CHAPTER V

TREATMENTS OF COMPOSITIONS IN SITĀR AND SAROD TRADITIONS

SECTION I

5.1 INTRODUCTION

After a sequential study of *sitār* and *sarod* instrumental repertoire in detail, the research it is aimed to focus on the treatment of compositions in present chapter.

In the context of music, the term ‘Treatment’ could be heard at higher level personal teachings. In a strict musical sense, the term treatment is meant for the employment of various melodic characters over the musical segments. In a wider vision, the term ‘treatment’ could be applied to an extensive range of meanings such as,

a. Implanting the techniques of strokes (=treatment of *bol*).

b. Harmonizing the aesthetical beauty of literary content of vocal music with melodic beauty (=treatment of *bandish*).

c. Exploring the gamut of *rāga* (=treatment of *rāga*).

d. Extending a note by various accents (=treatment of a *swara*).

e. Elaboration of rhythmic variations (=treatment of *laya*).

In relation of composition, the term treatment connotate to the qualitative elaboration of the internal and external ornamentations; to expand the melody into wider range of tonal space and rhythm. The ‘qualitative’ means implantation of performance techniques with an ear expected effect of perfection in sound production. Actually the qualitative
elaboration of improvisation depends on the capacity and expertise of individual artist and subject to change occasionally. However, the fundamental models of the development of compositions assigned by particular *gharānās*, has notable role to provide such possibilities of ‘treatment’. The treatments of composition can be sorted in two types,

\[
\text{Composition - object}
\]

\[
\begin{align*}
\text{a. Inherited melodic particles} & \quad \text{b. Extended melodic particles} \\
\text{Treatment}
\end{align*}
\]

It is to be noted that a *gat* is not simply a composition of notes, instead, it carries several established principles regarding *rāga*, *tāla* and *laya* etc. It also has employed several melodic particles, intervals over through. As early said, in musical sense, the term treatment is meant for the employment of various melodic characters over the musical segments. When applied to compositions the term is connotative of two aspects such as,

**a. Internal treatments through delicated melodic particles;** these are the inherited ingredient melodic particles that assigned to a composition. A *gat* when performed or taught a disciple, these delectated ornamentations were carefully transferred.

**b. External treatments through extended fragments;** these are attached to a *gat*. These attachments of compositions when taught to and performed may vary occasionally between *gharānās* and also artists.
5.2 INTERNAL TREATMENTS OF COMPOSITIONS

The compositions are the proceeding result of combination of melody (rāga) and structural format (fixed design of striking patterns) in a rhythm cycle (tāla). Upon the combining of melody and rhythm, an infinite number of variations can be formulated accordingly to the rules and nature of different rāgas (melodic generative scales). During the process of performing compositions, the qualitative elaboration of the performance techniques is essential to achieve the musical satisfaction of the artist as well as the listener. This qualitative elaboration is premeditated. Internal ingredient melodic particles that built in the compositions are the remarks of different traditions.

The internal treatment includes the employment of performance techniques such as kan, krintan, murki, sut, chut, ghasīt, meend, chapkā etc, into composition. A gat when performed or taught a disciple, these delectated ornamentations were carefully transferred. In written mode, it is highly difficult to achieve the result which appears through music making. Even though, present study is an attempt to notify the employment of above said melodic particles in sitār and sarod compositions. In example, three sets of compositions containing each one from vilambit and drut laya have been chosen and transcribed in the present section. The internal treatments are notified as following,

- **K** Indicates to a group of krintan, kan, khatkā;
- **M** Indicates to meend where the notes are produced by pulling string.
- **(S)** Murki/chapkā of ReSaNiSa notes, it maybe with krintan K or meend M.
- **Z** Indicates to zamzamā
- **G** Indicates employing gamak; It also refer to ghasit occasionally.
- **SP** Indicates sut and patak respectively.
Composition No. 1a. Rāga Brindāvani Sārang, Vilambit Teentāl.

Astāyi.  
\[ ^{12} M \text{ } ^{\text{Ni}} \text{Ni} \text{ } Pa \text{ } MaMa \text{ } Re \text{ } (Sa) / \]
\[ \text{diri} \text{ } \text{da} \text{ } \text{diri} \text{ } \text{da} \text{ } \text{ra} \text{ } \text{I} \]
\[ Re \text{ } Re \text{ } Sa \text{ } ^{\text{Ns}} \text{Ni} \text{Sa} / \text{ } ^{\text{Sm}} \text{Re} \text{ } MaMa \text{ } Pa \text{ } ^{\text{Ni}} \text{ } \text{I} \text{ } / \text{ } ^{\text{N}} \text{Pa} \text{ } Ma \text{ } ReSa \]
da \text{da} \text{ } \text{da} \text{ } \text{ra} \text{ } \text{diri} \text{ } \text{I} \text{ } \text{da} \text{ } \text{diri} \text{ } \text{da} \text{ } \text{ra} \text{ } \text{I} \text{ } \text{da} \text{ } \text{da} \text{ } \text{dara} 

Mānjā.  
\[ ^{12} M \text{ } K \text{ } \text{Sa} \text{ } ^{(S)} \text{ } / \text{ } ^{\text{N}} \text{Ni} \text{ } \text{PaPa} \text{ } ^{\text{K}} \text{ } \text{Ma} \text{ } \text{Pa} / \]
\[ \text{diri} \text{ } \text{da} \text{ } \text{diri} \text{ } \text{da} \text{ } \text{ra} \text{ } \text{I} \]
\[ ^{\text{Ni}} \text{Ni} \text{ } \text{Sa} \text{ } ^{\text{Ns}} \text{Ni} \text{Sa} / \text{ } ^{\text{Sm}} \text{Re} \text{ } MaMa \text{ } Pa \text{ } ^{\text{Ni}} \text{ } \text{I} \text{ } / \text{ } ^{\text{N}} \text{Pa} \text{ } Ma \text{ } ReSa \]
da \text{da} \text{ } \text{da} \text{ } \text{ra} \text{ } \text{diri} \text{ } \text{I} \text{ } \text{da} \text{ } \text{diri} \text{ } \text{da} \text{ } \text{ra} \text{ } \text{I} \text{ } \text{da} \text{ } \text{da} \text{ } \text{dara} 

Antarā.  
\[ ^{12} K \text{ } K \text{ } \text{Ma} \text{ } \text{Pa} \text{ } ^{\text{Ms}} \text{M} \text{ } \text{Ma} \text{ } \text{Pa} \text{ } ^{\text{Ni}} \text{ } \text{I} \]
\[ \text{diri} \text{ } \text{I} \text{ } \text{da} \text{ } \text{diri} \text{ } \text{da} \text{ } \text{ra} \text{ } \text{I} \]
\[ ^{\text{Ni}} \text{Sa} \text{ } \text{Sa} \text{ } \text{Sa} \text{ } ^{(S)} \text{ } / \text{ } ^{\text{Ni}} \text{PaPa} \text{ } ^{\text{Ni}} \text{ } \text{Sa} / \text{ } ^{\text{Mr}} \text{Ma} \text{ } \text{Re} \text{ } \text{Sa} \]
da \text{da} \text{ } \text{da} \text{ } \text{ra} \text{ } \text{diri} \text{ } \text{I} \text{ } \text{da} \text{ } \text{diri} \text{ } \text{da} \text{ } \text{ra} \text{ } \text{I} \text{ } \text{da} \text{ } \text{da} \text{ } \text{ra} 

Abhog.  
\[ ^{12} M \text{ } K \text{ } \text{Sa} \text{ } ^{(S)} \text{ } / \text{ } ^{\text{Ni}} \text{PaPa} \text{ } ^{\text{M}} \text{ } \text{Ni} \text{ } \text{Sa} / \]
\[ \text{diri} \text{ } \text{da} \text{ } \text{diri} \text{ } \text{da} \text{ } \text{ra} \text{ } \text{I} \]
\[ ^{\text{Ni}} \text{Pa} \text{ } \text{Pa} \text{ } \text{PaMa} / \text{ } ^{\text{Mr}} \text{Re} \text{ } MaMa \text{ } ^{\text{Mr}} \text{Ni} \text{ } \text{Pa} / \text{ } ^{\text{Mr}} \text{Ma} \text{ } \text{Re} \text{ } \text{Sa} \]
da \text{da} \text{ } \text{da} \text{ } \text{ra} \text{ } \text{diri} \text{ } \text{I} \text{ } \text{da} \text{ } \text{diri} \text{ } \text{da} \text{ } \text{ra} \text{ } \text{I} \text{ } \text{da} \text{ } \text{da} \text{ } \text{ra} 

Note: This sitār gat is obtained from the lessons of Pt. Sudhir Phadke (PSI). This composition mostly follows masidkhani strokes. But it is played in a slower tempo than the original masidkhani laya. The distinguished techniques of Maihar gharānā appears in various meends, kan and krintans in this composition. It has four lines clearly. The boles in all four lines followed the same as first line.
Composition No. 1b. Rāga Brindāvani Sārang, Drut Teentāl.

Astāyi

\[
\begin{align*}
0 & \quad Re \quad MM \quad PP \quad MM \quad |Re \quad RSa \quad -N \quad Sa \quad | \quad ^{\text{NS}} \quad Sa \quad - Ni \quad ^{\text{M}} \quad Ni \quad /-Pa \quad -M \quad R \quad Sa/ \\
 & \quad da \quad dir \quad dir \quad | \quad da \quad rda \quad r \quad da \quad l \quad da \quad - \quad ra \quad da \quad l \quad .da \quad r \quad da \quad ra \quad l
\end{align*}
\]

Mānjā

\[
\begin{align*}
^{\text{N}} & \quad Pa \quad PP \quad PP \quad ^{\text{NS}} \quad Re \quad /-(S) \quad -S \quad ^{\text{M}} \quad Re \quad -/Re \quad ^{\text{P}} \quad MM \quad PP \quad PN \quad | \quad ^{\text{M}} \quad Pa \quad MRe \quad -R \quad SS/ \\
 & \quad da \quad dir \quad da \quad l \quad .da \quad r \quad da \quad - \quad l \quad da \quad dir \quad dir \quad | \quad da \quad rda \quad r \quad dir \quad l
\end{align*}
\]

Antarā

\[
\begin{align*}
0 & \quad Ma \quad PP \quad PN \quad | \quad ^{\text{N}} \quad Pa \quad /MRe \quad -R \quad Ma \quad Pa \quad /^{\text{P}} \quad Ni \quad Pa \quad NN \quad Ni \quad / \quad Sa \quad Ni \quad Sa \quad - \quad | \\
 & \quad da \quad dir \quad dir \quad | \quad da \quad rda \quad r \quad da \quad ra \quad l \quad da \quad ra \quad dra \quad ra \quad l \quad da \quad ra \quad da \quad - \quad l
\end{align*}
\]

Abhog

\[
\begin{align*}
^{\text{NS}} & \quad Re \quad -R \quad Re \quad , ^{\text{M}} \quad Ma \quad /-R \quad Re \quad , \quad Ni \quad Sa \quad /RR \quad NN \quad SS \quad , \quad RR \quad /NN \quad SS \quad , ^{\text{P}} \quad Ni \quad Pa / \\
 & \quad da \quad r \quad da \quad , \quad da \quad l \quad .r \quad da \quad , \quad da \quad r \quad dir \quad dir \quad | \quad dir \quad l \quad dir \quad dir \quad , \quad da \quad ra \quad l
\end{align*}
\]

\[
\begin{align*}
^{\text{NS}} & \quad Re \quad MM \quad PP \quad , \quad Ni \quad /-S \quad -N \quad Sa \quad , ^{\text{NS}} \quad Re \quad /-S \quad -S \quad , ^{\text{P}} \quad Ni \quad -P \quad /-M \quad , ^{\text{M}} \quad Re \quad -S \quad -S/ \\
 & \quad da \quad dir \quad da \quad l \quad .da \quad r \quad da \quad , \quad da \quad l \quad .da \quad r \quad da \quad .da \quad r \quad |
\end{align*}
\]

Note: Above is a sitār gat performed by Pt. Sudhir Phadke (PRI). The distinguished techniques of Maihar gharānā are elaborated in this gat. The mānjā has attractive jumping intonations of the octaves (chut). It has a beautiful Antarā and a long abhog of two cycles, which expand the rāga and bring it to a beautiful ending again with chut.
Composition No. 2a. Rāga Puriya Kalyan, Madhya-Vilambit Teentāl.

