CHAPTER IV

ORCHESTRATION AND SITAR MUSIC
According to Pt. Ravi Shankar, 'In India – Orchestration is like new born baby'. Vishnu Das Sirali has well defined it – ‘Orchestration means instrumental sounds of various timbers and tones, blended in characteristic combinations to produce a variety of the colour.

The Indian name for ‘Orchestration’ is ‘Vrinda’ meaning collective or group music. When it is a choir or a group of singers it is called ‘Gayak Vrinda’, when it is a group of instrumentalists it is called ‘Vadya vrinda’ and in case of group of dancers it is called ‘Nritya Vrinda’.

In the tradition of Temple Music the use of Sankha, Ghanta, Mridanga, Dhol, Kartaal, Manjira, Nagaswaram, Veena etc. are being used from a long time. This may be regarded as the foundation of Indian Orchestral traditions as a part of the offerings. All the four kinds of instruments [Tata-Avanadhyya-Ghana-Sushir] were present in these kinds of orchestral compositions, but being a part of the offerings these were not supposed to be given a sophisticated shape. Instrumental support with dances can also be considered as the predecessor of modern orchestra.

In India music was mostly a part of ‘Natya’ or ‘Theatre’, so arrangement of ‘Kutap’ was also done to give support to the ‘Natya’. Apart from this, ‘Kutap’ were also played to announce the Royal presence. e.g. Samrat Ashoke’s tours were always accompanied by band of instruments, or during war ‘Avanadhyya Kutap’ were in use. The ensemble of instruments was also found in the coins and stone cuts in caves and temples.

If we follow the history of Orchestration we will find – the early sculpture, paintings and rock cut caves represent an idea of ‘Vady Vrinda’ as found in ‘Sanchi Stupa’[B.C.150], Varhut[B.C. 150], Aurangabad[2\textsuperscript{nd} A.D.], Ajanta[5\textsuperscript{th} C. A.D].

The word ‘Turya’ in the Ramayana denoted playing of a group of instruments. Shankh, Dundubhi, Bansuri etc. were included in it. The first mention of vadyabrinda in the name of ‘Kutap’ and its elaborate descriptions is found in Bharat Muni’s ‘Natyashastra’ written during 2\textsuperscript{nd} Century A.D. in

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2 'Bharatiya Sangeet mein Vadyabrind' – p - 3
its 23rd chapter the description of Kutap is found along with its three classification – Tata Kutap, Avanadhya Kutap and Natya Kutap.

In Tata Kutap all kinds of vinas, sushir vadyas, Tata Vadyas and vocal supports were accepted. The reason behind was – in Tata – all sorts of Wooden or ‘Daravi’ veenas were utilized and also ‘Sarirvina’ [vocal] used to be present in the kutap.

During the Mughal Period Kutap is been renamed as ‘Naubat’. Faqirullah in his ‘Raagdarpan’ defined ‘vrinda’ as a chorus performance of a group of vocalists and instrumentalists. In the 9th chapter he has given a detailed description of vrinda. In addition to this he has given a detailed description for the compositions of ‘vrinda’.

In the Medieval period there was a rise of wind instruments in the orchestration. In the modern orchestra the string, wind and percussion instruments are represented in their proper proportion. The plucked and wind instruments considerably enhanced the tonal richness of the Modern orchestra. Special compositions to be played by Vadya Brindas have been composed from medieval times.

From the structure of the Indian musical instruments of ancient times, it is clear that anything like high class music could not have been played. With the development of instrumentation and emergence of new musical instruments, with varying and attractive tone colour, a more enjoyable form of orchestral music came into existence.

In the modern era, Bengal played an important role in giving shape to the Indian Orchestra. Almost 150 years back orchestra was arranged in Bengal including 30-60 instruments. These orchestras used to accompany the theatre of Bengal and Habu Dutta [brother of Swami Vivekananda] and Dakshina Babu were the founders. Orchestra troup of Sir Sourindra Mohan Tagore became very famous. It was then flourished to Rampur, Baroda, Mysore, Mumbai etc.

The contribution of Nawab of Rampur, Maihar, and Maharaja of Baroda is remarkable in the changing form of orchestra. Nawab Bahadur Hamid Ali Khan with the help of his revered guru Wazir Khan Senee organized a vadya vrinda in Rampur where many instrumentalists were given patronage to be a
part of it. Among these artists were the son of Dhrupad singer Khalifa Daulat Khan – Raza Hussain Khan and Ustad Alauddin Khan.

Practically orchestration was given a new turn with a classical base by Ustad Alauddin Khan. In the year 1915 he made a group of instruments called ‘Maihar Band’ and composed music for them. This band got recognition in music conferences very quickly. With good number of instruments and variety – this band performed all over India and abroad, playing Baba’s compositions.

