ISSN No. 2349-4654
Naad-Nartan Journal of Dance & Music Volume : 3, Issue : 1, April 2016

Study of contradictory element in modern academic method of teaching and guru shishya parampara of teaching in Kathak : A curriculum analysis

Kirandeep Kaur
Research Scholar, Dance Department,
Punjabi University, Patiala.
Dance Teacher, Lakshdham High School, Mumbai.

Dr. Indira Bali
Senior Assistant Professor, Dance Department,
Punjabi University, Patiala.

Abstract

The process of education in today's scenario always requires a curriculum whether it is a Conventional subject, Vocational subject or a Performing Arts subject. It clearly defines the study, work, activities an individual has to go through to attain a certain level for which that particular curriculum is designed. In the context of Indian Performing Arts whether it is dance, drama or music it can be said that curriculum is playing an important role in its institutionalized teaching-learning process instead of the old traditional method of Guru-ShishyaParampara where no curriculum was followed by the gurus. The gurus taught whatever they feel like teaching and thought the best for a particular student. They followed no curriculum but taught according to their own particular planning which nobody could question.

Here the question arises that Kathak was being studied under the traditional Guru-ShishyaPrampara since its inception as an art form then what are the reasons that led it to move from the traditional methods to curriculum based study,why not Guru ShishyaParampara was continued. It leads us to ponder on the contradictory elements of Guru- Shishya Tradition and curriculum based institutionalized training.

Key Words : Guru-ShishyaPrampara, Curriculum, Kathak, Admission & approach, Universities & Colleges

Research Paper

Bruno Nettl and Alison Arnold (2000) tells about the status of Guru-ShishyaParampara in institutionalized training of music in late nineteenth century that, "However since the end of the nineteenth century, various government institutions such as schools and universities have grappled with ways of adapting traditional teaching methods to institutions structures and system. Oral processes of teaching and master-disciple relationships do not automatically lend themselves to classrooms, blackboard, and textbooks, but the adaptation of traditional teaching to the institutional setting has nevertheless become widespread."[1] Moreover it was introduced as a subject in the universities and colleges of India for which degrees and diplomas are also awarded like the other general subjects, so it had to set a bar or a level to which the student have to reach to get a particular degree or diploma in Kathak. For instance if we do not have curriculum for certain degree or diploma then every teacher will teach whaterver he/she feels like apt for the course, this may lead to one person learning just the basics for that course and other learning intricacies of it for the same degree. The teacher may also not push a student to explore his potentials as they have to reach nowhere to attain certain degree. To avoid this chaos and confusion need was felt to set a same level for all. This level could be set up only by introducing curriculum study in the teaching learning process of kathak.B.DShaida and A.KShaida (2003) pg-38 say that "the curriculum in fact is the fundamental problem which determines the 'warp and woof' of the process of education. What to do and how to do, are the very essence of curriculum."[2]

Aspects of curriculum study under institutionalized training that contradicted traditional methods of teaching learning of Kathak

No doubt that Guru ShishyaParampara has given the best teachers and performers of Kathak but still it cannot be completely followed in the institutionalized training because motive and perspective to learn Kathak has now drastically changed. This leads us to ponder upon the aspects that are different in both the types of Kathak training and made the curriculum based study more popular and followed in almost all the Kathak institutions of India.

Time

It is the most important factor that differentiates Guru-ShishyaParampara with curriculum based study. We see that there was no restriction of time under the guru shishyaparampara it was the guru alone who decides that for how much time a shishya had to learn. This training may last upto 2years, 5 years, 10 years or more, or even for the life time. So a bar had to be put up somewhere to equalize it for all and make an end point of a certain course and degree. This made curriculum the most important part for institutionalized training of Kathak especially in Indian Universities. In institutionalized training a curriculum is set up by the experts that have to be completed in the given period of time. It cannot be stretched for the years after years. Sharon Lowen(2005) tells "the student will move forward in learning during each and every session together, rather than as and when the mood strikes the teacher. In this institutional ideal, pedagogy is taken seriously and the fundamentals of the art have been structured into a curriculum so that there are no gaps or imbalances in the basics of learning technique, philosophy, language and history in so far as these will enable the student to become a better artist."[3]

