Interview Transcript 1: Arun Kashalkar

Interviewed by Ravindra Parchure, in Marathi, at Yale-NUS College (January 9, 2017)

Ravindra: Greetings everyone, today we are in the presence of the veteran Hindustani classical singer and composer from the *Agra-Gwalior Gharana*, Pandit Arun Kashalkar. We wish to know more about his style of singing as well as his views on music. Let us begin by exploring what *raga* music is all about. What is your view on the concept of *raga*?

[The concept of *chaal*]

Kashalkar: When we sing, we need some *chaal* (tune). In effect, what we sing is tunes. (In Marathi) the word *chaal* (as in "tune") also means "to walk." Hence, singing is like taking a melody on a walk. We have to bring out the notes of a *raga* from our throats. I don't mean that we literally walk a tune by hand; but it comes from our throats. Thus, *chaal* is a nice notion. We speak of the *chaal* (walking) of a *raga*. In essence, singing is like walking. As the notes come out one by one, we make a design out of them. We can think of creating a pattern even as we walk. Just as in dance movement creates patterns or designs, walking creates designs; just so, singing a *raga* is like creating patterns of notes. We do all that through our voices. But I call it a *chaal* because taking the temperament or character of a *raga* into account, and also taking the temperament and character of the singer into account, the notes acquire a distinctive *raga*-colour. Each *raga* has a colour of its own; as do the individual notes. Thus, when I sing, I match my mood to the notes of the *raga* and the result is something we recognise as *raga-ranga* (*raga*-colour). Then I present my *bandish*. Then the *alap*, and *taans* are performed. And the combination of all these elements adds up to the palette of the *raga*'s form.

[The *bandish*]

Ravindra: In order to present a specific *raga*, a *bandish* is very important. Can you explain what is the significance of the *bandish* in performance? And what are the various ways to express a *bandish*?

Kashalkar: In my opinion, *bandish* has two meanings. The first is *compactness*. These days the word *bandish* is acquiring a lot of relevance and use value. If one becomes too flexible and loose in presentation, then the effectiveness of the *bandish* is dissipated. And it is undesirable to have a loose, unstructured performance. In that respect, the notion of *bandish* has acquired an apt significance. Compactness becomes relevant when we wish to present a *bandish*. Compactness of presentation is appreciated and given importance. Likewise, the form of a *raga* should be kept compact. Also, its expressiveness. This is done through the mediation of the *bandish*. Let us say that

a *raga* has a *chaal* (a progression); yet even if there is a progression, we cannot quite call it that until we see it as an *aroha* (ascending pattern of notes) and an *avaroha* (descending pattern of notes). And the foundation for this pattern is a word-bound *bandish*. A *bandish* from a *bada* (large-scale) *khyal* and one from a *chota* (small-scale) *khyal*. They are the foundation of our expressivity as vocalists. We start with a *bandish* in the *bada* (larger) part of the performance and end with the *chota* (shorter) part of the performance, and based on the foundation of the *bandish*, we then reveal other aspects of expressivity.

[*Raga* structure]

When *Agra gharana* vocalists do *nom-tom* – which is part of the *bandish* in a *raga*, we do want that *nom-tom* as part of our *bandish*, because not everything about a *raga* can be revealed solely through the *aroha* (ascent)-*avaroha* (descent). An *aroha-avaroha* is like a ring road, with the notes "*sa re ga ma pa dha ni sa*" going one way, and then the notes "*sa ni dha pa ma ga re sa*" coming back the other way. These are like the road or pathway for a *raga*, and what we have to sing forms a kind of circle, and it is within that circle that we explore the *raga*. The *aroha-avaroha* is like a surrounding or containing pathway, but not much can be done simply with the sequence "*sa re ga pa dha*" and "*sa dha pa ga re sa*". Consider the sequence with "*sa re ga*" as in *raga Bhupali* –

[Asks the harmonium player to hold the note "*pa*"].

[Short demonstration of *raga Bhupali*.]

Simply voicing the *aroha-avaroha* does not make that *raga Bhoop*. In my opinion, too much emphasis has been placed on simply memorising the scale. Teaching and practising the *chalan* (sequential progression) of the melodic structure is more important. In singing the *bandish* one's grasp of the *raga* structure becomes more secure. And once the *chaal* (progression) of the *raga* is firm in one's mind, and even when we move on to singing *akar* or *taans*, we are in fact singing the structure informed by the *bandish*. Then the *raga Bhoop* comes into being as we want it to. This is the importance of the *bandish* and its role in expression.

