**D e f I n I t I o n s**

Naad:

Musical sound which is pleasing to ears is called naad. It is series of vibrations in air or any other medium. Naad has 3 qualities, these are: a) Pitch, b) Loudnesss, c) Jati or quality of sound.

Sound is produced from oscillations / vibrations in air or any other medium. Sound produced from irregular vibrations is not pleasing to listen / hear and is not desirable for music. Another sound produced from regular vibrations can be pleasing for ears and thus is useful sound for music, this sound is called naad. Naad has 3 main qualities

1. Big or small naad (loudness of sound)
2. High or low naad (Pitch)
3. Quality of naad.

Naad is a desirable regular vibration i.e. a wave pattern in air. A wave has two attributes

1. Amplitude
2. Frequency.

Amplitude of naad defines whether naad is small or big and frequency defines the pitch of the naad. Typical regular wave form shown below in figures 1 and 2 illustrates these concepts.



Fig – 1: 2 Waves with different Amplitudes, Same Frequency

Amplitude of wave 1 smaller than amplitude of wave 2, this means voice from wave 2 will be louder than voice from wave 1.



Fig – 2: 2 Waves with different Frequency, Same Amplitudes

Frequency of wave 1 lesser than frequency of wave 2, this means voice from wave 2 will be shriller (high pitch) than voice from wave 1.

Quality of sound is an audible differentiation of naad. e.g. naad produced from instruments will be different from human voice. This property of naad enables us to differentiate between naads produced from different sources. Similarly this property can also be used to differentaie instruments and rate them.

Jati:

Jati of any raga is defined by number of notes used in the raga, these audav, shadav and sampoorna. Audav when 5 notes are used, shadav when 6 notes are used and sampoorna when all 7 notes were used.

Aahad Naad:

Sound produced by friction or banging of physical bodies is called aahad naad.

Anahad naad:

Self-emanating sound is called anahad naad, Sound of silence or sound of soul are few examples of anahad naad.

Thaat:

These are 10 different sets of notes used for categorizing north Hindustani ragas. Thaat also represents rendition styles. Thaat is not a water tight categorization, i.e. a raga can be said to belong one that by swar set, but also can be categorized into another thaat by style of rendition. e.g, Bhoopali can be said to belong to Bilawal thaat by swar set used in bhoopali, but the singing style makes this raga belong to Kalyan thaat.

Sankeerna Raga:

When a particular raga is mix of 2 or more raga, the raga is called sankeerna raga. E.g. Kausi Kanada is mix of Bageshree, Darbari and malkauns.

Meend:

A glide from one note to other note faintly touching intermediate notes is called meend.

Kan Swar:

Grace notes employed while singing a particular note. The grace note is called Kan swar.

Dhamar:

This is an ancient form of music. Dhamar is set to :dhamar" tala of 14 beats.  the text often describes colour play betweenLord Krishna and Radha and inhabitants of Vrindavan. Dhamar tala bols are Khulla bols, these are played on mridangam or pakhawaj. In this style, knowledge of swar and tala is very important. Unlile khayal singing taans or bol-taans are never employed in dhamar rendition. Instead layakari is prominent. Laya, or speed of singing means doubling (Dugun), trebling (tigun) and quadrupling (chaugun) are layas employed in rendition. Nom - tom alapi is starting point for dhamar style.

Dhrupad:

This is also ancient and structural form of singing in Indian classical music. This style was reigning supreme in north india for centuries before advent of khayal gayaki. It is believed that Raja Mansingh Tomar encouraged and spread Dhrupad style in 15th century. In ancient times, it is believed that this style was used for chanting Sanskrit shlokas invoking Gods and Godesses. In modern times, dhrupad compositions are made in Hindi, Urdu or Brij bhasha. This style is more suited to male voice. In dhrupad, veer rasa, bhakti rasa and shringar rasa are prevalent. Drupad is performed in 4 distinct movements, these are Sthayi, Antara, Sanchari and Aabhog. Talas used in Dhrupad are Chautal, sultala (surfak), bramhatala, teevra, gajazampa, rudratala, etc. Dhrupad singing is devoid of tana and bol-tans.Nom-tom alapi in the beginning and layakari is prevalent singing style.