Motive

The motive of guru was always be to make theshishya a seeker of salvation or a perfect performerbut the study of Kathak under a proper curriculum in institutionalized training do not highlight the first option much, but for a very competent shishya is tried to be reached as early aspossible. Along with these the students learn Kathak to be good teachers and scholars, so that they can earn livelihood and make a mark in this highly competitive professional market driven field. E VijaylakshmiPandit (January 2015) in an interview with magazine (One India One people) "The younger generation wants things fast only because they are dealing with greater responsibilities and stresses than in our times, so they have to flow with change and so do their gurus."[4] In other words it can be said that the motive behind Teaching and learning of Kathak has changed drastically, earlier the gurus used to teach Kathak as a precious art form and shishyas were not allowed to question about what a guru is teaching and with what motive but with the introduction of institutionalized training and people becoming curious to know about their learnings, how to improve the sources of livelihood had marked the change in teaching-learning of Kathak. Today almost every student of Kathak learns with an expectation of being enriched with the proper knowledge instead of blindly following the gurus contrary to Guru-ShishyaParampara where the gurus expected that their shishya's must follow them blindly without asking a question. This cannot be carried forward in curriculum based study in institutionalized study of Kathak because as a student gets admission in any course of Kathak, will get a complete description of what he/she is going to study in those particular years which in-turn triggers their expectations towards the teachers that they feel must be fulfilled by the them which is true to much extent in today's world of competition. Stephen Wangh (2013), tells about the expectation of art students which is true for the Kathak students also that, "In the arts, the currency students expect their teachers to deposit in the learning bank is new skills. These expectations can lead students into great frustration with a teaching style that does not trade in that legal tender."[5]

Admission and Approach

With the curriculum based study in the universities colleges and other government institutes of kathak it had made possible for anyone who wants to learn the dance form come to a particular teacher and ask for his valuable guidance, completely contrary to the guru shishya parampara that was followed before instituionalisation of kathak in which only the guru selects shishyas for the training if he finds a person incompetent then he never accepts that person as his shishya, in other words it can be said that the gurus used to teach only the students whom they want to teach or to their sons and daughters only.SobhanaNayar tells about the situation in those times

that, "he imparted only about three fourth of his art, one fourth being reserved for his sons. The Gandhabandhataleem was meant for those whom the teacher had accepted as his pupils by formal ceremony. In this the teacher imparted only about fifty percent of what he knows."[6] Reginald and Jamila Massey (1989) in this context tell that, "any young person nowadays, who has talent and the will to work hard, can win a scholarhip to be trained under a recognized teacher."[7] Furthermore it depends only on the mood and will of guru that how much he wants to teach a particular shishya, no one can put a check on him. V.M Kumari (1995), in this context says that, "Time and curriculum were no longer of any importance. The pupil was made to work very hard and whatever was a very exact imitation of the ustad, but the quantity and form of the matter to be taught depended entirely upon the relationship of the ustad and pupil and the ustad's whim."[8]

Exams, Evaluation and Analysis

A common test (examination) set up by the teachers to evaluate the progress of a student is the backbone of the curriculum based study under which the teachers evaluate and analyse all the students on one common scale i.e. same question papers, projects, practicalsetc for all students whether he is intelligent or average one which is completely contradictory to the traditional Guru-Shishya-Parampara where guru himself analyses the capabilities, capacities, intelligence and perfection in the dance form. He never goes for the common exam for all, different bars and expectations can be put up by the gurus for every Shishya, he puts different tests for all which he feels is right for a particular shishya. Moreover a shihya had to accept whatever a guru has evaluated and no written document was provided by the guru for the Shishyas as we have the mark sheets and progress reports for the students in present scenario of curriculum system of learning of Kathak. Only the name of guru always served purpose. It was also not necessary that a guru will evaluate a shishya's competence within one year or six months or three months, he may go for the process whenever he feels is the right time or keep on evaluating gradually with the everyday teaching-learning and finally someday reaches up to the decision that the Shishya is ready to perform or teach Kathak. This process of teaching and evaluation may take 2,3,4,5 or many-many more years which only finish within a given time of a particular course.