Limited orchestra is common with Kathakali dance form. Shri Uday Shankar made an experiment by increasing the number of instruments and adding some more variety of folk and classical instruments into it. Thus he has brought a new era in dance orchestra.

Ustad Alauddin’s path was well followed by his disciples Vishnudas Shirali, Pt. Ravi Shankar, Ustd. Ali Akbar khan, Pannalal Ghosh, Bahadur Khan, Timir Baran Bhattacharya, Robin Ghosh, Jatin Bhattacharya etc.
Orchestra – Prabhat Film Company

Orchestra Troupe of Sir Souirendra Mohan Tagore
MAFSTROES OF INDIAN ORCHESTRA

Shri Uday Shankar:

Uday Shankar’s name is famous for his contribution in and as a great Indian dancer. His style of dance is free from all traditional dance form of India. He has rather followed the system of ‘Free Style’ prevalent in Europe, and gave his own dance style a new direction. Some of his famous dance compositions are – ‘Taandav Nritya’, ‘Shiva- Parvati Nrity’, ‘Indra and Lankadahan Nritya’, ‘Labour and Machinery’, ‘Rhythm of Life’, ‘Rama Lila’, ‘Bhagwan Buddha’ etc.

He did not have mastery over Indian Music, but his speciality was – he always made the best application of Indian music and instruments in his dance compositions. For that he had in his troup the great maestros like – Ustad Alauddin Khan, Pt. Ravi Shankar, Timir Baran, Vishnudas Shirali, Lalmani Mishra etc. The music composed by these maestros were so lively and picturesque that only with the music could the theme be established.

In his orchestra instruments like – Manzira, Jhanjh, Jaltarang, Taanpura, Sitar, Sarode, Surbahar, Ektara, Bansuri, Khol, Mridanga and Tabla were used.
Ustad Alauddin Khan: The foundation of orchestration in Ustad Alauddin Khan was laid by his guru Shri Habu Dutta during his taalim in violin. Later on during his stay in Rampur as a court musician, the Nawab shri Brajanath Singh arranged for an orchestra troupe which include all the renowned musicians in Rampur. He himself was the violin player there. He learnt all the methods of orchestration from this troupe which later led him to start his own – ‘Maihar Band’.

This group of orchestration was formulated by the Nawab, taking some children who lost their parents in a deadly disease. This group was named as ‘Maihar Band’. Ustad Alauddin has used instruments like – violin, clarionet, sehnai, sarode, mridanga, tabla, rabab, surshringar, esraj and some more instruments which he has created. e.g. Jal-Taranga, Chandra-Sarang. Sitar-Banjc, Saarangaa, Naltaranga etc.

The first performance of the Band was held in the year 1925 in Lucknow at the Fourth All Indian Music Conference. The compositions were based on Yaman Kalyan, Tilok Kamod and Khamaj. Later on his band started roaming in cities like Ayodhya, Toda, Alwar, Raygad and Delhi. There were fifteen Artists in the first Maihar Band Team:

<table>
<thead>
<tr>
<th>Artists</th>
<th>Instruments</th>
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<tbody>
<tr>
<td>1. Shree Anaar Khan</td>
<td>Sitar</td>
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<tr>
<td>2. Shree Ramswarup</td>
<td>Sitar – Banjoo</td>
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<tr>
<td>3. Shree Biswanath</td>
<td>Violin</td>
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<td>4. Shree Baijanath</td>
<td>Clarionet</td>
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<td>5. Shree Shiv Shahay</td>
<td>Bansuri and Clarionet</td>
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<td>6. Shree Chin Buddhii Maharaj</td>
<td>Esraj</td>
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<td>7. Shree Binde Maharaj</td>
<td>Sarengi</td>
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<td>8. Shree Bhurelal</td>
<td>Naltaranga, Jaltaranga</td>
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<td>9. Shree Shathku Maharaj</td>
<td>Bansuri</td>
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<td>10. Shree Jagannath</td>
<td>Tabla</td>
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<tr>
<td>11. Shree Dasarath</td>
<td>Sitar – Banjo – Vocal</td>
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<td>12. Munni Bai</td>
<td>Singer</td>
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<td>13. Khateran Bai</td>
<td>Piano</td>
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<tr>
<td>14. Hafijan Bai</td>
<td>Harmonium</td>
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</tbody>
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The variety of instruments and their numbers made this band famous among all others. The compositions were based on Classical music and the application of ‘dhhun’ gave it a new avenue. For the band Ustad Alauddin composed 3-4 compositions for each raga. These compositions are not only in different talas but also in different speeds. Ustad Alauddin has learnt the Western style of orchestration with harmony but applied them in Indian style with melody.

