

The progress and popularity of Indian classical music in the 20th century in Baroda

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Research Paper

Music has an importance in every state of India; however Baroda is a leading state among them. Baroda has remained progressive in cultural field since the ruling of Gaekwad. Sir Sayajirao Gaekwad III was ruling Baroda since the beginning of 20th century and had contributed a lot in the development and progress of classical music. "Gayan Shala" was established in the 20th century at Baroda. Learned musicians from all over India, came to Baroda and got settled here. They accepted Baroda as their working place for the progress of classical music. People of Baroda have affection towards culture and music, and they love classical music too much. Classical music is developing and growing in Baroda, and the music has a bright future here.

The cultural institute like 'Kalawant Karkhana' started by Sir T. Madhavrao, an advisor to the Gaekwad Family was run by the artist of all types of arts from which the public of Baroda was getting advantage of learning different arts. Then Sir Sayajirao Gaekwad-III started "Gayan Shala", which is now grown up as Faculty of Performing Arts, M.S. University of Baroda. Students from all over the country and world are joining this faculty for learning Indian Classical Music. In this article I have tried to explain the contribution of Gayan Shala in the progress of cultural scenario in Baroda.

1 Kalawant Karkhana

The bureaucratic modernization begun by Madhav Rao in Baroda state encompassed the domain of culture as well, including within its ambit the world

of music and musicians. Baroda had over the years amassed a motley collection of entertainers some were permanent employees, others were informal court retainers. The group of entertainers was collectively known as the 'Kalawant Karkhana', or the "warehouse of artists." All court entertainers – mimes, wrestlers, singers, dancers, dramatics, and instrumentalists – were housed, for accounting purposes, within the Karkhana which was run by official known as the 'Khaangi Karbharis' (ministers of personnel affairs).

In the early years of Sayajirao's rule, the Karkhana was represented to him by its different Khaangi Karbharis as a department in disrepair, and in urgent need of reform. Over the next eighteen years, Sayajirao made a series of rulings on individual cases that became the foundation for the publication, in 1899, of a book of rules titled 'Kalawant Khatyache Niyam' (hereafter Niyam). The Niyam put in place a new kind of princely patronage for the twentieth century. Artists were placed in one of three categories, and every detail of their lives was monitored what they could wear, when they could go on leave, and what they were to perform.

The Niyams tells us how artists must have lived their daily lives, the conditions of their employment, and the requirements placed upon them. It also documents the successful enactment of a careful transformation from a hazy and ill-determined period of unsystematic patronage – an earlier, perhaps more "authentic" feudalism- to the centralized, efficient, and streamlined patronage

of colonial feudalism. The authors of the Niyam had identified, without naming it as such, feudal patronage as the problem in need of attention. However, simple modernization was not the solution. Instead, they advocated a modernized feudalism, empowering senior appointed ministers of the Khaata to keep a tighter rein on the finances and a closer eye on the entertainers.

The peculiarity of this modern feudalism lies in its combining bureaucratic efficiency with the glamorous trapping of a putative historical privilege. In theory, and according to the rule book, the Khaata had been retained as a permanent department of the court because its primary function was to provide the ruler with Vishraanti (tranquil relaxation) and Karmanuk (distraction) after a day of onerous duties. In practice, from 1886 (five years after he came to the throne) until his death in 1939, Sayajirao got most of his rest and relaxation in Europe, barring a few months every other winter when he returned to India. During these years, he was largely an absentee maharaja, something that was remarked upon by his own family, who recognized that he showed an “exaggerated intolerance towards Baroda’s climate and escaped from it at the flimsiest of pretexts.” He had little use for an entire warehouse of entertainers- at one point numbering as many as five hundred- and he did most of the administrative work related to the Khaata by mail. In this revamped feudal order, the Khaata performed mostly a symbolic function, keeping alive, albeit in new ways, the “traditional” privileges of the ruler. These twin pillars of feudalistic modernity-bureaucracy and tradition-were the naturalized outcome of Baroda’s checkered history of patronage, narrated in the preface to the actual rules of the Niyam. Patronage began with the founding of the Khaata, for which neither a date nor the precise number of members on its payroll at any given point is available. No systematic expenditure was associated with the comings and goings of entertainers until 1817. Two years later, in 1819, the first male singer was hired as a permanent salaried employee. This act was deemed the founding of the Kalawant Karkhana, thereby linking patronage to centralized account keeping.