[*Alap*]

Ravindra: In talking of the *bandish*, we can now turn to its role in singing the *alap.* What is *alap*, and how is it developed?

Kashalkar: As I have said, one has to first establish the *chaal* (progression). Singing the *chaal* in slow *laya* (tempo) is *alap.* And singing the *chaal* in fast temp is *taan*. A *raga* is presented as a combination of *alap* and *taans*. Let me clarify how we present a *raga*: the ascending and descending scale of a *raga* does not tell us the *vadi* (dominant) and *samvadi* (sub-dominant) notes of a *raga*.

Ascent and descent are straight progressions. The *chalan* (progression), however, reveals the dominant and sub-dominant notes of a *raga*. We keep certain note patterns in mind and then project them to establish the structure of the *raga*. These patterns are discernible through the *chalan*, not through the *aroha-avaroha*. Once the *chalan* is clear, one forms pairs of notes in one's mind. We may indeed think of the *vadi-samvadi* notes as a kind of pair. But that is not the only such pair. As we dwell on different notes, associated notes enable the creation of other pairs. "*Pa re*" is one such pair, likewise, "*ga dha*" can be another pair. Likewise, "*pa sa*" are possible in the various *ragas*. Not confining ourselves to *raga Bhoop*, a pair such as "*pa sa*" is often possible, because it is a natural dialogic pair. The "*ga dha*" pair illustrates what we might call the cycle of the fifth or cycle of the fourth. Such pairs form relationships that we must bring out in performance. That is how the shape and form of a *raga* can be revealed. Thus *vadi-samvadi* is not the only significant pairing of notes. As we sing, other note-pairs come to the fore and are part of how we develop the *alap*. As we dwell on different notes, varying combinations occur to the mind. There has to be a foundation for how an *alap* is developed. Once one has presented a *bandish*, a *chaal* (progression) suggests itself. And the note-pairs one has in mind lead to other combinations. At the start, we base our exploration of *alap* on what we hear from the *bandish.* As we progress, we bring in our own creativity, which leads to moments of new discovery. Such progressions make up the *alap*… which, I will stress, is based on the *bandish*.

[The different stages of a *raga*'s performance]

Ravindra: After *alap*, come the next part of the *khyal*: the *taans* and *bol taans*. In singing *taans* and *bol-taans* the vocalist may have some natural ability, of course, but for that to be most effective, what is the kind of training needed? And what is the most difficult part of that training?

Kashalkar: Let me bring back an earlier topic – the *alap*. The *Agra gharana* is characterised by a special type of *alap* known as a *nom-tom alap*. *Nom-tom alap* is nothing other than the use of the words of a *tarana* to form the melodic structure. While doing the *nom-tom alap* we establish a whole range of rhythmic patterns.

[*Nom-tom alap* demonstration.]

In my opinion, a *nom-tom alap* opens many doors to the upcoming rendition. That which we call *nom-tom alap*… It is assumed that *alap* should start at a slow speed… and many other *gharanas* follow this assumption. It is true that the rendition starts in a slow tempo. Similarly, in a *tabla* performance, the soloist begins with a *peshkar*, which is analogous to an *alap*. In vocal performance, the start is in slow tempo. However, as the rendition progresses, we create different units of tempo that are helpful in structuring the *alap*. We use these units most frequently in *nom-tom alap*. When

we sing the fast portion of the *nom-tom* it establishes the tempo of *taans*. The *nom-tom* begins in the *alap* section of the performance and goes all the way to the *taan* section.

To answer your question about how we think of *alap* and *taans*… It is a matter of using as many units of tempo as we can in performance, so as to express the *raga* in different tempos. Each *gharana* has its own designs and patterns for an *alap*, and an *alap* is structured on the basis of specific patterns and designs. *Jaipur gharana alaps* have their own identity. So also *Agra gharana alaps*. The same is true of the *Gwalior gharana* and the *Kirana gharana*.

