

his portrait on the front cover. The recording was done in one day and night and in one sitting. Master Avinash (Ganpatrao Mohite), Parsharam Samant, Babi Borkar (on tabla), and Shantaram Manjrekar (on Harmonium) were present. In 1937, Young India Company made his records in the lane opposite Akbar Ali's in Fountain area. These Young India record labels read as 'Master Deenanath (Sangli)'. Early recordings reflect his true gayaki with bright colors, whereas latter recordings are full of sorrow and touch the listener's soul. Due to the efforts of Mangeshkar family members, almost all his songs are now available on CD's and tapes. Gramophone Company also released them on LP and audiotapes on number of occasions. One of his most famous Marathi song from drama 'Ranadundubhi' is –

Jagin ha khas vedyancha pasara majala saara,
game ha bhrant sansaari, dhruvacha vedh ha tara



Master Deenanath Mangeshkar

Gramophone Celebrities - 27

Prof. Shankarrao Vyas (1898-1956)

Shankarrao Vyas was born in Kolhapur in 1898. His father Ganeshpant was a well known Keertankar and Puranik! So, he was brought up in the religious and musical environment. Unfortunately, Ganeshpant died when Shankar was seven years old. His paternal uncle brought him up for few years. His maternal uncle (Mama) noticed his inclination towards music and enrolled him in the 'gurukul' of Maharaj (Pandit) Vishnu Digambar Paluskar. In those days, students had to sign a bond with the Gandharva Mahavidyalaya. Training period would last 8-10 years and the student would become all-rounder in every field related to music. Thus, Shankar Rao spent nine years in this gurukul, earned 'Sangeet Pravin' degree and gold medal for overall development. With the suggestion of guruji, he worked in Lahore vidyalaya for few years. In 1931, he moved to Ahmadabad for establishing branch of Gandharva Mahavidyalaya. He was an expert not only in vocal music, but could play and repair many instruments including sitar, jaltarang and mendolin. He would conduct orchestra consisting of Indian and western instruments. He was also a very good composer and wrote several bandishes. He was the key person in planning music section of national (Rashtriya) schools: an idea originated by Gandhiji in Ahmadabad.

In 1935, he left Ahmadabad and settled in Bombay. He founded school for music education at Dadar, just outside the western railway station. 'Vyas Sangeet Vidyalaya'. It is still functioning at this place. His brother Narayanrao Vyas and brother in law Vasanttrao Rajopadhye also joined him in this noble cause. Around 1930/31, HMV Company invited both Vyas brothers for recordings and they cut over 200 songs (100 discs) until about 1938. He also cut few orchestral records under 'Vyas Brothers' banner playing pure classical ragas. These records were best sellers and company had printed their photographs on record catalogues.

This period was also the beginning of talkie films. Shankar Rao composed music for Hindi (35), Marathi (5), and Gujrathi (3) films from 1937-1955. He also composed background music for fifteen films. Most of his films were based on religious or mythological themes. He also taught music to non-singing actors such as Sardar Akhtar and Shirin Bano. His most famous musical films were – Narsi Bhagat (1940), Bharat Bhet (1941), Ram Rajya (1943, in Hindi and Marathi). Saraswati Rane sung 'Beena madhur madhur kachu bol' in raga Bhimpalas in Hindi film 'Ram Rajya' and this song became popular throughout India. This was the only film that Gandhiji watched in cinema hall and was much impressed with the music. Songs from Marathi version of 'Ram Rajya' viz. 'Sujanho parisa ramkatha' and 'Ladkya raanila lagale dohale' are shown on TV even today.

He was very busy in many fields as a composer, Principal of his music school, author of articles and bandishes, President of Gandharva Mahavidyalaya and

fouder editor of 'Sangeet Kala Vihar' magazine (founded in 1947) of Vidyalaya that is published even today. He passed away at Ahmadabad in 1956. He has sung couple of abhangs of Saint Tukaram. These are available on HMV records. Record P 13454 published in 1931 has a sweet abhang – 'Roopi guntale lochan, charani sthiravale mana'.



