balajipant. The last Peshwa Bajirao II had also in his court famous sitarist Devidas, and Pakhawaj players Bahirji and Nagu Gurav. Illustrious singer Bilasabaras Khan from the legendary Tansen’s lineage was also under his patronage. History must record that, in the 1880’s, the Pune Gayan Samaj arranged grand musical festivals, wherein solo recital of sitar, taus, Pakhawaj, sarangi, jalatarang, sura-shrinagar and violin enjoyed an honourable status. This organisation arranged one such concert in honour of the Prince of Wales and the Duke of Edinburgh on 2nd October 1883, Balkoba Natekar (sitar) and Murarbuwa (sura-shrinagar) were highly reputed instrumentalists of the times. Pandit Paluskar invariably organised solo instrumental music, particularly Mridanga and harmonium recital as well as a classical orchestra performance as an adjunct to his own vocal concert. He is credited to have introduced tabla tarang recital, which was a novelty in all
probability. Pandit Kashikarbuwa, a renowned Keertankar, profusely used the pedal harmonium around 1885. Since those days, many Maharashtrian instrumentalists have established their excellence in accompaniment as well as in solo recital.

Govind Sadashiv Tembe, a gem in the Kolhapur court and a legend, evolved an independent style in harmonium (a reed-organ) recital and made his name immortal in the world of Indian music. Govindrao’s (1881-1955) name is indeed synonymous with that of the harmonium. He lent a Hindustani Swara-oriented characteristic to the sounds of the Western harmonium and embellished it with musical qualities. He was the first to give this instrument an honourable position in our music. Being himself a disciple of Ustad Alladiya Khan, it was but natural that the Jaipur style of music influenced his harmonium recital. His harmonium recital blossomed to perfection through his own conception of the style of Jaipur vocal singing. He earned a unique veneration and respect to this instrument in Hindustani art music by lending it the quality of Swara-oriented musicality. Tembe was also a very good singer, actor and music director. But his contribution to harmonium is so very outstanding that no other artist has excelled him. After Govindrao, it was Vithalrao Koregaonkar who gave vent to the special qualities of the swara-oriented Gayaki of the Kirana Gharana through the tunes of the harmonium. This native of Belgaum deserves the credit for popularising solo harmonium recital and for giving it social acceptability. By about 1882 the pedal harmonium gained a prime importance as an instrument for accompaniment to Natya Sangeet. Balgandharva and other reputed singer actors introduced a pedal harmonium with special bass reeds by about 1909-10. The instrument in the new form came to be known as organ on account of its deeper tone. Veraciously Kambli and Vamanrao Deshpande were highly accomplished in playing the pedal harmonium which added grandeur and captivating appeal to Balgandharva’s songs. Amongst the highly accomplished harmonium players of Maharashtra the names of Dr. Pabalkar, Appa Jalgaonkar, Madhukar Pednekar and Govindrao Patwardhan are outstanding indeed. It has already been narrated in the earlier pages that there has been a very long tradition of manufacturing almost all types of Indian musical instruments at Miraj. They are highly in demand not only in Maharashtra, but also in foreign countries, where Indian music is either learnt or recited. By about December 1962, a sitar manufacturing artisan, namely, Abdul Karim and his son designed a totally new type of Veena under the guidance of Balkrishnabuwa Kapileshwari. This Veena, named as Navatantri, has several remarkable features of its own. This reminds us of Kapileshwari’s Guru Ustad Abdul Karim Khan, who used to guide the instrument makers in designing better instruments. Balkrishnabuwa’s deep research in the science of Shruti is quite well-known. He successfully demonstrated to learned musicians at several places such as Miraj, Pune, Mumbai, Baroda, Ajmer, Jaipur, Delhi, Agra, etc., that this newly designed Veena proved his hotly debated theory of Shruti-swar-samvad.42
The sarangi, more than any other stringed-instrument, is at once a typical folk and a concert lute. The names of Hyderbaksh and Kadarbaksh were synonymous with that of the Sarangi in the past years. Indeed the name Ram Narayan is synonymous with this instrument today. Hyderbaksh as stated earlier, was a reputed celebrity in the Kolhapur royal court. Likewise Kadarbaksh, who adorned a place of honour in the repertory theatre of Balgandharva, was a phenomenal sarangi reciter with extra-ordinary genius. A part of the beauty of Balgandharwa's rendering of semi-classical stage music was ascribed to Kadarbaksh who accompanied him on the sarangi. Ram Narayan who hails from Rajasthan but settled in Mumbai, has given new dimensions to the Sarangi and has obtained social acceptability to this instrument through his performances. He was inspired by renowned sarangi players like Ustad Bundu Khan and Ustad Ghulam Sabir, and was further encouraged by the great maestros Omkar nath Thakur and Krishnarao Shankar, Today he is the undisputed master of sarangi, and has won acclaim in India as well as abroad. Among the very few Sarangi players in Maharashtra Majid Khan and Mehboob Hussain Khan too earned reputation. Ustad Abdul Karimkhan was an excellent been reciter of this land. He harnessed the Swara and J hankar (sound produced by strumming of the string) of the been to reorient his ideology of purity and accuracy of the Swara in vocal recital. Pandit Krishnarao Mule, a contemporary of Karim Khan, was another renowned been player. This reminds us of the tradition of been and rudraveena recital by the phenomenal instrumentalists in the puritan Dagar family associated with Maharashtra for quite some time. The been is the Hindi counterpart of rudraveena of the South.