Despite this, entertainers were paid out of a number of no centralized accounts well into the nineteenth century. Baroda’s ministers, when writing this account at the end of the nineteenth century, were making a qualitative distinction between a “feudal patronage” defined by nonpermanent employment and unsalaried remuneration and its modern cousin, defined in terms of centralized accounting practices and categorized employment. In fact, by the terms of an internal court reckoning, Baroda had no system of patronage for the first five decades of the nineteenth century.

Over the course of the century, the remuneration for both permanent employees and occasional performers ranged from Rs. 700 at the high end to Rs. 50 at the low end. Most Gaekwad rulers favored women singers and dancers over men, and until the middle of the century, they were paid more than all other entertainers. Unofficial accounts often hint that the various nobles (sardars) of the court kept female entertainers as their mistresses, further throwing into question the categorical definition of the term patronage. Mime and mimicry shows, wrestling acts, and song and dance troupes were given equal time if not more by the Gaekwads. By 1843, in addition to the twenty-two artists in the permanent employ of the court, various mime artists and a troupe that performed devotional music related to an auspicious festival (Lalitacha tamasha) were also part of the roster.

While this variety certainly points to a court that liked different forms of entertainment, it does not suggest an active patronage of “serious” music. Music was never the mainstay of court entertainment, even though the first eight employees of the Karkhana were all male singers. Even during the hey-day of Baroda patronage, identified in the Niyam as the eleven-year period leading up to the year of the Great Rebellion (1857), when the Khaata boasted an extensive roster of entertainers from varied caste groups, religions, and regions, music as such was not particularly favored. In the years following the rebellion, the fortunes of the Khaata fluctuated, its numbers shrinking before swelling again. At its best, a repertoire ranging from festive music to mime

shows, from Tanjavur dance to North Indian Khayal, from instrumental music to large theatrical shows, characterized Baroda's courtly entertainment. No qualitative distinction was made between the devotional and the bawdy, no hierarchical ranking ordered artists as less or more classical. No male singer was especially privileged, and in fact, male singers were rather low in the pecking order, far below mimes and theatrical troupes. This would not be particularly significant were it not for the fact that this was the period during which male musicians from gharanas had established semiprofessional guilds and had begun to carry the representational burden of "serious" music. Yet male singers, from the beginnings of Gaekwad patronage through its eleven-year period of glory, saw their remuneration diminish steadily. And well into the first two decades of the twentieth century, female singers and dancers earned more than double the amount paid to famous male musicians such as Faiyaz Khan.

That courtly entertainment was not about serious art was recognized by the authors of the Niyam, who painted a picture of Baroda's history of patronage as an uneven, but nonetheless steady, decline marked by favoritism to female entertainers and vaudeville (tamasha). The pressing concern was that of respectability, said in the Niyam to be desirable and urgently required. In the actual rules themselves, respectability was written in as a mandate for the superintendent, who was empowered to monitor all aspects of his artists' lives, from the content of their performances to the cleanliness of their cloths. Rajashraya, or princely patronage, would become a set of rules by the end of the nineteenth century. The other issue, linked to the authors' concerns with favoritism and respectability (paying too much to female entertainers), was the need for drastic financial streamlining. Beginning in 1881, Sayajirao's ministers initiated a systematic standardization of the Khaata and by 1924, they had decreased its budget (Rs. 30,000) to less than what was spent on it in the year of its founding.

Sayajirao began the process of streamlining by resolving older and unsettled accounts as soon as he came to power. In 1867, Malharrao Gaekwad,

the black sheep of the family, had ordered that a female singer, Amba Kotwaleen, be given Rs. 2000 to build herself a house, but it was not clear whether the money was given as a gift or a loan. Sayajirao ruled that the money be considered a gift. It was not a ruling he ever repeated for any other singer or dancer. He adjudicated the first performances by singing and dancing girls and determined whether they should be included in the Khaata. He granted requests by dancers for additional money for the purchase of jewelry only on the condition that the money be spent on what it had been asked for, and he treated these additional disbursements as loans, deducted in monthly installments from the dancers' salary. All matters, however minor they may have been, were sent to Sayajirao. In the early years of his rule, he maintained strict vigilance over issues as seemingly inconsequential as raising a musician's salary by Rs. 5 per month. He also curtailed the power that officials had exercised in previous eras.