[Learning in a *gharana*]

By learning in one *gharana*, you often understand what other *gharana*s do as well, and that also helps in recognising the unique features of one's *gharana*. When I claim to sing the *gayaki* (performance style) of my *gharana*, then I set aside the style of other g*haranas* and present the unique features of my *gharana*. Presenting my *gharana* is based on understanding what is different in other *gharanas*. Nowadays, it has become a trend to say: "We don't believe in *gharanas.*" Vocalists simply pick what they like from various *gharanas* and mix things eclectically. To that I say, "have you first understood what your own *gharana*'s traits and style are?" One understands what is good in other *gharanas* only after understanding one's own *gharana* style. Understanding one's *gharana* and how it differs from other *gharanas* is essential in shaping the *alap* and *taans* in one's performances. We see that in the visual arts too there are various schools and styles. And each school and style needs a certain kind of uniformity and homogeneity. Similarly, the picture presented by the singing of a *gharana* needs a uniform style. We have to create our small and large designs and then present them in performance. That is how we establish the identity of our *gharana* through how we present notes. The note-designs of a *gharana* must be underlined for a vocalist to be recognised as from a particular *gharana*. If we start singing in a random manner, listeners will notice that the singing lacks form and discipline. The thought behind the structure, and the basic character of the *gharana* will not be heard. The first principle of *gharana*-identity is the *bandish* framework. The *bandish* as discoverable in the *alap*. The *bandish* is also of course reflected in the composition's words. It is also reflected in the *nom-tom alap* and our *akari* (vocalising through the long "aa" vowel). And in the words of the composition we sing in the *akari* section of performance… from the *akari* to the rendition of *taans*. In all these parts of a performance, the *bandish* has to be foregrounded. The *bandish* is all-important in every aspect of performance.

[The vocalist as composer of *bandishes*]

Ravindra: The topic of the *bandish* brings me to a question, about all the compositions that have been created as *bandishes* by vocalists from all the *gharanas*, among which are the *bandishe*s you

have composed… over 150 compositions under the pen-name *Rasa-daas*. What was the inspiration for these compositions? And whose compositions do you think are the most exemplary?

Kashalkar: Creating good compositions shows that one knows music well. A high level of mastery is needed in creating good compositions. A singer develops through four stages: apprentice, performer, teacher, and composer. Composing is the final stage of proficiency for a vocalist. When one's education and thinking about music reaches the highest level, then that which you compose intuitively is *bandish*. With the proper knowledge, when you sing just one *avartan* (one beat cycle), that itself can be considered a *bandish*. In how one sings, the example of the visual arts is again useful. In painting too, the middle part is omitted. There are two elements to this analogy: *akruti* (outline), and *avkaash* (space). In performance, as we sing, vocal lines can be said to form various shapes. Various musical spaces are thus delineated. Singing off-beat too is a type of *avkaash*. This is clear in the context of painting. The *avkaash* in painting create clear patterns and shapes. In singing, such shapes are less easy to perceive. But singing too has shapes and this is mutually understood between singer and listener. The *avakaash* in music creates its own type of patterns. And that raises one's *avishkar* (expressivity) to a high level. What was your other question?

[Exemplary *bandishes*]

Ravindra: What are the most exemplary types of *bandish*?

Kashalkar: Virtually every vocalist creates a few good compositions. Not every such *bandish* is of the best, but then, neither are they all bad. Every *bandish* shows the thought-process behind its creation. This is as true of a performance as of a *bandish.* One who has studied for a while with a good guru is bound to have a few good compositions in his repertoire. As a performer's collection grows, he is inspired to create his own compositions. The creation of compositions needs one's creative fires to burn bright. Having a good day as a performer signifies that one's creative forge was doing well. If a *bandish* did well, the forge in which it was shaped functioned well. Sometimes the creative impulse can be very powerful, and then something good is created. When that kind creative impulse is upon one, then the result is a good *bandish*. However, it is difficult to say whose compositions are the best. Many good compositions have come to us through tradition. In the case of some good *bandishes*, we don't even know who the composers are.

[Examples]

Nevertheless, I might name a few: Sadarang-Adarang have several good *bandishes*. There are many *bandishes* for whom the composer is unknown. One might say that their creations are a by-product of a very sound musical education. It is not possible to name the composers for many of the good *bandishes* we know. But I can name some: Faiyzan Khan for example, and his predecessors. After the

era of Sadarang-Adarang (18th century), there were many others. And in our own times, Faiyaz Khan, Vilayat Hussain Khan, Khadim Hussain Khan, Azmat Hussain Khan, then, Gajananbua Joshi and Babanrao Haldankar. Then, S.N. Ratanjankar and many others. I could readily name ten other composers. Good *bandishes* are the product of a good musical education, but it is not possible to say that the *bandishes* of only this or that composer are the best. Nevertheless, I can say that Faiyaz Khan excelled in the presentation of a *bandish*. And he had a very powerful *gayaki* (style of presentation). Every aspect of his *gayaki* was excellent.