Ustad Ziauddin Dagar, a luminary of the Dagar family of the pristine Dhrupad school of music, was a phenomenal been player with few equals in the history of classical music. His illustrious son Ustad Zia Mohiuuddin Dagar revived the majestic rudraveena as a concert instrument of great potentiality. This seminal figure of Hindustani music modified this ancient instrument to enhance its tonal quality, resonance and sound sustainment to make it ideally suited for the subtle and intensively expressive nature of the Dhrupad genre of the pristine form of classical music. Under Ustad Mohiuuddin’s intensive tutelage his son Baha-ud-din Dagar and other exponents of the genre earned a phenomenal reputation all over India. The Dagar school of music has also established a tradition of Surabahar recital which is also ideally suited for full manifestation of the Dhrupad genre. Ustad Mohiuuddin’s disciple Chandrashekhar Naringrekar emerged as a promising Surabahar reciter in recent years.

Violin is a European musical instrument with four strings played with a bow. But musicians of both the Hindustani and Carnatic traditions have added it to the repertoire of Indian musical instruments and found in it great inherent qualities for manifestation
of Indian classical music. Gajananrao Joshi (1910-1987) began giving fullscale concerts of violin recital from 1926, after which the instrument attained a concert status. He was followed by Shridhar Parsekar, V. G. Jog, Gajanana Karnad, Pushpalata Kulkarni and D. K. Datar, all of whom earned reputation as eminent violinists in the Hindustani music tradition.

Although Amir Khusro has been credited to have invented the sitar as per a legend, neither he nor famous historian Abul Fazl have mentioned this anywhere. In fact a eighteenth century reference describes sitar as nibaddha tambura, which was similar to the sitar in vogue in West Asia (Tambura and tambora are synonyms). Perhaps sitar might be a modified or re-designed version of the Veena with seven strings. As narrated in the earlier pages, the reputed Sitar players Naro Appaji Bhave, Balajipant and Devidas were honoured with royal patronage by the Peshwas Balaji Bajirao, Raghunathrao and Bajirao II. An inference is, therefore, natural that sitar as a concert instrument was certainly in vogue in Maharashtra at least from the regnal years of Balaji Bajirao i.e. 1740-1761, if not earlier. In the last quarter of the nineteenth Century sitar gained a higher status than before. Balkobaji Natekar had the distinction of being invited to recite Sitar in a concert in honour of the Prince of Wales and the Duke of Edingburgh in Pune on 2nd October 1883.

In the great diversity that exists in different Gharanas one finds many variations in shape and size of sitar that had been in vogue during the past. The credit given to Amir Khusro as the inventor of Sitar has indeed been disputed by some scholars. Yet as Pandit Ravi Shankar believes, Khusro may not have invented the Sitar, but he definitely made innovations on some existing form of Veena, such as the ‘Tritantri ’ Veena or ‘ Parvadini ’ and gave it an identity of Sitar as we know it, including the name ‘Sohtar’ which in Persian means three strings. Khusro's alterations in this instrument are acknowledged as changing two principal aspects, which existed in some variety of Veena, and which still exist in North Indian been and the South Indian Veena. They are firstly, the strings which are tuned and placed inside-out, and secondly, the frets placed in a chromatic sequence fixed firmly on hard wax. Amir Khusro changed the tuning of strings to outside-in, i.e. the first string outside and the lower bass string moving towards the inner side, nearer to the body. This is a common system found in all musical instruments around the world. Secondly, instead of frets fixed on wax, Khusro had them tied by silk threads or guts which could be moved, because he did not use frets in a chromatic succession, but only seven notes in an octave. Frets were added in number gradually through the centuries, and the standard system at present is to have a total of sixteen frets. There are gaps in Re and Dha in the middle octave and Re and Ga in the upper octave.
There are different styles of ‘Baaj’ or modes of playing sitar prevalent in different Gharanas. Great maestros have displayed their specialities from the Beenang : Alap-Jod-Jhala, Masitkhani gats, Razakhani gats, tans, todas or thumari style. Each musician was a master of only one of these specialities and he did not attempt to cross the border line to play the forte of another master. But things started changing at the turn of this century and great sitarists such as Enad Khan and his son Inayat Khan, Barkatulla Khan, Rameshwar Pathak and a few others enlarged their repertoire a bit more. It is indeed Ravi Shankar and Vilayat Khan who have been able to broaden the spectrum of sitar playing, and also to create an appetite and expectation within listeners for more variety. The third outstanding sitar player is Ustad Abdul Halim Jaffer Khan, belonging to the traditional Gharana who, having mastered the technique and traditions, has earned a phenomenal reputation amongst the connoisseurs as well as the common music lovers. His virtuosity, clarity and complete control over the instrument are highly appreciated in the panorama of instrumental music.

