CHAPTER II

SITĀR AND SAROD; ROOTS AND REPERTOIRE

SECTION I

2.1 INTRODUCTION

‘Musicians, who enjoy performing music but do not sing, take to string instruments for self expression and aesthetic satisfaction. Sitār and sarod are more commonly used plucked string instruments in Indian music’. In the last two centuries both instruments competitively stood out as prominent instruments in Indian music. At many instances the music performed on both instruments has same roots and reinforced. Both instruments morphologically developed from different origins of fretted and unfretted categories of plucked monochords therefore the constructive components as well functions and techniques of both instruments have different modes. In effect, music performed on sitār and sarod has distinguished individual specialties and characters.

Morphological study of any instruments includes two divisions which are respectively known as organology and organography. According to indo-western musicologist J.S. Hamilton¹, ‘constructional components of instruments known as organography and the study of functions and performance techniques in relation with constructional form of instruments are known as organology’. It is proved that constructional components of an instrument strongly impact on function of music performed on the instrument, but in case of sitār and sarod, source of music for both instruments have same roots and both instruments influenced each other throughout the development era. All through both
instruments constructively reformed to suit with contemporary musical trends and enable to perform the hygienic musical possibilities. Appropriating to the influences of musical source and trends, repertories of *sitār* and *sarod* embed similar musical possibilities that which to functioned according to individual instrument.

Present chapter is attributed to the study of instruments and their repertoires and divided in three sections. In first section, origin and development of *sitār* and related long lutes will be focused. In the second section, origin and development of *sarod* and related skin covered lutes will be discussed. In third section, development era of *sitār* and *sarod* repertoires from early to modern age and accordingly the musical transformations will be discussed.

### 2.2 ORIGINS OF INDIAN LONG LUTES

Morphological study of a musical instrument such as *sitār* which has controversial antiquity naturally links with other similar instruments existing earlier. The accounts of *sitār* instrument connect us to the roots of the category of long necked lutes. It is observed that, designs of musical instruments, performance techniques and socio-cultural positions are subject to change from region to region. In ancient age the primitive string instruments evolved with different regions or civilizations, developed in particular versions such as harps, lyres, zithers, declaimers and lutes etc. Historical and iconographical studies points that initially each category evolved with particular civilization or geographical area and later appeared in neighbor civilizations or regions.

Lutes are the category of stringed instruments having a body shaped like a half pear that is sliced lengthwise and a neck with a
fretted fingerboard that is usually bent just below the tuning pegs. Hamilton (1994;33-48) observes that, long lutes, the category in which sitār is classified, initially evolved in Mesopotamian civilization early in second millennium BC and later appears frequently in Egyptian and Greco-Roman frescos, murals, and sculptures dating from as early as 500 BC. An ancient Sumerian word pantur seems be the earliest term for the plucked lute. Most ancient lutes had three tunable strings stretched over a long neck and attached to a hollowed-out wooden body resonator. Historians say that there were connections between ancient Mesopotamia and India and possibly the first generation of long lutes introduced to India from Mesopotamia via central Asia. According to Musicologist Swami Prajnananda (1973.V:105) ‘Historians believe that there were interchange of ideas as well as of material of culture, civilization and art between ancient Mesopotamia and India’.

Musicologists proved that harp shaped instruments existed in India since early time of Indus valley Aryans\(^2\) and there were no signs of long lutes till the end of first millennium AD. In exception to above, some musicologists takes the theory that long lutes developed among ancient Dravidian civilization. This holds to the idea of references of veenas in ancient texts like Rāmāyana\(^3\). However visually long lutes did not appeared in sculptures till the 10\(^{th}\) century AD. Indo-western musicologist Allyn Miner (1997;I.27) finds few long necked lutes that appeared in temple sculptures of Belur and Pattadkallu and describes that, earliest long shaped string instruments were found in India belongs to 10\(^{th}\) century AD, and there is no clear evidence by which any name can definitively be applied to long necked lutes appeared in temple sculptures.
Plate 2 sculptures
Scholars have made attempts to apply the ancient names *ekatantri* and *vana veenas* to sculptured musical instruments. A minority holds *kachapi veena* to be an ancestor of Indian long lutes. Presently it is discovered by musicologists that *kachapi* was a stick zither. According to previous studies, all ancient *veena* types were zither or harps, and long lutes were not existed in ancient India until the 10th century.

Experts have been described that long necked lutes initially evolved with contemporary Mesopotamian, Sumerian, Egypt and Arab civilizations since first millennium BC, as a consequence, long lutes appeared in south Indian temple art around 10th century AD, possibly had their source in the Arab world. It seems that this temple lutes later might inspired for development of *karnātic veena*. Origin and development of *karnātic veena* is a separate subject of research.