Ravindra: Can we hear from you an example of Faiyaz Khan's *gayaki*?

[Kashalkar: Demonstration in *Raga Jaunpuri*.]

Kashalkar: I sang this in such a way as to illustrate how a good *bandish* has a lot of flexibility to it. I could start from any beat and yet arrive at the *sam* (the first beat of the cycle) in a musical manner. That is the characteristic of a great *bandish*. Faiyaz Khan excelled at selecting, composing, and presenting great *bandishes*. That is why I regard Faiyaz Khan as the *Badshah* (Emperor) of *bandishes*.

[Who has sung certain *ragas* best?]

Ravindra: Let us move now towards some specific *ragas*: *Marwa, Malkauns, Jaunpuri*: these are sung in all the *gharanas*. Who do you think has presented them exceptionally well?

Kashalkar: In a sense this is a tough question to tackle, because one cannot say that these *raga*s have been sung well just by this or that person. For instance, virtually every *raga* that Faiyaz Khan has sung, he sang well. When I was a student, my guru sang these *ragas*, and sang them well. Others too have sung them well, as from the Gwalior *gharana*. Some of these have also been sung well by the Jaipur *gharana*. While it is true that some *ragas* are associated with specific *gharanas*. Certain singers in their time and place sing particular *ragas* well, then those *ragas* get associated with their *gharanas*. Certain familiar and straightforward *ragas* such as *Bhupali, Yaman, Kedar* and so on have been sung well by the *Gwalior gharana*. But then, those *ragas* have also been sung well by the *Agra gharana*. The same can be said of the *Kirana gharana*. *Ragas* like *Malkauns, Yaman, Abhogi* have been sung well by the *Kirana gharana*. Therefore, it would be a little rash to speak of any given *raga* as sung well only by this or that singer. And it would be unfair to other singers who sang those *ragas* well. Suffice it to say that some *ragas* are associated with certain singers because they sang them very well.

[*Ragas* and mood evocation]

Ravindra: What is distinctive about these *ragas*?

Kashalkar: If we presume similarity and differences in and across all *ragas*, then all *ragas* have more or less the same qualities. Every *raga* is meant to evoke a *bhava* (feelings and emotions). As a singer, one should be able to project that *bhava* through the *raga*. For example, *Marubihag* is considered a light *raga*, while *Darbari* and the *Kanadas* are considered serious *ragas*. However, these are relative connotations, since a performance is meant to evoke the specific *bhava* of whichever *raga* is being sung. It is difficult to pin this down, because even a *raga* like *Marubihag*, which is generally light in mood, and *Darbari,* which is serious in mood can evoke different feelings, depending on which words of which *bandish* are presented in what manner. The *bada khyal* of *Marubihag* can be presented in such a way as to evoke seriousness. And the *chota khyal* of *Darbari* can be presented in such a way as to evoke a lighter mood. Hence, it depends upon what compositions you are singing… and on the words of the composition, and the emotions evoked in performance. The *rasa* evoked by a performance is dependent on a combination of all these factors.

Our traditions prescribe for the *ragas*, but in practice what happens may be different. In *Darbari*, for example, the *rasa* prescribed may be one of seriousness, but if I am singing a fast *tarana* in that *raga*, how is seriousness to be evoked? Given the speed at which a *tarana* is sung, an element of lightness is inevitable. Therefore, in *Darbari*, the slow section has to establish the right atmosphere. And the words of the *bandish* have to reinforce that atmosphere of seriousness. Hence, we need a standardisation of *ragas* and established norms for their presentation. There should be a consensus on how *Darbari* is to be presented. That will ensure that the mood created and how the *alap* is done is standardised.