Khayal:

Khayal is Farsi word, hich literally means thought or thought process / imagination. Khayal is an elaboration of raga with lyrical composition (called sahitya) consisting of 2 parts, sthayi and anatara.

Chhota Khayal:

A lyrical composition sung is Madhya laya is called chhota khayal. In Mohamed Shah Rangile's court, Adarang and Sadarang, court musicians have composed several chhota khayal composition. these compositions are normally composed in Tri-tala or drut Ektala. The lyrics are called "Cheeza" these are presented in Madhya or drut laya with alap, tans, bol-tans and sargam tans.

Thumri:

Thumri is typical and popular semi-classical singing style, believed to have originated in Luchnow, Banaras and Kolkatta. Ghulam Nabi from Shauri gharana is considered as originator of thumri singing. Lyrics in thumri are minimal, same lyrical composition is sung in different swar or swar sets invoking different moods. This style is "Bhav Pradhan" gayki meaning more importance is laid of invoking emotions, i.e. emotive style. Talas employed in this style are Punjabi tritala, addha, etc. Thumri are always sung in Madhya laya, drut laya is never used. Ragas like Kafi, Pilu, Tilang, Bhairavi, etc are commonly used ragas in Thumris.

Chaturang:

This literally means 4 colours. Compositions with 4 distinch features, Khayal, bols of table, sargam and tarana, In classical music parlance these features are called 1) Khayal, 2) Sargam, 3) Tarana and 4) Trivat. In chaturang composition of raga, first part is lyrical composition called geet, second part is tarana, third part is sargam of the raga and fourth part is bols of table or mridangam. All these 4 features are presented in Khayal style but without employing any tan. this was prevalent in North Indiaand does not have many takers in other part of India or Asia. this style is phasing out slowly from classical music in recent times.

Shruti:

Shruti is aurally recognizable difference in pitch. Sharangadeva in "Sangeet Ratnakar" has given names to 22 different shrutis. Shruti this is pitch position in an octave. there is an agreement between ancient and modern musicologists about 22 number of shrutis in an octave. According to some scholars, shruti is a unit of measuring aural distance between two musical notes. Modern schools have developed theoritical models of shrutis. These are 1) Two shruti distances (Rs-Ga and Dha-Ni). 2) Theree shruti distances (Sa-Re and Pa-Dha), 3) Four shruti distances (Ga-Ma, Ma-Pa and Ni-Sa). In Indian tradition, music is considered as device for Yogic meditation, In the region of heart, there are 22 energy channels called Nadi, shrutis are believed to have linked to these nadis.

Tarana:

Tarana is an idiom / composition based on Persian and arabic phonemes using musical syllables. Compositions in this style consists of syllables instead f word. Typical syllables used are, ta-na-na, dere-na, ta-da-re, da-ni, o-da-ni. this style is popular in Indian classsical music called Tatana style. Tarana like khayals has sthayi and antata but is sung without tans. Importance of tarana is in its melodic activites like laya and swar intonation. Tarana sticks to all rigors of raga. It is believed that Amir Khursoduring his visit to India was fascinated by Indian clasical music but could not decipher indian language. therefore he introduces farsi or arabic syllables in ragas and thus tarana was born. Famous tarana singers are Bahadur Hussain Khan, Natthu Khan, etc. In south I:ndia, tarana is called "Tillana".