The observations on previous studies outcomes to the point, that the roots of long lutes into Indian origin and history of transmitting long lutes from outside to India have been traced up to tenth century AC. According to Hamilton (1994;II.48), it can be stated that at the time long lutes appeared in sub-continent, India had already developed a sophisticated tradition of classical music including instrumental forms, which are almost harp shaped instruments and few zithers. There is no clear evidence of existing long lutes early then this period. Modern historical studies found that, the *tāmbur* was an earliest long lute appeared in India authentically by name and presence.
2.3 INDIAN STICK ZITHERS AND THE RUDRAVEENA

In ancient India all string instruments were mentioned as veenas. Bharata describes in Nātyashāstra, chitra and vipanchi as the major types and kachapi, ghoshaka are the minor type veenas. Whereas former types were having one-string-one-note relation and the latter named ghoshaka and kachapi sometimes suggested as prototype of long lutes. But the iconographical studies made by scholars points that both of latter types were fretless zithers. Dr. Tarlekar (2002;210) suggests that fretted veenas came into vogue in India sometime around tenth century AC. The earliest mention of an instrument with frets is named as kinnari which is said to be originated from Matanga of ninth century. The kinnari that seen even Today is a stick zither type and believed to be a prototype of rudraveena or the north Indian been. By the time of Bharat, a veena with frets had not been created. Frets were used first of all in kinnari veena as a result of studious insight into musical treatises. Scholars agree that Matang muni (sage) was the inventor and first performer of kinnari veena. The period of Matang is variously estimated between sixth century A.D. and ninth century A.D.

The north Indian been also called rudraveena, is one of major types of veena played in Indian classical music. Rudra is a name for the god Shiva, Rudravena literally means ‘the veena of Shiva’. It has a long tubular body made of wood or bamboo. Two large-sized, round resonators, made of and hollowed gourds, are attached under the tube. Twenty-four brass-fitted raised wooden frets are fixed on the tube with the help of wax. There are 4 main strings and 3 chikāri strings. It has a depth sound suitable to present the ālāp sections of dhrupad-style rāgas.

\[1\] Brihaspati.1959;297
Figure 4. *Been* player
The *rudraveena*, also called *been* has always associated with *Dhrupad* music. Since prior to *Miyān* Tansen (1506-1586)\(^i\) it was as a popular instrument. The same was carried by Tansen lineage. Historically we know that Tansen’s daughter Saraswati married Misri Singh *beenkār* in a competition held by *Miyān* Tansen. The successors of her continued the *been* playing and *dhrupad* singing.

The *been* was portrayed in Moghal and Gujrati paintings show the *been* as a regular instrument at that time. It has always stands as idol of antiquity and throughout inspired on Indian instrumental music. The *been* declined in popularity in part due to the introduction of the *Surbahār* in the early 19th century in the early 19\(^{th}\) century which was easy to represent the *been* music.

### 2.4 MIGRATION OF THE *TĀMBUR*

The name *tāmbur* or *tānbur* existed since very ancient age in all civilizations. Originally it was a Sumerian instrument that transmitted throughout the mid-Asia. It is accepted by all musicologists that, the ‘*tāmbur*’ was first long lute arrived to India which perhaps brought remarkable change in Indian music system and enjoyed highly status of reorganization throughout centuries of musical era. According to a theory, *sitār* relates with this central-Asian originate instrument and suggested as predecessor of *sitār*.

*Tāmbur* is a fretted long lute that appeared sometime after tenth century AC in India. Earliest reference of this instrument\(^5\) was described by one of Persian chronicle Hasan Nizami, around twelfth century and by Amir khusro in late thirteenth century.\(^{ii}\) *Tāmbur* is figured with remarkable prominence among court instruments.

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\(^i\) The exact Dates of Tansen’s birth and death are controversial.  
\(^{i}\) Allyn Miner;1997;I.28
Fig 4 Tambur player
Miner observes that, after Amir Khusro’s time, the tāmbur widely appeared in Moghal paintings and contemporary Gujarati miniature paintings up to eighteenth century. This instrument was also mentioned as ‘Nibadha Tambooram’ by Ahobala in ‘Sangeet Parijata’ (1665). Many other contemporary texts give evidence of popularity of this instrument through which we can recognize that, at the time of Akbar tāmbur was very popular instrument of Indian musical courts. It has widespread jurisdiction till the Deccan dynasty of Bijapur Adil Shahi. Contemporary texts indicate that tāmbur was used to accompany qawāli music.

The tāmbur was smaller in size and limited to simple musical possibilities that only suited to accompany a likely medium-fast music of qawāli style. In result of popularity of Khayāl based instrumental music trend, after eighteenth century this instrument rarely mentioned and fall out of fashion.

2.5 THE SURBAHĀR; INVENTION OF A LARGER SITĀR

Surbahār is a Hindi-Urdu word meaning ‘spring of notes’. We can recognize influence between the names of sursingār and surbahār, the later one was early invented. Surbahār is an enlarged version of kachuā sitār. The deep long lasting sound of surbahār and capability of extensive pulling of strings are distinguished characteristics influenced by been. Surbahār made with a flat and large rather than rounded gourd at the base and at the top optional small rounded gourd. The tuning system covers four octaves range.

Miner (1997;1.54) take in to account that an early evidence of this instrument was made by captain smith in 1833. Musicologists set back the date of invention of surbahār to around 1825. It is also
attributed variously to Sahebdad khan of Bengal who was father of Imdad khan. In another opinion it is invented by Gulam Mohammad of Lucknow. In the text Yantra Kosha Raja S.M.Tagore (1976;34) states that it was invented by Gulam Mohammad of Lucknow who was disciple of beenkār Umrao khan who was contemporary of Pyar khan from same place. It is accepted that invention of sursingār is attributed to Pyar khan. Whereas sursingār was a larger instrument belonging to the rabāb family, a similar idea of creating larger instrument in sitār family, possibly generated by both latter said figures. One researcher thought Sahebdad khan who was sārangi player too possibly brought changes on existing instrument by the inspiration of sārangi.