The thoroughness with which all aspects of entertainment were standardized cannot be emphasized enough. In many accounts about the lives of musicians in the late nineteenth and early twentieth century's, we read about whimsical, connoisseur Maharajas who bestow upon the musician knowledgeable attention, while the musician is free to live an otherworldly life in which the cares of the material world are subordinated to the pursuit of true art. Baroda's comprehensive bureaucratic standardization does not conform to such a picture. The maharaja himself was not rule-bound, but even his idiosyncratic preferences were turned into rules.[1-2]

2 Gayan Shala

Baroda Gayan shala Professors with the portrait of Ut. Ustad Maula Baksh in early 1900.

Historians have noted about Baroda's long relation with music is over 200 year old. Khayal, Dhrupad, Dhamar, Thumri etc. are the style of classical Music. Their roots are established in Baroda by H.H. Sir Sayajirao II (1819 to 1874). His interest and enthusiasm for classical music was so much that he had invited many renowned performers to his 'Darbar'.

Renowned classical singer from Mathura Pandit Devidas Bairagi, who was an accomplished singer in music was invited in 1835 and appointed in Darbar as an official singer. Today's Radha Vallabh Temple, in Mandvi near sarkar wada was then gifted to Devidas Bairagi. He was given all rights to perform 'Pooja' rituals as well as he was a caretaker of the temple.

In the year 1846 after the sad demise of Pandit Devidas, his disciples Priyadas and Rakhidas were given all the right as a caretaker and were told to carry out the traditions. It goes without saying that both the disciples of Pandit Devidas were good classical singers.

After the sad demise of H.H. Sayajirao II, Srimant Ganpatrao took over the administrator (1847:1856). He kept the legacy of Indian classical music on during his tenure but the musicians were paid less than before.[3-4]

During the period 1856 to 1840 H.H Khanderao ruled over Baroda province. His liking was more towards Health, and exercise (Akhadas). He was interested in classical music but he invited Tamasha, Lawani, Powada (all are folk music form of Maharashtra) to Makarpura Rajwada. Many programmes were held and they were rewarded for their performances. The renowned singer Maula Baksh was invited to the Darbar and was titled as 'Darbari Singer'. During the years 1870 to 1875 H.H. Madhavrao Gaekwad was the administrator of Baroda (Province). During his tenure he neither does any progressive work for the field of music nor encouraged classical music. But he showed keen interest in folk music of the state. He encouraged and gave fame to Gujarati Raas Garba and Dandia during his rule. Since then the world famous Navaratri Festival of Baroda is celebrated till date.

Sir Sayajirao Gaekwad III had tremendous interest and love for classical music. (Year 1875 to 1939). He invited the 'Kirana Gharana' classical singer Ustad Mahroom Khan to his court. He was titled as 'Raj Gayak'. During the same period Ustad Abdul Kareem Khan was also titled as 'Raj Gayak'

During the years 1881 to 1950 the renowned and senior most classical singer from Agra Gharana

Ustad Faiyaz Khan was also invited to the Darbar (court). According to my knowledge many music enthusiasts and music lovers of Baroda witnessed Ustad Faiyaz Khan's presence and performances lot of us was lucky to be a witness, at his musical performances.

Maharaj Sayajirao III Start "Gayan Shala" In Baroda, The First Principal Of that Gayan Shala was Ustad Maula Baksh.

Now, a days it is call as Madhyawarti shala, previously it was known as Gayan Shala.

Ustad Maula Baksh : (1833:1896)

Born in Bhiwani (Haryana), Ustad Maula Baksh came to Baroda under the auspices and invitation of Maharaja Sayajirao. In February, 1886 a Music Collage was established in Baroda. Maharaja Sayajirao conferred Ustad Maula Baksh as the first Principal of the esteemed institution.[5]

Ustad Maula Baksh was considered to be one of the finest singers in North India. He was maestro in Carnatic style of music. He also played the Rudra Veena with impeccable expertise. He took the opportunity to preside as the Principal of Music Collage and formulated a system of imparting musical education on an institutional level. He took pains to develop a special system of musical notes that can be written down and used to teach the students. He also wrote a number of pieces on Music that is now a part of academic curriculum at music colleges around the country. Under his watchful eyes, he trained his grandson, who later went on to become the popular Sufi saint and singer par excellence Inayat Khan.[6]