Prof. Shankar Rao Vyas

Gramophone Celebrities - 28

Prof. Narayanrao Vyas (1902-1984)

Prof. Narayanrao Vyas was the younger brother of Prof. Shankarrao Vyas. Title Professor was indicative of the profession and also the Principalship of the music school. In pursuit of music, he followed Shankarrao by joining Gandharva Mahavidyalaya in 1911, two years later than Shankarrao. He spent eleven years in this gurukul and then joined him at Ahmadabad, as per the instructions of Maharaj Paluskarji. Later on he settled in Bombay in 1927 and emerged as a professional singer. He used to sing in Ganesh festivals and was in much demand in those days. He had a sharp voice, slightly nasal that could swoop in all the three octaves. He used to command his successful concerts and audience was pleased with his style.

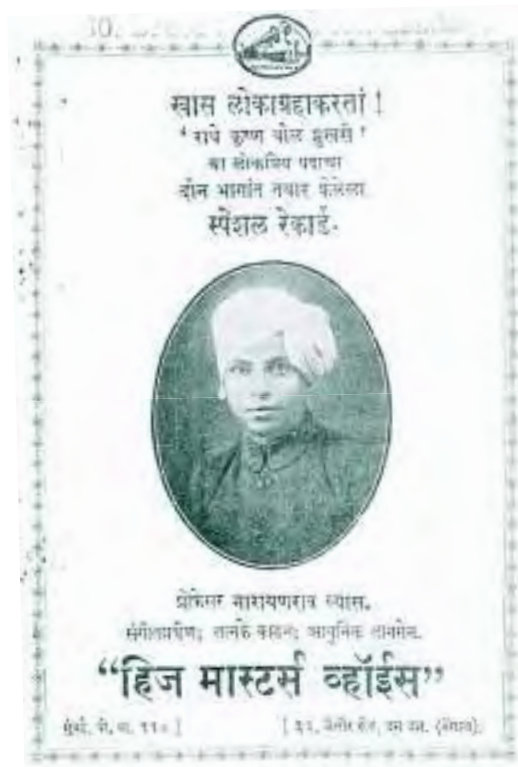
This led to an invitation from the Gramophone Company for the recordings in 1929. His association with the company lasted for over next fifteen years. He has recorded over 150 songs on 75 shellac records that revolve at 78 rpm and play for about three minutes per side. His songs are in Marathi, Hindi and Gujrathi language. He recorded only for HMV and The Twin Company and the discs were issued on black, red and yellow labels. Most of the records are ten inch size. However, he has also cut few twelve inch diameter records that play for over four minutes per side. His photographs were published on the publicity material of HMV such as catalogues, record sleeves and display boards.

Most of these records contain a raga on one side and a light classical item such as bhajan, thumri on the flip side. Narayanrao himself made this suggestion. He thought that the classical music on both sides would be a double dose for ordinary listener. This suggestion was well taken by manager Mr. Ramakant Roopji of HMV and later followed for the records of many artists until about 1950. His records are considered model even today in rendering all the details of a raga in such a short time of three minutes. In 1934, he recorded famous bhajan 'Radhe Krishna Bol Mukhase' on twelve-inch diameter record and the copies were sold in large numbers. Publicity brochure of this record gives him titles – 'Sangeet Pravin', 'Taanke Kaptan' and 'Adhunik Tansen'. He has recorded Gandharva Mahavidyalaya's prayer song, 'Jay jagadish hare'. Some of his most popular and best seller records were – Sakhi mori rumzum (Durga), Neer bharan kaise jaun (Tilak kamod), Tum jago mohan pyare (Bhairav), Neer bharan main to chali jaat hun (Malkauns), Balam mora suni ho (Mand), and Bahutsahi tori sanvariya (Bhairvi). He also experimented with ragas with Marathi bandishes on few records. Examples are – 'Prabhu to ramchandra' (Jaimini {Yaman} Kalyan), 'Pranatpal prabhu tu asashi' (Lalat). After 1937, he devoted himself to the cause of teaching in his own Vidyalaya in Dadar. Some of his most well known disciples are – Master Navrang, Pandit Vasant Rao Rajopadhye, Pandit V. R. Athavale, Kumari Vimal Patki, Shankar Abhyankar, Sharad Jambhekar, Prasad Savkar and his son Pandit Vidhyadhar Vyas. He used to participate in almost all important