S.M.Tagore (1976;34) discussing on surbahār says that it is similar to a large kachuā sitār. Nevertheless, the music of Surbahār not discussed in any early text instead they only say it has a depth full and long lasting sound. In some view it can be sated that at an initial stage that was likely used to play dhrupad based music.

Surbahār share its history with sitār as it was invented by a sitār player who was disciple of a been player. This may hint to the possible adoption of the inspiration of sitār structure and been sound. And an idea of creating it in large size was possibly influenced by the success of sursingār which enable imitative long-lasting sound of been, but most likely surbahār is a later version of kachuā sitār. Similarly the naming seems inspired by sursingār again. In one view we can say that both are inventions by a same influence since they have different roots.

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i Roy Sudeep; 2004,131
2.6 KACHUĀ SITĀR AND ITS RELATION WITH KACHAPI VEENA.

In Sanskrit, the tortoise is known by the name kurma or kachchhapā. A string instrument shaped like a tortoise shell is known as kurma veena or kachchhapica. But the description of Abhinavagupta (1964,IV;122) indicates three categories of veenas respectively vakra, alabu and kurmi representing to Crooked, Gourded and Tortoise shaped. Therefore kachapi also can be a category of string instruments which shaped bowl guard like tortoise. Those string instruments having sound bowl in the shape of tortoise hence the name kachapi probably referred to the instruments of that kind. Some scholars hold that the present kachuā sitār has taken source from kachapi veena. Prajnananda claims that, the ancient kacchapi or kachyapi is known in the modern times as the Kachuā-sitār. Miner (1993;52) observes that the early visualization of modern kachuā sitār was recorded by Fetis in 1855 and says that it was probably the model for new type of sitār created by Gulam Mohamed which later known as surbahār. Tagore (1976;18-19) calls this sitār type as kachapi veena and termed as the veena of the goddess Sārasvati.

Nevertheless, kachapi veena found its representation in temple sculptures of medieval India was a stick zither without frets and there is no any mention of a long necked fretted monochord of this name in ancient and medieval texts, even in moghal and contemporary gujrati paintings. It is safe to say that kachuā sitār is not an ancient instrument. Any how it is seems to be elder than Surbahār and have been inspired on the guard shape of surbahār. It is possibly introduced in late eighteenth century but the inventor is unknown. The name Bhagwan Chandra das of late 19th century was known player of this instrument. Yet there is a relation of its name with ancient instrument is subject of controversy.

i Deva 1977.VI:135
2.7 ORIGIN OF SITĀR ; THE MISTAKEN HISTORY

Following points are conceivably accepted by musicologists. i. By name or instrument-device sitār appeared into Indian music sometime around seventeenth century. ii. The book Nādirāt-i-Shāhi was the earliest reference to the name sitār until few decades ago. iii. The latest researches on this regard shows the first written appearance of name sitār in Hindi epic poem ‘Hammira-raso’ written in 1725 by kavi Jodhraj. iv. Recently, considerable early notification of sitār found in Urdu text ‘Muraqqā-e-Delhi’ of 1738. vi. Earliest visual description of sitār is made by F.B.Solyns in his collection of colored sketches titled ‘Costumes of Hindoostan’ in 1799.

Another instrument appears in Moghal paintings which mentioned by British captain C.R.Day in his book is ‘sitāra’, interestingly it is entirely different instrument then the known sitār and played with a bow.

According to textual, visual and oral sources, musicologists have been accepted that new era of Indian music was initiated since the time of post Tansen period. In the 17th century newer versions in music like khayāl, tappā, thumri took place. Similarly innovations of new musical instruments were also made. The last Moghal emperors like Shah Alam I and II, Muhamad shah, Alam Gir, were great patronages of the music and musical inventions. But by the same time of this musical transformation, the country became subject of significant changes in political status that affected on all sectors of contemporary Indian civilization. Politically weakened Moghal emperors attacked by Marathas and Timur descendent, Nadir Shah. More consequence and humiliation was the plunder of Delhi by Nadir Shah who raided and looted Delhi for forty eight days. Later an Afghani, Ahmad Shah Abdali also repeatedly looted the wealth
of Delhi, Mathura, Kashmir and cities in Panjab. Even the Moghal emperors would preside over more loss of territory to the British. Finally, British deposed the last emperor Bahadur Shah Jafer in 1858 and the Moghal dynasty would officially come to an end. In result of the offended circumstances of this period many authentic records were destroyed or fall into obscure. The sitār is said to have appeared during the critical times of Nadir Shah’s attacks. In consequence to political and social disorders any authentic records clarifying the way of introduction of this instrument fallen into obscure. Naturally the theories on the origin of sitār take on different ways