Ustad Halim Jaffer Khan, a prodigy in music, was born in 1929 at Jawra in Madhya Pradesh. Initially he studied vocal music as well as Sitar at the age of five from his father Ustad Jaffer Khan, who was in his own right a famous vocalist, a Beenkar and a sitarist of Bande Ali Khan Gharana of Indore. Both the father and the son adorned and embellished the musical profile of Mumbai ever since the 1930’s.

Several years of assiduous practice and abundance of natural talent helped Halim Jaffer Khan in achieving a complete control on the technique of the instrument and the styles of music. A brilliant improviser of melody and a creative genius in music, Halim Jaffer Khan stretches his imagination with gusto, and one notices in his performance a happy blending of vocal music, the Been and Sitar.

He has indeed given a new and revolutionary dimension to the Sitar. After having the full command over the customary Masitkhani and Razakhani styles, he made the masterly invention of the Jafferkhani Baaj based on Masitkhani with some changes in bols (syllables).

Among his significant innovations are the introduction of the Jafferkhani Baaj, the simultaneous use of two strings, the technique of producing harmonic notes and the creation of different types of echoes. One distinctly unique character of this Baaj is the weaving of the notes around the gat with inimitable kans, murkhis, khatkas, uchat, uchatladi, lahek, chapka-ang, ladao-guthao etc. An introduction of the most popular Sawal-Jawab with the tabla in an instrumental performance is yet another characteristic feature of this great artist.

Halim Jaffer Khan has also brought into vogue several ancient and obsolete Ragas like Champakali, Arqj, Shyamkedar, Basant Mukhari,
Rajeshwari etc., which otherwise would have been lost to the world of music. He has also played an important role in making North Indian music lovers familiar with many Carnatik Ragas. He has added to the treasure of Indian music by his beautiful compositions, such as, Madhyami, Kalpana, Chakradhun, Khusrawani, Mazimiri Sharavati etc. Even these of his compositions have become as popular as Ragas.

The numerous performances he has given in India and abroad have earned for him a unique position in cosmos of music. His achievements in the field of instrumental music have won him universal praise and international fame. The sitar with this unique artist is a lucid and spontaneous prompter of an experience which is rich in pure emotional content. His dexterity of hand is indeed unparalleled. By that he creates a graceful harmony by bringing out and unfolding the hidden possibilities of the music produced by sitar. Being a Musalman he bore a strong devotion to Hindu gods. He knew Sanskrit Shlokas and expressed them distinctly. It shows his secularism.

Eventually Arvind Parekh, an industrialist from Mumbai, emerged as a worthy disciple of sitar maestro Ustad Vilayat Khan, who too was in the metropolis for some years. The captivating and sublime melodies of Vilayat Khan’s sitar enthralled Maharashtra as well as the music lovers all over the world. This author has seen both Ustad Vilayat Khan and Pandit Ravi Shankar being lifted up in a wave of adulation by audiences in Mumbai and Pune several times. The incredible Ravi Shankar, who too had found an abode in Mumbai for some years, occupies a unique position in the East and the West. A celebrated virtuoso, he has performed in almost all major Concert Halls in the world to enthusiastic audiences and critical acclaim. An illustrious disciple of the legendary Ustad Alauddin Khan, Ravi Shankar has done gigantic work in his mission of teaching, reciting and popularising sitar, and of unfolding the rich panorama of Indian musical heritage all over the Globe. He has indeed been striving for international understanding and communion through the medium of the sublime heritage of Indian classical music. Rightly his thematic music score for Lord Attenborough’s internationally acclaimed film ‘Gandhi’ won him the 1982 Oscar nomination. Sarod maestro Ustad Ali Akbar Khan has also joined hands with Ravi Shankar in the mission of international communion through music. Ali Akbar, the son of great Alauddin Khan and Gurubandhu of Ravi Shankar also found a haven in Mumbai for some period and blossomed into a leading sarod player. Unfortunately for Maharashtra Ravi Shankar, Vilayat Khan as well as Ali Akbar Khan shifted away from Mumbai after gaining phenomenal popularity. Ravi Shankar was honoured with ‘Oscar Award’ for providing music appropriate to the ‘Gandhi’ film directed by Lord Attenborough. Zarin Daruwala (Sharma) is another formidable name from Mumbai in the field of Sarod recital. Her strings of Sarod have enthralled music lovers for about four decades.
Indeed Pannalal Ghosh (1911-1960) elevated the ancient flute, which was confined to folk music before, to the status of a concert instrument. The original flute known as Venu, murli, pawa, bansuri had a limited capacity to produce sound waves. It was Pannalalji who modified this conch-like purely Indian folk instrument and devised a bigger and longer bansuri with seven holes. He increased the capacity of the original flute to produce musical sounds and tunes which are suitable for Indian art music. The vertical bansuri has almost disappeared from the concert platform, although it has not yet gone into total oblivion. Its high pitch has its use especially in orchestras of classical music. Pannalal Ghosh highly popularised his redesigned horizontal bansuri and brought to the ancient musical instrument an unprecedented glory and status as a concert instrument with a paragonic intonation. He was not merely an accomplished flutist, but a perfectionist whose brilliance, originality and genius dazzled the world. After him, Hariprasad Chaurasia, a scion of the Malhar Gharana of the legendary Alauddin Khan, has emerged as a distinguished flutist. His innovation has earned a world-wide reputation. Chaurasia is at once a traditionalist and an innovator, making his performances a study of fascinating contrasts. He is among the few Indian classicalists who have made efforts to enlarge the audience for classical music. The Gurukul pattern of imparting learning in music in an over-crowded city like Mumbai is indeed a dream. Nevertheless Hariprasadji is striving hard for establishing an Ashram. Ronu Majumdar, born at Benaras, has also been attracted by Mumbai and has settled here, of course, due to the popular patronage to music. He too has been trained in the discipline of the Malhar Gharana of Alauddin Khansaheb as is the case of Ravi Shankar, Ali Akbar Khan and Hariprasad Chaurasia. As a promising flutist he has impressed music lovers all over India. The ancient sanai was mainly confined to Hindu temples and religious ceremonies and festive occasions. But Maharashtrian artists, such as, Shankarrao Gaikwad, Baburao Devlankar, Baburao Khaladkar and Sidram Jadhav have contributed a great deal towards obtaining for the sanai an honourable status of a classical concert instrument.