music conferences throughout India and would travel a lot. He is probably the only musician who built a house in Dadar with the money earned in music profession. He used to boast on this achievement and would stress that he never acted on stage and worked for films. However, Harminder Hamrazz's Hindi Film geet kosh, vol. 2 [1941-50] has an entry on page no. 240 as: Film – 'Ever Green' alias 'Garma garam', stunt movie, music director – Narayanrao Vyas. This was censored on January 12, 1946. This film was produced by Jupiter films, directed by Naari Ghadiali, and had ten songs listed. However, no records were made on HMV label. Also names of the singers are not mentioned.

He passed away in 1984. Narayanrao was of course best known as a vocalist. He used to sing on radio quite often. He has cut a long playing record of Jugalbandi in raga Malgunji with his gurubandhu – Prof. Vinayakrao Patwardhan. Some of his records were reissued on EPrecords. In 1997, HMV reissued some of his most popular songs on four audio-cassettes. His most famous bhajan is

Radhe krishna bol mukhase, tero kya lagega mol
 Hath pava nahi hilana, das bees kos nahi chalana
 Kuch gire ganth nahi chutana, teri manki gundi khol
 Tero kya lagega mol, radhe Krishna bol.



Prof. Narayanrao Vyas

Gramophone Celebrities - 29

Prof. B. R. Deodhar (1901-1990)

Professor Balkrishna Raghunath Deodhar was best known as 'Deodhar Mastar'. He was not a trained musician of the gurukul of Maharaj Pandit Vishnu Digambar Paluskar. However, he learnt music from him and was a very different and unique disciple. As per the suggestion of Maharaj-ji, in 1925 he started a School of Music in Girgaon area. Initially he hired few classrooms of a municipal school and later on moved to his own premises near Opera House where the school functions till today. It is known as 'Deodhar's School of Indian Music. In the beginning, he formed an orchestra of amateur Indian musicians. In 1929, he recorded couple of ragas on Orchestra and these were released on HMV and Columbia record labels.

In the era of silent movies, Prof. Deodhar used to provide music for silent movies using his orchestra. Before 'Alam Ara', the so called first Indian talkie film, a talkie named 'Nakli Tansen' was released in 1930 in Realto cinema hall in Bombay. Prof. Deodhar composed music for this film. Thus, he is the first Indian composer / music director of Indian films. However, this fact is shadowed over by the hype of 'Alam Ara'. During 1932-1943, he composed music for over ten films and produced one film 'Neela' both in Hindi and in Marathi. He has also composed as a co-composer for few films. He has composed music for over 90 film songs. Although details are available in Harmandir Singh Hamaz's geet kosh, only four songs of film 'Madari Mohan' were recorded on gramophone discs. Today, we do not see even those records/recordings. Film reels and the songs have gone into oblivion. Due to loss and failure of his film 'Neela', and bitter experience in film line, Deodhar mastar was much reluctant even to speak about this part of his career. He was however active and co-operative with the record companies.

Deodhar mastar lived a very long life of over ninety years. Apart from his music school, he groomed and shaped Kumar Gandharva like his son, founded and edited 'Sangeet Kala Vihar' – a magazine of Gandharva Mahavidyalaya that is published till today. He wrote several articles based on the interviews of musicians and later on it was published in book form – 'Thor Sangeetkar' in Marathi [and translated in English as – 'Pillars of Hindustani Music']. His most remarkable work is the introduction of 'Voice Culture' among Indian musicians. He went to USA in 1955 and spent two years in learning 'Voice Culture'. He has cut a nice LP record in USA demonstrating Indian classical music.