Ghazal:

This is a form consisting of syntactically and grammatically complete couplet, thie form also should have a rhyme scheme. Each couplet ends with same word or phrase (caled Radif)and is preceded by couplet's rhyming word (called Qafia) which appears twice in the first couplet. The last couplet may include proper name often of the poet, this couplet is called Maqta, the last couplet without poet;s name is called Matla. Traditionally, ghazal is a poetic form invoking both, the pain of loss or separation and beauty of this separation. Although ghazal is prominant in Urdu or farsi poetry, off late poerty in many Indian languages have ghazal forms. in ghazal singing, Rupak, Deepchandi, Dadra, Kehrawa, etc talas are commonly used. Ragas in which ghazals are normally sung are Bhimpalasi, Kafi, Bhairavi, Jogia, Darbari, Bageshree, etc. A good understanding and pronounciation of Urdu and Hindi words is essential for singing ghazals. A soft voice quality is better suited for ghazal singing, light tans creating melodic patterns are often employed in ghazal rendition. A good understanding of classical music would added advantage for ghazal singer. In recent years, ghazal singing is gaining popularity.

Janak Raga:

A raga, rangang and name of thaat is one, such raga is called kanak raga. e.g. Bhairav raga is janak raga of thaat bhairav.

Janya raga:

A raga belonging to a partcular thaat is janya raga of the thaat.

Graha swar:

A note from which a raga begins in called graha swar, e.g. raga Yaman starts with N R G, thus N is graha swar of Yaman and graha swar of Kalyan thaat. In past, every raga has a specific graha swar and raga rendition would start from this swar. Now a days, most ragas start with shadaj.

Ansh swar:

A note most frequently used in raga is called ansh swar. Ansh swar now-a-days called Vadi swar.

Nyasa swar:

Nyasa swar is swar that raga rendition employs to stop / rest during alapi or to end the raga on this note. Every raga has definite nyasa swar. A judicious use of nyasa swar is essential for elaborating beauty and bhava of particular raga.

Wakra swar:

Wakra literally means "round about" and not straight. In aroh and/or avaroh, a swar is intonated in a round about way, e.g. in raga Bhairav, G is vakra, like, MP, GMrS.

Purvang and Uttarang:

In octave, first part consisting S R G M is called purvang and second part consisting P D N is called Uttarang.

Classification of Ragas:

1. Shuddha raga:

As the name suggests, a raga which does not have any influence of other raga is called Shuddha raga. Shuddha raga has independeamt existence in Indian classical music, e.g. Bhoopali is shuddha raga.

1. Chayalagatva:

When a raga is mix of two or more ragas, or a swar set of a raga also indicates to presence of different raga, then this is called chhaya lag or chhayalagatva. Shuddha Kalyan is a mix of Bhoopali and Kalyan.

1. Sankeerna Raga:

A raga is concieved as a mix of two or more ragas is called Sankeerna raga. E.g. Kausi Kanada is mix of Darbari, Malkauns and Bageshree.

**Imperfections of Singer:**

1. Grinding teeth while singing
2. Singing which is devoid of melody
3. Scared of singing
4. Loosing concentration while singing
5. Lack of confidence and rushing through
6. Shaky, unsteady voice
7. Opening mouth too wide while singing
8. Notes not in right shrutis all the time
9. Voice is rough and scratchy like crow
10. Singing devoid of tala
11. Tilting head while singing
12. Ugly facial expresions while singing
13. Stressed veins on neck and face
14. Facial distortions while singing
15. Too many hand movements
16. Closed eyes while singing
17. Use of varjit swar 18. Unclear pronunciation
18. Disorganized while singing 20. Use of nasal sounds
19. Inadvertent Mixing of ragas