i. **Hazrat Amir Kusro and the sitār;** According to the known and popular story established from centuries, credits the innovation of sitār to Hazarat Amir Khusro who lived in the court of Delhi in late 13th and early 14th century. It is generally believed that Amir Khusro (1253-1325) created an instrument on the model of existing Indian instrument and gave it a Persian name seh-tar an ancient name which literally means ‘three strings’ 12. Miner states that, prominent musicologists of 19th century Raja Sourindro Mohan Tagore\footnote{Miner 1997;I.19} and Muhammad Karam Imam support this theory on the base of contemporary oral accounts. Although considering no available of evidence, later many musicologists disagree with this theory and gradually discredited Amir Khusro’s role in inventing sitār. Miner (1997;I.19) referring to scholars states that, ‘Amir Khusro has strong expressed interest and involvement into Indian music with great skill of musical forms and instruments. His pioneering work as poet and impression of his life as sufī mentor, that led later oral accounts and writers to credit him for innovation of various

\footnote{Brihaspati 1976.241:42, Deva 1977.VI:135}
music forms and instruments’. In support, researcher Ahmad (1984:33) proved that ‘extent of Amir Khusro’s innovations is often exaggerated in early texts like *Ain-i-Akbari, Rāga Darpan* and *Tuhaft Al-Hind* of 16th-17th centuries which attributes a number of rāgas and music forms to Amir Khusro’.

However the innovations credited to him are not mentioned in any texts before 17th century, nor by Amir Khusro himself in his writings or any other contemporary literature of his time. Musicologist M.S.Taralgatti (2003:1.41) observes that in the text *Ejaj-e-khusravi* written by Amir Khusro, described a number of twenty-six instruments but there is no sign of sitār. Miner claims that, in the case he invented a new instrument it must have marked in any contemporary texts. Considering the untraceable source of this story it can be concluded that some oral stories and writings emerged recline and exaggerated the story. Therefore, crediting innovation of sitār to thirteenth century Amir Khusro is a counterfeit.

**ii. Indian Mode:** Second theory of sitār origin takes on Indian mode and argue that sitār is modified or a later name for existed Indian instrument. The names tritantri veena, saptatantri veena, kachapi veena and chitra veena are the types of veenas frequently mentioned in Sanskrit texts suggested as ancestor Indian instruments of sitār by some musicologists like krishnaswamy (1967:46). Instrumentalist L.M.Mishra describes this theory as following; ‘the development of the modern form of sitār started between 13th and 14th century. From 7th to 13th century within India ektantri Veena and kinnari Veena were most popular. ektantri was without frets while kinnari carried frets. It was around 13th century that kinnari veena started transforming into rudraveena. In his *Sangeet Ratnākara*, the tritantri veena that Sārangdev
has described the same instrument is called as *Jantra* in appraisal of *sangeet Ratnākara* by Kallinath. This clearly evinces that during the times of Kallinath, *Tritantri veena* had gained a popular name, *jantra*. This name was used by Krishna-worshipping poets in their verses. Abul Fazal in *Ain-i-Akbari* has mentioned the *jantra* instrument and describes it as resembling *veena* with five strings and sixteen frets. It is to be noted here that till very recently, there were sixteen frets in *sitār*.

The structural description of *Tritantri veena* notified in *Ain-i-Akbari, Sangeet Pārijat* and *Sangeet Sāra* establishes deference that both *tāmbura* and *sitār* are developed form of the *tritantri*. Both these instruments were initially used as accompaniment for singing. In the latter half of eighteenth century some of the direct descendents of Tansen, began to include new instruments in their repertoire of music education for general learners. This helped in establishing the *nibaddh tambura- sitār* on one hand and *surbahār* on the other.

Musicologist B.C.Deva (1977;VI.113,135) and others disagree with the theory of joining the origin of *sitār* to *tritantri veena* and states that ‘although in India the *tritantri veena* was in existence by then, but its structure varied greatly from the modern *sitār*. Thus it can be concluded that, the impression of similarity between names of *tritantri* and *sitār* both means three strings, similarly *kachapi* and *kachuā sitār* means tortoise, possibly brought this idea to existence. However, there are no actual similarities and later mentioned instruments structurally different from former one. One other instrument *saptatantri* seems similar by name but it was a harp.

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1 Mishra L M; Bharatiya Sangeet Vadya
Chapter II

iii. The modern theory; There are two theories found in modern musicologists. The first theory holds the tāmbur to be an ancestor of sitār. We can find the reference of this in ‘Sangeet Sāra’ written by Raja Pratap Singh (1770) which describes that, ‘nibadha tambooram is popularly known as sitār’. In addition, some later paintings of north India made around 1820-30, figures similar instrument of Tāmbur and refers as sitār. According to musicologists, figured instruments of early said north Indian paintings probably resemble of name sitār to tāmbur otherwise they are small sitārs which are sometime referred to as sitāri or sundari. Existence of some similar and regional instruments of tāmbur always referred as sitār like kashmiri-seitar, karnātic-sitār, Gujarati-sitār or jantra. It seems that there might be a hint of possible impact of tāmbur in creation of these prototypes of sitār but mainstream of sitār development is to capability of pulling strings influenced by khayāl based music as solo instrument but the tāmbur was smaller and limited to qawāli type music.