Around 1930, he made few records with HMV as a composer, orchestra conductor and even as a singer. His photograph is printed on the front page of 1930 catalogue. In this session, he recorded Sawan aayo aaj (Sawan) and Banao batiya (Bhairvi) for HMV and these were released on black label (HMV P. 13450) disc. Later in 1937, he cut a record of raga Sindhura (Saj saj aavat) and Hindol Bahar (Koyalia bole) on Odeon label. By then he had toured Europe and it

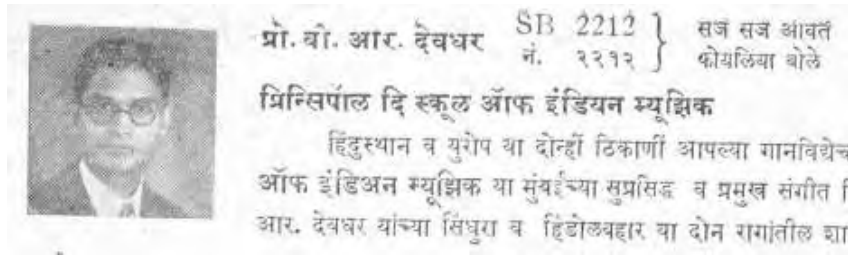
is mentioned in Odeon catalogue as, "We are proud to release this record of Prof. B. R. Deodhar who has recently toured and hoisted flag of Indian music in Europe. This record would be most ideal for those listeners who want to learn music through gramophone records". These two songs were reissued by HMV in 1997 in their 'Great Luminaries' series. Song text of songs is:

Sindhura

Saj saj aavat hai, brijnaar khelanko
Shashi vadan mruga nayani
Kesariya sheer cheer basanti, phoolan gohe lai beni

Hindol Bahar

Koyalia bolte lajat, ye nar naranki dhamar aage
Soj peeri bhai aise jaise sadso
Suhag rang barsat tinkusuve baug.



Prof. B. R. Deodhar

Gramophone Celebrities - 30

Sangeet Martand Omkarnath Thakur (1897-1967)

Born at village Jahaj in Gujrath state, young Omkarnath wanted to become a pahlwan (wrestler). This activity helped him in building his body and these exercises were useful to him in his career in music. He had a large family, his father had turned towards philosophy and mysticism and hence mother had to shoulder the household responsibilities. Soon this family moved to nearby town Bhadoch (Bharooch). Omkarnath had keen sense of music and used to sing well as a child prodigy. Upon listening to him, Seth Shapoorji Doongaji arranged for his further studies in the Gandharva Mahavidyalaya's gurukul in Mumbai. Omkarnath learnt music for six years from 1913-1919. Paluskarji was much impressed with his abilities and leadership. He sent him as a Principal of Gandharva Mahavidyalaya in Lahore. He used to attend and sing in number of music conferences while carrying out his duties as the Principal. He married in 1922 and enjoyed a married life for ten years. Unfortunately, his wife and new born baby both died and then he did not marry again. He got completely engrossed in singing and teaching music. He used to visit Nepal and sing in the court of Naresh. He was offered the position of court singer. However, he refused it and returned to his assigned work.