Maula Baksh always remained open experimentation in the field of performing art. In fact, it was this willingness to creativity that attracted the Maharaja towards Ustad Maula Baksh. After Ustad Maula Baksh departed to his heavenly abode in 1896, the Maharaja extended his patronage to the Ustad's young musician son Allauddin. He encouraged Alluddin to visit Europe to research on the convergence of western classical and Indian Music. On returning back, Alluddin complained of gastronomic illness and was relegated to court duties. Hence Maharaja

Sayajirao laid the seeds of Fusion music and convergence of Indo Western style of music, another great example of the King's foresightedness and visionary prowess.

Maulabaksh came from a family of zamindars. An orphan, he was brought up by his uncle. He was about 15 when his life witnessed a turning point after he befriended a pilgrim. It is said that it was this holy man who gave the little boy the new name – Maulabaksh (God gifted).

After being blessed by the holy man, Maulabaksh set out to travel from place to place to hear different musicians. At last, he approached one of the most accomplished singers of India. Ghasit Khan, who made Maulabaksh his only pupil. After Ghasit Khan's death, Maulabaksh travelled from court to court and started enjoying a period of prosperity and patronage.[7]

Pt. Vishnu Narayan Bhatkhande in Baroda

Pt. Vishnu narayan Bhatkhande started schools and colleges in India for systematic teaching of Hindustani music. In 1916, he reorganized the Baroda state music school, for some time he run the gayan shala of Baroda and Reorganized the notation books in Baroda Gayan shala.[8]

Sir Sayajirao's Request to Ustad Faiyaz Khan to Invite and Select Classical Singers For Music College in Baroda

On Sir Sayajirao's request Ustad Faiyaz Khan invited selected classical singers to Baroda. The intention was very clear. He wanted to establish a Music Collage in Baroda. Again Ustad Maula Baksh was invited as was appointed as the Principal of institute. His duty was to teach music to the enrolled students and to arrange Music concerts (programs) for music lovers. There was no caste discrimination in this institute. But the admissions to this institute were given after a general knowledge test.

India's first Music Collage was established in Baroda in 1886. Ustad Maula Bakhsh was very knowledgable and renowned classical singer. But the students of Music College found it very difficult to learn music from him. As he kept some of the

'Ragas', 'Taans' and 'Mukhadas' a secret from his students.

When this fact was brought to the notice of His Highness, he invited Pandit Bhatkhande prepared his own notations and on classical music. These were then made available to the students in this manner students find it very easy to learn and performed classical music.[9]

In the year 1916, for the first time Akhil Bhartiya Sangeet Sammelan was organized in Baroda. In this Sangeet Sammelan India's renowned singers had performed. In the year 1947/1948 Baroda college got the recognition of 'University'. Then smt. Hansaben Mehta was the Vice Chancellor. She established Faculty of Fine Arts as a subdivision. It was named as Music College. To give good education to music students, many well known singers were appointed; Pt. Madhusudan Joshi , Pandit Shivkumar Shukla, Mirabai Badkar, Bharat Vyas ,Pt.Sudhirkumar Saxsena ,etc. are to names a few. They were the well known vocalists and musicians at that time, the students of music school were enrolled into Music College.

Dr. R.C. Mehta became famous world over for his achievements in the field of music. He was awarded many degrees, awards and mementoes. He was also awarded "Padmabhushan". He made Baroda feel proud in the field of music. He performed his duties as the principal of Music College from the year 1951 to 1978. Till date he is guiding the students.[10]

3. Music College

The Late Shri Sayajirao Gaekwad of Baroda, one of the ablest sons of India was the pioneer in Art education in India. He attached great importance to Art education and to him goes the credit of creating the First School of Music in India. 70 years ago, in the month of February of the year 1886, an experiment was lunched and a Music Institution was born. Khan Saheb Maula Baksh was commissioned to be its first Principal. The people of Baroda at once responded, and in the very first year, so many as 70 students enrolled for the study of Music. As the Education Report of the year 1886 indicates, this response was beyond the expectation of the State authorities. This enthusiasm has been

a steady growth which can be found from the ever increasing number of admission applications each year. Education was provided free, nay, not only that, a number of Scholarships was given to worthy students, as a means to further encourage the art of Music.