It is likely that tāmbur was referred as sitār in some instances, however some considerable texts like Muraqqā-e-Delhi and Nādirāt-i-Shāhi written earlier then ‘Sangeet Sāra’ give clear indication of difference between sitār and tāmbur and states that both instruments existed at same time. Supportively notable description along with colored etchings made by Solvyns in 1799, figured different and larger instrument referring as sitār. Besides, the exact relation of these instruments with Tāmbur is subject of separate historical research.

Secondly, the significant modern and acceptable theory which still remains indescribable is elucidated by modern scholars. Miner

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i Sangeet Sara 1910.II:6:7
observes that pioneer musicologist K.C.Brihaspati derived new routs of sitār origin, sourcing from 18-19th century texts and contemporary oral traditions. According to Brihaspati (1976 II.241), ‘Khusro Khan’ an eighteenth century figure who was brother of Nyamat Khan-Sadāranga famous singer and composer of Khayāl, had role in the early introducing of sitār in Delhi’. In support of this theory, quoting sources from Muraqqā-e-Delhi, Miner (1997;I.24) states that, ‘if we rely further on this source (Muraqqā-e-Delhi) the brother (of Nyamat Khan-sadāranga) was Khusro khan and nephew (of Nyamat Khan) was Firoz Khan (Adāranga) who were responsible for the introduction of the early sitār in Delhi’

Minar takes into account that, some historians accept Khusro Khan as father of Firoz Khan- Adāranga1. Firoz Khan was a famous composer of eighteenth century and who is also credited in relation with sitār development. The translations of Muraqqā-e-Delhi hints to primitive instrument of sitār, connecting with same figure. It is possible that, the instrument which was having three strings and invented/played by Khusro Khan, but whose name was not clearly marked in above referred texts, brought in to fortune in the name of sitār by the time of his son Firoz Khan. However exact time and person who have given name to sitār is uncertain. It can be stated that 18th century Khusro Khan mistakenly exaggerated by oral stories and writers that identified as 13th century Amir Khusro in crediting creation of sitār. According to Perera (1994, I;198;N), ‘Possibly the reference of Amir Khusro in connection with the invention of sitār is a misplaced emphasis from Khusrau Khan to Amir Khusro. The identical title ‘Khusro’ is responsible for this misplaced emphasis’.

i By Chandrashekhar (1989:67)
Fig 6-7. portraits of stalwarts
Plate 3. sitār etc
Referring to Prof. Mahadika, siātrist M.S. Taralgatti (2002; 1) states that, ‘Sitār was invented by a faqir named Khusro Khan’. This also hint to a logical possibility in misplace of name. The unknown figure (Khusro Khan) who was brother of Nyamat Khan may have lived like a faqir thus lesser known to contemporary writers and oral traditions, and the former said Amir Khusro was a famous sufi mentor and an idol character in Indian music. This similarity possibly inspired the contemporary oral stories to misplace the name to the latter one.

According to Miner17 Considering all available sources it can be concluded that Faqir Khusro Khan who also could be mentioned as ‘18th century Amir Khusro is the real inventor of sitār. The instrument was early appeared into Indian music, in the Delhi court of Muhammad Shah shortly before 1738’.

SECTION II

2.8 ORIGIN OF BARBED LUTES IN INDA

From ancient age, Indian musical instruments are classified into four major categories. i. Tata– string instruments ii. Sushira–wind instruments iii. Avanadha–drum instruments iv. Ghana– solid instruments. According to the modern classification of instruments, which includes new sections to the old classification of four categories, the major category of string instruments again divided into three categories, a. drones b. polychords c. monochords. All types of string instruments such as Harps, Lyres, Dulcimers, Zithers, and the larger section of Lutes classified into these three sub categories. In the type of lutes that are monochords, there are several verities such as plucked-bowed, long necked-short necked, fretted-fret less etc.
The category of Fretless plucked monochord is a type called barbed lutes, which is very ancient in our country. The course of study on this regard, points that \textit{kachapi veena} from Bharata’s \textit{Nātyashāstra} could be described that it was fretless skin covered barbed lute. Further, north Indian \textit{dutar} and sculpture instruments from Pattadkallu\textsuperscript{i} temples are to be suggested as the similar instruments of \textit{kachapi} and suggested to be ancestors of \textit{sarod}.

It is observed in present study that, considering covered skin and fretless combination, \textit{kachapi} possibly primitive skin covered lute of its category but while considering the origin of \textit{sarod}, the former instrument keeps no relation. In the sculpture art of ancient Indian temples, which are only the visual evidences, the instruments represented are not according to the descriptions of contemporary music texts and very few like \textit{kachapi}, can be recognized. It seems that \textit{kachapi} was prominent among its kind of lutes in ancient India.

The category in which \textit{sarod} can be classified, also referred by term barbed lute\textsuperscript{ii} by some musicologists. Though one another vision, the \textit{gāndharan} lute, a primitive barbed lute of central Asia, later converted into Afgan \textit{rabāb}, was early represented in Indian sculpture in the first centuries A.D. it is possibly again the similar instrument transmitted to India in the name of \textit{rabāb} and survived for long period, till present day it is rarely found in Indian music. According to the history of \textit{sarod}, \textit{rabāb} is closely primitive of \textit{sarod}. Thus present study naturally aims to focus on rabab, the primitive instrument of sarod. The discussions in this regard are presented in next sub context.