Restrictions

In contemporary curriculum study ofKathak there are less restrictions when compared to the guru-shishya-parampara in which a shishya can learn only under the guidance of one guru and prefect oneself in one style only. He or she was not allowed to learn or even see the other styles which may be called as gharanas in wider sense. Moreover they were made to understand that what they are learning is much more superior to the others. This developed a feeling of contradiction amongst the learners. Originally guru-shishya-parampara always imbibed the gharanaparampara in its process because only one particular guru taught the shishya unless he becomes perfect, which may have strengthened the concept of gharanaparampara in teaching-learning process of kathak.

In today's scenario in institutionalized curriculum study of kathak this condition is reversed to much extent especially in the university departments of Kathak. As it is known that in the institution and especially in university departments of kathak different teachers are appointed to teach different aspects of kathak to the same group of students. Now these teachers may or may not belong to the same gharana which allows the students to learn different views and specializations of different gharanas. But if a student want to pursue a particular gharana and wants to establish oneself as a performer then that student is always free to do that in institutionalized curriculum study of Kathak, simultaneously learning and understanding the intricacies of other gharanas without any rivalry.

No doubt that to adept oneself in one particular gharana of Kathak leads to the perfection but looking upon others and appreciating their good qualities will cause no harm.

Questioning and reasoning

No questioning was allowed in Guru-Shishya-Parampara. A shishya cannot ask the purpose of guru's teaching, why he/she is teaching a particular thing or how it will prove beneficial for him. At what point his learning will complete, or for how many years he had to learn and be a part of the process etc. A shishya must accept his teachings and ways the best. A single doubt on guru may lead a shishya to the path of destruction. This was what believed by the shishyas and gurus in the teaching methodology of Guru-Shishya-Parampara. This conception and methodology was gradually changed as the study of Kathak was introduced

in institutionalized curriculum study where initially the same methodology was followed but gradually the gurus considering liberal views and changing times started explaining the what, how and why's of all the things. Thus made the study of Kathak less rigid in the terms of understanding and perception.

Use of Audio-Visual Aids

Scientific progress has brought many changes in our life and now the method of teaching-learning. H.S Sidhu, Bhatia and Narang tells what exactly audio-visual aids are that, "The word Audio-Visual-aid consists of three words-Audio means listening; visual means seeing and aid means help-so these are those articles and equipments which help the children to learn through seeing and listening. For example, Tape-Recorder is an audio aid, a map is a visual aid a visual aid and a Television is both an audio as well as a visual aid. Hence audio-visual aids are those articles or equipment which help the children to understand the subject matter better with the help of their eyes and ears. These are called aids because these help in understanding and learning the content material. These are used to arouse the interest and curiosity of students. These are only the means to an end. They can neither replace the content material, nor the textbook or the method of teaching, nor they can be used as a means of entertainment."[9] Television, Radio, Video and Audio recorders etc. have rendered it easy to see and hear different kinds of dance performances done in different parts of the world which directly motivate and helps a student to learn new techniques through them. As interviewed different teachers of different kathak departments like Dr. Vidhi Nagar, Benaras Hindu University, Dr. Indira Bali, Punjabi University Patiala tells that they are using audio-visual aids to teach their students which makes the topic easier to understand and comprehend by a student. They also said that by showing different videos of different gurus and exponents of kathak students gets motivation and tries to learn with much more dedication. It gives inspiration and chance to watch renowned gurus dancing even if they are not learning under them. Whereas we see that in early guru-shishya tradition the gurus didn't allow the shishyas to see or applaud the dance of exponents of the other gharanas. Moreover no audio visual facility was available at that time so the gurus used to show some charts or figures that were also very rare.