Astāyi.  
\[ {^{12}M}K \text{ Pa}(P) / {^{M}Ma} \text{ GaGa} {^{M}Ma-DhaDha} {^{M}NiRe} / \]
\[ \text{diri} | \text{da} \quad \text{diri} \quad \text{da-dir} \quad \text{dara} | \]
\[ {^{x}K} \text{ Ni} \quad {^{K}Pa} \quad {^{K}Pa} \quad (P)Pa / {^{K}Ma} \quad {^{K}ReRe} \quad {^{K}Ga} \quad (P)Pa / {^{M}Ga} \quad {^{Re}M} \quad {^{M}Sa} \]
\[ \text{da} \quad \text{da} \quad \text{ra} \quad \text{diri} \quad | \text{da} \quad \text{diri} \quad | \text{da} \quad \text{da} \quad \text{ra} \]

Mānjā.  
\[ {^{12}M} \text{ NiRe} / {^{M}Ni} \quad \text{PaPa} \quad {^{K}Ma} \quad {^{M}Dha} / \]
\[ \text{diri} | \text{da} \quad \text{diri} \quad \text{da} \quad \text{ra} | \]
\[ {^{x}M} \quad {^{K}Ni} \quad {^{K}Ni} \quad (P) \quad \text{PaPa} / {^{K}Ma} \quad {^{K}ReRe} \quad {^{K}Ga} \quad (P)Ma / {^{M}Ga} \quad {^{Re}M} \quad {^{M}Sa} \]
\[ \text{da} \quad \text{da} \quad \text{ra} \quad \text{diri} \quad | \text{da} \quad \text{diri} \quad | \text{da} \quad \text{da} \quad \text{ra} \]

Antarā.  
\[ {^{12}M}K \quad {^{K}Pa}^{u}(P) / {^{M}Ma} \quad {^{M}Ga} \quad {^{M}GaGa} \quad {^{M}Ma} \quad {^{M}Dha} / \]
\[ \text{diri} \quad | \text{da} \quad \text{diri} \quad \text{da} \quad \text{ra} \quad | \]
\[ {^{x}M} \quad {^{K}Sa} \quad {^{Sa}Sa} \quad \text{NiNi} / {^{0}M} \quad \text{Dha} \quad \text{NiNi} \quad {^{M}Re} \quad {^{K}Ga} / {^{K}ReRe} \quad \text{Sa} \]
\[ \text{da} \quad \text{da} \quad \text{ra} \quad \text{diri} \quad | \text{da} \quad \text{diri} \quad | \text{da} \quad \text{da} \quad \text{ra} \]

Abhog.  
\[ {^{12}M}K \quad {^{K}NiRe} / {^{K}Ni} \quad (P)Pa \quad {^{K}Ma} \quad {^{M}Dha} / \]
\[ \text{diri} \quad | \text{da} \quad \text{diri} \quad \text{da} \quad \text{ra} \quad | \]
\[ {^{x}K} \quad {^{K}Pa} \quad {^{K}Pa} \quad (P)Pa / {^{K}Ma} \quad {^{K}ReRe} \quad {^{K}Ga} \quad (P)Pa / {^{M}Ga} \quad {^{Re}M} \quad {^{M}Sa} \]
\[ \text{da} \quad \text{da} \quad \text{ra} \quad \text{diri} \quad | \text{da} \quad \text{diri} \quad | \text{da} \quad \text{da} \quad \text{ra} \]

Note: This sitār gat is obtained from Pt. Rajeev Taranath of Maihar gharānā (PSI). Various meends, kan and krintans employed in this composition. This gat is equally played on sitār also. The boles in all four lines followed same as the first line.
Composition No. 2b. Rāga Puriya Kalyan, Drut Teentāl.

Astāyi

\[
\begin{align*}
\text{Pa} - & \text{Pa, Ma} & / & - \text{Ga, Pa} - & / & \text{Pa, Ma} - & \text{Ga,} & / & \text{Ma DD Ni Re /} \\
\text{da} - & \text{rda da l - rda da - l rda da - rda l da dir da ra l}
\end{align*}
\]

\[
\begin{align*}
\text{Ni} - & - \text{Pa} & / & -M \text{Dha Pa} - & / & - \text{MM PP MM /Ga GRe -R Sa/} \\
da - & - \text{da l r da da - l dir dir da rda .r da l}
\end{align*}
\]

Mānjā on sitār

\[
\begin{align*}
\text{Ni GG Re Ma /Ga PP Ma Dha} & / \text{Ma DD NN RR/Ni} & \text{NPa -M Pa/} \\
da & \text{dir da ra l da dir da ra l da dir dir da rda .r da l}
\end{align*}
\]

Mānjā on sarod

\[
\begin{align*}
\text{Ma DD Ni Re / Ga} & - - \text{Ni} & / & - \text{Ga - Ni} & / & - \text{Re Ga Ma} / \\
da & \text{dir da ra l da - da l da - da l - ra da ra l}
\end{align*}
\]

Antarā

\[
\begin{align*}
\text{Sa} & - - \text{Ni/ -N Re Ni Dha/ Pa Ma GG MM / Ga GRe -R Sa /} \\
da - & - \text{da l r da da ra l da ra dir dir da rda .r da l}
\end{align*}
\]

Note: Above drut gat belongs to Maihar gharānā. It is performed on both sitār and sarod instruments. We can find two separate mānjās assigned to sitār and sarod separately. The antarā joins the mānjā line again. Pt. Rajeev Taranath attributes the creation of this gat pattern to Ustad Ali Akbar Khan during 1950s. Pt.Nikhil Bannerjee also performed same gat in a cassette recording (PRII).
Chapter v

Composition No. 3a. Rāga Lalit, Vilambit Teentāl.

Astāyi.  
\[ NiRRGaMa \quad / \quad Ga \quad MaGa \quad Re-SaRe \quad NiRRGa-/ \]
\[ \text{dadirdara} \quad | \quad \text{da} \quad \text{dara} \quad \text{da-dara} \quad \text{dadirda-} \quad | \]
\[ Ma \quad Ma \quad Ma \quad "GaGa" \quad / \quad Ma \quad DhaDha \quad "Sa \quad Dha" / \]
\[ \text{da} \quad \text{da} \quad \text{ra} \quad \text{diri} \quad | \quad \text{da} \quad \text{diri} \quad \text{da} \quad \text{ra} \quad | \]
\[ \text{MaDha} \quad (M)Ma \quad GaMMGaRe \]
\[ \text{da} \quad \text{dara} \quad \text{dadirdara} \]

Antarā.  
\[ Ga(M) \quad / \quad "Ga \quad MaMa \quad Dha-MaDha \quad -Ma-Dha/ \]
\[ \text{diri} \quad | \quad \text{da} \quad \text{diri} \quad \text{da-dara} \quad \text{-da-ra} \quad | \]
\[ "Sa \quad NiRe \quad Sa \quad ReGaMaMa \quad / \quad "Re \quad SaSa \quad Ni \quad DhaMa/ \]
\[ \text{da} \quad \text{diri} \quad \text{ra} \quad \text{daradara} \quad | \quad \text{da} \quad \text{diri} \quad \text{da} \quad \text{ra} \quad | \]
\[ \text{GaGMGMMDN} \quad \text{SaSNDMGM} \quad \text{GaGMGRSa} \]
\[ \text{da-daradaradara} \quad \text{da-daradaradara} \quad \text{da-daradarada-} \]

This is a popular gat often performed and taught in Indore gharānā. A very similar gat with slightly variations was found in a hand book copy of teachings belongs to Ustad Karim Khan¹ of Indore gharānā dated back to 1944 (SSI). This is a vilambit type composition that required long sustain of sound in meend. The composition dose not approach the mānjā, instead, directly it enters into a long ālāp line after the antarā. The Antarā includes the āmad to mukhadā with athgun ekharā tāns. This is an ideal gat style that normally seen in Indore gharānā. Dara dara boles are peculiarly used instead of common dirida pattern.
Composition No. 3b. Rāga Lalit, Drut Teentāl.

Astāyi

\[
\begin{align*}
Ga & \quad MM \quad GG \quad RR / \quad Ni & -R & -G \quad Ga / \quad Ma & - & - \quad Ma & / & - \quad Dha \quad Ma \quad Ma / \quad \text{da} \quad \text{dir} \quad \text{dir} \quad \text{dir} \quad \text{da} \quad \text{da} \quad \text{dir} \\
\text{Mānjā}
\end{align*}
\]

\[
\begin{align*}
Ma & \quad DD \quad MM \quad Dha / - \quad Ni \quad Sa & - & / \quad Ni \quad RR \quad Ni \quad Dha / \quad Ma \quad DD \quad Ma \quad Ma / \quad \text{da} \quad \text{dir} \quad \text{dir} \quad \text{da} \quad \text{dir} \quad \text{da} \quad \text{dir} \quad \text{da} \quad \text{dir} \\
\text{Antarā}
\end{align*}
\]

\[
\begin{align*}
Ga & \quad GG \quad GG \quad Ma / - \quad Dha \quad Ma \quad Dha / \quad Sa & - & - \quad Sa & / \quad Ni \quad Re \quad Sa & - & / \quad \text{da} \quad \text{dir} \quad \text{dir} \quad \text{da} \quad \text{ra} \quad \text{da} \quad \text{ra} \quad \text{da} \quad \text{dir} \\
\text{Āmad}
\end{align*}
\]

\[
\begin{align*}
Ni & \quad Dha - \quad Ma / \quad Dha \quad (M) - \quad Ma / \quad Ga \quad MM \quad GG \quad RR / \quad Ni \quad Re \quad Sa - / \quad \text{da} \quad \text{da} \quad \text{ra} \quad \text{dir} \quad \text{dir} \quad \text{dir} \quad \text{da} \quad \text{ra} \quad \text{da} \quad \text{ra} \quad \text{dir} \\
\end{align*}
\]

Note: This sitār gat is attributed to Ustad Rehmat Khan of Indore beenkār gharānā. This is likely a melody of purab sitār bāj. It has composed in four lines which relate each other in a logical melodic appeal of rāga. The improvisations largely take place in this composition and the boles of composition provide large scope for laya increase. The āmad that found in this gat is a common type abhog normally seen in Purab ang compositions. Performed and taught by Ustad Hameed Khan².(PSI)
Composition No. 4a. Rāga Mālkauns, Vilambit Teentāl.

Astāyi.  
\[ 12 \text{ S} \quad \text{M} \quad \text{M} \quad \text{S} \]  
\[ \text{dara} \quad \text{I} \quad \text{da} \quad \text{dara} \quad \text{da-dara} \quad \text{dadirdara} \quad \text{I} \]  
\[ \text{Sa} \quad \text{S} \quad \text{Sa} \quad \text{NiN} \quad \text{I} \quad \text{Dha} \quad \text{MaMa} \quad \text{Ga} \quad \text{Sa} \quad \text{S} \]  
\[ \text{da} \quad \text{da} \quad \text{ra} \quad \text{diri} \quad \text{I} \quad \text{da} \quad \text{diri} \quad \text{da} \quad \text{ra} \quad \text{I} \quad \text{da} \quad \text{da} \quad \text{ra} \]  

Antarā.  
\[ 12 \text{ G} \quad \text{P} \quad \text{M} \quad \text{G} \]  
\[ \text{dara} \quad \text{I} \quad \text{da} \quad \text{dara} \quad \text{da} \quad \text{ra} \quad \text{I} \]  
\[ \text{S} \text{a} \quad \text{S} \text{a} \quad \text{S} \text{a} \quad \text{Ma} \text{Ma} \quad \text{Sa} \quad \text{S} \text{a} \quad \text{N} \text{i} \text{N} \quad \text{D} \text{ha} \quad \text{M} \text{a} \text{G} \text{a} \quad \text{m} \text{a} \text{G} \text{a} \quad \text{S} \text{a} \]  
\[ \text{da} \quad \text{da} \quad \text{ra} \quad \text{dara} \quad \text{I} \quad \text{da} \quad \text{dara} \quad \text{dara} \quad \text{dara} \quad \text{dara} \quad \text{I} \]  

\[ \text{GaGMGMN} \quad \text{SaSNDMGM} \quad \text{GaGMGSNS} \]  
da-daradaradara da-daradaradara da-daradaradara

Note: This is attributed to Ustad Rehmat Khan of Indore gharānā. This gat is obtained from the teachings of Ustad Abdul Karim Khan (SSI). The gat is an ati vilambit type composition. The composition dose not approaches the mānjā. Peculiarly using of daradara bols instead of diri da, indicates to usage of very slow tempo. The gat begins with sut-meend, the abrupt interval of an octave long jumping, an important feature derived from been ang. The Antarā includes the āmad of athgun ekhara tans. According to Ustad Hameed khan, ‘this gat is inspired by of dhrupad bandishes. Unlikely the modern practice, where this rāga is merely elaborated in mandra and madhya octaves, sam is placed on higher Sa in old instrumental compositions as well dhrupads’ (HKPI). Present composition belongs to the same.
Composition No. 4b. Rāga Mālkauns, Drut Teentāl.

