INTRODUCTION

There are two different systems of music namely North Indian & South Indian Music systems in India. The South Indian Music system is only prevalent in the South of the country and the rest of India follows the North Indian Music System.

Here my intention is to deal with the North Indian Music System only.

At present “Sangit” generally means either Vocal or Instrumental Music, but specially it means only Vocal Music. Usually it means Vocal or Instrumental music accompanied by percussion Instruments. The arts of Vocal Music, Instrumental Music and dancing are so closely connected with each other, that the term Sangit was used by ancient writers to include all the three arts together

I do not propose to deal with dancing here, and it should be understood that I used the word “Sangit” in the limited indication of Vocal & Instrumental Music. I shall further limit my thesis by carry out my attention mainly to the system, which is prevalent in the North part of the country.

The above mentioned two different systems of music had come into existence in the country for many centuries ago. The chief difference between them lies in their two perfectly independent suddha or primary scales. Our present Hindustani / North Indian Music System is based on Bilaval scale, which is very nearly corresponds with European scale of C

The standard High Class Music of North India have introduced during the last five centuries by the Mohammedan professional artist. Our old Sanskrit granthas did not consider the Bilaval scale as a suddha / primary scale.
The music in the country seems to have been confined to shadha Grama only during the last five centuries. The confinement of music to one gramma (viz. Shadja grama) introduced important changes in the old musical scale and the method of obtaining the Ragas from the Jatis (As Pronounced by Pandit Sharangdev and others) had to be abolished; but the abolition had the most desirable effect of ultimately setting free vocal music from the domination of instrumental music.

It is my purpose to give detailed account here of the merit of a system. It will be necessary to go further and fully explain the main principles on which the whole system is based as also to show in a perfectly intelligent manner how the Ragas are inter connected and take their respective parts in the general plan or design

That system is based on musical practice. It was devised as a means of organizing existing Ragas into groups with basically the same pitch selection. The Melkarta Raga System is more theoretical. It was devised as a means of organizing all Ragas that could exist, whether or not they already did.

In North Indian Music pitch (swara) is not referred to in relative terms by the solfege syllables sa, re, ga, ma, pa, dha, ni (Some Hindustani Musician use ri instead of re).

There is no standardized “concert pitch” in Hindustani melodic practice. The pitch of “Sa” is relative; it varies with the natural range of a particular musical instrument. Whether referred to orally or in notation, therefore a pitch syllable indicate no precise pitch.

In India, the means of naming pitch registers is traditionally by groups of seven (saptak). The saptak includes seven basic pitches (As given above). Relative levels are referring to pitch registers - low, middle and high (plus very low and very high). Low register is called “Mandra” saptak, middle register is called “Madhya” saptak and high register is called “Tar” saptak.
A person familiar with Hindustani music theory knows that pitches other than the basic seven can be written as follows “sa, re, re, ga, ga, ma, ma, pa, dha, dha, ni, ni. The line underneath the syllabus re, ga, dha, ni indicates a pitch approximately a half step lower (Komal); a small vertical line above “ma” indicates a pitch approximately a half step higher (Tivra)

The twelve pitches noted above are than called Sa, Komal re, re, Komal ga, ga, ma, Tivra ma, pa, Komal dha, dha, Komal ni, and ni. The unaltered basic pitches are called “Suddha” (Natural) as in re suddha

Pandit Bhatkhande suggested the Thaats. The Thaats are the basic tunings for a Hindustani string instrument with movable frets, the sitar. They are scale types, not ragas.

An artist of Indian Classical Music must be comfortable with the possibilities for performance, since much of the music he makes, whether it is Hindustani or Karnatak, is improvised.

An improvisatory performance is a musical “moment” that has never existed before and will never exist again in the same form. The shaping of a performance lies largely with the soloist; he is an enormous responsibility. What does his knowledge consist of? The two basic elements in Indian music are (1) Melody and (2) Rhythm. Ustad Abdul Halim Jaffer Khan himself does not lay much emphasis on “gharana”. He believes that there is only one universal “gharana” for music. (1) Swara and (2) Laya– note and tempo. This is the warp and the weft, he says, the rest is derived. In today’s world, we constantly get to hear pieces from all the “gharanas” through the medium of Radio, TV, Cassettes and CD.

Thus the musicians absorb and pick up the influences from all over the gharanas constantly hear through the medium. Our music reflects this intermingling
And, therefore, it cannot be put within the confines of a gharana.

