After completion of Master’s degree in instrumental music (sitar) at Karnataka University Dharawad, a desire to continue my academic study, prompted me to take on the task of PhD research. Beyond the academic studies, my interpretation with instrumental music was set back to the date of one and half decades, which constantly continued after my M.A degree. I was fortunate to study under notable maestros like Pt. Rajeev Taranath, Ustad Hameed Khan, Pt. Sudhir Phadke and many other gurus who built up a primary and firm background knowledge into me, that indeed me to fall in a long academic study on instrumental music. The result, finally took me to the desire of research in instrumental music.

Considering my academic background and experience of learning instrumental music under noted maestros, I felt that I had a special responsibility in this task of research. Therefore, I have attempted to engage the best of my academic discipline and background knowledge in this task, which is scared to me and perhaps significant in the frame of music research.

My academic experiments convinced me that both theoretical and practical sections of music cohere better when the performer himself theorize the practical data. This made to take-up the research that significantly related to practical music. During my traditional learning, my interest was aroused by the stories of early musicians and the glimpse of their performance styles. In a little while I became curious about the instrumental traditions and the vestige characteristics of traditional compositions and performance style. This lead me to select the subject related with traditions and compositions. The reverent respect for the traditional Indian music as taught by Guru to Shishya, kept in mind before preparing the account of music that closely associated with family music schools-Gharānās.
The inspiration of present topic and title of research is owed to my Guruji Pt. Rajeev Taranath, a world known sarod maestro. Upon this, a number of texts inspired me throughout. Few among them to name are; Pt. Ravi Shankar’s ‘My music, My life’ (1968), Jotin Bhattacharya’s ‘Ustad Alluddin Khan and his music’ (1979), Swapankumar Bandopahyaya’s ‘Unheard melody; Annapurna devi’ (2005), Allyn Miner’s ‘Sitar and Sarod in 18-19th centuries’(1997), J.S.Hamilton’s ‘Sitar music in Calcutta’(1989), Stephan Slawek’s ‘Sitar techniques in Nibadha forms’ (1987), George Rukhert’s ‘The classical music of north India (1998). At some pace, impact of above books appears in the thesis.

I believe that present research covered the specific area that was pre-planned. However, still there are areas that unattained in present research; further researches in that regards may perhaps accomplish them.

I affably affirm that present thesis be constructive and significant.

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