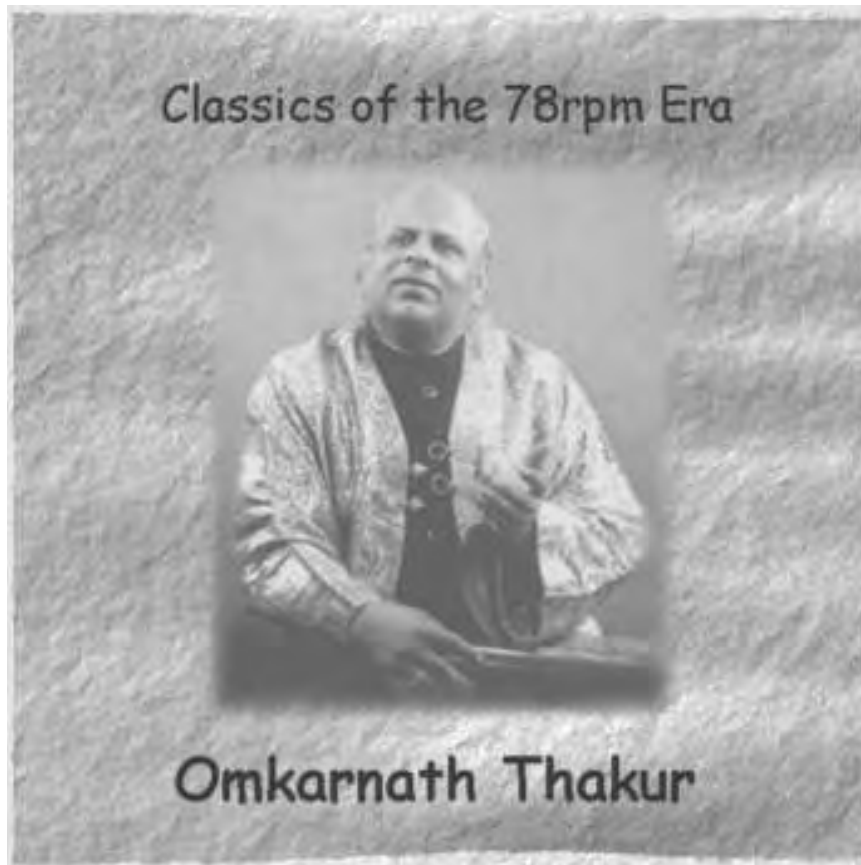
He used to travel a lot for the music programs, concerts and conferences. In 1931, he toured and performed in many European countries. In Italy, he tried music therapy on Musolini to cure him from insomnia. Maharaj Paluskarji used to sing 'Vande Mataram' song in the opening ceremony of the congress conventions. After his death, Omkarnath used to perform this duty. He used to sing prolonged 'Vande Mataram' in his concerts as if it was a bandish. He also cut a twelve inch gramophone record and named raga as 'Bangiya Kafi' for this song. In the parliamentary session of independent India, he sang 'Vande Mataram' for more than 25 minutes and all the members including Prime Minister Pandit Jawaharlal Nehru and Home Minister Sardar Patel had to stand in attention. In 1950, he visited Afganistan and sang in the court of Sultan Amanulla Khan. He also recited 'Gurubani' in the local gurudwara in Kabul.

He was appointed as the Principal of music department of the Banaras Hindu University and worked there until 1957. His disciples include scholars like Dr. Smt. Premlata Sharma and renowned violinist Dr. Smt. N. Rajam. He was a composer and has written several bandishes. He used to write articles with pen name 'Pranav Rang'. He wrote six volumes of 'Pranav Bharati' on music. Central government awarded him with 'Padmashree' title in 1955 and Sanskrit Mahavidyalaya of Calcutta honored him with the title 'Sangeet Martand'. After a prolonged illness, he passed away in 1967 at his native place.