Enhancing creative skills

Most of the time liberal view is opted by the teachers of a Kathak institution as different teachers studied under different gurus or from different institutions teach same group of students where the creative skills of a student is recognized and developed in much more liberal way when compared to guru-shishyaparampara. SobhanaNayar in this context clearly states that, "And the pupil were forced to believe that this was the only authentic form and had to accept his lessons as gospel truth. He had no scope for comparing, contrasting and creating something new. Whatever was old was gold and whatever was new or a deviation was destructive."[10] He further states that, "The guru demanded complete surrender of the pupil in regard to all material and immaterial things. Often a learner had to do a menial work in the guru's house in return for his music lessons which also depended upon the whims of the guru. The system of training was oral, and in an oral system some additions alterations were inevitable."[11] Thus we can say that creative skills was not recognised in the shishyas especially during the time of their learning instead they were given hard core rigid knowledge which they can further use to create something new or develop an idea using it once they have completed their study under a particular guru.

Recordings

Today recording aids are used for the study of different subjects including Performing Arts. If we talk in the context of Kathak we see that some institutions may or may not be using these techniques in one or the other way but they all are aware of its uses at wider level and at times are definitely using them. Contradictory to the Guru-Shishya-Parampara in which the shishya had to sit, recite, learn, through the oral transmission and lectures given by gurus. As there were no facilities to record or shoot the lessons given by the guru, the shishya's had to focus on the words and teachings of guru at the given time only. As there were no technical facilities to record the teachings but the shishyas were also not allowed to even write or copy down the information and teaching given by the gurus. Which tells us that the shishya had to rely only on the gurus availability on a particular topic. He do not have the access to listen or see the teachings as and when needed by the them.

The one advantage of this methodology was that the shishyas were more focused, attentive and present during the learning hours which may affect badly with the recording and shootings of the lesson. E VijaylakshmiPandit (January 2015) in an interview with magazine (One India One people) compares the aspect in context of music which is true for Kathak also that, "Although the guru-Shishya-parampara of "one to one" music training still continues, gurus today allow youngsters to the lessons. In our times this practice was banned so we had to be totally focused during the lesson. The only way to record was in your brain with the use of notation (sargam). So we developed the ability to notate really fast. That ability seems to be lost today as also the ability to concentrate (since the student knows that the entire lesson is recorded with him)."[12]

Group training

Group training in curriculum based institutionalized training is much more convenient and popular rather than the personalized training which enables it to give equal knowledge in the limited given time for every student. However special or personalized training is also given to exceptionally brilliant or very slow learners of a class but it is not possible to the extent it used to be in the Guru-ShishyaParampara. Sharon Lowen (2005) in her article Through a Cross-Cultural Prism-Performing Arts and Academic institutions tells about the benefit of completely personalized training which is mostly followed in Guru-ShishyaParampara that, "The ideal of the guru/shishya tradition in the performing arts is a model of one-to-one training with the guru imparting knowledge to the student in an atmosphere free of outside distractions. The student lives with teacher and imbibes the attitude of the guru towards every aspect of life; philosophy is transmitted through examples as well as direct teaching."[13] Extent of Personalised training is also dependent on the number students in a class, if a class size is big personalised training is less and if a class size is small personalised training is more. So an ideal size is maintained to benefit both the institution and the student whereas in guru-shishyaparampara most of the times personalised training was considered the best. No doubt it leads to very detailed study which is beneficial for the shishya as guru works on each and every aspect of a particular shishya but at the same time it had some disadvantages as stated by V.M.Kumari (1995), tells that, "Guru-Shishya or gharana system is still held as ideal. But if we consider the problems with an open mind, we find that the aims and objectives of the gharana training and school education are different. In the gharana system training is traditionally imparted by guru to the pupil. Thus the methodology is highly personalised and unconstrained from limitations of time and extent of knowledge, whereas in school, music education is given to students in group strictly within the constraints of time and specific syllabus."[14] Sharon Lowen (2005) also clearly states in her article Through a Cross-Cultural Prism-Performing Arts and Academic institutions about the benefits of a group training that, "The downside of this relationship is that a less than ideal teacher would withhold knowledge from a shishya for some selfish reason, such as not wanting a student to excel beyond his own family members or other favoured student, or from insecurity that the student might leave the guru when she /he comes into her own as an artist. Exploitation of the student can be easier in an environment of isolation and dependency compared to the less cloistered atmosphere of an institution where the student have a broader frame of reference."[15]