Classical tabla recital indeed emerged in Maharashtra particularly from the North as did the Khayal genre of music. It was the incomparable, musical prodigy Ahmadjan Thirakwa who introduced the ornate and artistic tabla recital in Maharashtra. Thirakwasaheb brought home the new experience of how tabla could be captivating and hypnotic. It would be of interest to know that he was called Thiraku or Thirakwa just because he showed the rare genius of producing beats (bol) with an intonation like thirr-thirr-thirra on the drum of tabla. He was born in a family of reputed tabla nawaz (wizards) from village Ajrada in Uttar Pradesh (1880), and he excelled in all the three Baaj (types) of tabla recital, namely the Delhi, Ajrada and Farukhabadi Baaj. It is believed that he liked in the heart of his hearts the Farukhabadi mode, while connoisseurs rated him high as a Delhi Baaj exponent. He came to Maharashtra particularly to play tabla in
accompaniment to Balgandharva. It was after this that the Marathi audience realised how ornate a tabla could be and how it could reveal its inherent beauty. It was for several such reasons that the connoisseurs of this region loved him as the son of this soil. The tabla entrench itself in Maharashtra from the days of Ahmadjan Thirakwa, Jehangir Khan originally from Indore, Amir Hussain Khan of Mumbai, Munir Khan, Alladiya Khan (1880-1939, not the great singer), Mehboob Khan Mirajkar and Shamshuddin Khan who was a tabla accompanist of Ustad Abdul Karim Khan. Every one of these tabla nawaz was an artist of great prowess. Balwant Rukadikar and Gurudevji Patwardhan were the Maharashtrian Hindu counterparts of these great Muslim artists. Gurudevji was a tabla nawaz, but a great Pakhawaji. Then came the phenomenal genius Ustad Alarakha from the North who gave new dimensions and an ornate beauty to tabla recital. In their own right tabla nawaz Ghamman Khan and Rajabhau Arakatkar of the previous generation were crowned with success. In the next period tabla players D. R. Nerurkar, Laljee Gokhale, Chandrakant Kamat, Vasantrao Acharekar, Pandharinath Nageshkar, Suresh Talwalkar, Atmaram Kumathekar, Nizamuddin Khan, Sadashiv Pawar have earned a nation-wide reputation. Almost all of them have groomed their own disciples, who have yet been playing tabla both in accompaniment as well as in solo recitals. Eventually tabla got entrenched in Maharashtra and it is very significant that one Gharana of tabla has come to be named after Mumbai, the Bombay Gharana as it is known. Ustad Alarakha's illustrious son Zakir Hussain and Nayan Ghosh have emerged as meritorious tabla wizards in this city. Like his father Zakir Hussain is a highly gifted tabla player who accompanied vocal or instrumental music concerts of all the leading musicians in India. He has earned the rare distinction of performing with the most reputed among Western artists including the greatest guitar player John McLaughlin. He has indeed reached heights of unsurpassed excellence with his superb drumming technique and an innate sense of rhythm. Like the tabla, one style of Pakhawaj recital of Maharashtrian origin is known as the Bhajani Baaj. Pakhawaj wizard Nana Panse was a Maharashtrian settled in Indore. He has had the distinction of framing his own ideology and mode of playing the Pakhawaj which is known as the Panse Gharana, which is distinct from the Kudou Singh Gharana. Many Pakhawaji's in Maharashtra belonged to the Panse Gharana. In fact Gurudev Patwardhan, Makanji, Shankarbhayya and Manyabapu Koditkar earned nationwide reputation as Pakhawajis. The legendary vocalist Alladiya Khan of the J aipur school invariably took the Pakhawaj accompaniment of Shivrambuwa Shaligram. Sadhalebuwa of Kolhapur was also a reputed Pakhawaj player belonging to the Kudou Singh Gharana tradition. Since the tonal quality of Pakhawaj is deep and mellow which is suited to the Dhrupad and the Been, all artists of the Dagar Gharana invariably take Pakhawajis to their accompaniment.
The Santoor is in fact peculiar to the Kashmir valley, although it is found in diverse forms in some parts of the world. It is known as dulcimer or cymbalon in Eastern Europe and quanoon in Turkey. Some scholars say that Santoor may be traced to the Vedic Vana Veena. This was later called the Shatatantri Veena, which meant the hundred stringed lute. The legendary Shivkumar Sharma brought it to Maharashtra after he settled in Mumbai. This genius among artists rediscovered and pioneered the original folk instrument as found in Kashmir and Afghanistan. After many innovations and subtle modifications, Shivkumar Sharma legitimised Santoor as prestigious Hindustani classical instrument, had popularised it all over the world. After learning other genres of music, he learnt the original Santoor of Kashmir from his musician father Umadutta Sharma belonging to the Kashmiri Brahmin Pandits. Through his deep insight, Shivkumar Sharma experimented with the musical qualities of the original polychord and resonance of the strings and design of the box and bridges therein. He elevated the musical capabilities of the instrument by adopting the subtle nuances and inflections of classical music. After a quest of innovations, he developed a host of new techniques and gave birth to a virtually new instrument capable of fascinating tunes, slender notes and mellifluous sounds. Hence his Santoor recital has the merit of an extraordinary versatility and a capacity to captivate music lovers all over the world. The strumming of the hundred strings indeed manifests a wide range of subtle paragoric notes, extending from soft sensitivity to sonorous sublimity.