[Knowing when to stop]

Also, one must know when to stop the *raga*. Let me explain why. There's a story about an instrumentalist who was playing *Darbari*, and he went up (the *raga* ascent) to the notes *Pa* and *Dha*, and then he stopped. His listeners asked him why he did not go to the higher octave notes. He asked: "Do you think *Darbari* is sung beyond *Pa*?" He added, "If one wants to evoke *raga Darbari* properly, then one has to ask, does *Darbari* have fast *cheez* (compositions)?" If I am asked, does *Darbari* go beyond the notes *Pa* and *Dha*, then I must ask, can we have a fast *Darbari*? Those who say Yes (to a fast *Darbari*), justify their claim by saying "We are at liberty to present the *raga* any way we wish." Thus, we see two diametrically views about the *raga*. On the one hand, one sings a slow and serious first part, and then proceeds with a fast second part, but insists that *Darbari* is serious throughout.

Ravindra: Ha! True.

Kashalkar: Despite this contradiction, many learned persons claim that one cannot perform with a fixed notion about how the *raga* should be sung. They claim that the *raga* can be sung differently,

depending on one's mood, setting a rhythm and tempo suited to one's mood of the moment. However, I feel that some form of standardisation is necessary, but it will be difficult if people insist on the freedom to sing *ragas* any way they feel like.

[Role-models]

Ravindra: Let us now talk about the heritage of Indian classical music. Who do you regard as the most influential musicians of the past? Who has had the biggest impact on your style?

Kashalkar: If you ask about whose style is attractive, then the simple answer is that all the stalwarts who have worked hard at their art, and mastered their *gayaki* are great in their own way. If we look at the *Jaipur gharana*, its singers sing the same *gayaki* in diverse ways. Kesarbai Kerkar and Nivruttibua Sarnaik each had a different *gayaki*. Mogubai Kurdikar too had her own distinctive *gayaki*. I have taken just three examples, but they differ significantly from one another. With great thought and reflection, each has created a personal musical identity. Though belonging to the same *gharana*, the way each created a unique style shows the brilliance of their creativity. Therefore, if one says "I like the *gayaki* of this *gharana,*" whose singing does one have in mind? Or does one like the singing of everyone in that *gharana*? And if I turn to the question of whose style influenced me the most, then it is a matter of whose style is best reflected in my vocal capability. If a singer from the *Kirana gharana* says that he likes the singing of Faiyaz Khan, even then, he might not be able to assimilate that style to his own singing. Likewise, if an *Agra gharana* singer likes the singing of Abdul Karim Khan, even then he won't be able to sing in that style, because each is based on its own principles and ideas about how to sing. But after one has learnt one specific *gayaki* well, then one is better placed to understand the style of other *gharanas*, and also to adapt select aspects of their *gayaki* into one's performances. There is something good to be learned from each *gharana*, but that ability to adapt is based on prior study in one's own *gharana*. What to select and what to avoid from other *gharanas* is not a simple matter. Simply to pick something or the other from each *gharana* would be immature.

[Advice to students]

Ravindra: Let us explore the topic of *gharana* further. In listening, how much attention does one give to the issue of *gharana*? Put another way, why should a student learn from a specific *gharana*? How necessary is that in today's world?

Kashalkar: The answer is as said previously: to develop a concrete thought-process for music performance, one must have a proper design in one's mind. One must have the shape or outline of a *gharana* style in mind. *Cheez* (compositions) are one way of deriving a *gharana* outline. Listening to singing is another way of getting that outline. They enable one's thoughts about singing to move in a

particular direction. It is very important for these thoughts to develop in the right direction. As said traditionally, a guru shows one the right path. What this means is that he guides you to certain thought-processes, which he has developed during his own musical journey. When you follow the path shown by your guru, you avoid mistakes. And you are confident that the path will lead to a desired destination. And arrival is then not at some random destination; it is the right destination, towards which you move step by step. And even when you take certain liberties to explore while still on the path, such explorations are not a form of straying; they build your creativity. You may think you have diverted from the path, but that is not a divergence. You have creative ideas that can fit into the *gayaki* you are developing. This is the importance of learning in a *gharana*. At the outset, when you have yet to begin study, all is in darkness. When we sing *Sa*, what is the next note that comes to mind? Having sung the first note, *Sa*, what is in mind then?

[How to decide what is the next note]

Ravindra: The next note?

Kashalkar: On what basis is the next note sung? We continue after S*a* on the basis of the *bandish*. Once a *gharana bandish* is clear in one's mind, then the next note that comes to mind has a particular foundation. If I am to sing the notes "*sa re sa ga*" they have their origin in a *bandish*. Without that basis, the note progression cannot proceed. I used to wonder, when someone sings *Sa*, what will he do next? When one learns a *bandish*, the entire structure of notes is clear to one's mind. You are then part of a flow of notes, and what to sing next is clear. The note combinations we might sing then are part of a structure. A background or context is set in place in your mind. The path is clear about what to sing after the first note *Sa*.