\textsuperscript{i} Karnataka, chalukyan temples of 5-6th century  
\textsuperscript{ii} Alastar Dick 1984, III:81
2.9 THE RABĀB AND ITS TYPES

The ancestry of the Afghan rabāb itself is linked to the Middle East and there were quite a number of instruments, more or less similar in design though not in shape and size, which were known by the names of rubāb, ribek, rubek. Similar instruments to rabāb existed in most of all ancient civilizations. In Greece a similar instrument called rebā and in eastern Europe one known as rubeba are enough examples of antiquity of this instrument. The earliest mention of an instrument called rabāb is found in 10th century Arabic texts. Today in the Arab world as well as in Southeast Asia the rabāb appears as a bowed instrument but in India the rabāb was a plucked fretless lute. The first textual references are found in the thirteenth century Amir Khusrau’s poems and contemporary sufiānās.

According to a well believed story, as like in regarding sitār origin that connected to Hazarat Amir Khusrau, Founder of Sikh religion, Guru Nanak (1469-1538) is attributed for the invention of some sort of rabāb. He is portrayed in paintings with his disciple Mardana playing a small dhrupad rabāb. It is said that ‘Sarmāya-i ‘Ishrāt’ (1875) credits a type of rabāb to ‘Nānak Shāh’, is the notable reference in this regard. But as like in regarding sitār, any sources prior then eighteenth century, that connecting the invention of Rabāb with Guru Nanak have not been traced yet. It is likely admitted in mainstream of music at some point of the middle Moghal period. Miner observes that, as it appears in Moghal and Pahadi paintings, it has a large round skin covered body and a distinctive and pronounced turned-back collar at the base of the neck. The neck

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i Farmer 1978:101-3
ii A type of rabāb also has three or four gut frets
tapers towards the end to a peg box which is often ornamented, rounded or scroll-shaped box positioned behind the upper neck and musicologists notify this instrument as the dhrupad or Indian rabāb.

The dhrupad rabāb is popularly traced to Miyān Tansen and his family. We can see in seventeenth century paintings he is portrayed holding the rabāb. We know that traditions Tansen’s descendents are known as ‘rabābia line’ and among the later member of this line there are both rabāb and sitār players. According to Perera (1994;191) Charju khan the 7th descendent of Tansen following the line of his son Bilas khan, developed the rabāb further with elaborate techniques of ālāp, todā and tār-paran. The dhrupad rabāb was an important instrument for two centuries after Tansen and, along with the rudraveena, directly influenced the technique and music of the sarod and sursingār. It nearly disappeared by the nineteenth century though continued to be played in the twentieth century by few artists such as Muhammad Ali Khan of Gaya.

One another type of instrument was observed by Miner (1997;I.61) is Persian rabāb which depicted in Indian Moghal paintings. Such early Moghal rabāb has a collar which tapers between body and neck in a curved or angular shape. The peg box is long and bent back at an angle at the end of the neck. The skin covered body is round or oblong.

According to the 17th century ‘Rāga Darpan’, rabāb has six strings but may have also seven to twelve strings. One more instrument of this type mentioned by Ibrahim Adil Shah, the Sultan of Bijapur of Deccan.
Miner (1997;63) observes that, a Sanskrit name ‘ravāvah’ appears in the ‘Sangeet Pārijāta’ of 17th century, in which, it is classified in a new category called ‘tatānaddha’, that means ‘skin covered string instruments’. It is described as made of wood covered with skin and having silk strings. This description was followed in Maharaja Pratap Singh’s ‘Sangeet Sāra’ but the playing methods that described, shows entirely different than Rabāb hence it was may be a type of drum instrument. The ‘Sangeet Nārāyana’ (18th century) gives a description of the rabāb which is their called kachapi or rūpavatī. Tagore (1976:28,29,31) describes the rabāb as rudraveena and also says rabāb players were heading royal processions on elephant or camelback. It seems relating rabāb to kachapi or rudraveena or any other ancient instrument could be an attempt of antiquity enthusiasm.

Third type of rabāb is the Afghani rabāb, found in Pakistan and Kashmir. It is a short lute with a narrow body. It seems that this type of rabāb might have established itself in Northwest India by the eighteenth century. The Afghani rabāb is mentioned by Elphinstone (1972-I:309) in his ‘Account of the Kingdom of Kabul’ (1808).

According to Budhadev Dasgupta, the Afghan Rabab came to India in the hands of three Afghan soldier-musicians. The three horsemen, Gulam Bandegi Khan Bangsha, Najaf Ali (1705-1760) and Karimulla belonged to the same Bangsha tribe. They migrated to India in search of better days, took up commission with the Nawabs and Rajas of India, not as musician, but as soldiers, So, the main line

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i Narayanadeva1966:81-82
ii From the page ‘guruspeeks’ in the website of ITC sangeet research academy, Kolkatta.
of *sarod* players started with Gulam Bandegi Khan Bangash, who took up commission as a horseman under Raja Viswanath Singh of Rewa, currently in the state of Rajasthan in northwestern India.