Amongst the doyens of respectable Gharana music, who beautified the panorama of this fine art in Maharashtra, it may be unavoidable to mention some eminent names T. D. Janorikar is a reputed senior exponent of the revered Bhendibazar Gharana of Uttar Pradesh, which had unfortunately gone into the penumbra. Because of his persistent efforts the somewhat forgotten Bhendibazar Gharana style, with all its beauty, grandeur and peculiarities had been revived. Aman Ali Khan, who was a resident of this State, was a very reputed singer of this school of music. Amanat Khan, a scion of the less known Dewas Gharana, enthralled music lovers through the flavour of his Gharana Gayaki, while he was residing here. Manikbuwa Thakurdas, the principal of the Rupayatan Academy of Music in Mumbai learnt from his Buzurg father Yeshwantbuwa Thakurdas. And it is interesting to know that Yeshwantbuwa Thakurdas was a leading disciple of the great Bhaskarbuwa Bakhale. After his father’s demise, Manikbuwa acquired Bakhalebuwa’s ornamental style through his later Guru Master Krishnarao Phulambrikar. Hence, Manikbuwa is indeed the only living exponent of the Gayaki of Bhaskarbuwa Bakhale in its original dazzling form. He is steeped into the tradition of old masters and had religiously adhered to the traditional method of imparting education throughout his long life. The Rampur-Sahaswan Gharana, in all its grandeur, can indeed boast of its connection with the tradition of the legendary sangeet samrat Tansen. Ustad Hafiz Ahmed Khan of
this Gharana was acknowledged to be the principal exponent of this school of music in Maharashtra. So also were Mushtaq Hussain Khan, Nissar Hussain Khan and Ghulam Mushtafa Khan amongst the reputed artists of this Gharana in Maharashtra.

There were and even now are several artists, men and women, whom Maharashtra either produced or provided a congenial home to blossom and enrich the world of fine arts of its own. A few of the many are mentioned here:— Leelabai Shirgaonkar (Alladiya Khan's pet disciple and also a patron in his old age), Bannubai Latkar (Karim Khan's disciple and wife), Saraswati Rane, Dasharathbuwa Mule, Shankarrao Sarnaik, Shankarrao Kapileshwari, Harischandra Kapileshwari, Anantrao Gadgil, Gopalrao Apte, Ramkrishna Bodas, Ramkrishna Khadilkar, Shankarrao Deshpande, Bachubai, Shankar Mirajkar, Pyarekhan, Balwant Rukadikar (tabla), Balwant Mane (sanai), Yeshwant Purohit, Y. D. Joshi, Menaka Hyderabadkar, Vinayak Vora, J. S. Jariwalla, Brij Narayan, K. G. Ginde, V. R. Athawale, S. N. Ratanjankar, Sharadchandra Ardikar, Padmawati Gokhale-Shaligram, Vasanth Rao Rajopadhye, Arvind Mangrulkar, Dinkar Khalki, Dhondutai Kulkarni, Jyotsna Bhole, Vasanth Rao Deshpande, Manik Varma, Shalini Narvekar, Anjanibai Lolayekar, Ram Marathe, Shruti Sadolikar, Shobha Gurto, Veena Sahasrabuddhe, Malini Rajurkar, Padma Talwalkar, Krishna Hangal, Bhai Gaitonde, Vibhav Nageshkar, Purushottam Walawalkar, Nana Muley.

Classical music is indeed the sublime heritage of the Indian Sub-continent, and it has been enriched and sophisticated by several generations over a span of the past 2,000 years. The tradition of ornate classicism over these twenty centuries has blessed the Indians and the entire human race, with a rich, diverse and sublime heritage. Nevertheless we have to admit that no other section of Indians accepted or enjoyed the flavour of Hindustani art music as we did in Maharashtra. No other single region of India has made such a crucial contribution towards the enrichment of this tradition or has patronised the art as did the Maharashtrian connoisseurs. It is true that musicians in this land accomplished and adopted and acquired proficiency in the art from their Indian brethren outside. But it was here that they perfected their accomplishment. Several highly gifted musicians from here earned phenomenal reputation not merely in this Sub-continent, but all over the five continents. Their musical concerts are frequently organised throughout the world. Some of them have settled in several other countries to impart training in music as also for giving concerts. Even quite a few of their foreign disciples have devoted themselves to the propagation and performance of Hindustani classical music in various countries as well as in India.