Omkarnathji had a grand personality and so was his appearance at the concert. Often he used to have four tanpura players at four corners around him, wore

expensive dress, and had long hair like a sage. His concert was always pleasant with his mudra-abhinay and his body language would add colors to the listener's pleasure. He has cut over twenty records during 1934-1961 in all the formats viz. 78rpm, Extended Play (E.P.) and Long Play (L.P.). Some of his records feature his lecture demonstrations. Apart from Raagdari and bhajans, he has also recorded patriotic songs, Meera bhajans and Gujrathi folk song (Raja tara dungariyaman) and a gazal. Pandit Ram Narayan has accompanied him on sarangi in most of his recordings. He had also accompanied Omkarnathji in his concert tour in Afganistan. Omkarnathji was also a frequent broadcaster of All India Radio (A.I.R.) and some of his recordings have been released commercially. He is probably the only disciple of Maharaj paluskarji who has so much variety of recordings made available for posterity. Some of his admirers and bhakta like Mr. Vijay Porcha, Mumbai have hours of live concert recordings and he releases these recordings occasionally.

His most popular songs of course are: 'Paga ghunghuru bandha meera nachiri' (Malkauns), 'Main nahi makhan khayo' and 'Jogi mat ja' (Bhairvi).



Gramophone Celebrities - 31

Professor Vinayakrao Patwardhan (1898-1975)

Born at Miraj in 1898, Vinayak lost his parents in plague when he was just four years old. He grew up in his uncle's family. His uncle, Mr. Keshavrao Patwardhan was a disciple of Balkrishnaboa Ichalkaranjkar. Another uncle Mr. Gurudeo Patwardhan was a renowned tabla and pakhawaj player. He was appointed as a vice Principal at the Gandharva Mahavidyalaya, Lahore by Maharaj Paluskarji. Young Vinayak was being groomed in such a music rich atmosphere. Shreemant Balasaheb Patwardhan of Miraj sent him to Lahore for music education with a monthly scholarship of sixteen rupees. Vinayakrao spent six years at Lahore and completed the course of all round education in music. He returned to Miraj in 1914. In 1918, at the age of twenty years, he performed in the music conference at Bombay. Many stalwarts including Balkrishnaboa Ichalkaranjkar were present in the audience and they appreciated his performance. Subsequently, he had an opportunity to stay at Miraj and learn further from Balkrishnaboa.

Paluskarji was always keen that his disciples should teach and popularize music to all sections of society. He wanted that the music should be taught in colleges and in universities. Aim of his gurukul was to produce teachers and missionaries who would form music schools and take the cause further. However, Vinayakrao was the exception. In 1922, he joined drama Company with the salary of Rs. 160 per month. He then joined Gandharva Natak Company. He was young, handsome, and had a sweet and voluminous voice. He learnt acting from Mr. Ganpatrao Bodas. His song 'Sukant chandranana patali' in the role of 'Ashwin seth' from drama 'Sanshay Kallol' was very popular. He also played roles in Mooknayak and Swayamvar. He was either on the stage or on the concert tour in North India. HMV Company recorded his songs both from classical music and stage songs. In 1932, he played hero's role in Imperial Film Company's Hindi talkie, 'Madhuri'. HMV released four songs of this film on two records.

In 1931, Pandit Vishnu Digambar Paluskar passed away and this was a turn in Vinayakrao's life. He left his career as an actor singer and decided to devote rest of his life for music education. He went to Pune and began Pune unit of Gandharva Mahavidyalaya. Digambar Vishnu alias Bapurao Paluskar was just eleven years old. Vinayakrao took him under his tutelage and groomed as a first rank vocalist. List of disciples of Vinayakrao consists of over ninety persons. Prominent among them are – Rajabhau Kokaje, Nagesh Khalikar and Tryambakrao Janorikar. These disciples in turn continued the mission and trained hundreds of men and women. Some of the female singers are – Leela Limaye, Indu Sohoni, Kalindi Keskar, Seeta Mavinkurve and Seeta Dharap. He used to take these disciples to number of music conferences for accompaniment and for training at such large gatherings. He was also Principle at Vidyalaya in Delhi for short time around 1945-50. Bhimsen Joshi was wandering in North in search of a guru. Vinayakrao told him to go back and meet Sawai Gandharva

who was close to his native place. Like many disciples of Paluskarji, Vinayakrao also used to sing and popularize 'Vande Mataram' song in his concerts. In 1975, he passed away at the age of seventy-seven years.