Miner (1997;1.66) takes into account of *sarod* player Karamatullah Khan and Calcutta oral traditions, states that, the *kabli rabab* entered India from Afghanistan along with the soldier musicians of the Moghal around 1650. These Afghani *rababias* settled in the region eastward of Delhi. Till the mid eighteenth century the Afghani *rabab* retained its identity and its original music in the region till a line of Afghani *rababias* came into touch with Hindustani court musicians. However, it was apparently remained confined to rural North India till it entered the mainstream Hindustani music in the form of the *sarod*. In modern Northwest India and Pakistan, the *rabab* is still played outsides the mainstream classical music.

**2.10 THE SURSINGĀR; INVENTION OF A LARGER SAROD**

The *sursingār* seems to be a modified form of the *rabab* and came into prominence in the 19th century. A Sanskrit term *swara sringāra* means to ‘ornament of notes’. The term *Sursingār* is possibly a modified Sanskrit term.

Muhammad Karam Imam describes the instrument and attributes its invention to Pyar Khan, but the date of invention and the metal plate on the fingerboard which is distinguished mark of the instrument, are not mentioned by him. Later all musicologists have been accepted that the *sursingār* was invented by Pyar khan, a Tansen descendent. The problem is that, it is not known when the *sursingār* acquired the metal plate.
Tagore (1976:33), earliest mentioned the structure of *sursingār* and writes that, ‘it has a sweet and delicate sound and a gourd body with a wooden face. Its neck is covered with a steel cover and it has an upper gourd like the *been*, it is a combination of the *been*, the *kachuā sitār* and the *rabāb’.*

Observations in regarding *sursingār* show varying features. In the twentieth century it has replaced the skin of the *rabāb* with a wooden face. The fingerboard is covered with a metal plate. The bulging neck recalls a large *sarod*. It can be defined that both the *surbahār* and the *sursingār* were modifications of contemporary instruments *sitār* and *rabāb/sarod*, under the influence of the *been*. Mukharjee (1993:18) states that ‘*dhrupad* and *been* were close companions later joined by the *sursingār*. The basic training being the same, it was choice of individual artists of various *gharānā* to specialize in *dhrupad*, *been* or *sursingār’. Miner(1997:69-71) observes that, the *sursingār* reached its peak in the second half of nineteenth century and it stands as a symbol of the interest in the spirit of musical experimentation of those times.

### 2.11 THE SAROD; A LATEST ADDITION INTO INDIAN MUSIC

*Sarod* is one of the present predominating instruments of Indian classical music, and a later addition into the category of ‘plucked fretless skin covered monochord lute’. Musicologist B.C.Deva (1997,VI;128-30) and others \(^i\) gives a brief account of existing name *shahrud* or *sarode* since 10th century AD. Previous studies in this regard indicate no relation with an instrument and say that it couldn’t make out that the terms mentioned in medieval

\(^i\) Dr. A Rashid: To me Perera 1994:193
texts was an instrument but possibly indicates some other definition of music like a ‘musical mode or song’.

The *sarod* is related by most theories to the *rabāb* and a discussion of the various types of *rabāb* and their role in Hindustani music history is cited in early contexts which are necessary to understand the origin of the *sarod*. Mishra (1973:117) suggests that the *sarod* developed under the influence of the *sursingār*, a modified form of the *dhrupad rabāb*, and Miner (1997:60) states that though the two instruments were different structural subspecies, there is evidence that they were contemporary and that some modifications could be made to the *sarod* under the influence of *sursingār*.

S.M. Tagore relates the *sarod* to the *shāradiya veena*, an instrument that appears in Sanskrit drama and poetry. In the same way the idea of a relationship between the *rudraveena* with the *rabāb*, this idea also dismissed presently. Because the *rudraveena* is clearly described in the seventeenth and eighteenth century texts as a stick zither which is a developed version of Matanga’s *kinnari veena*, and finally the way of development of *sarod* via Afghani *rabāb* will be described in next sub context. Actually *sarod* is one of the latest additions into Indian instrumental music.

According to Miner, musicologists noted the number of variations of the *sarod* in early centuries. Tagore (1976:28-9) describes the *sarod* as having six strings and unlike its sound. Taylor (1965:257-8) in the ‘Catalogue of musical instruments’ (1864) describes another type of instrument similar to larger version of *sārangī* and refers to as ‘*sarroda*’, which could be either bowed or plucked. Karam Imam describes it as a larger version of the Afghani *rabāb* having with gut
strings, wooden fingerboard and sympathetic strings. Miner observes that in Tagore’s collection of musical instruments exhibited in the New York Metropolitan Museum in 1889, *sarod* still has no metal plate. It has six main pegs and places for nine *taraf* strings. The ‘*Sarmāyā-i ‘ishrāt*’ written in 1875 also doesn’t mention a metal plate.

According to Pt. Rajeev Taranath (RTPI), ‘the name coming from the Persian *sarud*, means ‘music, singing’. The modern *sarod* is believed to be derived from the Afghani *rabāb* by replacing the gut strings with metal ones and by covering the fingerboard with a metal plate. The early descriptions though don’t show any of these features. According to Dick (1984;298) the name for a musical instrument called *sarod*, is first mentioned in India in 1830 and its inventor is unclear.