While Maharashtra gave birth to hundreds of illustrious musicians, it also extended a liberal popular patronage to hundreds of artists from other parts of the country. Several vocalists and instrumentalists from the Sub-continent extending from Kashmir and Peshawar upto
Kanyakumari and from Dhaka and Guwahati to Mumbai have been attracted towards Maharashtra due to such reasons as, a tradition of connoisseurship, an enlightened class of music lovers cultivated by the pioneering work of Paluskar and Ichalkaranjikar, facilities for learning music, urbanisation, economic progress due to industrialisation and an accommodative social tolerance. After the end of royal patronage after Indian Independence, scores of artists migrated and settle here in search of popular patronage. Hundreds of them have lived here or are yet living as they found a happy haven here. It was in Maharashtra that the various Gharanas crystallized their ideologies. The names of a good many celebrities have appeared in the above narration. Even then it may be essential to mention the names of illustrious maestros who lived or are still living in Maharashtra and particularly in Mumbai. It should however, be noted that this enumeration is only symbolic and in no way complete:


A veritable rishi Pt. Vishnu Digambar Paluskar was the pioneer of scientific research, education and propagation of Hindustani music in India. Music was indeed the mission of his life for which he lived and also died. No other Indian has ever done so much for this art. As said in the earlier pages, his venture to start a music college at Lahore, the Akhil Bharatiya Gandharva Mahavidyalaya in 1901 has no parallel in what we now call the Third World. There was absolutely no institutional infrastructure for learning music in those days. He did not stop at Lahore only. Shortly he opened its branch in Mumbai, and then inspired other branches in Pune, Nagpur, Kolhapur and other centres. Pandit Paluskar was indeed the “Sangeetacharya of India.” His missionary zeal in fact, took music to the open concert as well as to thousands of houses in this country. For him a music college was a seat of learning in the art as well as in the philosophy of life and a school of moral studies. He made it totally independent of the royal
Court, the aristocracy as well as the temple. A singer, as he conceived it was installed upon this Peeth. He devoted a major part of his life towards achievement of such an idealism. His was no easy path. Everybody knew that his path lay through the world of business economics which is merciless. But he devised resourceful ways and means for obtaining the support of society for enrichment of this great heritage of India. Towards that end he arranged a public musical concert, gave it the necessary publicity and started the custom of selling tickets for the concert (1897). Music was no longer to remain a monopoly of the Princes, the aristocracy of the priesthood. It was to be democratized. Since the common man was generally not interested in pedantic classical singing, he adopted the novel method of holding a community prayer, solo instrumental music, Mridang and harmonium recital, an orchestra and discourses on the Ramayana as adjuncts to a classical concert. Such resourceful devices were essential for attracting an audience for a mehfil in those days. This prompted even the layman to buy a ticket for a musical concert. He launched upon music conference as grand festivals for democratizing classical music, for bringing it to the common man. Today we see grand music festivals to which entry is by tickets.

Vishnu Digambar was in fact the founding father of the enterprise. Till his days a single Raga was unfolded and recited for a long time running into a few hours. He delimited the time duration of presenting a Bandish so as to make it enjoyable even by an ordinary music lover. He also started the custom of obtaining donations, besides the proceeds from tickets, which was so very essential to make the concert economically viable. Vishnu Digambar indeed served the cause of classical music by re-orienting and giving a new outlook to education and propagation of this pristine art.

Vishnu Narayan Bhatkhande (1860-1936) was yet another pioneer of propagation of music, who also took a lead in organisation of grand music festivals through Sangeet Sammelans. Paluskar celebrated five music conferences in India during 1918-1922, while Bhatkhande organised eight Sammelans from 1916 to 1930. Bhatkhande buwa's another contribution consisted of collection of rare Cheezas and Ragas, which were obsolete and obscure. He revived them and wrote profusely on the basis of his own method of notation. He wrote a big treatise, namely, Hindustani Sangeet Paddhati which made available to students and teachers of music, the source material on music which he had so very painstakingly collected. He helped conservation of the heritage of music through his scholastic writings. Naturally his contribution in this respect is regarded as immortal.