Astāyi

\[
\begin{align*}
\text{Sa} & \text{ MM Ga Ma } / - \text{ Dha } - \text{ Ni } / \text{ Sa } - ^{3}\text{Ni Dha} / \text{ Ma Ga Sa Ni } / \\
\text{da} & \text{ dir da ra } | - \text{ da } - \text{ ra } | \text{ da } - \text{ da ra } | \text{ da ra } | \\
\end{align*}
\]

Mānjā

\[
\begin{align*}
\text{Sa} & \text{ MM Ga Ma } / - \text{ Dha } - \text{ Ni } / \text{ Sa } - \text{ Sa } / \text{ Ni Sa Dha Ni } / \\
\text{da} & \text{ dir da ra } | - \text{ da } - \text{ ra } | \text{ da } - \text{ da } | \text{ ra da da ra } | \\
\end{align*}
\]

\[
\begin{align*}
\text{Sa} & \text{ - Ga } / - \text{ Sa Ni Sa } / {^{2}\text{Dha}} - - \text{ Ni } / \text{ Dha Ma Ga Ma } / \\
\text{da} & \text{ ra } - \text{ da } | - \text{ ra da ra } | \text{ da } - \text{ da } | \text{ ra da da ra } | \\
\end{align*}
\]

\[
\begin{align*}
\text{Ga} & - \text{ Ma } / \text{ Ga Sa Ni Sa } / \text{ Dha NN Sa Ga } / \text{ Ma } - \text{ Ni SS } / \\
\text{da} & \text{ - da }| \text{ da ra da ra } | \text{ da } - \text{ da } | \text{ dir da ra } | \text{ da } - \text{ da } | \\
\end{align*}
\]

\[
\begin{align*}
\text{Ga} & \text{ Ma Dha } - / \text{ Ga MM Dha Ni } / \text{ Sa } - \text{ Dha } / - \text{ Ni Sa } - / \\
\text{da} & \text{ ra da } | - \text{ da } | \text{ dir da ra } | \text{ da } - \text{ da } | - \text{ ra da } | \\
\end{align*}
\]

\[
\begin{align*}
\text{Dha } - \text{ Ni Sa } / - \text{ Dha } - \text{ Ni } / \text{ Sa } - ^{3}\text{Ni Dha} / \text{ Ma Ga Sa Ni } / \\
\text{da} & \text{ - ra da } | - \text{ da } - \text{ ra } | \text{ da } - \text{ da } | \text{ ra da ra } | \text{ da ra da ra } | \\
\end{align*}
\]

Antarā

\[
\begin{align*}
\text{Ga} & \text{ GG GG Ma } / - \text{ Dha } - \text{ Ni } / \text{ Sa } - \text{ Sa } / \text{ Ni Ga Sa } - / \\
\text{da} & \text{ dir dir ra } | - \text{ da } - \text{ ra } | \text{ da } - \text{ da } | \text{ da da ra } | \\
\end{align*}
\]

Āmad

\[
\begin{align*}
\text{Ni Sa Ga Ma } / \text{ Ga Sa Ni Sa } / \text{ Dha } - \text{ Dha Ni } / \text{ Dha Ma Ga Sa } / \\
\text{da} & \text{ ra da ra } | - \text{ da ra da ra } | \text{ da } - \text{ da } | \text{ da ra da ra } | \\
\end{align*}
\]

Note: This sitār traditional gat performed in Indore beenkār gharānā³. Similar to this gat are found among all instrumental traditions. It has longer manjha of three cycle’s tht ends on sam with a tihāyi. It has a second Āmad which join the mānjā after first line of antarā. (Source;PSI)
5.3 INGREDIENT PARTICLES OF INTERNAL TREATMENTS

As early said, internal treatments of compositions incorporate the employment of delicated melodic ingredients. Following melodic particles have been notified in the ingredient treatments of compositions in sitār and sarod gharānās.

1. **Bharāv**

   General meaning of *bharāv* is ‘to fill the melodic embellishments in singing or playing’. It is defined in two ways. In vocal music it relates to embedding complex melodic intervals including the lyrics of *bandish*, in instrumental music, Sharma defines the term in another meaning. According to Sharma (1983;49), during the performance of ālāp, *Jod*, *gat* or *vistār* etc (excluding Jhala types), performer certainly touches the *chikāri* (high pitched drone) strings to keep the continuity of sound which is called *bharāv*. This we can also call as *chikāri-bharāv*. This type of *bharāv* is very important aspect of maintaining the rhythm of composition in performing. Through learning one can notice that, in *ati vilambit gats* has more numbers of *chikāri* strokes between *mātrās* than the *madhya-vilambit* compositions. The style and manner of the *chikāri*-bharāv varies from one artist to another. Thus it is usually not indicated in transcripts. In Maihar *gharānā* we can see that, instead of touching *chikāri*, taraf strings were touched occasionally. The *Jod kā tār* also used as a part of this *bharāv*. Second meaning of *bharāv* is *gat-bharāv*, this mostly relates to another meaning of *gatkari*, where the performer brings the complexity in the ornamentation within the limit of the chal of a *gat*. Broadly, this may also sense to the term treatment of composition. The *gat-bharanā* in instrumental music shows the mastery of artist of the traditional material.
2. **Chut**

It is defined as ‘the melodic embellishment which involves intonations of a note, in successive of octaves without touching the interversing notes or omitted interversing notes’ is called choot. i.e mid sa immediately followed by high sa. In sitār and sarod compositions it usually includes a ghasīt or a sut.

3. **Ghasīt and sut**

On sitār, when a note played by rubbing the string on fingerboard the action is called Ghasīt. Usually it has the intonation of one note to one octave. Ranade (2006;206) observes that a similar name Khasit described in Sangeet Ratnakara which consists the meaning of a vibrating sound production in avrohaending movement of notes. This is much used in Maihar sitār compositions.

*Sut* is type of ghasīt but the difference is, the interval notes between lāg (starting note) and dānt (ending note) are in meend effect instead that in ghasīt has a rubbing sound of all between notes. Sut is generally applicable for sarod and other fretless instruments. The technique of bringing the same effect of fretless sliding was first employed on been. The difference between ghasit and sut is; ghasit has only one side movement (i.e from mid Pa to high Pa) but sut has both up-downware (i.e frof mid Pa to lower Pa and again to mid Pa) rubbing movements. It is said that (HKPI) the technique on sitār is peculiar aspect of Indore beenkār gharānā. The composition in rāga mālkauns includes the sut at the beginning of 12th beat of teentāl, that really give effect of a dhrupad or been composition.
4. **Krintan**

Playing more than straight notes in a single striking is called **Krintan**. This includes varieties like *kan, khatakā, zamzamā, murki, Patak* and *gitakari* etc in which, forefinger of the left hand touches the fret lightly while middle finger stretches the string out. The verities of **krintans** that are marked with ‘K’ symbol in early transcribed compositions are described below,

a. **Kana and Sparsha:** This is a very important connective note between notes or phrases. We can find out number of *kana swaras* employed through *meend, patak, sparsha or krintan* among early transcribed compositions of all *gharānās*. The Sanxrit term *kana* means very small particle and feather touch. While playing a melodic embellishment which involves intonation of a note, the slight and short touch of intonated note within fraction of time is called *kana* or Sparsha. This function involves both in *meend* and straight actions. Vidushi Smt. Sandhya Apte (SAPI) describes *sparsha* as ascending and *kana* as *avroha*ending ordered function.

b. **Khatkā:** This term has different meanings in different performance traditions. One meaning of this is ‘to play two *avroha*ending notes in a single striking’ i.e. *ReSa*, in which Re should be plucked and Sa follow immediately sounds through the finger lifting action. Sometimes it also refers to a type of quick *meend* that create a sharp clashing sound.

c. **Patak:** This is revised action of *khatkā* which sounds ascending order of two notes like SaRe. It is to be played in a single strike
and the second note sounds through hitting the second finger to next ascending note. This term is only seen used in Maihar gharānā. Patak is marked with ‘P’.

d. Murki: According to Sharma (1983;43), playing three ascending notes in a single striking is called Murki. However, it is generally used to refer different playing or singing techniques consisting four or more notes. Usually the gitakari when performed with meend, it is known to as murki.

e. Gitakari or chapkā: Sharma (1983;43) defines the melodic embellishment of four notes viz. ReSaNiSa or PaMaGaMa into this category. Hameed Khan (HKPI) describes the same as chapkā. However, both terms seen not widely used in modern performance practice and the technique is generally referred to Murki. In some instances musicians refer chapkā or Gitari when played cutting the string and murki when played in meend. Nevertheless, consisting only a single stroke is the basic requirement.

f. Zamzamā: Zamzamā is one of the important features that seen in Maihar gharānā. Playing a bunch of notes in perceptibly fast tempo, repeatedly and successively i.e ReSaReSa or GaReGaRe. is called zamzamā. Like all other varieties of krintan, it is also played with a single stroke which produces a minimum of four notes repeatedly. According to Ustad Hameed Khan (2003;161) zamzamā is sometimes suggested that this technique is related to dilrubā or khemancha. Much similar technique to zamzamā is often heard in violin performance of western music.
5. **Meend**

While creating melodic ornaments on *sitār*, the technique of pulling string is used to create a melodious and continues sound effect which is called *meend*. In all genres of Hindustani music this term is used in the meaning of ‘stretching sound from one to another note’. Smt. Sandhya Apte (SAPI) describes two types of meends, i. *Anuloma* ii. *Viloma*, which are the type of ascending pulling of string and relaxing the pulled string. Ranade observes four types of *meend* which are known as *karshankriya*.

a. *Anāghāt*: terminates before the desired note is reached.

b. *Atikrant*: terminates after the desired note is reached.

c. *Vicchinna*: breaks in between of two notes.

d. *Vishamahata*: displays up evenness of strokes.

### 5.4 DATA ANALYSIS OF INTERNAL TREATMENTS

As well the ingredient melodic ornamentation of a composition, in a strict traditional manner, carefully transferred to student and strictly followed throughout generations. In respect of these melodic ornamentation and related performance techniques that employed, any traditional composition keeps its own recognition and status. An attempt of notifying the ingredient melodic particles in *sitār* and sarod compositions have been made through a number of compositions. Few among them are transcribed in early context. Statistics of ingredient melodic treatments employed in early transcribed *vilambit* and *drut* compositions are marked in following tables,
Table No. 5.1 Ingredient treatments of *vilambit* compositions

<table>
<thead>
<tr>
<th>Ornamentation</th>
<th>Gat 1a</th>
<th>Gat 2a</th>
<th>Gat 3a</th>
<th>Gat 4a</th>
</tr>
</thead>
<tbody>
<tr>
<td>Meend</td>
<td>17</td>
<td>8</td>
<td>15</td>
<td>8</td>
</tr>
<tr>
<td>Krintan/kana</td>
<td>7</td>
<td>8</td>
<td>2</td>
<td>-</td>
</tr>
<tr>
<td>Murki/chapkā</td>
<td>5</td>
<td>9</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>Ghasīt/sut</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Other</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>P1</td>
</tr>
</tbody>
</table>

Table No. 5.2 Ingredient treatments of *drut* compositions

<table>
<thead>
<tr>
<th>Ornamentation</th>
<th>Gat 1b</th>
<th>Gat 2b</th>
<th>Gat 3b</th>
<th>Gat 4b</th>
</tr>
</thead>
<tbody>
<tr>
<td>Meend</td>
<td>10</td>
<td>1</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Krintan/kana</td>
<td>7</td>
<td>6</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Murki/chapkā</td>
<td>1</td>
<td>3</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Ghasīt/sut</td>
<td>1</td>
<td>1</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>Other</td>
<td>Z 1, P5</td>
<td>Z5</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The results of data analysis shows varying features used in treating the compositions. The following points are the major concern of employing the peculiar performance techniques,

**a. Rāga bhava;** performance techniques are directly related with rāga bhava. i.e *zam zamā* technique must be abandonad in such serious ragas like *mālkouns, darbāri* etc, instead the compositions in these ragas employs morte meend and *gamak*.