Encouragement

E VijaylakshmiPandit (January 2015) in an interview with magazine (One India One people) tells about the scenario in the teaching of music which is true in the context of Kathak also "A kind of philosophy most music gurus followed in our days was to curb the praise lest the student start getting indolent or egoistic. The idea was to make us realize that classical music is a huge ocean and at no point should you start to feel that you know it all. Having said that, sometimes the "not praising enough" can lead to confidence problems so maybe its a good idea for today's gurus, to give their talented students, along with the discipline of hard practice, that extra pat on the back and tell them they are on the right path and that they can do it."[16] Thus it can be said that in today's society where everything is available at just one click on the websites, one cannot imagine the students to be very patient and wait until they do something very exceptional rather they need that encouragement to continue their learning otherwise they may lose interest and patience and finally quit learning Kathak. She further tells that, "Having said this I do have one observation…. The youth want instant

recognition. They want to know if there is going to be a tangible benefit for the time and money they are putting in to learn this act."[17]

No doubt that today curriculum based institutionalized study has overpowered Guru –ShishyaParampara in many ways But there are certain aspects that are lacking in curriculum based institutionalized training of Kathak and are indispensible part of guru shishya tradition. It is the result of hard work and dedication of the gurus and shishyas who taught and learnt under this parampara and we have such great artists of Kathak and a respectable status of the dance form in our country. Let s discuss some points of guru shishyaparampara that makes it ideal for the teaching–learning of Kathak.

Aspects of guru shishyaparampara that are not a part of institutionalized training of kathak

No doubt that there are certain aspects of guru shishya tradition that are not relevant in today's teaching learning process of Kathak but it has always possessed certain aspects that can always be followed to a certain extent in curriculum based institutionalized training of kathak. it have the characteristics that has always remained exclusive and proved to be important ingredient in process of being a professional dancer of Kathak. let's discuss them one by one.

Respect and Dedication of shishyas

In the Study of Kathak under guru shishyaparampara no one can just walk-in and ask for the guidance of a guru but he/she has to prove one's dedication and respect for the guru. it can be done by serving the guru in many ways, being with the guru and following his orders which in turns further motivates and compel a shishya to with his/her full dedication. Once a shishya starts learning under a guru there is no-scopes left for carelessness and indiscipline which may lead to the dismay from the teachings of guru. So a shishya always have to be careful about his/her dedication, discipline and at the same time improve oneself to achieve the applause from guru. It can only be achieved with extraordinary performance and discipline. It stands as a degree or certificate for a learner.

Thus guru-shishya tradition motivates the shishyas to respect one's guru, the dance form and teachings of a guru, which further leads a shishya to be a good performer. On the contrary in institutionalized training the students who seek admission into different courses of Kathak may or may not have to go for entrance test, and at the same time a liberal approach is adopted while conducting any exam or accepting a student in a course. This makes him/her irresponsible and easily available things prove otherwise for him. Students may fail to understand the importance of what they are getting. Once a student is a part of a particular course he/she only works to pass the exam and not stand as an extra-ordinary performer. As a result very few students come up as good performers totally contrary to guru-shishyaparampara where almost each and every shishya comes out as a good performer of Kathak.