Nevertheless there was hardly any literature furnishing a scientific commentary or a critical evaluation of the errors and flaws in Bhatkhande's analysis. These issues gave rise to controversies and apprehensions. The interpretation of important concepts in Indian musicology such as Shruti, Swara, grama, moorchhana etc. became
the subject of bitter controversies and hot discussions, from time to
time. After introduction of the Western harmonium as an instrument
for accompaniment to vocal singing, there arose serious
misunderstandings about the scientific foundations of Indian music.
Western musicians argued that Indian music does not have notation.
They raised several apprehensions. Do Shruti exist? How many
shrutis are there, if at all they exist? What is the nature of a
Swarasaptak? Has Indian musicology any scientific foundation? Abdul
Karim Khan, who was a staunch protagonist of the scientific foundation
of Indian musicology, strived very hard to answer such questions and
to prove his thesis. Concurrently Krishnaji Balwant Deval, a great
admirer of Indian music, wanted to prove that our music had a
scientific basis. Karim Khan helped Deval by practical demonstrations.
As a matter of fact Khansaheb was the anchor of the research of
Krishnaji Balwant Deval and Justice E. Clements. But he refused to
subscribe to their efforts to prove that Shruti could be demonstrated
on a harmonium. Karim Khan's contribution to learning in musicology
is indeed incomparable with that of anybody else. Even then these
issues were dug up again and again after his death. The controversy
about shrutis became still more bitter. Hence, Balkrishnabuwa
Kapileshwari studied Karim Khan's thesis in depth so as to enable
himself to prove the mastro's thesis. He did it in his capacity as a
Khalifa of the Gharana, and wrote a treatise Shrutidarshan in 1963.
It should be acknowledged that this treatise is a precious contribution
to musicology. In this volume Kapileshwaribuwa has diligently
enlightened the serious students with the nature of the problem and
the various issues involved in the controversy. He also threw more
light on the subject through several practical demonstrations, lectures
and discussions with knowledgeable persons. He contradicted the
arguments of the opponents by actual performance in concerts. His
contribution towards dissemination of correct information in the
matter of the Shrutisamvad is indeed immense.

The organised institutions of music circle or club came into existence
with an increasing propagation of music. Its objectives are, by and
large, promotion of this fine art and providing the facility of listening
music to knowledgeable connoisseurs as well as the common music
lovers. In this respect the work of the following institutions appears
to be remarkable:— Gayanottejak Mandals of Mumbai, Pune Gayan
Samaj, Bharat Gayan Samaj of Pune, Deval Club of Kolhapur, Dharwad
Gayan Samaj, Saraswat Gayan Samaj and Trinity Club of Mumbai,
Kalyan Gayan Samaj, Maharashtra Sangeet Samiti (Hindustani
Sangeet Parishad), Bombay Music Circle, Gandharva Music Circle,
Parle Music Circle, Abdul Karim Khan Sangeet Prachar Mandal, Arya
Sangeet Vidyalaya, Saraswati Sangeet Vidyalaya, Indian Music Group
Dadar- Matunga Cultural Centre, Karnataka Sangh, Kala Bharati,
Suburban Music Circle, Sharada Sangeet Vidyalaya of Bandra, Halim
Academy of Sitar (all) from Mumbai, Arya Sangeet Prarasak Mandal
of Pune.
Vocalists and instrumentalists of almost all Gharanas, such as Dhupad Dhamar, Gwalior schools, the Gharana Gayaki of Agra, Jaipur, Kirana, Rampur-Sahaswan, Indore, Mewati, Malhar, Patiyala, Dewas, Bhendibazar, etc. have been presenting their music in today's Maharashtra. The connaisseurs of the State have extended their patronage to all these Gharana, artists from all over India. Of late Hindustani music exponents even from Western countries also give their performances in Mumbai. It is true that music does not enjoy patronage of the royal courts or the aristocracy since Independence. However, it enjoys a spectacular popular patronage which has no parallel in history. Grand music festivals are arranged in Mumbai, Pune, Nagpur, Dombivali, Thane, Aundh, Miraj, Nasik, Aurangabad, Kolhapur, Amravati, Jalgaoon etc. A good many registered institutions have been established for organising festivals. Such organisations invite classical singers and instrumentalists from all over the country, and celebrate grand music festivals of three-four days. Thousands of connaisseurs grace the occasions by their presence and since the festivals offer an opportunity of listening the performances of variegated artists and art forms, the music lovers enthusiastically join the audience by buying tickets. Several charitable institutions too organise music festivals for raising funds. Even commercial organisations have ventured into the field. The Sawai Gandharva Sangeet Mahostava celebrated by the Arya Sangeet Prasarak Mandal at Pune, in December every year, is veritably the grandest festival in Maharashtra. In this three day festival an audience of twelve to thirteen thousand sits all throughout the night to enjoy music. This festival is organised by the disciples of Sawai Gandharva to celebrate the death anniversary of their Guru with pioussness. Likewise thousands of music lovers participate in the music festivals in Mumbai, such as the January Festival of Indian Music Group, Gunidas Sangeet Samaroha, Suresh Babu-Hirabai Badodekar Sangeet Samaroha, Surashringar Samsad, Gharana Sammelan, Deodhar School of Music Dadar-Matunga Cultural Centre, Parle Music Circle, Sharda Sangeet Vidyalaya and Barst Dhrupad Festival organised by the Ziauddin Dagar Memorial Trust. Similar festivals are celebrated at Nagpur too. The Abdul Karim Khan Sangeet Samaroha has created its own history. It is remarkable that doyen Roshan Ara Begurn used to grace the occasion by paying a homage to her Guru by coming all the way from Pakistan to Miraj. The music festival in a village like Aundh is an exemplary enterprise initiated by the princely family. Halim Jaffer Academy founded by sitar wizard Abdul Halim Jaffer Khan provides a feast of music through an annual festival. Musical concerts are celebrated throughout the year at Mumbai and Pune. Even very big auditoriums fall short of the requirements of growing audiences. Hence, it has become necessary to hold grand festivals in spacious Shamianas on open grounds. In fact a programme on an open ground has become a need of the day. Very big Mehfils are organised to
commemorate the anniversaries of many musicians. Many institutions and group of music lovers are emerging for this purposes. Some enthusiastic music lovers and institutions have established their names as organisers of music programmes. In all such Mehfils, Khayal recital is the dominating genre of music, but a due place is accorded to genres such as Thumari, Dhrupad Dhamar, devotional songs and a new type of Abhangawani. Bhimsen Joshi’s recital of Abhangawani attracted a particular class of its lovers. Besides these genres, the audience entreats the singer to sing a song from the repertoire of Natya-Sangeet, which is so very popular in Maharashtra. Even the non-Marathi singers also present such a song in a Mehfil on demand of the audience. From the present popular patronage to music, it can be inferred that classical music has very bright prospects in the future in Maharashtra.