His compositions can be divided into four kinds –

1. Compositions based on Classical music – e.g. compositions in Raga Prabhakali
2. Compositions on simple classical ragas – e.g. compositions on Raga Jhinjhoti-gara.
3. Compositions on folk tune – e.g. compositions on Rajasthani Dhumar, Mand, Bengali Baul, Malwa etc.
4. Compositions on English tunes – e.g. his compositions on Bihag and Kafi were based on English tunes which he learnt from Band Master Lobo in Calcutta.

**Usage of Instruments:** Alauddin Khan has mostly chosen Indian instruments for his orchestration, but at times he has enriched it with instruments like clarinet for upper pitch and Cello for the lower pitch. The Indian instruments that he utilized were –

Tata – Sitar, Sitar-Banjo, Violin, Israj, Saranga, Sarode.

Ghana – Jaltaranga, Naltaranga.

Sushir – Clarinet, Bansuri, Harmonium, Piano.

Avanadhya – Tabla, Khol, Mridanga.

**Timir Baran Bhattacharya:** being an intelligent student of Ustad Alauddin Khan, Timir Baran learnt sarode for five years. He was also influenced by the orchestral compositions and learnt all the intricacies from his Ustad. Later on he also formed a group of orchestra in Calcutta. Afterward he was invited as the music composer in the dance troupe of Shri Uday Shankar.
His own orchestra troupe consisted of almost 50 musicians with whom he has performed many Ballet music, Drama, Dance in Tagore music etc. e.g. ‘Khudita Pasan’ or ‘Hungry Stones’ of Tagore, ‘Megh Malhar’ of Shri Vibhuti Bhusan Bandyopadhyay, ‘Peace Symphony’, ‘Aladdin and his Wonderful Lamp’, ‘Blackout in Middle East’, ‘Aparajita’, ‘Lalita Gouri’, ‘Luplodhar’ etc. Shri Timir Baran was much influenced by Western orchestra and he was open hearted about it. He has included many foreigners in his team and also accepted their kind of music, still his compositions were Indian
Pt. Ravi Shankar:

Pt. Ravi Shankar was addicted to orchestra from his childhood. He spent a major part of his early life with his brother Uday Shankar, who used orchestration with vocal and instrumental support as a part and parcel of his dance. He had the opportunity to listen to many orchestras in different countries during his tour with his brother.

His first systematic orchestra composition was created when he had joined Delhi AIR as the Director of External Service Division in the year 1949. He has composed many orchestral compositions during these years which were highly appreciated by connoisseurs of Europe, Middle East, Africa, South Asia as well as far East. Later on he composed for large Ensemble or National Orchestra e.g. ‘Melody and Rhythm’ – which included around 100 instruments and instrumentalists, both vocal and instrumental forms, folk styles and Bhakti Sangeet forms, solo duet and chorus also. His other compositions are – Rageshwari, Shree, Shahana, Tilak Shyam, Gara, Maluha Kedar, Gunji Kanada, ‘Gaer Bodhu’[Gaon ki Gori], Taranga, Kali Badaria, Usha, Ahawan, Antarjali, Rangin Kalpana, Pragati, Rangabali etc.

Pt. Ravi Shankar has also composed two concertos for sitar and orchestra. The first one was commissioned and recorded by London Symphony Orchestra conducted by Andrae Previn. The second was commissioned by the New York Philharmonic, under the direction of Zubin Mehta. Here Ravi Shankar composed ‘Raagmala’, a garland of Ragas. The composition was
premiered at Lincoln Centre’s Avery Fisher Hall with Ravi Shankar on the Sitar, in April 1981.

**Speciality of Ravi Shankar’s Orchestra:**

Pt. Ravi Shankar had great fascination for orchestration from his boyhood. He has accepted and adopted many styles time to time as he grew up and came in contact with other music and orchestras of India and abroad. This is the reason his style of orchestration also changed time to time. He initiated composing orchestra with classical compositions only, like Dhrupad, Dhamar [‘Shree’], Khayal, Tarana[‘Pancham’, ‘Yaman Kalyan’], Thumri etc. The next stage is the compositions on Folk music [‘Gnaer Bodhu’, ‘Antarjali’etc.]. In the third stage compositions were based on some story adding the Western style. He has given Indian orchestration a new direction.