During 1928-1935, he cut fifteen records in 78-rpm format and these were released on HMV black label. Most of these are stage songs from drama – Vidhikhit, Manapman, Kanhopatra, Sanshay Kallol and film Madhuri. Later in 1940-45, he cut records in raga Miya Malhar, Bahar and tarana in various ragas. Tarana was his speciality. In 1935, Gajanan Phono Works, Pune sponsored his five records containing ten ragas of music lessons. These were cut by Columbia Company and issued on green color labels. A nice notation booklet was also supplied with this set of educational records. In these three-minute lessons he has taught ragas bhairav, khamaj, purvi, yaman, asavari, kafi, bhimpalas, durga, bageshree, and malkauns. He has recorded raga Bhoopal Todi 'Jab ram naam koi gayaga' and bhajan 'Abki teka hamari' is released on EP record in 1961. In 1967, he recorded raga Lalita Gauri and jugalbandi in raga 'Malgunji' with his gurubandhu Pt. Narayanrao Vyas. Soon after he passed away, HMV released LP in his memorium containing ragas Hameer and Anandi Kedar. Like Narayanrao Vyas, he also tried and experimented with Marathi bandish for classical ragas but it was not very well received. His famous Meera Bhajan in raga Bahar is 'Shree giridhar aage nachungi, nacha nach priya rasika rijhaun.'



Professor Vinayakrao Patwardhan

Gramophone Celebrities - 32

Dattatreya Vishnu (D. V.) alias Bapurao Paluskar (1921-1955)

Bapurao was the 12th child of Vishnu Digambar Paluskar. All eleven children had died and hence his wife Ramabai decided to name next living child to Lord Dattatreya. Hence he was named after this God. At home, he was called Bapu and among his circle of friends and disciples he was called as Bapurao. Initially he heard and accompanied his father who was then completely engrossed in Ramnaam, Rama Keertans and Rampaths. This religious sanskar had a deep and long standing effect on young Bapu's personality. Maharaj Paluskar passed away in 1931 at Nasik. Bapu learnt music from his uncle for 2/3 years at Nasik and then moved to Bombay to learn music from Prof. Narayanrao Vyas. He stayed with him for few months. However, in 1935, Prof. Vinayakrao Patwardhan decided to settle in Pune, persuaded Paluskar family to come along and hired small house for them in Dixit wada near Shaniwarwada. Bapurao lived here till his death in 1955. He began to take formal education in school and music education in Gandharva Mahavidyalaya formed by Vinayakrao Patwardhan. He would also teach music to junior students in the evenings. His daily schedule was very much tight and through this he mastered time management, strict discipline, patience and various facets of music as a student, teacher and a performer. He was known for non-enmity and soon emerged as an able performer. At the age of 17 years in 1938, he gave a recital on Bombay station of All India Radio. As per the practice of that time, he received chain booking of AIR programs and visited number of AIR stations from Lahore, Peshwar to Madras. He also began to perform at number of prestigious music conferences in various cities. It is really surprising that these artists could manage this in poor transport and communication in those days.

When Bapurao began his career as a concert singer, Bade Gulam Ali Khan, Faiyaaz Khan, Ameerkhan, Kesarbai Kerkar and Moghubai Kurdikar were already star performers. He developed his own and unique style with the help of his sweet and naturally pleasant voice. His voice was quite flexible, taans were superb and he had earned music with his hard work. He also sang in two films – a duet in raga Desi with Ameer Khan in Hindi film – 'Baiju Bawara' (Aaj gavat man mero jhumke) and a song in raga Bahar in a Bengali film – 'Shapmochan' (Kaliyan sang karata). With these two songs he became famous and known to common music lovers in North India. He was often requested to sing these songs in his concerts. However, he never sang and requested audience to see the films for the songs. He went to China with the first delegation of Indian artists. Soon after return, he died with a short illness. He was already at the height of his career and left this world.