In the very beginning, Khan Saheb Maula Baksh had to face the problem of notation on Music. The teaching of music was hitherto a private or a domestic affair of the 'Guru' and his few 'Shishyas'. Teaching a group of students and providing a steady development spread over a number of years called for new techniques in tuition. The writing of music, i.e. Music Notation was the first problem. And this was eably solved by him. He evolved a system of Notation which was at once simple and appropriate. To him goes the credit of being the pioneer in providing the system of notation, which was later re fashioned by Pt. Bhatkhande and Pt. Vishnu Digamber Paluskar.

The next problem was the selection of Chijas or songs. The Late Prof. Maula Baksh was a 'Dhrupadia' and very probably influenced by the religious texts of Dhrupad Dhamar Chijas, must not have approved the erotic Khayal Songs for the students of this school. He sat to musical compositions, a number of devotional songs, and solved in his own way the problem of Chijas. This was a step in the right direction to win over the public who not approve their sons singing songs of unacceptable sentiments.

Khan Saheb Maula Baksh served the institution for 10 years, and on his death, in the year 1896, his son Khan Saheb Dadumiya alias K. S. Murtaza Khan was given the charge of the institution which he served till the year 1919. Mr. Fredlis, a Russian Jew, who was the Manager of the State Band, was told to re organize the school and the Director of the Kalavant Karkhana. (The Dept. of Amusement) which post was held by him from the year 1919. Maharaja Sayajirao was keen to spread the educational facilities to the smaller places of the State, and simultaneously, Music Schools were opened at Dabhoi, Navsari, Patan, Mehsana and Amreli. These schools were affiliated and were under the control of the principal school at Baroda.

Some of the renowned musicians of India had joined the teaching staff of the School. To mention a few of them Khan Saheb Tasassuque Hussain Khan, Khan Saheb Faiyaz Khan, Khan Saheb Bhikankhan, Khan Saheb Azim Baksh Karim Baksh, Khan Saheb Fida Hussain, Khan Saheb Faiyaz Khan headed the Institution in the year 1926, for about two years and during his tenure Khan Saheb Atahussain Khan and Khan Saheb Nisar Hussain Khan also joined the staff.

The renowned musicologist Pt. Bhatkhande was invited by Maharaja Sayajirao to visit the school and recommend further development. Pt. Bhatkhande had, by this time evolved a graded system of musical education gained by his close contact with various style of Music and with the most prominent musicians of his time, and on his recommendations his books were prescribed for the day to day teaching of music. Shri Hirjibhai Doctor, a resident of Baroda, who was appointed in the year 1928, as the Principal of this School of Music, which post he held till the year 1950. Equipped with Pt. Bhatkhande's graded course books, the institution gained much in methodical study. Shri Hirjibhai did his best to make the system a success and to maintain a good standard in teaching. [11]

Late Maharaja Sayajirao was a man of vision and from the very beginning he had kept before him the object of establishing a University in his Capital with having within its folds, the various educational institutions, including Fine Arts, April 1949, the year immediately following the formation of the Popular Ministry headed by Dr. Jivraj N. Mehta. Witnessed the passing of the Baroda University Act and after much spade work by various commissions the University came into being with Smt. Hansa Mehta, as its first Vice Chancellor.

Under the Maharaja Sayajirao University Act, the College of Indian Music conducting Certificate and Diploma Classes in Indian Music was transferred to the University from April 30, 1949. In August 1949, a Committee was appointed to re organize the College. The Syndicate approved the Recommendations of the Committee and gave effect to them in October 1949. A new post of Vice Principal was created and filled up immediately.

Further Sangit Ratna Ustad Faiyazkhan and Principal S.N. Ratanjankar were invited to visit the College as Honorary Professors and give lectures and practical demonstrations. Later on it was decided to have separate accommodation for the new Degree Classes, both working under the common Principal. By June, 1950, the syllabus for the Degree courses was finally approved, the additional equipment, furniture, etc., were purchased and the new staff was appointed. The Degree Classes commenced working from 16th June, 1950.[12]

The college was re named as the College of Indian Music, Dance, and Dramatics on 30th June, 1953. Since June 1950, the institution has developed into a full fledged College thanks to the farsighted and enlightened policy of the University authorities. The department of Music has been enlarged and with the addition of the Department of Dance and the Department of Dramatics, the educational programmes have been made much more comprehensive. The institution, a constituent College of the University of Baroda, remained as a part of the Faculty of Fine Arts.