**Virtues of Singer:**

1. Melodious voice and clear lyrics
2. Voice can adapt to any raga
3. Clear understanding of nyasa swar, graha swar
4. Understanding of ragang, bhashang, kriyang and upang
5. Abiliy to perform prabandh gayan
6. Ability to perform alapi in all ragas
7. Singing with gamak in all 3 octaves
8. Display good understanding of tala
9. Strong voice yet devoid of harshness or scratchy
10. Focused performance
11. Singing at ease, does not display efforts
12. Use of KaKu prayoga in singing
13. Good understanding of differences between shuddha, chhayalag and sankeerna ragas
14. Knowledge and/or ability to create sthayis for ragas
15. Regular practice
16. Good understanding of tempo of tala and ability to use it while singing
17. Positive persona
18. Composed and honourable attitude
19. Strong and clear voice in lower octave
20. Engaging audience by beautiful singing
21. Top class Guru Shishya Parampara

**Hindustani and Karnatak Music:**

Till about 13th century music of North and South India was about same. In north India, Persian and Arabic influence was prominent on music due to Amir Khusro. It is believed that dhrupad-dhamar singers like Tansen and his contemporaries shifted to Khayal gayaki and this style was popularized was Adarag and Sadarang. Many gharanas then emerged based on geographical regions in North India.

In south India, music has evolved mainly by Saint Purandas, Thyagaraja, Muthuswamy Dikshitar and Shyama Shastri. Most of the music in South India today revolves around Kritis created by these saint musicians.

Some basic differences are listed below:

|  |  |  |
| --- | --- | --- |
| components | North Indian style  | South Indian Style |
| Raga System | Based on 10 thaats and 32 ragang ragas | Based on 72 Melkartas |
| 24 hrs time cycle | Yes | Yes |
| Popular Tala | 10 - 12 and (rare ones are 10 -12) | 35 Tala (108 Total) |
| Compositions | Khayals, Dhrupad, Dhamar, Tarana, Thumri, Tappa divided into 4 parts, Sthayi, Antara, Sanchari and Aabhog. | Varnam and kritis divided into parts like, Pallavi, anu-pallavi and charnam. |
| Composers | Stalwatrs from many gharanas | Saint Purandas, Thyagaraja, Muthuswamy Dikshitar and Syama Sastri |
| Demography | Popular in north, west and east india, also in Pakistan, Bangladesh | Mainly in South India, Kerala, Tamilnadu, Andhra and Karnataka |
| Shuddha Swar Saptak | Raga Bilawal (Similar to Dheer Shakarabharanam in South) | Raga Maya Malav Gaula (similar to raga Bhairav) |
| Raga singing style | Improvisation is more important in compositions | Compositions are more important. |

**B i o g r a p h y**

**Shri Babubhai Andharia:**

Babhbhai has endowed all necessary qualities like good voice, Talim, Sanskar required for becoming a good performer in Indian classical music from his ancestors. Royal singer of Bhavnagar (formerly called Vallabhipur), Ustad Amir Khan trained Babubhai's grandfather Sh, Maganlalji. Babubhai's father, Sh Govindji eceived musical training from his father, Sh. Maganlalji. Thus Babubhai had a musical lineage.

By the age of 17 - 18, Babubhai displayed flair for music and was regarded as excellent singer in Indian classical music. Babbhai was influenced by Ustad Wahid Khan Chishti of Kirana gharana so much so that Babubhai decided to mold his gayaki into kirana gharana style.

At the age of 24, Babubhai started performing on All India Radio (AIR) Mumbai. He was invited by Vadodara, Ahmedabad, Rajkot AIR station for performances. His performances on TV were also well appreciated. AIR, Rajkot aired a performance series by Babubhai on various ragas. Babubhai also performed on AIR. New Delhi in famous Tuesday Mehfil program.

Babubhai worked as music teacher in the music institute in Bhavnagar known as "Dharma Shala". In 1956, he was appointed as lecturer in Sangeet Natak Academy, Rajkot. In 1979, after his retirement, he started music school from home.

Babubhai represented Gujrat state in State Parishad held in Rang Bhavan, Mumbai. He was part of Mumbai delegation which performed in various cities in Gujrat, Vadodara, Rajkot, Bhuj, etc before Gujrat became independent state. Post Gujrat statehood, Babubhai gave performances in all big and small cities in Gujrat.