**b. Tāla and laya;** these are another important aspects to be consider in employing performance techniques. i.e. *meends* are much suitable in slow layas, thus, the slower compositions majorly employ meends.
SECTION II
5.5 IMPROVISATIONAL TREATMENTS

It is said that *gat* is an idol character in which all over aspects of performance to be concluded. One major characteristics of *gat* is the inheritance of ideal scope for improvisations. The section of improvisations in performance includes series of segments assigned to the composition which has interdependent connections in characters. The entire process is connotative to the improvisational treatment.

Treating compositions through improvisations is widely experimented throughout the history of instrumental music. Actually improvisations are the result of attempting the treatment of a composition into wider range of melody. This signifies to the employment of various improvisations into compositions of by different *gharānās*. In the course of the study, the attempts have been made to notify the series of improvisations that are foundation to a performance style of *gharānā*/individual. There has been number of number permutations in formats of improvisational treatments are found among different *gharānās*. The endeavor is made to a careful scrutiny of them. In that course, the discussions are aimed to briefly notify the early type improvisations and then turn into the modern type improvisational treatments and their employments into compositions. Present section is aimed to examine the employment of external melodic frames that used to expand the gamut of the compositions. These frames are generally known as *gat-vistār*. Employment of the same is referred to as improvisational treatments.
5.6 NOTIFYING EARLY TYPES OF IMPROVISATIONAL TREATMENTS

Treatment of compositions through improvisational additions is widely experimented throughout the history of instrumental music. Actually improvisations are the result of attempting the expanding of a composition into wider range of melody.

a. *Gat-todā bāj*: We know that initial performance style of *sitār* was limited to play a number of *gats* which normally included three or four *todās* that played immediately after first line-*gat*. At that time the treatment of any composition was limited to very few characteristics. Later the attempts of expanding the melody into wider range of tonal space and rhythm, new extensions attached to the original composition were built up. These attachments are also called as *todās* in medieval period. By the time the early three or four lines became connotative to represent the ordered lines of *dhrupad* compositions. We can notify the changing meaning of the term *todā*. In modern practice it has an entire different meaning. The term *todā* refers ‘to break’. Ustad Hameed Khan (HKPI) states that there is another term ‘*Paltā*’ attached to *todā* which represents to return to the sam or *mukhadā*. That is *todā*—; break the composition and return to the same.

Miner (1997;4.93) observes that one another meaning of *todā* is a chain type ornament worn an ankle, and this may be the sense in which it was borrowed from dance terminology. In early days the *todās* were played as extension of *gat* or expanding melody into wider range of tonal space and rhythm. Masidkhan and his son Bahadur Khan are credited to the employing early *gat-todā bāj*. It is possible that
Masidkhan employed early *todās*. At the time of Masid Khan, *gat* was referred to the first line and followed three or four lines after first line-gat were called as *todās*. His son Bahadur Khan brought a systematic development in *sitār* performance and elaborated many segments by inspiration of *dhrupad* under the term *todā*. By this time, the initial three or four lines are referred to as *astāyi*, *mānjā*, Antarā and abhog and the term *todā* become into use in the sense of melodic explore of different areas of the gamut of *rāga* and sophisticated rhythmic variations in followed extensions of *gat*. A summary on early types of *todās* discovered by Miner (1994;187-89) from *Qānun-i-sitār* of Khan MSH (1873), is presented below.

1. *Todā-thā*; which is in single stroke per beat mesure.
2. *Todā-duni*; doubled speed of original *laya*.
3. *Todā-ād*; rhythmic divisions of placing a rhythm of three over two *mātrās* or something that is unusual *laya*.
4. *Todā-mizrāb*; that includes variations of strikng patterns.
5. *Todā-tan*; that include one stroke one note presentation.
6. *Todā-gamak*; using the *gamak* or premento.
7. *Todā-gamak*; using the technique *gamak*.
8. *Todā-jhālā*; that includes *jhālā*.

**b. Todā-fikra bāj:** The above series is very close to the sequence performed on *been*. In late Bahadur Sen period the khayāl inspired techniques are taken place on *sitār* and the new born *sarod*. *Seni* musicians of Jaipur Senia *gharānā* are highly attributed to adopt the khayāl based techniques. *Fikra* is one of these inventions in the *sitār*
music. Originally fikra is a term from khayāl music, refers to short and quick series of note permutations which is mainly used in tappā singing. However the fikras that referred in sitār music are different than that of vocal. Even the meaning changes within instrumental gharānās. Some gharānās refer fikra as permutations of rapid notes within the melody of mukhadā or gat. Others refer them to shorter and longer sections attached to gat that having faster bol movements. The second one is similar to a type of early todās. However the term fikra was engaged until the beginning of last century. The earliest recording of masidkhani style sitār made in 1904 by Barkatulla Khan a disciple of Amrit sen, seems to contain the early todā–fikra style of performance. This shows the changing performance style of Masidkhani development. Following improvisations types used to the treatment of compositions at a medieval period of sitār development.

i. Gatkāri; that includes gat ki sidhi ādi etc variations using the melody of composition.

ii. Fikra; that includes shorter and longer but faster movements of dirdir etc boles.

iii. Todā; usually included todā-tan and todā-gamak types.

iv. Laykāri; using different rhythmic permutations within the boundary of composition frame.

The term fikra almost out of usage in modern performance but the term todā still remains in some traditional teachings in a different meaning. Ustad Hameed khan (HKPI) gives the meaning of ‘to break the gat with rapid combinations of notes in a rhythmic sequence to give

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1 Roy (2004;116-17) notated this recording and transcribed the fikras.
the effect of āmad in slow tempo’. The todās he gave for example are seems like replacements of sthāyi tans of half to one cycle of drut gat. Instead, the term todā was early referred to as expanded parts of gat. Improvisational treatments of present day are described in next subtitle.

5.7 NOTIFYING MODERN IMPROVISATIONAL TREATMENTS

As early described, in older days, as major part of performance, greater number of gats along with few developments like todās and fikras, were performed. In result, instrumental performance was very gat based and called as gat bāj, i.e. Masidkhani gat bāj. But in modern days, instead of compositions, large numbers of improvisations are performed. The number of compositions in a performance has been limited to two, three or four compositions.

The modern style of establishing improvisations of compositions has been set up in 20th century and generally known as gat-vistār system. The series of improvisations called as badhat or vistār. Actually badhat or vistār particularly refers to ālāp- Jod oriented improvisations but in general meaning the term ‘gat vistār’ used to refer the entire stock of improvisations.

In modern performance of gat-vistār, each or a group of improvisations became independent segments attachable to a gat. These modern improvisations are not prefixed with any gat instead they are composed during the teaching or permanence. The selection of improvisations to perform or teaching is to be derived in an intellectual manner set with traditional values and expertise of the artist.
modern practice of performing/teaching the series of gat-vistār includes verity of formations by each gharānā and artist. The entire pack of improvising a gat is generally called as gat-vistār includes four segments.

a. Badhat or vistār; ālāp based developments.

b. Laykāri; rhythm based combinations.

c. Tān; masterly elaborated quick movements.

d. Jhālā; ornamental striking patterns.

Each section contains two types of ingredient elements viz, a. aesthetic oriented elements like kan, krintan, meend, zamzamā, gamak, murki, khatkā etc, b. rhythmic oriented elements anāghat, atit, ādi, viādi, kuādi, thonk and thāp etc.

The admirable changes are occurred in modern gat vistār system during 20th century. Two major types’ viz. gāyaki ang and tantrakāri ang ware occurred with dominance. As well the characteristics of gat also change in both styles; each style has variations in usage of latter said elements and the sequence of improvisations. Even at more specific level an artist could produce a peculiar formation of improvisations on the base of his expertise and background knowledge in that regard but still he follows the early traditional formations of gat vistār either partially. Actually in each particular gharānā there are few prefixed formations of improvisations, used to teach. However, the internal combinations within each segment of improvisation are subjected to change according to interest or decision of performer or teacher during performance or teaching.
The improvisational series are described as *shrinkhalā* by slawek⁴. Different models of *shrinkhalā* are the one of the bases of *bāj* or performance style. The methods and series of composition oriented improvisations entirely or partially vary from one to another composition, one to another tradition and one to another artist. Whereas the higher level improvisation method is the result of skillful implements of musical ideology that employed by an artist, and it is unbounded to a frame of written discussions certainly. The improvisation models described by modern indo western musicologists Slawek and Rukhert are taking into account through following tables. Each represents the *sitār* and *sarod* music separately.

**Table No.5.3 Shrinkhalā series of gat improvisations of slawek.**

<table>
<thead>
<tr>
<th>Melodic improvisations</th>
<th>Sthāyi</th>
<th>Mānjā</th>
<th>Antarā</th>
<th>Badhat</th>
<th>Vilambit tān</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rhythmic improvisations</td>
<td>Dugun</td>
<td>Tigun</td>
<td>Chaugun</td>
<td>Panchgun</td>
<td>Chehgun</td>
</tr>
</tbody>
</table>
Table No. 5.4 Improvisational treatments of vilambit and drut compositions described by Ruckhert (1998;314).

<table>
<thead>
<tr>
<th>Slow gat-vistār</th>
<th>Mukhadā <em>(gat followed).</em></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Ālāp oriented vistārs.</td>
</tr>
<tr>
<td></td>
<td>Introducing rhythmic variations.</td>
</tr>
<tr>
<td></td>
<td>Usually in astāyi-antarā style ending vistār.</td>
</tr>
<tr>
<td></td>
<td>Some times sanchari abhog added.</td>
</tr>
<tr>
<td>Rythmic tans</td>
<td>Krintan, zamzamā, gamak bols etc.</td>
</tr>
<tr>
<td></td>
<td>Laykāri ded, tigun, chougun etc.</td>
</tr>
<tr>
<td></td>
<td>Peshkār-Short rhythmic and melodic theme.</td>
</tr>
<tr>
<td></td>
<td>Tihāyis-chkardārs.</td>
</tr>
<tr>
<td></td>
<td>Ladis with tihāyi and tan interspersed.</td>
</tr>
<tr>
<td>Fast gat</td>
<td>Fast tans.</td>
</tr>
<tr>
<td></td>
<td>Todas.</td>
</tr>
<tr>
<td></td>
<td>Shorter ālāps.</td>
</tr>
<tr>
<td></td>
<td>laykāri tāns.</td>
</tr>
<tr>
<td></td>
<td>Ladi tāns.</td>
</tr>
<tr>
<td>Very fast gat</td>
<td>Jhālās.</td>
</tr>
<tr>
<td></td>
<td>Sawāl-jawāb.</td>
</tr>
<tr>
<td></td>
<td>Closing section chakkardār.</td>
</tr>
</tbody>
</table>

An overview on performance of all instrumental gharānas helps to finding common types of improvisational treatments. Following improvisational treatments has been notified among the modern practice of instrumental traditions. They are described in brief length in following contexts. However, employment of these segments is subject to change between artists, traditions and occasions.
Table No. 5.5 common improvisational fragments of compositions.

<table>
<thead>
<tr>
<th>Ornaments</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Vistār</strong></td>
<td>Expanding the gamut of rāga through composition.</td>
</tr>
<tr>
<td><strong>Bolkāri</strong></td>
<td>The segments which has importance of strokes and krintans.</td>
</tr>
<tr>
<td><strong>Laykāri</strong></td>
<td>Implementation of various rhythmic designs.</td>
</tr>
<tr>
<td><strong>Peshkār</strong></td>
<td>Elaborating rhythmic variations between relating melodic intonations.</td>
</tr>
<tr>
<td><strong>Tān</strong></td>
<td>Master elaboration of faster notes movements.</td>
</tr>
<tr>
<td><strong>Todā-Paltā:</strong></td>
<td>Patterns of breaking the composition and returning back.</td>
</tr>
<tr>
<td><strong>Gamak:</strong></td>
<td>Constructions of premento etc.</td>
</tr>
<tr>
<td><strong>Ladi, Lad-lapet, Lad-guthāv</strong></td>
<td>Varieties of chain type melodic ornaments.</td>
</tr>
<tr>
<td><strong>Jhālā:</strong></td>
<td>Creating melody and rhythmic speed patterns.</td>
</tr>
<tr>
<td><strong>Tihāyi etc</strong></td>
<td>Mathematical patterns.</td>
</tr>
<tr>
<td><strong>Sawāl-jawāb:</strong></td>
<td>Other type melodic experiments in treatments of compositions.</td>
</tr>
</tbody>
</table>
1. Vistār

Treatments of Compositions take initiation through the elaborations of the segments called vistār. The meaning of the form is to expand. It could be taken in the meaning of expanding the gamut of rāga and compositions. This is also known as badhat which means to improvise. Badhat is generally taken in the sense of bringing complexity or gradual development of techniques, melody, tempo etc. badhat stands for entire development of various aspects’ in music performance.