The institution, College of Indian Classic, Dance & Dramatics, was provided the status of a separate faculty in the year 1984 and from 26 3 84, it was renamed as Faculty of Performing Arts. More than 1000 Students take advantage of the Faculty, with approx 55% Men and 45% Women student, in the role.

Situated on the bank of the multi colored gilded waters of the Sursagar Lake, the Faculty is, at present, housed in a spacious Building in the heart of the city of Baroda. Formerly, the Degree Classes were accommodated in a Building in the University campus called the 'Resident Professor's Bungalow' while the Diploma Classes were housed in the 'Govindrao Central school Building' near the Khanderao Market...Later on, it was decided to have the Degree and the Diploma Classes in the same building and the present building of the faculty, which was formerly, the Faculty of Education & Psychology, was occupied in June 1952. The present building was used as the 'Bharatiya sangeet Pathshala' before it was shifted to the

'Govindrao Central School' and after a lapse of few years, it is happy to find that it is again housing the Faculty.

The Degree Certificate and Diploma courses of the College of Indian Music were included in the University under the Maharaja Sayajirao University Act of 30th April 1949. In August 1949, the committee was set up recognize and reestablish the college from the syndicate effect according to their recommendations. The post of vice principal was created and appointment was done for the same. Further Sangeet Ratna Ut. Faiyaz Khan and principal prof Shri S.N. Ratanjankar were invited and respectfully appointed as professor. They were told to teach and arrange sponsored programmes. Then it was decided to bring the old Diploma Courses and the new Degree Courses were brought under the duty of the principal. For this new instruments were brought and new staff was also appointed. The actual Degree Courses commenced from 16th July 1950.

1987: The Changes in The Faculty of Performing Arts.

The name of this famous institution which is 127 years old changed thrice over the years. This institution was running in Baroda's Madhyavarti School.

In 1875 H.H. Sir Sayajirao Gaekwad shifted the Music School to a new building which was then an Anglo Vernacular English School. Till date it is running in the same building. But then it was named as College of Indian Music, Dance and Dramatics, which came under the Faculty of Fine Arts. After that in 1987, during the tenure of Prof. Markand Bhatt, who then was president of Dramatics? Department, again gave a new name. That gave this institute a lot of fame. Today also we all know it as Faculty of performing Arts.[13]

Aims and Objectives

The Faculty has its primary objective the training, on a professional level, of students in the arts of Music, Dance and Dramatics. Individual training in the performance and compositional skills in which the students has shown special ability is given by artist teachers. The educational

programme includes studies in all aspects of one selected art, together with an understanding of the other two arts. An outline of the training offered is given elsewhere in the Souvenir.

The Educational programme of the Faculty is based on the principle of development of individuality of a student, so as to enable him to create new Art forms. Individual instruction is imparted to the students and with the help of internal tests, much closer attention to the students' day to day progress has been made possible.

A one year Post Diploma course in Nattuvangam was started in July, 1982. Faculty members of the three departments participated in various seminars, workshops, education camps and conferences and presented papers on several aspects of the Performing Arts.[14]

The Basic Curriculum

The basic curriculum of the Degree Courses, leading to the Degrees of B.P.A. & M.P.A. is made up to 2 principle parts i) Specialization Study of Vocal of Instrumental Music ; (Sitar or Violin or Dilruba or Tabla) or Bharat Natyam Dance; or Kathak Dance; or Dramatics; and ii) A comprehensive 'General Course' Study of languages, (English and Hindi), Art History (Cultural Back ground of India), applied Physics Sound, Oriental and occidental Esthetics, and Introductory study of the other two Art forms, not selected for specialization. The Courses are so designed as to provide a broader outlook on Art & Life and to foster balanced outlook in the students. This also enables them to contribute to the cultural and artistic life of all students of the University and the people of the community.

The Second study courses are designed to fulfill the ambitions of those Degree Students who wish to equip themselves with a three years study of any other subject. Which is not selected as their specialization subject? The courses and subjects are parallel to those of Diploma courses up to the 3rd Year.