Since, 1964-65 the Education Department of the Maharashtra Government launched upon a Novel programme of State patronage to music in order to enable music lovers to enjoy music and also to encourage the artists. Accordingly the Recreation Committee of Government organised Music Festivals on a grand scale to give a feast of music from eminent musicians in the country. Eventually, the field of operation of this Committee expanded and it was hence, upgraded to the level of the Directorate of Cultural affairs. During the initial period the Diretorate did a great deal to bring classical music within the reach of the music lovers belonging to the non-affording class in society. As a matter of fact this enterprise was deemed highly useful for enrichment of the taste of music lovers. Gradually, however, folk music and stage performances replaced Hindiustani classical music in the State programmes. Never-theless the Maharashtra Tourism Development Corporation of State Government started organising concerts of music and classical dance with the objective of creating a social awareness for conservation of the sublime heritage of sculpture and painting. The Corporation has chosen the medium of classical music and dance also for attracting more and more tourists towards the fascinating art at Ajintha, Ellora, Pitalkhora Elephanta. Accordingly, it holds programmes of classical vocal and instrumental music and dances performed by reputed artists at Elephanta Mahotsav, Ellora-Ajintha Festival, Banaganga Festival etc. It is said that the artists perform better at the Ellora Festival than they do elsewhere.

After Independence, the Government of India established the Sangeet Natak Akademi for encouraging classical arts and artists. This national organisation has been honouring virtuous by granting National Awards to them since 1952. The Awards are conferred upon artists in various categories of arts, such as, Indian classical music, Carnatic music, folk music, Natya Sangeet, stage art, direction of drama performances, film music etc. It is remarkable that the Government of Maharashtra again honoured the artists from Maharashtra, who
had already been conferred upon by the Government of India Awards since 1952, by granting them the “Maharashtra Gaurav Puraskar” and a purse of one lakh rupees each in November 1990. Besides appreciation of art, the objective behind was to show that art did enjoy State patronage, although royal patronage had come to an end.

When all is said and done, a true artist takes his connoisseurs in a higher veneration, as if the audience is his deity, rather than the patronage of anybody else, whether royal or State. It was not for nothing that Balgandharav used to adulate the audience and address them as “Deva” (god) in a highly excited voice. Every Indian musician bows with the highest reverence, virtually renders the obeisance to the body of listeners with folded hands. However, great a musician might be, he touches the dias, with reverence before ascending on it and then expresses his deep reverence to the listeners. After every Cheeze he accepts their appreciation respectfully and at the end of his recital he renders his obeisance and bends in humble reverence before the audience. And the audience too applauds the artist with an excited adulation and so to say, acknowledge the sublime experience which it had during the recital. This sublime happiness can better be experienced than expressed in words although the musician may not come up to the expectations due to deviation of mood in a particular concert, the connoisseur looks at him with reverence. Indeed music is one such area, where the bonds of language, caste and religion disappear. There dawns blissfulness arising from the identity of sentiments (Advaita) between the musician and the connoisseur. This is indeed the Indian culture.

A good many concepts and phrases in the area of music unfold the context of culture. The words like Gandharva, Gurukul, Guru-shishya parampara, Gharana, Gandabandhan, Khalifa, Mehfil, Keertan, Bhajan, Khayal, Dhrupad unfold the variegated characteristics of Indian culture. A good many cultural aspects are revealed and enunciated through them.

III. Marathi Theater*

Marathi theater indeed adores a place of honour in the panorama of fine arts in this land. Nay, drama theatre has profusely contributed to the enrichment of the art heritage of Maharashtra. What the Maharashtrians lost in the sphere of the art of painting during the mediaeval and Maratha times, it gained on the colourful drama stage from 1843. It is true that Maharashtra failed to nurture the art of miniature paintings, Kangra paintings, Tanjavar paintings and many other art forms, while they traversed through this land from North to South or vice a versa. But Maharashtra more than compensated this loss by evolving and developing the drama theater as an independent genre of performing art. Verily Marathi theater and particularly the musical stage known as Sangeet Rangabhoomi, has no precedent or

*The write-up on Marathi Stage has been contributed by Dr. K. K. Chaudhari.