The word vistār means expansion or enlargement and refers to the first part of elaboration of the expanding the gamut area of melody-rāga, which is played immediately after the gat, the vistār will use the structure of gat. vistārs will be composed on the spot, on the models given by the guru, Normally the mukhadā of the composition will be used as a the return point in the presentation of the vistārs. Many vistārs will have no definable meter, but will rather follow the logic and sense of the moment in coordinating with the theka of tala. According to Ruchert (1989;300), ‘the vistārs will be composed with a careful ear toward presenting the rāga in the correct manner’.

The term vistār connoted to equal tempo or slower improvisations. i.e; one stroke for one mātrā or lesser. The vistārs usually starts from 5th mātrā of Teentāl. Beginning vistārs are almost off tempo, which is alike the implantation of non-rhythmic ālāp section in to a rhythmic cycle of tala. Vistārs generally take place from 5th mātrā but also they could begin from sam or khali or any one of sixteen mātrās of
teentāl. Vistārs usually ends at the beginning of mukhadā of gat or return to sam with simple tihāyi. We can see interesting endings for vistārs which include rhythmic creations.

The employment of gat vistār is almost following the same way in most of instrumental gharānās. Usually vistārs take place according to the mood and atmosphere of performance. We can find variations in employing vistārs.

i. If the artist elaborates a deep and detailed ālāp-jod before beginning the gat, then vistārs are deducted in gat performance.

ii. If the ālāp-jod section was absent or played briefly, then composition vistārs may take more longer approach in performance.

The vistār section is a non-premeditated part of expanding the gamut of melody-rāga. We can find number of variations in gat-vistārs. According to the skills of individual artists a number of permutations in vistārs could be find in sitār and sarod gharānas. The vistārs in rāga hameer taught by Pt. Sudhir Phadke usually takes from first beat of tala ends at the beginning of mukhadā. The last on of this section shorts from first mātrā and ends with a tihay' to join at sam of tala these are more modern type and has interesting rhythmic combinations after 9th mātrā. (See vistārs in rāga hameer)

Gat vistārs taught by Pt. Ravi Shankar, closely resemble to the early toda types. These mostly follows the stroke combinations of early todas da dir da ra, da dir da ra, da da ra, the last vistār usually ends with a tihāyi,
**Ex.1 Todā-vistār in Rāga Madhuvanti**

\[ \text{Ni NiNi Ni NiSa} \quad \text{Dha}^{\prime} \text{DhaDha}^{\prime\prime} \text{Ma Pa} / \quad ^{\prime} \text{Ni Ni} \quad ^{\prime} \text{Sa}.. \]

Mukhadā

In *Sarod*, the *vistār* section follows the early toda type combinations of strokes. *Vistārs* taught by Pt. Rajeev Tarānāth, usually starts from first beat and ends at mukhadā. A *tihāyi* appears in last toda of series.

**Ex.2 Vistār in Rāga Yaman**

\[ \text{Ga} \quad \text{ReRe} \quad \text{Ma Pa} / \quad ^{\prime\prime} \text{Ma} \\text{DhaDha Ni Re} / \quad \text{Ga} \quad ^{\prime} \text{Re} \quad \text{Sa}.. \]

Mukhadā

Improvisational *vistārs* in Indore gharānā differs from the resembling early todas. Usually *vistārs* in Indore gharānā starts in a series of 9th, 5th and 1st mātrās in Teentāl and ends at the 11th mātrā, from the next, mukhadā takes on that ends at *sam*.

**Ex.3 Ālāp-vistār in Indore gharānā, Rāga Bhupāli Vilambit Teentāl**

\[ \text{Ga} \quad \text{Re Sa} \quad \text{DhaDha} / \quad ^{\prime} \text{Sa} \quad \text{SaSa SaSa SaSa} \quad \text{DhaDha} / \quad ^{\prime} \text{Pa} \quad \text{Ga} \quad ^{\prime} \text{ReRe} \quad \text{Ga} / \quad ^{\prime} \text{Pa} \quad ^{\prime} \text{Ga} \quad \text{ReRe} \quad \text{Sa} / \quad ^{\prime\prime} \text{Sa} \quad \text{Sa} \quad \text{Sa} \quad \text{DhaDha} / \quad ^{\prime} \text{Pa} \quad \text{Ga} \quad \text{Re} \quad \text{Sa} / \quad ^{\prime} \text{PaD} \quad ^{\prime} \text{GRSD} \quad \text{Sa}.. \]

Mukhadā

In all ghararas *vistārs* closely resemble the ālāp-*Jod* section within the boundaries of tala. The *vistārs* that played in antarā section acts like the joints between melodic and rhythmic collaborations. The antarā *vistārs* usually in the form of *jod*. 
2. Gatkāri and Mukhadā bharaṇā

Gatkāri means to bring melodic and rhythmic variations within the borders of a composition. Mukhadā is the face of astāyi. Mukhadā is set to five concluding mātrās of Teentāl that lead to sam. Mukhadās are often treated variously depending on the occasion. This treatment could take place at any time of performing i.e in the beginning of gat, or at the time of accompanist playing solo. A treatment of mukhadā demonstrated by ustad Hameed Khan of Indore gharānā in rāga Bhupāli has interesting rhythmic variations.

Ex.4 Mukhadā bharaṇā in Indore gharānā; Rāga Bhupāli, Vilambit Teentāl

Type 1. Original. \[DhaSaReGa / Re \ SaSa \ Dha-PaDha -SaRe- / Ga\]
Type2. variation. \[DhaSaReGa/Re--G Re-SaRe Sa--Re Dha-SaRe/"Ga\]

3. Mohrā

Mohrā is a resemble of mukhadā of five mātrās in doubled speed that played in two and half Mātrās. The mohrā is usually known as the ending part of ālāp. In the practice of Indore gharānā, it is customized to mean a phrase leading to sam instead of mukhadā of gat. The mohra is often used treatment to get the sam after vistārs in Indore gharānā. A mohra type played in rāga Bhupāli is presented below.

Ex.5 Mohrā in Indore Gharānā

Type 1. / \[---- GaGa \ Re-SaSa \ Dha-SaRe / Ga\]

Type 1. / \[---- ---- --GG ReSSDhaSRe / Ga\]
4. Bolkāri

After completion of *vistār* section a typical rhythmic striker movements (*bol* patterns) called *bolkāri* were to be set up in performance. This seems to be an imitation of *bol-tān* of *khayāl*. According Ruckert (1998; 301) the term *boltān* relates to vocal music which means protraction which use the words of the *khayāl* cheez to generate melodic and rhythmic patterns.

The *bolkari* is also called *bol-ang*. It is an important feature of Maihar *gharānā* this also includes *krintans*. Normally the tempo of *bol-ang* is a combination of chougun and athgun strokes. It is the amalgamative part of improvising the *bol* patherns. For example see the *bol-ang vistārs* of Maihar *gharānā*.

The *bolkari* section in *beenkār* *gharānā* seems to be a direct implantation of *khayāl* based *bol tan*. There is no complexity of da dirdara etc *boles* in the Indore style. This also could recognize as *thāhdugun vistār*.

**Ex.6 Bolkari in Indore *gharānā***

```
5  Ga-\`{G}a-   \`{G}aReSaRe  GaPaDha-  5\`{D}ha-\`{D}haPa /
0  GaPaDhaSa  Re-\`{R}eSa  DhaPaDha-  5\`{D}haPaGaRe /
13 \`{G}a-\`{G}aRe  14 (Mohra) \`{G}a\`{G}a  15 Re-SaSa  16 Dha-SaRe / \`{G}a ..
```

One another type *bolkari* is found in Imdadkhani *gharānā*. This closely resembles the division called *bol-bānt* of early *dhrupad* style. The *bol-bānt* means ‘word division’ and it also called as *bol-banana*. 
According to Ruchert (1998:294) a *bol-bānt* is formed by creating new, spontaneously composed rhythmic patterns of composition using the text of the song. The invention should follow the natural division of the word (*pada*) into its longer or shorter syllables. The *bol-bānt* might retain long phrases from the composition but it more commonly uses short phrases of four-five words which repeat with newly created rhythms and melodies. The rhythmic development of these *bol-bānt*s has traditionally followed mathematical patterns of halving; doubling; tripling; etc. and each may end with *tihāyi*, a phrase repeated the times which returns the composition to the sum or *mukhadā*.

5. *Peshkār*

Among instrumental *gharānās*, Imdadkhani and Maihar *gharānā* have a distinguished feature called *peshkār*. The term more peculiarly relates to table. *Pesh-karnā* means to present. Prostrating the short rhythmic and melodic theme, this is returned to again and again after short, and often rapid, *vistārs* or tans in virtuosic style. *Peshkārs* normally includes *anāghat*-after beat or *atit*-before beat segments. Peshkars usually take repeatedly place and continue throughout number of *tāla* cycle3.

**Ex.7** *Peshkār atit* in Maihar *gharānā*

\[
\begin{align*}
\text{---Ni/ReGa-Re GaMa-Ga MaPa-Pa MDPMGR} \\
\text{Ni/ReGa-Re GaMa-Ga MaPa-Pa MDNRGR,} \quad \text{ends with } \text{tihāyi} \\
\text{SN/DPMGRSNR Ga-SNDPMG RSNRGa-SN DPMGRSNR/Ga}
\end{align*}
\]
Ex. 9 Peshkār in Indore gharānā

5 -GaReGa  -PaGaPa  -DhaPaDha  PaGGReSa /

0 -GaReGa  -PaGaPa  -DhaPaDha  PaGGReSa /... ends with tihāyi

13 -DhaSaRe  Ga–Dha  SaReGa–  -DhaSaRe /Ga

6. Laykāri

In Indian Music the rhythm or laya is considered of as father of music. The shloka ‘shrutirmātā laya pitā’ is enough evidence to importance of laya. A performer always decides the tempo of his performance and then enters in to the performance. During the performance artist employs number of rhythmic variations within the standard laya of performance. This treatment is called laykāri. It can be stated that ‘adding rhythmic intonations within the border of a pre-determined tempo’ is known as laylkari. The original tempo speed is called as mula-laya and those treatments employed within the border of mul- laya, are known as laykāri. Various types of laykāris have been employed performing as gat some of verities that found in the performance of Maihar and Indore beenkār gharānās which are marked as following.

i. Ekgun; It is also known as borabar ka laya in which the vistārs employs one note-one mātrā relation. These types of improvisations alsot known as barābar kā-vistār/tān. The plucking is mainained in an equal or low ratio of mula laya.
ii. **Dugun**; This is the double of the original where Jod based vistār or antarā vistārs take place in improvisations of Dugun. A peculiar phrase known as ‘mohrā’ appears in Indore gharānā.

iii. **Tigun**; this includes three notes in one māṭrā. This is performed among almost all gharānās of sitār and sarod and generally known as tisra jāti laykāri.

iv. **Chougun**; Where there are four notes in one māṭrā. It is a general known as chatusra laykāri.

v. **Panchgun**; This is also called Jhaptal ang. It is found in the performance of Pt Ravshankar and teachings of indore gharānā

vi. **Chehgun**; Employing six notes in a beat.

vii. **Satgun**; Employing seven notes in one māṭrā.

viii. **Athgun**; employing eight notes in one māṭrā.

All above laykāris are found in both Maihar and Indore gharānās. The dimensions of *laya* in today’s performance have been greater widened than those earlier times, in result, we can find a great and delicate layakāri patterns performed among all instrumental gharānās.

**Ex.10** Chehgun laykāri in Maihar gharānā, Rāga Khamāj.

5  
SanReSaNiSaMaGaPaMaGaMaSaNiReSaNiDhaPaMaGaReSa-/

0  
NiSaGaMaPaMaGaMaPaDhaNiSaNiDhaPaMaGaRe ..Mukhadā
Ex.11 Sātgun laykāri in Indore gharānā, Rāga Bhupāli

GRSGRSD DSRDSRG SRGSRGP RGPRGPD /

GPDGPDS PDSPDSR DSRDSRG RSDPGRS /... ends with tihāyi

RSDPDSR Ga--RSD PDSRGa-- RSDPDSR /Ga

7. Tāns

Tāns are masterly elaborated musical ornamentation. Tāns are quick movement of notes may be shorter or longer. The performance of tans needs a lot of practice, talent and stamina to render or play the tans. Although vilambit improvisations include number of tān types but generally tāns take important place in improvisations of drut compositions. Several varieties os tāns are used among instrumental gharānās.

i. Sapāt-tān; Straight away going and returning of rāga sale.

ii. Vakra-tān; With crooked movements.

iii. Gamak-tān; That employes gamak.

iv. Alankār-tān; That uses repeated melodic ornamentations.

v. Chut-tān; With jumping intervals between octaves or phrases.

vi. Phirat-tān; With patterns repeating.