Ustad Abdul Halim Jaffer Khan has read and assimilated ideas from and interacted with other musics - (1) Western (2) Carnatic (3) Folk (4) Hindi film music. Jafferkhani Baaj shows the strong imprint of the Beenkar Gharana his source gharana in techniques like chapka Aug and Ulti Meend. There can never be a healthy tradition which does not allow experimentation and innovation, says Ustad

The melodic conceptual system as a whole is called “Raga” (in the South it is called Ragam and in the North Raga due to language differences). Raga is a Sanskrit word derived from the verb ranj - “to colour, to tinge with emotion”. (To be consistent, I shall use the Sanskrit term raga throughout the discussion of Hindustani music). The Raga System is ancient, and many author have elucidated its development across the millennia. I shall discuss raga primarily as it exist today. Before beginning this discussion, however, I must describe the manner in which materials are presented in the chapters to come, and I must introduce the basic vocabulary with which to take about Raga.

The literature on Indian Music is small, relatively speaking, and much of it is in Sanskrit, Hindi, Marathi, Tamil, Telgu, and other languages. Many of the remaining sources are in English, since the mid eighteenth century

In order to understand the North Indian Music one must be able to know what to listen for in it and also to learn in the thought patterns of the culture. These are the avenues, first and foremost that. I hope to provide in the first chapter of the thesis.

In light of these considerations, it seems best to make the intent of the chapter to acquaint with the theory of North Indian Classical Music and to provide a practical manual for learning to listen to and appreciate Indian Classical Music
This chapter is first and foremost an introduction to the principle, ideas, and system of North Indian Classical Music.

(1) Chapter I describes Rudiments of North Indian Music System prevalent at present performer and who remains a listener, in order to show how theory is put into practice.

(2) In chapter two I begin the task of highlighting concepts in Indian Music Hindustani Thaat & Raag or Melodic concepts are described in this chapter. Chapter II ends with a discussion of the origin & classification of Ragas.

(3) Chapter III begin with the task of Basics of Sitar playing and explains the different styles of sitar playing i.e. Baj.

(4) Since the musical notation is the primary means of providing examples in the thesis, notation systems used in the Indian tradition are explained in Chapter IV.

(5) Chapter V describes the theory of Ragas including swar vistar and concluding each Raga with a personal and original expression within the regulated framework of the Ragas through the composition, Jafferkhani Gat/ Baaj.

I have not only mastered the techniques previously known but also added a few of own to this rich heritage of string Instrument which has given a new meaning and dimension to sitar playing. “JAFFERKHANI BAAJ” is just like a slow tempo GAT in which left hand work is too much useful. In one stroke of Mizrab 8, 6 and 12 swaras are to be played in one beat (Matra) according to the formation of Ragas. This is the basic components of “JAFFERKHANI BAAJ”.
To provide faster advanced training in sitar and to encourage young and budding talents to come to the cultural field by way of taking specialization subject in the field of music (sitar). I carried out the research work leading to the discovery of new facts independently under the provisions of O. Ph. D. 3(iii) and Syndicate Resolution No. 36 (10-2) dated 30-05-1998 of The M S. University of Baroda.

This Thesis contains the result of independent investigations carried out by me. I have composed the "Gatas" in the style of "JAFFERKHANI BAAJ" with reference to the formation of Ragas which has given a new meaning and dimension to sitar playing.

In Fine Arts, it is defined as the way of denoting character, sentiment, action, feeling, etc., in a work of art. In music, this means that the artiste communicates the state and workings of his mind and emotions through tones which are outward manifestations of his psychological states. In musical performance, that which is added by the performer in his rendering of the notated music is called Expression. The ideal performer is one who succeeds in bestowing upon the composition a personal and original Expression within the regulated framework of the Raga.
The framework of a Raga can be understood through the composition or a “Gat” or Bandish and Expression may be said to represent that part of music which cannot be indicated by notes or in its highest manifestation, by any symbol or sign whatsoever. It includes all the nuances of tempo, dynamics, phrasing, ascent and touch succession of pitch-time-value is transformed into a living organism. Although, as far as the written notes are concerned the performer is strictly bound to the composer’s work. Yet, he enjoys a considerable amount of freedom in the field of Expression and this may be said to represent the creative contribution of the performer.

In Maseetkhani Baaj, there is usually one note for one beat corresponding to one stroke of the mizrab with the right hand. In Jafferkhani Baaj, 6, 8 or 12, sometimes even up to 16 notes are created within one beat. This is unique to Jafferkhani Baaj.