Babubhai trained his younger brother, Sh. Rasiklalji along with many students. Some well known names include Lakshmikantbhai Joshi, Girishbhai Antadi, Suraj Khan, Smt Aartiben Shukla. His student were A grade artistes on AIR station and have performed on national and international forums.

Babubhai other work include serving as Chief examiner in Vadodara University in PG an Doctoral examinations, examiner in Brihad Gujrat Samiti. He was advisor for setting Music Academy by Gujrat State.Along with his work in academia, Babubhai composed around 40 bandish in some rare ragas.

Gujrat Goverment honoured Babubhai with scholarships, awards and citations.

**Brihad Gujrat Sangeet Samiti:**

Samiti was founded on 30th January 1957 by Sh Raojibhai Patel. Samiti is instrumental in imparting musical training to thousands of student in and outside Gujrat under various graduate and post-graduate courses.

History: On 22nd August 1935, Late Sh Narayan Moreshwar Khare started a school for imparting and promoting Indian Classical Music, this school is now known as Gandharva Mahavidyalaya. An idea to establish a school was Pt Paluskarji's brain child. The school was founded to honour wishes of Paluskarji who was Sh. Khare's guru. Student studying in Gandharva Mahavidyalaya needed to appear in examination conducted by various universities in India. Student from the Mahavidyalaya were looked down by these universities.

To overcome this discrimination, Gandharva Mahavidyalaya, formed a trust and established Gujrat Sangeet Samiti. Raojibhai and his associates were instrumental in setting up a Samiti. On 30th January 1957, upon establishing a Samiti, members developed curriculum for various courses and March conducted examinations. This was a first step towards glorious future awaiting Samiti.

Recognition: Samiti faced many hurdles in achieving University status. State education department set up an enquiry committee to study courses offered by Samiti. Finally on 19th February 1962, State of Gujrat vide its circular no, M. S, 1959C granted recognition and university status to Samiti.

Works of Samiti: Samiti started offering courses right from Prarambhik to Sangeet Praveen (Ph D) in Music, Dance and Drama. Certificates, Diplomas and Degrees offered by Samiti are recognized over Insia and Abroad. Certificate holder from Samiti are serving as lecturers in many Public and private learning institutions. Brihad Gugrat Sangeet Samiti organized convention (named as Bharatiya Sangeet Prasarak Parishad) in May 1960 to cultivate interest in Indian Classical Music amongst common masses. Samiti organizes this convention once every three years in various cities across Gujrat state. Renowned performers and scholars are invited during this conventions for performances and live debates on various aspects of classical dance and music. These programs are free for music and dance enthusiasts. As the festival is arranged across all cities in Gujrat, this parishad has now become a large family of music and dance lovers in Gujrat. In addition to this, Samiti organizes yearly convocation wherein meritorious students from various courses were felicitated with Gold medals. Well known dignitaries grace this function as Chief Guest for motivating students.

On 14th May 2007, Samiti celebrated "Golden Jubilee" of its establishment upon completing 50 glorious years in the service of Indian classical Music and Dance. A grand ceremony was organized on this occasion. Functionaries of the Samiti who have toiled for years for progress and continuance of Samiti were honoured with gifts and citations. Presently, Samiti under Sh Naginbhai Jadhav as President, Sh Chinubhai Patel as Secretary, Sh Pankajbhai Patel as Head of Exams and Sh. Pareshbhai Patel is continuing this good work in enhancing dance and music culture in Gujrat.

Samiti now has grown in to a big family. The Samiti now includes around 9 trustees, around 20 administrative heads and about 15 members. Samiti now successfully organizes examinations across 300 centres in India and abroad. Apart from this Samiti has affiliated membership of many schools and music institutions. Samiti has around 3000 life members.