**Ananda Shankar:**

Son of late Uday Shankar, Shri Ananda Shankar also contributed a lot in Indian orchestra. He has merged the East with the West in his compositions and gave it a form afresh. Getting inspirations from his father he has composed many orchestra compositions only for instruments. His orchestrations have got following features:

1. Most of his orchestras are based on some theme. He has not given much stress on Indian Classical music.
2. He has not utilized Indian talas as they are normally used, but he has taken the beats only. According to the theme the pace increases or decreases.
3. He has utilized Western Harmony.
4. He has utilized mostly Western instruments viz. Piano, Piano-Accordion, Organ, Flute, Violin, Different Drums etc. From the Indian groups he has taken sitar, Israj, Tabla and some others.
5. his compositions also had vocal supports.

ROLE OF SITAR IN INDIAN ORCHESTRATION:

Early orchestra [kutap] had a class of ‘Tata Kutap’ in it, i.e. usage of Tata vadya is not new concept. Different types of vinas were played as a part and parcel of Kutap Vinyas.

Ethel Rosenthel in his ‘The Story of Indian Music and its Instruments’ mentioned about the appearance of Baroda Indian Orchestra in the 3rd All India Music Conference, held in Banaras in 1919. The conductor was Mr. Fredilis, Principal of the Baroda School of Indian Music. The instrumentalists included flautists and performers on the sitar and the surbahar.

He has also given a brief note on the 4th All India Conference, held on January 1925. At this conference the jaltaranga was associated with 3 sitars, 2 dilrubas, 2 violins, one sarangi, one triangle and one violincello.

Ustad Alauddin Khan has utilized sitar in his orchestras giving it a leading part. In all his compositions sitar had an important role. The Maihar Band team had a couple of sitar players in it – Shri Anar Khan, Shri Ram Lakhan Pandey, Shri Ramayan Prasad Chaturvedi etc. Later on his sisya Vishnu Das Shirai and Timir Baran made a good utilization of the instrument. In fact Vishnu Das Shirali had 12 sitarists in his team.

But the best use of sitar in Indian orchestra is a contribution of Pt. Ravi Shankar. Being an artist of sitar, he utilized the instrument utmost in orchestrations. He has composed several pieces where sitar has a leading role. His compositions - Gaer Bodhu’[Gaon ki Gori], Taranga, Kali Badaria, Usha, Ahawan etc. has sitar as a major instrument. He had faced a lot of problems to adjust this instrument with others, but always found out some ways to resolve them.‘Gatkari Ang’ is a common and important ‘ang’ of sitar playing. But in his orchestral compositions Ravi Shankar has discarded that feature as all the instrument have their own way of playing ‘Gat’.

If this ang of sitar is applied for all of them, then it would be difficult for the various instruments to join in. So he has applied Khayal ang – which is easily adoptable by other instruments. With such adjustment he has composed Bihag –
Sthaii:

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\begin{align*}
&\text{3} \\
&\text{Ma l Ga Ni - Sa l} \\
&+ \ \text{2} \ \text{0} \ \text{3} \\
&\text{I Ni - - - l Pa Ni Sa Ma l Ga Re Sa Ni l Sa Ga - Ma I} \\
&+ \ \text{2} \ \text{0} \\
&\text{I Pa - - - l Pa Ma Ga Ma l Ga Re Sa/ Ma} \\
\end{align*}
\]

Antara:

\[
\begin{align*}
&\text{Ga l Ma Pa - Ni I} \\
&+ \ \text{2} \ \text{0} \ \text{3} \\
&\text{I Sa - - - l Pa Ni Sa Ma l Ga Re Sa Ni l Da Pa - Ma l} \\
&+ \ \text{2} \ \text{0} \\
&\text{I Ga Ma Ga - l SaPa MaPa Ga Ma l Ga Re Sa/ Ma} \\
\end{align*}
\]
This gat was well played in all instruments, but the whole composition had sitar in leading role.

In the year 1989 a grand ensemble was arranged under the conductorship of Zubin Mehta and Pt. Ravi Shankar. It was a national ensemble of 130 instrumentalists. The theme was ‘National Integrity’. Amongst the entire instruments sitar played an important role. Especially the last part contained ‘Ragamala’ by Pt. Ravi Shankar and his team. The main focus was on sitar - playing ragas – Lalit- alap, jod, Mian-ki Malhar, Kamod, Rasiya and Pahadi. In between all these ragas an opposite composition, to create a contrasting effect, was carried on by the Western Group, and during the ragas all other instruments created the background support. The end part was ‘chaity’ in different ragas like Madhumad Sarang, Kedar and Khamaj. At the end there was a grand tihai where all the instruments joined.

Pt. Ravi Shankar has not only contributed to give sitar an aristocratic status – but also has tried to communicate the sense of National and International Integrity through his orchestration. He had joint venture with composers like Zubin Mehta and performed throughout the world conveying peace and love through his sitar music. His path is well followed by his ‘shagird’ Pt. Dipak Chowdhury.