In modern practice, the term tān represents number of improvements excluding few laykari. Generally the term associated with all segments like ladi tān, barābar kā tān etc.

Ex 12. Types of sthāyi tāns; Rāga Yaman, Drut Teentāl.
The term *todā* is widely discussed in previous sections. One another type *todā-Paltā* that employed in Indore *gharānā* has different characteristics then earlier discussed todos. According to Ustad Hameed Khan the term *todā* refers to breaking the compositions which essentially should have a returning that is *paltā* where as today the term *paltā* is use to cannot different pattern. The *todās* employed in Indore *beenkār gharānā* are shorter in length usually starts form the 9th *mātra* of Teentāl and returns (*Paltāna*) with *mukhadā* of *gat* or with a mohra of two and half *mātrās*.

**Ex 13. Todā-paltā in Indore gharānā; Rāga Bhupāli, Vilambit Teentāl.**

From 9th *mātra*.

i. \(\text{Dha}SS\text{ReGa ReSSDhaPa GaReSa...}\) Mukhadā

ii. \(\text{SaDDPaSa DDPaSaDha PaGaReSa...}\) Mukhadā

iii. \(\text{PaDDSaRe GaRRSaDha PaGaReSa...}\) Mukhadā
9. Gamak


In present day’s instrumental music, above said all ornamentations may be find in practice but they are not known by above said names. In modern traditions, the meaning of gamak is ‘a quicker moment between two notes repeatedly’. This employe in all type of improvisations but those tān movements that use gamak as main feature, are called gamak tāns.

Ex 14. Types of gamak tān in Maihar gharānā; Rāga Yaman, Drut Teentāl.

\[\begin{array}{cccccccc}
GGR & GGR & GR & GGRS & NRS & / & NND & NND & NN\ N\ SDNP\ MGRS\\
\end{array}\]

Ex 15. Types of gamak tān in Maihar gharānā; Rāga Bhupali Drut Teentāl.

\[\begin{array}{cccccccc}
\end{array}\]
10. Ladi

Miner (1997;166) observes that ladi means a chain type ornament. One meaning in kannada languages is the tug use to tie the skirt. Musical ladi refers to services of stroke combinations that form running, linked patterns. According to Ruckert (1998;310) ‘ladi is the Tesuque of playing rapid tremolo shocks of the right hand to prolong anote’. The ladies merely developed in rabāb and sarod instruments which are inspired on sitār music also. Few variations are found in ladi section of instrumental music.

i. Ladi-jhālā; That is interpolating chikāri strokes in a ladi.

ii. Lad-guthāv; Hindi term ghytna menst to knot. It is also called as ladguthi. refers to internal changes of stroke in a ladi,

iii. Lad-lapet; That is bringing melodic variations though meend etc in a ladi. Hindi term lapetna refers ‘to wrap’.

Ex 16. Types of athgun ladi tan and lad-guthav in Maihar gharānā; Rāga Yaman, Vilambit Teentāl. the stroke used are diridiri diridiri and diridira-r diridira-r are main features of this ladi.

\[
\begin{align*}
\text{NNNN GGGG} & \quad \text{RRRR SSSS} & \quad \text{NNNN GGGG} & \quad \text{RRRR SSSS} \\
\text{NNDN-N} & \quad \text{NNNN-N} & \quad \text{NNDD} & \quad \text{N---PPPP} & \quad \text{PPPP} & \quad \text{PPPP} \\
\text{Ga-MMMM} & \quad \text{DDDDDNNDD} & \quad \text{Ni-Sa- Mukhadā}
\end{align*}
\]
11. Jhālā

Jhālā makes up the climax of both ālāp-Jod and fast gat sections. Miner observes that (1997:167) Jhālā is sometimes refer to as Jara the which in Hindi means to a Stream of wader or water fall, (Jarā-Jari), To which the sound of the instrumental technique is couponed. Jhala is characterized by rapid strokes of the high drone strings and main strong, can also be developed though interpolating left hand techniques Few variations could be found in jhālā that performs in different gharānās.

i. Thonk jhālā; That mainly employs the strokes on first string where the chikāri strings hold the minor role.

ii. Sidhā Jhālā; that employs straight dividation of 4+4 beats.

iii. Kut-Jhālā; Mix of even and old rhythmic divisons.

iv. Ulta-jhālā; That employes mixed strokes on chikāri strings.

Ex 17. Jhālā types

i. Da - - - Da - - / Da - - / Da - - / 4+4+4+4
ii. Da - Da - Da - / Da - Da - Da - / 3+3+2x2
iii. Da - Da - Da - Da - Da - / 3+3+3+3+4
iv. Da - Da - Da - Da - Da - / 2+4+2+4
v. RaDa - RaDa - / RaDa - RaDa - / Thonk
vi. -DaRaDa -DaRaDa / -DaRaDa -DaRaDa / Thonk
vii. -DiRDiRDiRDa-DiRDiRDiRDa / -DiRDiRDiRDa /
12. Sawāl-jawāb

Sawāl-jawāb is the future merely found in maihar gharānā. The experiment of sawāl-jawāb in sitār music is credited to Pt. Ravi Shankar. The inspiration of this section is derived from the karnātic technique tani avartanain. According to veena player Vidwan Dwarkish, tani-āvartanain means repetition of melody of percussion. Ruckert defines this as (1998;315) an antiphonal section in which rhythms and figures are stated by the instrumentalist and replayed by percussionist on drums. The sawāl-jawāb usually takes place at the higher speed of jhālā.

**Ex 18.** Sawāl-jawāb pattern in Maihar gharānā; Rāga Yaman, Drut Teentāl. Percussion boles are indicated by underline and the teental cycle is indicated by single bar. Boles are equal to beat.

\[
\begin{align*}
\text{GaMMDhaNi SaNNDhaPa MaGGReSa NiReSa-} & / \\
\text{DhāTiRaKiTaTaKa TāTiRaKiTaTaKa DhāTiRaKiTaTaKaDhāTiDhā-} & / \\
\text{NiReGaRe GaMaPa- DhāTiRaKiTaTaKa DhāTiDhā-} & / \\
\text{GaMaDhaNi SaNiSa- DhāTiRaKiTaTaKa DhaTiDhā-} & / \\
\text{NiReGa- DhaTiDhā- ReGaMa- DhaTiDhā- MaDhaNi- DhaTiDhā-} & / \\
\text{DhaNiSa- DhaTiDhā-} & / \\
\text{NiRe-TaDhā-GaMa-TaDhā-MaDhā-Ta} & / \\
\text{Dhā- NiSa- TaDhā- NiRe-TaDhā-GaMa- TaDhā-MaDhā-TaDhā-} & / \\
\text{NiSa-TaDhā/ NiReTaDhā GaMaTaDhā MaDhāTaDhā NiSaTaDhā} & / \\
\text{NiReTaDhā GaMaTaDhā MaDhāTaDhā NiSaTaDhā} & / \\
\text{NiDhā ReDhā GaDhā MaDhā DaDhā NiDhā ReDhā SaDhā/} & \\
\text{Sa--Ni DhaNiSa- NiDhaNiSa -NiDhaNi/Sa} & \end{align*}
\]
13. Tihāyi

Tihāyi means a composition of three identical manipulations towards sam or dramatically take to the beginning of mukhadā. Short tihāyi are regular feature of instrumental music today within the pattern of three identical sections there are verities could be found in performance.

i. Sādā tihāyi; This usually has one round or half round of a tala cycle in direct laya

ii. Lambā tihāyi; That are longer than one cycle of tala.

iii. Chakkardār; Each section of three identical sections of a tihāyi again dividend in to three sub sections, each have a phrase and a tihāyi attached to the phrase.

iv. Bedam and damdār tihāyi; These types are defined by the pause that used between there identified sections all above types of tihāyis could found in all instrumental gharānās.

Ex 19. Sādā tihāyi pattern in dugun; Rāga Bhupāli, Drut Teentāl.

\[ \text{GaRe SaDha PaDha SaRe/ Ga - GaRe SaDha/} \]
\[ \text{PaDha SaRe Ga -/GaRe SaDha PaDha SaRe/ Ga} \]

Ex 20. Chakkardār tihāyi pattern in dugun; Rāga Yaman, Drut Teentāl.

\[ \text{SaNi DhaPa MaGa ReSa,/NiRe Ga- -Ni ReGa/ -- NiRe Ga)x3} \]

The above phrase consist 11 mātrās and the whole phrase is to be played 3 times.(11x3=33). 33rd is 1st mātrā or sam of 3rd cycle.
5.8 MODEL OF VILAMBIT COMPOSITION AND IMPROVISATIONS

Composition No.5a. Rāga Hameer, Vilambit Teentāl

Astāyi:  
\[
\begin{array}{cccccccc}
12 & M & M & K & K & M \\
Ga & Ma & Dha & Sa & \rightarrow & Dha & Ni & (P)Pa & \rightarrow & Ma & -(P)Pa & \rightarrow & Ga & Ma \\
dirida- & \mid & diri & dara & da-diri & dara & \mid
\end{array}
\]

\[
\begin{array}{cccccccc}
\times & G & M & K & P & K & M & M & 0 & M & M \\
Dha & \rightarrow & Ni & (P) & M & Pa & Pa & \rightarrow & (P) & P & Pa & Pa & \rightarrow & Ga & Ga & \rightarrow & Ga(M) & Re & \rightarrow & Sa
\end{array}
\]

da da ra diri \mid da diri da ra \mid diri da ra

Mānjā:  
\[
\begin{array}{cccccccc}
12 & M & M & K & G & P \\
\rightarrow & Dha & \rightarrow & Ni & (P) & Pa & \rightarrow & Ga & \rightarrow & G & Ma \\
diri \mid da & diri & da & ra & \mid
\end{array}
\]

\[
\begin{array}{cccccccc}
\times & M & M & M & K & 0 & G & K & P & G & M \\
\rightarrow & Dha & \rightarrow & Ni & \rightarrow & Dha & \rightarrow & Sa & \rightarrow & Ni & Sa & \rightarrow & Ga & \rightarrow & Ma & \rightarrow & Mn & Dha & \rightarrow & Ni & Re & \rightarrow
\end{array}
\]

da diri da diri da diri da ra \mid

\[
\begin{array}{cccccccc}
0 & M & M & K \\
\rightarrow & Ni(S) & \rightarrow & Dha & \rightarrow & Ni & (P) \\
diri & da & ra
\end{array}
\]

Antarā:  
\[
\begin{array}{cccccccc}
12 & K & M & K & P & G & M & M & M \\
(P)Pa & \rightarrow & (P) & Ga & \rightarrow & Ma & \rightarrow & Mn & Dha & \rightarrow & Ni & \rightarrow & Dha \\
diri \mid da & diri & da & diri & \mid
\end{array}
\]

\[
\begin{array}{cccccccc}
\times & M & M & M & M & M & M & M \\
\rightarrow & Sa & \rightarrow & Sa & \rightarrow & Dha & \rightarrow & Ga & \rightarrow & Ga & \rightarrow & Ma & \rightarrow & Re & \rightarrow & Sa \\
da da ra diri \mid da diri da ra \mid
\end{array}
\]

\[
\begin{array}{cccccccc}
0 & M & M & K \\
\rightarrow & NiDha & \rightarrow & Sa & \rightarrow & NiDha & \rightarrow & Ni & (P) \\
dirida- & dirida- & ra
\end{array}
\]

Note; Above gat in rāga Hameer is obtained from the lessons of Pt. Sudhir Phadke(PSI). This rāga is vakra and rare heard in instrumental performance.
1. **Vistār From 5th Mātrā**

\[ ^{s}Ga\;Ga^{GMGPMG}M\;Re^{n}Sa/^{bs}Ni-N\;Sa,Ga\;MaDa^{n}Sa\;ND\;Ni(P)\ldots M \]

2. **Vistār From 5th Mātrā**

\[ ^{n}Sa\;^{nRN}Sa\;^{n}Dha^{D}Ni\;\,(P)\;/\;GaMaDhaha-\;^{D}Ni-^{n}Sa-\ldots M \]