Apart from geographic expansion, members of Samiti are working tirelessly towards academic excellence. All written exams are now centrally controlled from Ahmedabad. For "Wisharad"exams, Gujrat state is divided into 4 zones and exams were conducted in all major cities in these zones.

For Sangeet Alankar and Praveen, practical examination is conducted in Ahmedabad centre wherein a panel of examiners from all 4 zones of Gujrat evaluate performances by students. Course curriculums were regularly updated as value addition exercise. Recent revision in syllabus was done in 2008.

700 student have appeared in the first examination conducted by Samiti, now the number of student have exponentially grown to 36,000. Many student graduating from these courses are well known artistes on Door Darshan and AIR. Office bearers of Samiti have been honored by Gujrat State with Gaurav Purskars and Omkar Nath Awards.

**B i o g r a p h y**

**Ustad Faiyaz Khan**

Ustadji was born in 1881 in village called Sikandara near Agra, UP. is father passed away before Ustadji was born. Ustadji had rigorous talim in music under the guidance of his uncles Ustad Fida Hussain Khan and Natthan Khan.

In 1906, Ustadji was awarded Gold medal by Maharaja of Mysore and appointed Ustadji as Royal singer along with Ustad Hafiz Khan. It is said that musical jugalbandi between these two Ustads lasted for 7 days and in the end Faiyaz Khan won the competition. Ustadji was honored with title Äftab-e-Mausiki" in 1911. Malikajan of Kolkata taught Thumri style to Ustadji.

In the year 1912, Maharaja Sayajirao invited Ustadji to Baroda and appointed him as Raj Gayak. Maharaja conferred upon him "Dnyana Ratna" award and felicitated Ustadji in his darbar. Prince of Wales and Maharaja Tukojirao Holkar were admirers of Ustadji. Faiyaz Khan composed many bandishes in ragas under a pen name of "Prema-Priya".

In addition to Khayal gayaki, Ustadji trained himself in Dhrupad Dhamar gayaki and tappa and thumri styles. His disciples include great names in classical music like Latfat Husain Khan, Pt, Ratanjankar, Azmat Husain Khan, Rajnikant Desai, Sharafat Husain Khan, Sehgal, Dilipchand Vedi, Jiya Husain to name few.

Faiyaz Khan started Rangila Ghara. He acquired special siddhi in "Nom-Tom" alapchari. In those days, singers used to sing in loud voices without caring for voice quality, often destroying voice quality. Faiyaz Khan has mastered gayaki in mandra saptak with clarity. Even without a help from mikes, his mandra saptak gayaki was clearly audible.

In 1948, Ustadji sang famous Surdas Doha "Vaishnava Jan" and a dhun "Raghupati Raghav" upon Mahatma Gandhi's death on 30th January.

Ustadji breathed his last on 5th November 1950.

**B i o g r a p h y**

**Pandit Omkar Nath Thakur**

Pandit Omkarnath Thakur is one of the most prominent personalities in Indian classical music from Gujrat. Panditji was born on 24th June 1897 in Jahaj, a village in Vadodara district, Gujrat. His parents, Gaurishankar Thakur, father and Zaver, mother, were Omkar worshiper, hence Panditji was named as Omkarnath. Panditji's father had deep interest in Yoga and neglect his family responsibilities. As a result, Panditji has a childhood full of hardships. Omkarji's father became sanyasi and was driven out of ancestral house by his uncle. Omkarnathji travelled to Bharuch in search of livelihood. As a child Omkarnathji was gifted with a melodious voice, he used to sing bhajan. He played Lakshaman's role in Ramlila and earned Rs. 35 for this.

Panditji has fascination towards music since his early childhood. He attended music programs of great music master in Bharuch. After his father's death, Panditji attended Gandharva Mahavidyalaya, his education was sponsored by Sh. Shapoorji Mancherji of Bharuch. In Mumbai, Panditji took music leons from Pt. V. D. Paluskar for 3 years. Panditji was dedicated student. His untiring efforts in learning along with service to his Guru, Panditji scaled great heights in music.