Time, Rigorous training and perfection

In guru shishya tradition each and every shishya is made to do rigorous training without any bondage of time. A guru may take the class for one hour, two hour or whole day unless he feel that a particular thing is understood by shishyas or tells them to practice it till he feels that they are now perfect in that particular thing. A guru may or may not teach each shishya in same manner or may allow one to learn a thing for months and others to learn several things in a month. Neither he is bounded to complete a course in a given time nor does he limit himself to a certain period. The teaching learning process is continued unless the guru feels that a shishya is now competent enough to perform. This process may take years but when a shishya comes out as a performer his/her skills are more than perfect.

On the contrary in curriculum based institutionalized training of Kathak teachers are bounded in a fixed period of time say two, three or five years to complete a course after which a student is considered graduate or masters in Kathak. There is no provision that a teacher may extend the given time of course except detaining a student for a particular year.

A teacher have to teach all the topics that are prescribed in a curriculum in a given time period whether a student is capable or not to understand and practice it in that time, a teacher have to move on to other things to complete the curriculum. This may lead to the incompetent performers where perfection is not a motive for teachers and students but completion of curriculum becomes more important. T.J.S George (1997) says that "The creativity of young has notbeen given the attention it deserves. The curriculum centres around prescribed text books and the teacher has

little scope for creativity in modifying the prescribed pattern. The end-term (annual) external examination continues to be the most dominant element in academic calendar, disrupting the learning process."[18] Moreover the training may or may not be as rigorous as in guru shishyaparampara as the students and teachers many a times adopt casual attitude towards the teaching learning.

Learning allied arts as a whole

As we see that in ancient times the study Performing Arts was not classified into different sects as dance, drama and music but they all were studied as one. There were no such terms like dramatists, dancers or musicians but actors as a whole. In many granths and shastras they were reffered as "tauryatrikkam", the one who studies dance, drama music as one single entity. The oldest and most authentic granth that we refer even today ieBharatmuni's "Natyashastra" also tells about the in depth technicalities of dance, drama, music in under the one caption ie "an actor". This directly points out that the learners of performing Arts were actors with their mastery in dance, drama, music alongwith literature.

In the context of Kathak also we see that all the eminent gurus of past or present who learnt under guru shishya tradition are not only a competent Kathak dancer but also good singers and tabla player or pakhawaj players. In an interview with RajendraGangani, he told that they were not only taught to be a Kathak performer but were made to learn all the aspects related to Kathak whether it is singing of bhajan or thumri, playing nagma, tabla or pakhawaj, or knowing about the literature related to Kathak.

Guru as a parent and guide

Shishyas learning under guru-shishya tradition was not only considered as mere students but were treated as the children of that particular guru. He not only teaches the dance forms but also tells about the art of living. Guru Rajendragangani(October 2011) in a seminar in Punjabi university, Patiala told that guru do not only teaches dance but life.[19] The responsibility of making a shishya a competent performer along with a better human beings relies on the shoulders of a guru. Moreover he treats his shishyas as his children and look over to his all round development along with the learning of kathak.

Thus good, competent and obedient performers and human beings are prepared under the guru shishya tradition.

Mastering a particular tradition or Gharana

GharanaParampara is strictly followedin Guru-ShishyaParampara and is one of the most important aspect of guru shishyaparampara. The motive to follow a particular gharana or style is to prepare a shishya as a competent performer of that particular style or gharana and it is expected that he/she will carry the tradition further to next generations. The traditional and rare things of a gharana are taught under the parampara where are considered as precious gems to be handed over.

The shishyas as not allowed to learn other styles or gharana so that it may not effect their learning process. Whereas a liberal technique is followed in institutionalized training of Kathak where a student or teacher may or may not follow gharanaparampara. Thus the restriction in guru shishyaparampara helps a shishya to come out as a competent performer of a particular gharana Which further helps him to be popular in that particular style. So sticking to one gharana helps in maintaining mastery over a particular style.