The Diploma Courses cover a wide range of subjects, which include Vocal or Instrumental Music (Sitar or Dilruba or Violin or Tabla); or Kathak

Dance; or Dramatics. These are conducted in the evenings at present, and are offered to those students who do not meet the admission requirements to a Degree Course and to those who are otherwise handicapped and are unable to pursue the more intensive Degree Course.

The Faculty also has the facility of research work, the PHD course also in Faculty of performing arts.[15]

Details of Courses, Offered By Faculty of Performing Arts, M.S. University of Baroda.

Diploma Courses:-

- a) 5 years for Vocal, Tabla, Violin, Sitar, Kathak, Bharatnatyam.
 - b) 2 years for Drama.
- From 2000 onwards 5 years Diploma were reduced to 4 years.

Degree Courses:-

- a) Bachelor of Performing Arts (BPA) – 3 years course
- If the student passes diploma in 1st class for above
- (a) he will be given admission directly in 2nd year of degree course.
 - b) Master of Performing Arts (MPA) – 2years Course.

Ph.D.

Ph.D. is also made available for the candidates, wish to apply for it. After completing the norms as per UGC, a candidate can apply from this Faculty of Performing Arts.

Equipments and Facilities

The Equipment of the Faculty includes a large number of Tanpuras, Sitar, Dilrubas, Violins and Tablas. A separate unit of Musical Instruments is maintained for the College Orchestral Unit; and includes, besides others, a variety of percussion Instruments, e.g. Mendonn, Guitar, An Organ, and A Baby Grand Piano. Most of the Instruments are available to the students.

The other facilities include a Radio gram. A portable Gramophone and a Tape Recorder with numerous spools of Tapes. A room has been set apart for

conversion into a Sound proof Studio. Important Radio broadcasts of Music, Drama and Talks on relevant subjects form a part of the study. Besides, R.C. a. Public Address equipment is used for student's Education, Recording and for Public performances.

The Library comprises a valuable collection of Technical Books on Music, Dance and Drama, and also on General Subjects. The record Library contains a collection of Disc records and Tape Recordings of Classical Music rare Ragas, Plays and Sound effects, and reference Section is maintained for Research in the Faculty Library.

There are ample facilities for the Research in Music, as the Oriental Institute has a large collection of Sanskrit manuscripts and the Faculty of Technology & Engineering has a full fledged Tele communication laboratory for experiments in Sound Physics.

The Reading room is located in Library and important periodicals on Music, Dance & Dramatics are placed on the tables for use in the Library periods or free periods.

The Faculty Play Box is a medium size Studio Theatre, equipped for experimental productions of Plays, Faculty Concerts and for the teaching of Dramatics.

The Sound Physics Laboratory is being built up with a view to equip itself for a Musicological Research Laboratory.

The Drama Properties room contains a costume collection and many miscellaneous properties including makeup materials.

Study Lectures and Demonstrations.

Study lectures and demonstrations by visiting professors and experts are given every year with a view to substantiate the courses and to acquaint and to provide opportunities to the students to come into contact with experts in many fields.

Professional Opportunities

During the recent years, there has been a marked increase in the appreciation of good music, dance,

and drama amongst the general public and has gained recognition by the State and Provincial Government.

Primary and Secondary Schools and Universities have included Music and Drama as regular subjects, or made these as extracurricular activities. These offer openings to those who have aptitude to settle as teachers; while a Broadcasting, Radio Plays, Theatre plays, Ballet Presentations, Solo Performances, Production of Features and organizing cultural programmes offer numerous openings to those who are, ambitious and have developed a professional outlook. The demand for Music Programme is steadily increasing and the field in Dance & Dramatics is very much unexplored and offers wide scope for those who wish to present shows, earn a decent living and make a career.

A further extension of Study in Music, Dance, or Drama is a further possibility which, when materialized, will further benefit the realm of Fine Arts in our Country.

Music Research Facilities in Baroda

The Faculty also has the facility of research work, the PHD course also in Faculty of performing arts.