In 1917, he was appointed as Acharya (music teacher) in Gandharva Mahavidyalaya, Lahore. Panditji was gifted with a strong voice, his performances would need multiple tanpuras as normal 2 tanpuras would not be heard by audience. Panditji was well known for oratory, he has delivered many lectures on music.  Later, Panditji was appointed as Head of the Department in Music department of Hindu Vishwavidyalaya. His rendition of bhajan, "Piya mori mai nahi makhan khayo"would leave his listeners teary eyed. In 1923, Panditji took tour of Europe, during his return, he heard a bad new about demise of his wife and new born child. Because of this he cancelled his tour of Russia. In Mumbai, Panditji started Sangeet Niketan, a school for teaching music courses.

In 1942, Panditji left Mumbai and settled in Surat. He was well versed with many languages, Sanskrit, Hindi, Urdu, Marathi, etc. He was fond of compositions by Surdas and Meerbai. Panditji gayaki has profound älapi-ang"which is a gift from guru Pt. Paluskarji. His gayaki is replete with layakari, boltans and intricate arrangement of swars. In 1943 Congress session, he sang "Vande Mataram". Panditji wrote many papers. these are published as books, which are Sangeetanjali, Pranav Bharai, Raga and Rasa, etc. In 1955, Government of India honoured Panditji with Padmashree award. Benarus University honoured Panditji with "D' Lit".

Panditji suffered a Paralysis stroke and on 28th December 1967, he breathed his last.

**B i o g r a p h y**

**Ustad Allauddin Khan**

Ustadji has stellar contribution in developing and popularizing Indian Classical music. He was born in `the year 1962 in village called Shirpur in Tripura. Ustadji ancestors were Brahmin, belonging to Dinanath Dev Sharma family. Since his childhood, Ustadji has great fascination or classical music. His father, Sadu Khan was an avid music fan, had musical training under Ustad Azim Ali Khan.

Ustadji would visit Shiva temple in his village for listening to bhajans. Ustadji never attended any formal school. Ustadji left his village and went to Kolkata. Here he met Sh. Bhattacharya, Dhrupad singer, and started Dhrupad lessons under him. Unfortunately Bhattacharji passed away untimely due to Plague. During his stay in Kolkata, Ustadji also has training in Instruments like clarionet, fiddle. He also had table training under Sh, Nandbabu. Ustadji joined Star theatre on monthly salary of Rs. 12. Here he learned an art pf writing notations for staff.

His brother, Aftabuddin, brought Ustadji back to village from Kolkata. His parent married him, but Ustadji escaped from parental home on the same night and returned to Kolkata. He trained himself on western and Indian instruments. He was well known as Yuva Kalakar.

Ustadji started formal Sarod training under Ustad Ahmed Ali Khan and then shifted to Rampur with his guru. He learned dhrupad, dhamar and khayal gayaki under guidance of his guru Ustad Wazir Khan.

Maharaja of Maihar (Princely state) invited Ustadji to Maihar. Ustadji was appointed as Bank manager with a salary of Rs. 150 per month. Maharaja himself became Ustadji's disciple and started learning music.

Ustadji decided to settle in Maihar and started musical training school under "Guru Shishya Parampara". Number well known musical maestros, his son Ali Akbar Khan, Pt. Ravi Shankar, Pannalal Ghosh, Pt, Nikhil Banerjee, Timir Baran are few of his disciples.

In Maiher Ustadji trained his son Ustad Ali Akbar Khan and his daughter Annapoorna Devi in Indian classical music. He named his house as "Madina Bhavan", which was well known for rich cultural activities.

In 1958, Government of India honored Ustadji with "Padma Bhushan". On 8th Sept 1972 Ustadji breathed his last.