As in *raga Bhoop*, once one sings the first words of the *bandish*… "*ga re sa pa*" is then clear as the note pattern to sing. There is no uncertainty about what next when the *bandish* is clear in one's mind. The most important thing that I want to stress next is that once one has undergone this discipline, one is then proficient (*siddha-purush*). Whatever one sings is then part of this *siddhi* (disciplinary proficiency). The *vani* (style) of the great singers shows a certain kind of *siddhata* (mastery). When notes and *bandishes* are sung from a state of *siddhata* (mastery), then we do not need to over-think or worry… because the singing is smooth and spontaneous. We say generally that we should think before we act. But in such mastery, what comes forth is already part of a natural pattern. That is my experience, that once a note is sung, what is to follow is clear in mind. In your mind when the notes are certain, and the *bandish*, and the *raga* too is clear to mind, then what is sung will be *siddha* (masterly). That's true, isn't it?

[*Raga* and *Gharana* associations]

Ravindra: What are the *ragas* specific to this *gharana*? And what are the *ragas* that are common to all the *gharanas*?

Kashalkar: I have answered that previously. Some vocalists made certain *ragas* well-known by singing them often. In that sense those *ragas* became suited to those singers. And then those *ragas* got associated with the gharana of that singer. For example, many of the rare *ragas* associated with Alladiya Khan began to be regarded as *Jaipur gharana ragas*. Thus, *Bihadga* is seen as a *Jaipur gharana raga*, *Kukubh Bilawal* is believed to be such that it should be sung by *Jaipur gharana* vocalists. If *Khokar* is to be sung, it had better be done by a *Jaipur gharana* vocalist. Such was the assumption. But that does not mean that other *gharanas* can't sing those *ragas*. Naturally, the *ragas* created by Alladiya Khan were sung only by his *gharana* disciples. But some of the other *ragas* sung by *Jaipur gharana* vocalists also became associated with them because they sang them well. But those other *ragas* have been sung well by vocalists from other *gharanas*. Therefore, by and large, it is not necessary to say that a specific *raga* belongs exclusively to this or that *gharana*. Thus, it is enough to say that a specific singer sings a specific *raga* well. For example, *Bihagda*, or *Khokar*, or *Ramkali*… (and *Ramkali* is sung well by singers from several gharanas).

[Listening to other *gharanas*]

Ravindra: If you have been trained in the style of a particular g*harana, t*hen, while listening to the singing from another *gharana*? How does one regard that different style of singing? And how does one's training affect one's response?

Kashalkar: This too I have answered. When one is properly trained in a particular *gharana*, then, one's general awareness or understanding has developed sufficiently for one to understand what a vocalist from another *gharana* is doing with that *raga*. When a comparison is made by me about how the same *raga* is performed by two gharanas, then the difference between the two performance styles is clear to me. And then I think of what is good in that *gharana* style, which I can learn from. The most important thing is something I have said previously: if I have learnt my *gharana* style well, and the other vocalist has learnt his *gharana* style just as well, then one can appreciate that vocalist's command over the *raga*: one's perspective on that performer's hard work is appreciative. To cultivate a catholic approach to exemplary performance is then possible. Most times vocalists are content to be satisfied with their own *gharana* style. But that need not close one's mind to what is good about other *gharana* styles. On the other hand, if the habit sets in to think only one's *gharana* style good, then, one is being unfair, and self-deceiving. When I understand what is good about my own performance style, I also bring in the natural hope that you too will understand what I am trying to accomplish. I should bring the same open-mindedness to other *gharana* styles. What is good about another *gharana* style, acquired through long practice, and the

beauty of someone's style of presenting a *raga*, deserve unbiased appreciation. Then one can turn to understanding what can be learnt from that style All these thoughts come together in listening to a good performance from another *gharana*. One's perspective should be broad and open-minded: that is all I'd want to say.

Ravindra: With that we bring our presentation to a conclusion. It is also to be said that you have composed many *bandishes*, and we can now bring this interview to a close by listening to your performance and *bandish* in *Raga Bhoop*.

[End of interview, followed by a performance of *Raga Bhoop* by Arun Kashalkar.]