

Listening to the Modern City

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Film Director : **Surabhi Sharma**



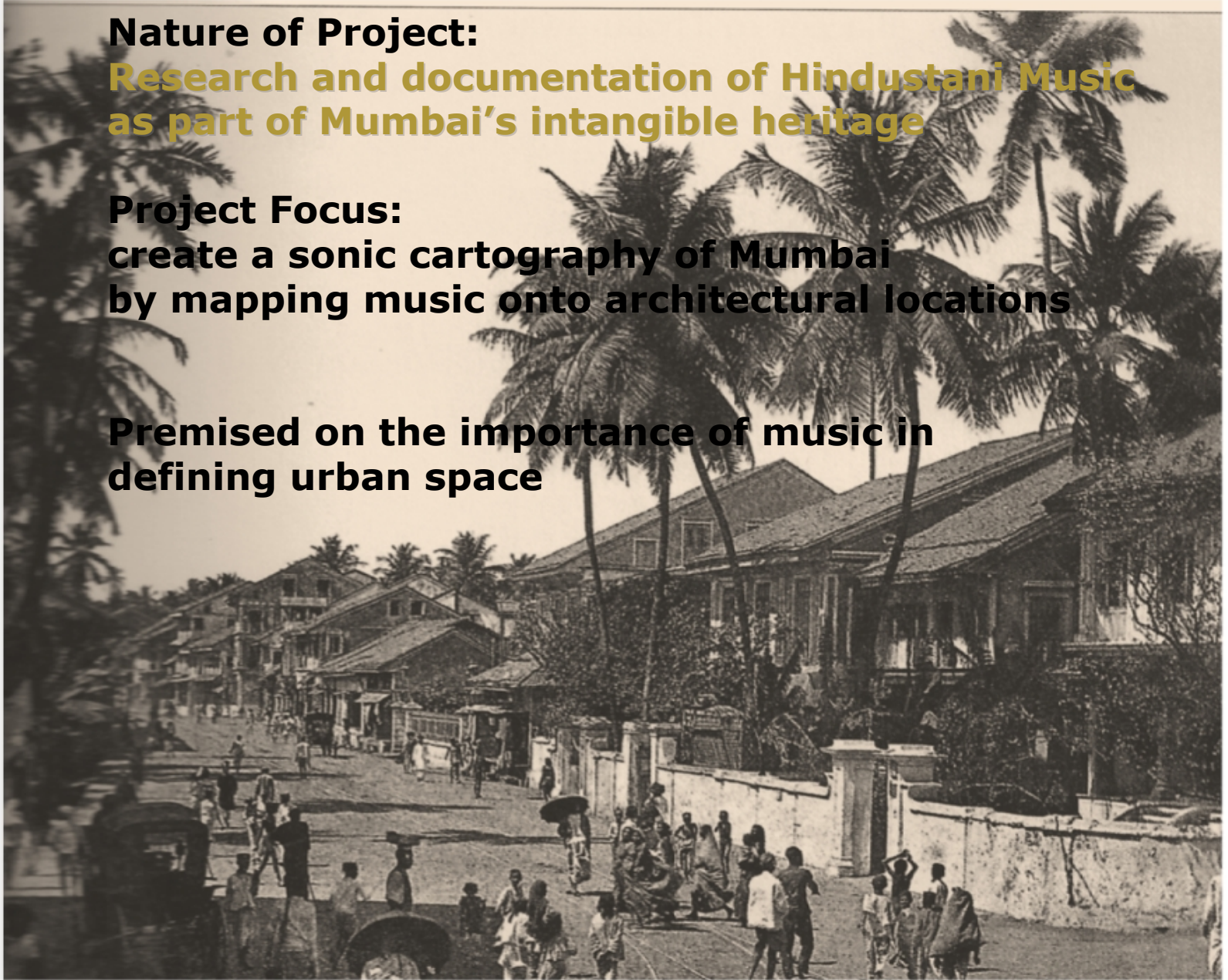
Nature of Project:

Research and documentation of Hindustani Music as part of Mumbai's intangible heritage

Project Focus:

create a sonic cartography of Mumbai by mapping music onto architectural locations

Premised on the importance of music in defining urban space



Output:

Research articles and documentary film

Outcome:

The sonic map – as presented in the documentary film – would result in hearing Mumbai in a new way, and with historical depth



Why look at music in Mumbai:

Importance of Mumbai in the musical geography of the twentieth century

Early and mid-twentieth centuries :
places like Pune, Miraj, Sangli,
Kolhapur etc supported the growth of
Hindustani music through royal and
middle-class patronage

Mumbai played a central role in
assembling
new structures and spaces of
performance, pedagogy, recording and
consumption
of this music

New visibility of Hindustani music in Mumbai due to the complex historical processes unfolding in 19th century India

Decline of royal patronage in northern India with the fall of the Mughal court and its subsidiaries, and the strengthening of British colonial rule (with the consequent devaluing of indigenous cultural forms and practices)

Dismantling of older structures of pedagogy as well as hereditary musicians' ways of life

No gradual development from *dhrupad* to *khayal* over several centuries as in northern India

Khayal and other genres like *thumri* erupted into visibility in early twentieth century

Gained acceptance through spread of the gramophone and radio, and through the *sangeet natak*





V.N. Bhatkhande and Vishnu Digambar Paluskar: role in creating a new **pedagogy** and a new sense of what constituted Indian classical music - establishment of music schools in Lahore and Mumbai

New **performative genres** took shape, including the Western India *sangeet natak* (covering present-day Gujarat, Maharashtra and northern Karnataka, and using at least 3-4 languages) which brought trained musicians, both Muslim and Hindu, to a wider audience

Theatrical traditions, in which Hindustani music plays an important role, are a major part of the urban heritage of Mumbai



Mumbai was also important for musicians – Bombay Presidency - because it was the place they came to for recording for the gramophone companies as well as performing on All India Radio

Mumbai also significant for its middle-class led Arts Circles, which regularly hosted musicians

Gangubai: “We used to get Rs.25 for performing in Hubli and Rs.125 in Mumbai”.



Method: primarily historical and ethnographic

Research to be conducted in libraries, archives and private collections (such as Asiatic, Bombay University, NCPA, Cama, David Sassoon, Bhau Daji Lad, Maharashtra State Archives)

Supplemented by interviews with musicians, students of music, scholars, collectors, members of arts circles, members of other audiences, public officials, urban studies experts

Timeline:

Feb 2012 – July 2012: Compilation of sources, collection of materials, drafting of first research paper, cataloguing of music

August 2012 – Jan 2013: Interviews, and drafting of second research paper

Feb 2013 – April 2013: Final selection of locations

May 2013 – Sept 2013: Completion of filming

Oct 2013 – Jan 2014: Post-production

INDICATIVE LIST OF LOCATIONS FOR FILMING

Convocation Hall, Mumbai University
Darbar Hall, Asiatic Society
Alfred Cinema, Grant Road (formerly Ripon Theatre)
Capitol Cinema, CST area (formerly Gaiety Theatre)
Empire Theatre, CST area
Edward Theatre,
Kalbadevi

Opera House hall
Bhangwadi Building
Gandharva
Mahavidyalaya



Framjee Cawasji Hall, Dhobitalao: programmes of
Gayan Uttejak Mandali (late 19th and early 20th C)
Cowasji Jehangir Hall, orchestra programmes by
Framroze Shroff (Bhatkhande's disciple), 1930-1950
Dadar-Matunga Cultural Centre
Karnatak Sangh hall, Matunga
Srikrishna Lodge, Dadar
NCPA auditorium
Ramkrishna Mutt Hall,
Khar



Jagannath Sankarsett mansion, Girgaum (19th century concerts)

Bandra Fort (Times Music festival)

Deodhar Music School, Charni Road-Girgaum

Homes of musicians

Banham Hall Lane, near Opera House

Dhobitalao: Wadia Sangeet

Class/Swar Sadhna/Aban Mistry

New Foras Road: Gayan Uttejak

Mandali, estd 1870



Areas near Nana Chowk, Nagpada (mujra halls, etc.)

Bhendi Bazaar

Qawwali (Haji Ali)

Bharatiya Vidya Bhavan

Temples where performances take place (eg. Shiv temple in Matunga)

Suburban Arts Circle

All India Radio

Recording company venues:

Odeon Record Company

Ruby Record Company

Indian Record Company

HMV

active during 1925-1950