The late H. H. The Maharaja Sayajirao III of Baroda a lover of lores and a patron of arts and erudite, a rendezvous of rare qualities of head and heart, changed, with his ever sharp intelligence and all penetrating vision, the shape of his capital by founding numerous cultural and educational institutions, such as the Central Library, the Reference Library, the oriental institute (which originally formed a part of the central library and which is now an independent institution under the jurisdiction of the M.S. University of Baroda) the Baroda Museum, the Baroda College and so on.

One of such institutions is the Faculty of Performing Arts formerly the College of Indian Music, Dance and Drama, which though quite young, is a well equipped institution and possesses ancient instruments as well as a library, which was enriched by the scholarly suggestions of Pandit Bhatkhande, who since 1916, was taking keen interest in the development of the institutions, and

which is still developing by the utmost care of the present Principal will serve useful to any research student. The music college has developed its activities in various directions and has under its sway a full fledged tele communication Laboratory for carrying out experiments in sound physic and is furnished with costly apparatus essential for music research on modern lines.

Distinguished scholars are invited by the college authorities to deliver lectures on various topics useful to the students and lovers of Music, Dance and Drama in general. Most of them are recorded on a tape recorder. Thus lectures have been on Gharanas (styles in singing); voice culture, Ragas, the music and Tala contentment of Bharatnatya, Tabla Baj in different Gharanas, Karnatic music. Indian classical dances, hundred years of Gujarati Theatre, Indian puppet Drama, Ekanki and lectures on Bharata Natya Shastra whose metrical translation by Shri K.K. Shastri, a well known research scholar and a critic from Ahmedabad, was published by the M.S. University of Baroda.

A rich collection of Books and Manuscripts dealing with music has been made in the Oriental Institute of Baroda, which has also published some important work on music. This collection was availed of by research scholars, like Pandit Bhatkhande, Shri Ganpatrao Barve, Natthuram Sundarji Shukla etc. who have contributed to the advancement of music research in its infancy. Miss Nirmala Joshi, the secretary of the Sangita Natak Academy of New Delhi, was impressed by this collection and selected some useful manuscripts for publication and the Government has given a grant of Rs. 10,000 for the publication of these works under the famous Gaekwad Oriental Series.

Other source is the Baroda Museum, which has preserved a valuable set of ancient and mediaeval rare instruments such as Kacchapi Vina, Rababa, Tambura bina, Sarinda, Kanoon and Dohua and some other wind instruments used by forest tribes of Songadha Vyara District, which can throw light on the music activities in ancient and mediaeval India important books dealing with different aspects of music; good many colored paintings

(some of which are illustrated herewith); and sculptures' illustration, various aspects of music activities such as concert, Dancing poses, Gandharvas, Kinnaras, a procession of Musicians and so on.[16]

Footnotes

1. Two Man and Music, Daughter of Bhatkhande, page no. 24
2. Excerpts taken from interview with Pt. Madhusudan joshi 1989, Shri.Vasudev Sagar, 2012
3. Visrati Virasato/chandrakant Nashikkar, Publish by. Meera Chandrakant Nashikkar, Page no.63
4. Excerpts taken from interview with Maharaj Ranjitsingh Gaekwad, 24-11-2011
5. Visrati Virasato/chandrakant Nashikkar, Publish by, Meera Chandrakant Nashikkar, Page no.63
6. Maharaja Sayajirao Gaekwad: The Visionary Smita Bhagwat, Avinash kaptan, Publish by : Matrubhumi seva Trust, 1st edition, Jan 2005, page.156,157
7. Baroda: Know your roots, Times of india, 1st Edition, Publish in 2012, page : 70
8. http://en.wikipedia.org/wiki/Vishnu_Narayan_Bhatkhande no.64
9. Visrati Virasato/chandrakant Nashikkar/Publish by-Meera Chandrakant Nashikkar/Page no.64
10. Maharaja Sayajirao Gaekwad: The Visionary, Smita Bhagwat, avinash kaptan, Publish by : Matrubhumi seva Trust, 1st edition Jan 2005, page.156, 157
11. Souvenir on Shiv Kumar Shukla, By R.C. Mehta, 1992
12. Ibid
13. Gujarat me Table Ke Ajrada Gharane ke Sthapan va Prachar Prasar me Prof. Sudhirkumar Saxenaji Ka Yogdan, Dr. Bhaskar Pedse, Page.118
14. Souvenir on Shiv Kumar Shukla, By R.C. Mehta, 1992
15. Ibid
16. Ibid

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