CONCLUSION

Thus we see that there is a huge difference in motive, approach, methodology, and pedagogical techniques of old traditional Guru-ShishyaParampara and curriculum based institutionalized training of Kathak. There are some advantages and disadvantages of both of them. There are certain factors that had discussed above does not allow Guru-shishyaParampara to be completely followed in the today's training of Kathak but the rich traditional methodology of teaching kathak that has given many great artist who had given their tremendous contributions to the art form cannot be ignored and can intermingled with the curriculum based institutionalized training to an extent.

Bibliography

1. Nettl Bruno and Arnold Alison, The Garland Encyclopedia of World Music: South Asia: the Indian Subcontinent (2000), Garland Publishing Inc., a member of Taylor and Francis group, 19 Union Square West, New York, p. 443
2. ShaidaB.D and ShaidaA.K, Teaching of Social Studies, (2003), Arya Book depot, 30 Naiwala, Karol Bagh, New Delhi, p. 38
3. Lowen Sharon, Performing Arts in India, (2005), Shubhbu Publications, 15 A.K.D. Towers, sector 14 Gurgaon, India., p. 171
4. One India One People (Patriotism Redefined) Volume18/6, January 2015, Article- "My Passion to Demystify Classical Music for the lay Listener" interview of E. VijyalakshamiPandit
5. Mateo San, Rosalinda A, Tangco Maura G, Foundation of Education II (Historical, Philosphical, and Legal Foundations of Education), Katha Publishing Co, Inc 388, Quezon Avenue, Quezon City.
6. Nayar Sobhana, Bhatkhande's Contribution to Music (1989), HarshaBhatkal for Popular PrakashanPvt Ltd, 301, Mahalaxmi Chambers, 22 Bhulabhai Desai Marg, Mumbai, p. 40
7. Massey Jamila and Massey Reginald, The Dances of India- a general survey and dancers guide, (1989), Tricolor Books, London, p. 93
8. Kumari V.M, Experiments in Music Teaching, (1995), Radha publications, 4378/4B, Ansari road, Daryaganj, New Delhi, p. 3
9. Sidhu H.S, Bhatia and Narang, The Teaching of Social Studies, Tondon Publications, book market. Ludhiana, p.55
10. Nayar Sobhana, Bhatkhande's Contribution to Music (1989), HarshaBhatkal for Popular PrakashanPvt Ltd, 301, Mahalaxmi Chambers, 22 Bhulabhai Desai Marg, Mumbai, p. 40
11. Ibid
12. One India One People (Patriotism Redefined) Volume18/6, January 2015, Article- "My Passion to Demystify Classical Music for the lay Listener" interview of E. VijyalakshamiPandit
13. Lowen Sharon, Performing Arts in India, (2005), Shubhbu Publications, 15 A.K.D. Towers, sector 14 Gurgaon, India, p.169
14. Kumari V.M, Experiments in Music Teaching, (1995), Radha publications, 4378/4B, Ansari road, Daryaganj, New Delhi, p.13
15. Lowen Sharon, Performing Arts in India, (2005), Shubhbu Publications, 15 A.K.D. Towers, sector 14 Gurgaon, India, p.170
16. One India One People (Patriotism Redefined) Volume18/6, January 2015, Article- "My Passion to Demystify Classical Music for the lay Listener" interview of E. VijyalakshamiPandit
17. ibid
18. George T.J.S, India at 50 Facts, figures and Analysis 1947-1997, (1997), Express Publications (Madurai) Ltd, p. 394
19. Guru RajendraGangani, National seminar on "Roles of Gharanas in the Developmemt of Kathak Dance: its Status and Importance in present Times" (13th and 14th October 2011), Punjabi University, Patiala.