Gramophone Company recorded his 78-rpm records during 1944-46. They consisted of ragas and bhajans – His very first record was in raga Gaud Malhar – 'Banara byahan aayare'. Maru kavan aaj (Marwa), Piyu palan lagi (Gaud sarang),

Badhaiyya Lavo (Asavari) became very popular and best sellers. Just before his death, he had recorded raga Shree (Harike charan kamal) with the insistence of Mr. G. N. Joshi of HMV. He was not really very well and one can guess and hear so in this recording. G. N. Joshi improvised and made eighteen minutes raga out of available recording and released it on a long-playing record with his famous bhajans on the flip side. Later on some of his radio program recordings were also released under AIR-HMV scheme. Today, after over sixty years of his untimely death, these bhajans are still fresh and take listeners to transe and transport them to another world. His most famous Meera bhajan is:

Chalo mana ganga jamuna teer
ganga jamuna nirmal pani, sheetal hota sharer
chalo mana ganga jamuna teer.



Bapurao Paluskar

Gramophone Celebrities - 33

Kumar Gandharva (1924-1992)

'Shivputra Siddharamaiya Komkali' was born in 1924, in a Kannadiga family at village Sulebhavi near Dharwad in Karnataka district. Shreemad Shankarcharya awarded him with a title 'Kumar Gandharva' at the tender age of seven years. For the rest of his life, he was known by this name. The title was given because of sweet and melodious voice he had. As a child prodigy, he used to sing ragas and mimic great singers such as Karim Khan, Faiyaz Khan, just by listening to their gramophone records. His father took him to many places for ticketed shows and these tours were successful in projecting young Kumar and also in earning money. He used to sing in prestigious conferences along with stalwarts. In early period of talkies, Wadia movietone made few short movies on child prodigies including Kumar Gandharva and Firoze Dastur. Around 1935, Odeon Company invited him to cut three discs viz. Gund lavore malaniya (Bageshree), Sagari raina (Ramkali), Aaj kaisi brijmen (Mishra Kafi), Banao batiya (Bhairvi), of ragas and two Marathi bhavgeete – Pream dyava thava (Nand), and He mohan kanha (Tilang). Hindustan Company issued two records featuring four ragas: Shyam sunder madan mohan (Bhairvi), Sakhi mori rumzum (Durga), Sumiraho namko (Asavari), and Kaun kaun guna gaye harike (Mand), These records became very popular and young Kumar's nice photograph wearing medals on his coat was printed in record catalogues.

Some senior musicians persuaded his father to get a rigorous training for Kumar. As a result, his father took him to Prof. B. R. Deodhar who had listened to his music in one conference at Calcutta. He agreed to teach Kumar in guru-shishya tradition. Kumar lived in Deodhar's house in Bombay during 1936 to 1947 for eleven years and learnt music. He had an excellent middle class atmosphere to live in and was groomed by Deodhar family like their own son. Prof. Deodhar had his own school of Indian Music at his residence near Opera House. He taught Kumar along with other disciples. After few years, Kumar also began to teach in the school. He had a sharp memory and tremendous grasping power. Deodhar allowed him to listen and learn music from different gharanas. As a result, he developed his own style that had glimpses of Kirana and Jaipur style in the main framework of Gwalior gharana gayaki. This was a new idiom and soon it became extremely popular among the music circles and lovers in Bombay.

Soon Kumar Gandharva became a very busy cocert performer. He got married with Kum. Bhanumati Kauns, who was learning music under his guidance in Deodhar's class. She also had cut couple of records of Marathi Bhavgeete. Soon after his marriage, he became sick and they had to move to Indore / Dewas for treatment of T.B. (Tuberculosis). He was totally out of music performances, but studied the theory and intricacies of music including folk and religious music of the region. Bhanumati looked after him during this long illness. Slowly he recovered and around 1953, he began to perform with reportedly one functional