**B i o g r a p h y**

**Raojibhai Patel**

Founder of Brihad Gujrat Sangeet Samiti, also instrumental in spreading Indian classical music across India and abroad. Shri Raojibhai was born on 10th June 1911 in "Vasad" a village in Kheda district in Gujrat state. His parent were farmers. His father's name was Hirabhai and mother's name was Surajba. Devotional music was integral part of his family. Raojibhai has imbibed his initial musical training through Bhajan. Raojibhai was gifted with sweet and melodious voice. As a child he has acted in a play, Sawai Madhavrao and has impressed audience by his soulful voice. He has studied ancient scriptures in childhood. Apart from singing Raojibhai has also participated in Salt Satygraha. He has also mastered art of spinning and handmade fabric.

Musical Training: Raojibhai had musical training in Gujrat University, under tutelage of Late Pt. Narayan Moreshwar Khare. He was one of favourite disciple amongst his peers. Raojibhai acquired deep understanding of various ragas and styles in a very short time span. He continued sadhana even after demise of his Guru by listening to performances by stalwarts in music. Listening to musical programs on radio and untiring riyaz, he passed "Sangeet Prawin" exam.

Memorable event: During those days Patels are normally known for their farming skills. Once the Iron man of India, Sardar Patel watched him during sadhana and said "How can a Patel be in Calssical Music? But since you have initiated yourself in this activity, complete this onerous task with distincion." These words from Sardar Patel were great motovating force for Raojibhai and paved way for Raojibhai's journey into attaining greatest summits in classical music,

Contribution to music: Raojibhai gave performance in and out of Gujrat. every Sunday, he was a music program in Victoria Garden, Ahmedabad. He was instrumental in organizing 3 days sangeet sabhas on the occasions of Pt. Paluskar and Pt. Bhatkhande's death anniversaries. He was active member in music circle, Ahmedabad. from 1945cto 1960, he performed in many cities in India, Mumbai, Vadodara, Delhi, etc. Also gave radio performances on Mumbai, Vadodara and Ahmedabad radio stations. He also visited east african countries, Yuganda, Tanzania, Kenya and Zanzibar.

After sad demise of Guru, Raojibhai devoted himself in running administration of Gandharva Mahavidyalaya, an institute established by his Guru. In 1951, he registered Gandharva Mahavidyalaya as education institute. This institute still teaches many students with very small fees. Under Gandharva Mahavidyalaya, Raojibhai established Brihad Gujrat Sangeet Samiti, this Samiti now boasts branches all over Gujrat / India and abroad. He was Pariksha Mantri in the Samitis ince start till 2004. Today Samiti trains around 36,000 students appearing in various examinations conducted by Samiti. Raojibhai gave his services to Gujrat Sangeet & Nritya Academy without any remuneration. He was examiner for many competitions organized by renowned institutes like Baroda Music College, Benaras Music College, SNDT University, etc.

For Raojibhai, music was a way to attain highest pinnacle in Ishwar Prapti and Nad-bramha Upasana and not just an instrument for earning money, livelihood and fame. Along with Sangeet Sadhana, Raojibhai also published text book series "Raga Darshan". These publication which are published in 7 parts are now prescribed as text books for Prarambhik to Sangeet Alankar examinations. These books are prescribed by Gujrat University. He has also published a research paper on "Adiwasi Sangeet", sponsored by Gujrat University. Raojibhai helped Gujrat Government in establising curriculums for Primary education to Post Graduate degree courses in Indian classical music,

Award, Honors and Citations: Raojibhas has been honoured with many awards and citation in and outside Gujrat for his immense contribution to Indian classical music. On his 60th birthday, he was honoured by Gujrat Goverment with "Gaurav Puraskar"

Disciples: Raojibhai's disciples include well known personalities, Sh. Pankajbhai Patel, St Shefaliben Shah, Smt. Ninaben Thakor, Sh Shirishbhai Pandit, Sh. Prakashbhai Shat to name few.

Raojibhai breathed his last on 5th November 2005.