3. **Vistār From 5th Mātrā**

\[ ^{D}Ni^{DN}Dha^{n}Sa-\;^{n}Dha^{NS}Re^{-}\;Sa-/^{N}Dha^{NS}Ga\;Ga^{GMGPMG}M\;Re^{n}Sa-\ldots M \]

4. **Vistār From 5th Mātrā**

\[ ^{s}Ga^{GMGPMG}M\;Re^{n}Sa\;^{sp}Ga^{GMGPMG}M\;Re^{n}Sa/^{SN}Dha^{D}Ni\;Pa^{GMGPMG}M\;Re^{n}Sa\ldots M \]

5. **Vistār From 5th Mātrā**

\[ ^{SN}Dha^{D}Ni\;\,(P)-PaPa^{M}Pa-PaPa\;PaPaPaPa\;/^{CN}Dha^{D}Ni\;\,(P)Pa(M)\;Re^{n}Sa-\ldots M \]

6. **Vistār From 1st Mātrā**

\[ GaMaDhaNi\;Dha^{n}Sa-SaSa(P)ReSa-SaSaSaSa/S\;Dha^{D}Ni-^{M}MaDhaPa-\]

\[ ^{F}Ga^{GMGPMG}M\;Re^{n}Sa/\;DhaNiSaRe\;GaMaDhaNi^{DN}Sa^{ND}Ni(P)Ga-\ldots M \]

\[ \textbf{Dha-}\;DhaNi\;\,(P)\;Ga-Ma-\;\textbf{Dha-}\;DhaNi\;\,(P)\;Ga-Ma-\;/\;\textbf{Dha-}G \]

All Vistār-s to be played with only ‘da’ Strokes up to Khāli, The arch below indicates to one mātrā. G indicates to Gat after sam, M indicates Mukhada.
7. Bol ang From 1st Mātrā

\[ \text{NiRRSa, } ^\times \text{Sa - } ^\times \text{SaNiSa NiSSGMM } \quad \text{Re-R } ^\times \text{RSRS NiSa } / \text{DhaNiDha } ^\times \text{Sa} \]

\[ ^\times \text{Re, NiSa } \quad \text{GaMMNDDD } \quad ^\times \text{Ni } \ddp \text{MaPP/ } \quad \text{MaPP } ^\times \text{Sa- } ^\times \text{Ni } -(P)-P \]

\[ \text{MaPPDha, Ma } \quad \text{PaGa-G } \quad \text{Ma-M } / \text{Dha-} (P), \quad \text{Ma } \quad \text{PaGa-G } \quad \text{Ma-M} \]

\[ \text{Dha-(P), Ma } \quad \text{PaGa-G } \quad \text{Ma-M } / \text{Dha. G} \]

8. Krintan ang From 1st Mātrā

\[ ^\times \text{NiRRSa } ^\times \text{RSRS NiSaGa- } \quad \text{GaGGMG(M)M } \quad \text{Re-R } ^\times \text{RSRS NiSa/} \]

\[ ^\times \text{NiRRSa } ^\times \text{RSRS NiSaGa- } \quad \text{- GGMMNDDD } \quad ^\times \text{Ni } \ddp \text{MaPP/} \]

\[ \text{MaPP } ^\times \text{Sa- } \quad \text{GGGMa-MRe } \quad \text{NNNRe-RSa } \quad \text{NDDNi-N} ^\times \text{Pa/} \]

\[ \text{MaPP } ^\times \text{Sa- } \quad \text{NDDNi-NPa } \quad \text{GGGMa-MRe } \quad \text{NNNRe-RSa/} \]

\[ \text{DhaNNSaRe } \quad \text{GaMMDhaNi (Ni-D, Ni-N, } ^\times \text{Pa- } \quad \text{M, (P)-P, Ga-G, (M)/} \]

\[ ^\times \text{M, Re-R, } ^\times \text{RSRS S, Ni-N, Sa-S, Ga- } / \text{G, Ma-M, Dha) } \quad \text{X 3 Times Bedam} \]

Krintan ang employs zamazamā and acts like continued part of bol ang.
9. Athgun tān From 9th Mātrā

\[ \text{NNDNSRNS} \ GMP, \text{GMRNS} \ GMDNS-DN \ S-DNSa- /^{"Dha"}Ni-M \]

10. Athgun tān From 5th Mātrā

\[ \text{DNSR} \ GMRS \ NSGM \ Dha- \ NNDN \ SNDP \ MPGM \ RS, \NS/ \]

\[ \text{GMDhaNiSa} \ NSGMDha \ NiSa-NS \ GMDhaNiSa /^{"Dha"}Ni-M \]

11. Athgun lambi tān From 5th Mātrā

\[ \text{NND, NND, NN} \ DNSR \ SNDP \ MPDN \ Sa- \ SSSS \ SSSS/ \]

\[ \text{SNDP} \ MPDN \ SNDP \ MPDN \ Sa- \ SSSS \ SSSS \ SSSS / \]

\[ \text{NNDN SRSN} \ DPMP \ DNSR \ GMDN \ SNDP \ MP, \GM \ RSNR/ \]

\[ \text{S} \ - \ NR \ Sa- \ GM \ RSNRS- \ NRSa - \ GM \ RSNRS- \ GM/ \ Dha. \ G \]

12. Chehgun laykāri from 5th Mātrā

\[ \text{GMRSNR} \ S-cSSS \ NNDNSR \ GMRSNR / \]

\[ \text{S-S-NR} \ S-S-NR \ S-S-GM \ D--NS-/^{"Dha"}Ni- .. M \]

After the elaboration of ālāp based vistārs performance enter into rhythmic elaborations such as athgun and other laykāris.
13. Chehgun laykāri from 1st Mātrā

\[ GMRSNR\ SNDPMP\ DNS, SSS\ SSS, SSS/\ NDNSR-\ SNDPMP \]

\[ DNS, SSS\ SSS, SSS/\DNSRGM\ RSNSGM\ D-DNSN\ DPMPGM/\]

\[ D-DNSN\ DPMPGM\ D-DNSN\ DPMPGM/\ Dha.. G \]

14. Bārāhgun laykāri from 5th Mātrā

\[ NSRSNS\ NSRSNS\ GMRSNR\ Sa--\ NSRSNS\ GaGaGa \]

\[ GMRSNS\ NSRSNS/GaGaGa\ GMRSNS\ NSRSNS\ GaGaGa \]

\[ GMRSNS\ Sa-.. M \]

15. Bārāhgun laykāri from 1ST Mātrā

\[ NSRSNS\ NNDPMP\ MPDPMP\ DNSa-NSRSNS\ GMRSNS \]

\[ NSRSNS\ GMDha-DNSN\ RSNS\ GMRS\ NSRSNS\ NNDPMP \]

\( (MPDNSa-\ SNDPMP\ GMRSNS\ Ni-N,Sa/\ S,Ga-G, Ma-M, Dha)\times3 \)

Chehgun laykāri includes the bol pattern darada darada through out. Bārāh gun is the doubled speed of the former laykāri. As a complex rhythmic emphasis, the ending bārāhgun kā tān (ex.15) employs the mix of athgun in the tihāyi.
16. Bol tān Lamb-ched from 1st Mātrā

\[ \text{NNNN DPMP DNSR Ga - GGGM RSNS GMDN Sa - /} \]

\[ \text{NNNN DPMP GGGM RSNS NNNN DPMP GMRS }^\text{Sa} - / \]

\[ \text{NSGM (DDDD, NNN,SSSS,RR,GGGG,MMM,DDDD,NNN, |} \]

\[ \text{SRGM RSNS DDD,N NN,PP P,DDD,MMM,P PP,GGG,MMM, |Dha)} \]

\( \times 3 \) times bracketed tihayi to sam.

The bracketed cluster of tihayi is to be played three times to get sam on which, vilambit improvisations end without repeating the gat. Labched tans usually employ chakkardar tihayis and one or two lamched tans were usually performed. The ending of gat may sometimes fix on the last note of the chakkardār.
5.9 MODEL OF DRUT COMPOSITION AND IMPROVISATIONS

Composition No. 5b. Rāga Hameer, Drut Teentāl.

Astāyi

\[
\begin{align*}
\text{DSNS} / \text{Ni} - \text{Ma PP} / \text{Ma} ^\text{PP Ga Ma} / \text{Dha} - \text{D Dha, Ni} / - \text{D Ni} \\
\text{da} - | \text{da ra dir} | \text{da diri da ra} | \text{da} - | \text{ra} , \text{da} | \text{ra} , \text{da}, \\
\end{align*}
\]

Mānjā

\[
\begin{align*}
\text{(P)} - / \text{Re Pa GGMM} / \text{Re RSa - N Sa} / \text{Ga - R Ga, Ma} / - \text{G Ma} , \text{Dha} - / \\
\text{da} - | \text{da ra dir} | \text{da rda} , \text{da} | \text{da} - | \text{ra} , \text{da}, \text{da} - | \\
\end{align*}
\]

\[
\begin{align*}
\text{Dha NN RR SS} / \text{Ni} / \text{NDha - D Pa} / \text{Ma PP Ma Pa} / \text{Ma Pa} ^\text{dssr Sa} - / \\
\text{da} - | \text{da ra dir} | \text{da rda} , \text{da} | \text{da diri da ra} | \text{da ra} - | \\
\end{align*}
\]

Antarā

\[
\begin{align*}
\text{DSNS} / \text{Ni} - \text{Ma PP} / \text{Ma} ^\text{PP Ga Ma} / \text{Dha} - \text{D Dha, Ni} / - \text{D Ni}, \\
\text{da} - | \text{da} - | \text{da diri da ra} | \text{da} - | \text{ra} , \text{da}, \text{da} - | \text{ra} , \text{da}, \\
\end{align*}
\]

Āmad

\[
\begin{align*}
\text{Ma PP} ^\text{dssr Sa} - / \text{Ni} - \text{Ma PP} / \text{Ma} ^\text{PP Ga Ma} / \text{Dha} \\
\text{da} - | \text{da} - | \text{da} - | \text{da} - | \text{da rda} , \text{ra} | \text{da rda} - | \text{dir} - | \\
\end{align*}
\]

Note; Obtained from the personal lessons of Pt. Sudhir Phadke(PSI).
Improvisations; Rāga Hameer, Drut Teentāl

1. Tigun tān From 1st Mātrā

\[
\text{SND PMP MPD PMP / GMR SNS.. M}
\]

2. Tigun bolkari ladi From 1st Mātrā

\[
\begin{align*}
\text{SNS G-G GGG G-G / GGG G-G GGG M-M / R-R SSS S-S SSS / } \\
\text{S-S SSS S-S SSS / SNS P-P PPP P-P / PPP G-G GGG M-M / } \\
\text{R-R SSS S-S SSS / S-S SSS S-S SSS / N-N DDD N-N NNN / } \\
\text{(P)-P PPP G-G MMM / D-D DDD N-N NNN / S-S SSS S-S SSS / } \\
\text{SNS G-G GGG G-G / MGM D-D DDD D-D / NDN D-D SSS S-S / } \\
\text{NND NSR GMR SNS / NND PMP GMR SNS / Followed by Tihāyi} \\
\text{RSN SGM D-G MD-/ GMD --R SNS GMD/- GM D-G MD- -RS/} \\
\text{NSG MD- GMD -GM / Dha -.. M}
\end{align*}
\]

_Tigun tāns_ in _drut_ compositions often heard today. This _tāns_ create amazing effect unexpectedly. The tigun _tāns_ are sometimes followed with a ladi type _bolkāri_ in same _laya_. _M_ indicates to _mukhadā_ of _astāyi_ and _G_ indicates to _gat_ onwards _sam_.

3. Barābar kā Vistār From 1st Mātrā

Ni Dha $^{0}\text{Ni}$ - / Ni Ni Ni Dha $^{0}\text{Ni}$- (P)- / Pa Pa Pa Pa / $^{r}\text{Pa}$ - Pa - /

Ga Ga $^{GMGMG}$ Ma / Re - Sa / Sa Sa Sa Sa / Ni Sa Ga Ma / Dha - Dha - /

DN Sa ND Ni / (P)-Pa Pa / $^{r}\text{Ga}$ - Ga Ga / Ga Ga $^{GMGMG}$ Ma / Re - Sa - /

Ni Dha $^{0}\text{Ni}$ - / $^{dr}\text{Ma}$ Dha Pa - / Ga Ga $^{GMGMG}$ Ma / Re - Sa - /

Ni Sa Ga Ma / DN SR Sa Ni / (P) Ga - Ma - / Dha -

DN SR / Sa Ni (P) Ga / - Ma - Dha - /

DN SR Sa Ni / (P) Ga - Ma - / Dha - ..M

4. Dugun sthāyi todā-tān From 1st Mātrā

i. NN DN SR SN / DP MP .. M  
ii. NN DN, ND, NN / DP MP .. M

iii. NN NS GG GM / DN Sa .. M  
iv. GM RS ND MP / GM RS .. M

v. NS GM DN SR / GM Pa .. M  
vi. PP -G -M RS / NR Sa .. M

After tigun tāns, vistār called barābar kā vistār which employs one note in each mātrā. This is somewhat a kind of Jod type exploration. Flowingly todā tāns often called as sthāyi tans were employed. The sthāyi tans are played in double speed of the barābar ka laya.
5. Gamak tān in dugun from 1st Mātrā

\[ \text{NND NND NN / DP MP GM RS/ GM DN Sa - /SSSS SSSS/} \]

\[ \text{NND NND NN/DN SR GM RS/GGG,MMM,DD/D,NNN, Sa NN/} \]

\[ \text{DNSR GMRS / NDMP GMRS / NSGMDN Sa / RSNSGMDN /Sa} \]

\[ \text{RS NSGM/DN Sa .. M} \]

6. Bolkāri with Ladguthāv, from 1st Mātrā

\[ \text{DDD NDN Sa/- daradir daradir/ GMRS NR Sa/- daradir daradir/2} \]

\[ \text{DPMP DN Sa/- daradir daradir/GMRS NR Sa/- daradir daradir/2} \]

\[ \text{GGG MGM Dha/daradir daradir/DND MD Pa/- daradir daradir/2} \]

\[ \text{SRGM RS Re/- daradir daradir/GMRS NR Sa/- dara dir dara dir/2} \]

\[ \text{Ni-D radir dara/Ni-P radir dara/Ga-M radir dara/Re-Sradirdara 2} \]

\[ \text{DN dirdir NS dirdir/SR dirdir RG dirdir/GM dirdir MD dirdir/} \]

\[ \text{DN dirdir NS dirdir/ (SNDP MP GM / RSNR Sa, dirdir/} \]

\[ \text{Ga, dirdir Ma, dirdir /Dha, dirdir Ni, dirdir / Sa -x3 Times to M} \]

The bol ang with ladguthāv is majorly employed on sarod which also used in sitār in Maihar gharānā. Gamak is important feature of sitār.
7. Chut tān from 1st Mātrā

PPP PPP MD/ MP GM RS NS/ Nī -D PPPP/ PPPP PPPP/  
PPP PPP MD/ MP GM RS NR/ Sa - SSSS/ SSSS SSSS/  
PPP PPP MD/ MP GM RS NR/ SSS SSS NR/ SN DP MP GM/  
PPP PPP MD/ MP GM RS NS/ PPP, PPP, PP/P, PPPP, PPPP/  
MD MP GM RS/ ND MP GM RS/ NR Sa SSS, S/SS, SN DPMP/  
GM RS NR Sa/ NS GM DN SR/ SN DP MP  

Ga-/G Ma-M Re-S Re/-R Sa-N Sa-S /Pa  
Ga-G Ma-M / Re-S Re-R Sa-/N Sa-S Pa  
Ga-/G Ma-M Re-S Re/-R Sa-N Sa-S /Dha..G

Chut is the the melodic embellishment which involves intonations of a note, in successive of octaves without touching the interversing notes. It listens very impressive on sitār as well it is highly difficult to perform on sitār. On sarod the choot type is also played between intervals that engaged with the note of open status of string.
8. Bol ang (kattar) from 1st Mātrā

\[ \text{Ni } SS \text{ NN SS } / \text{Ni SS NN SS} / \text{Ni SS GG MM } / \text{Re-R Sa-N SS} / \]

\[ \text{Dha NN DD NN } / \text{Dha NN DD NN } / \text{Sa RR GG MM } / \text{Re-R Sa-NSS} / \]

\[ \text{Ni DD NN SS } / \text{DN -P -M PP } / \text{Ma PP MM PP } / \text{Dha-D Ni-NSS} / \]

\[ \text{Dha NN DD NN } / \text{S-S R-R Ga} / - \text{GG MG (M)M } / \text{Re-R Sa-N SS} / \]

\[ \text{Sa -N Sa, GG } / - \text{G Ma, Dha - } / - \text{DD NN SS } / \text{DN -Pa -M PP} / \]

\[ \text{Ga MM Ga Ma } / \text{D-D N-N SS } / \text{Dha NN SS NN } / \text{DN -Pa -M PP} / \]

\[ \text{Ma PP Dha Ni } / \text{Sa RR Ga Ma } / \text{Re-R Sa-N SS } / \text{Ni -Pa -M PP} / \]

\[ \text{Ma PP DD, Ni- } / \text{D, Ni-N, Pa-M, Pa } / - \text{P, Ga-G, Ma-M, } / \text{Dha} \]

\[ \text{Ni- } / \text{D, Ni-N, Pa-M, Pa } / - \text{P, Ga-G, Ma-M, } / \text{Dha} \]

\[ \text{Ni- } / \text{D, Ni-N, Pa-M, Pa } / - \text{P, Ga-G, Ma-M, } / \text{Dha} \]

This type of bol ang is derived from the technique kattar of rabāb, one of the main features of Maihar gharānā. The bol ang is used to elaborate in slow, medium, fast and even in fast tempos accordingly. Based on the occasions, it appears in different shapes. This has the influence of ancient rabāb striking patterns as well the percussion bols such as Dha TRKTTK Ta TRKTTK Ta TRKTTK DhaN DhaN Dha.
9. Jhālā from 1st Mātrā

Dha - Dha - Dha - Dha - Dha - Dha - Dha - Dha -

Ni - (P) - Pa - Ga - Ma - ReRe - Sa - Sa - Sa - Sa -

Ni - Sa - Sa - Sa - Sa - Sa - /Ga - (M) - Re - Sa -

Ni - Dha - Ni - Ni - / Ni - Pa - Pa - Pa -

Ma - P - Sa - Sa - Sa - Sa - Sa - /etc

10. Tān in jhālā from Sam

SaNiDhaPa MaPa, GaMa ReSa, NiSa GaMaDhaNi / Sa - -

11. Kattar in jhālā from Sam

GaGa GGGG MaMaMMMM DhaDha DDDD NiNiNNNN /Sa - -

da ra dirdir da ra dirdir da ra dirdir da ra dirdir / da - -

11. Ending Chakkardār from Sam

DhaNiSaSe GaMaReSa NiReSaNi DhaPaMaPa /
MaPaDhNi SaNiDhaPa MaPaGaMa ReSaNiSa /
(Ni Sa Ga Ma Dha - Ni Sa Ga Ma Dha - Ni Sa Ga Ma) x 3 / Dha

Jhālā includes meends, kan, krintan and ghasît etc techniques. The whole round of tāla cycle is marked in one bar. Tan to be played twice while second time in double strokes. Kattar is derived from rabāb music which also employs tihāyi sometimes.

5.10 ANALYZING THE MODERN IMPROVISATIONAL TREATMENTS
The improvisation models are challengeable for practice as well as to transcribe. Whereas compositions holds their antiquity and keeps their originality throughout centuries but the improvising formats subject to change throughout generations. We can notify that, the improvising formats greater inspired from various music genres like khayāl, dhrup, tarānā, thumri, folk tunes, and instruments such as been, sarod etc, throughout the development era. In result the improvisational treatment of compositions in modern era widely experimented in different gharānas. The improvisational treatments of sitār and sarod compositions has their roots with other music genres as following,

i. Own instrumental techniques; vistār, todā, fikra, gamak, tihāyi, bol ang, jhālā, thonk etc.

ii. Techniques obtained from other instruments; on sitār- ladi, lad lapet lad guthāv, kattar, tārparan, laykari sawāl-jawāb etc. on sarod- todā, jhālā etc.

iii. Techniques obtained from vocal genres; types of tāns, firat etc.

There are different models of improvisations at different level of music learning. Whereas the higher level improvisations are the results of skillful implements that made by an artist and are unbounded with any improvisation format and also highly difficult for transcription and analyze. Present study, focusing on improvisations of sitār and sarod, report two separate modules of treatments. One represents all gharanas and another represents the Maihar and Indore gharānas.
**Table. 5.6** Common improvisational treatments of compositions.

<table>
<thead>
<tr>
<th>Vilambit exploration</th>
<th>Drut exploration</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Gat</em> performance includes <em>vistār, peshkār, laykāri-ādi, viādi, kuādi, dugun, tīɡun, chouɡun, panch gun, chehγun, bārāhγun</em>, tān, gamak, tihāyi, chakkardār, ladi etc elaborations.</td>
<td><em>Gat</em> performance includes gamak, tihāyi, chakkardār, ladi, lad-lapet, lad-guthāv, and jhālā. Jhālā includes <em>thonk, ladi, kattar, lad-lapet, anāghāt, atit</em> etc elaborations.</td>
</tr>
</tbody>
</table>

**Table. 5.7** Improvisational treatments in Maihar and Indore *gharānās*.

<table>
<thead>
<tr>
<th>Maihar <em>gharānā</em></th>
<th>Indore <em>beenkār</em> <em>gharānā</em></th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Gat</em> performance includes <em>vistār, bolkāri, laykāri, tān, gamak, tihāyi, chakkardār, ladi, lad-lapet, lad-guthāv, ladanth, etc.</em>.</td>
<td><em>Gat</em> performance includes <em>gat-bharanā, gat-āmad, ladanth, sapāt tān, lehak meend, khatakā meend, gamak, meend, etc improvisations.</em></td>
</tr>
<tr>
<td><em>Laykāri</em> includes <em>peshkār, anāghat, atit, ādi, viādi, kuādi, thāp, bol anγ, ati-drut</em> <em>gats</em> <em>were played.</em></td>
<td><em>Laykāri</em> includes <em>peshkār</em> and all types of <em>laykāri</em> from <em>ekγun</em> to <em>barah gun.</em></td>
</tr>
<tr>
<td><em>Jhālā</em> includes <em>thonk, ladi, ladguthāv, kattar and lad-lapet</em> etc <em>sawāl-jawāb</em> improvisations.</td>
<td><em>Jhālā</em> includes <em>uchāt ladi, mijrāb ki kāt tarāsh</em> and <em>lad-lapet</em> etc improvisations.</td>
</tr>
</tbody>
</table>
5.11 CONCLUSION

Through scrutinizing the series of improvisations of different gats one can get few common improvisation systems. Scrutinizing the formations on the basis of written sources is a rare attempt to be made in present study. For a clear picture on this regard author has been completed a detailed study on the primary sources like handwritten books of instrumental lessons of referred traditions and other sources including audio visual sources obtained as primary source from particular traditions. At this point it is better to recall the shrinkhalā of gat vistar described by Slawek, which is an attempt in this regard still limited to study of improvising lessons obtained from a single artist. At more advanced level present research describes the comparative study of common gat vistar models of sitār and sarod.

The attempt has been made to mark the employment of ingredient melodic treatments such as kan, krintan, murki, gamak, chut, ghasīt, meend, chapkā etc, into the compositions. Following improvisational treatments like Vistar, Bolkāri, Laykāri, Tān, Todā-paltā, Gamak, Ladi, Lad-lapet, Lad-guthav, Jhālā, Tihāyi, Sawāl-jawāb, Peshkar and other improvisational treatments has been notified and described in brief length. The employment of all described treatment in practical music is depicted through transcriptions.
Notes

1 From teachings of Ustad Abdul Karim Khan of Indore beenkār gharānā. Source; Lessons of Ustad Bale Khan.

2 Private learning and interview section with Ustad Hameed Khan 3.10.2011

3 *ibid*

4 Slawek quoting to Pt. Ravishankar use the term of *Shrinkhalā* to the entire series of composition oriented improvisation.

5 Obtained lessons from maestros of both traditions and preserved in written scripts and audio-visual recordings.

6 Gat vistar Lessons obtained in face to face learning method from Pt. Rajeev Taranth representing the *sarod* of Maihar *gharānā*, lessons from Pt. Sudhir Phadke, Smt. Sandhya Apte and Pt. Partho Chatterjee representing the *sitār* music of Maihar *gharānā*, lessons of Ustad Hameed khan and his brother Ustad Balekhan representing *sitār* music of Indore beenkār *gharānā*. Gat vistar lessons are also is obtained in hand written format taught by Pt. Ravishankar and Pt. Sudhir Phadke representing Maihar *gharānā* and lessons of Prof. Abdul Karim Khan representing sitar music of Beenkar *gharānā*. 