Gulam Ali Khan, an Afghani originate *rabābiās*, is the earliest musician to be associated with *sarod*. Musicologists¹⁹ credit His brother Murad Ali Khan for creating the *sarod* instrument. It is likely that he made some changes in the *rabāb* and removed the gut frets of *rabāb*. It is uncertain that who gave the name ‘*sarod*’ to the instrument, which means ‘the singing’.

The grandson of a *rabābiā* from Afghanistan, Miner observes that Gulam Ali lived in Riwa and other states, learnt Hindustani music at the various courts. The exact lifespan of Gulam Ali is uncertain, according to Joshi (1935;164), he died in 1850. According to Amjad Ali Khan (1973;NP) a successor of him, ‘Gulam ali’s life accounts say that he lived in the first half of the nineteenth century and he learned from Pyar Khan, the inventor of *sursingār*’. This may
hint that possible source of metal plate on sarod is related to Pyar Khan’s sursingār. It could be accepted that sarod is later invention than sursingār instrument.

According to sarod maestro Pt. Budhadev Dasgupta, the descendants of the three Afghan soldiers eventually branched out into three different branches. Of one line was Karimullah, Rahimullah, Haqdadullah Khan, his son Niyamatullah, his son, Keramatullah, whose brother was Kaukab Khan. Keramatullah’s son was Ishtiaq Ahmed Khan, a born musician. It is said that Niyamatullah (1816-1869) covered the fingerboard with a brass plate and removed two gut frets that had been on the rabāb. Someone further changed the two gut frets with metal ones. Regarding the metal plate the attribution to Niyamatullah seems widely agreed upon by present musicologists. Similarly as like Gulam Ali, Niyamatullah Khan was the student of Basat Khan who was Pyar Khan’s brother, thus modification of sarod made by him also can be traced to inspiration of same source again.

Budhadev also speaks about Sakhawat Hussain Khan (1875-1955) and Umar Khan, descended from Najaf Ali. Of the other well-known and respected sarod players who were contemporaries of Sakhawat Hussain Khan or senior to him, Fida Hussain (1855-1927) was a cousin and contemporary of Sakhawat’s father, Shafayat Ali Khan. Other than descendants of the three Afghani Rababiyas the lineage of Abid Ali Khan- Ahmed Ali Khan (1856/57-1919), and Mudru Khan - Chunnu Khan, whose music featured earlier. Abid He was also the first guru of Baba Allaudin Khan, who was the first individual of non-Pathan descent to establish a gharānā.
Plate 4 *sarod* etc
Plate 5 sketches
SECTION III

2.12 REPERTOIRE

The word repertoire means the entire stock of works existing in a particular artistic field. The entire stock of skills, knowledge, techniques, implements, and devices or instruments used in a particular artistic field or occupation is generally called repertoire of that field. The relation of this term with music field is connotative to all above said matters. Whereas music is an entire artistic field which includes many independent sub-divisions like forms of vocal and instrumental genres etc., repertoire of entire music field is waste subject of study, therefore in the present study the term repertoire is customized to mean the musical development of sitār and sarod.

It is known that popularity and usage of a musical instrument for learning and performing is subjected to the beauty of its sound, musical possibilities of the instrument and its consistence with human body and nature. And such instruments having those qualities have developed their repertoire with wide range of musical implements and innovations. In regarding sitār and sarod instruments, inventions and reforms in organography of both instruments largely effected on organological development, the result of which are rich beautiful sound, highest musical possibilities and wide range of performance techniques. Observations made during the present study in this regard outcomes as following,

a. The structure of sitār which seems larger but perfectly suits with human body in specified sitting position in which it gives notable strength and enough space for moments of both hands and enable the performer to get highly command over instrument.
b. The structure of *sarod* that seems very tuff to handle and find out notes as it have no frets but it is very suitable for expression of *rāga* and powerful stroke patterns.

In result of above said qualities, *sitār* and *sarod* repertoires subjugated wide range of performance techniques and patterns of melodic ornaments. Below cited points emerge from my experience of practicing both instruments which point to a difference between them.

a. For a beginner *sitār* appears easy to perform but subtleties that ornament the play of an expert are difficult to perform and take years of practice.¹

b. For beginner *Sarod* seems very tuff to find out notes at basic level as it have no frets but after a mature practice it will become easier than *sitār* to perform.

It is proved that constructional components of an instrument strongly impact on function of music performed on the instrument. Although in case of *sitār* and *sarod*, whereas both instruments constructively different, but throughout reformed to suit with contemporary musical source and trends that enable to the hygienic musical possibilities. Source-music of both instruments has same roots and performance of both instruments influenced each on other throughout the development era. Due to the influences of musical source and trends, repertories of *sitār* and *sarod* embed similar musical possibilities but which to functioned according to individual character of instrument. For a detailed knowledge in this regard present section aimed to focus on development of *sitār-sarod* repertoires.

¹ Statement from SRA journal,1988:8
While studying the repertoire of an instrument it is necessary to observe the development from initial stage. It is discussed that sitār and sarod instruments developed in past three centuries and subjugated to various changes. Considering the development of both instruments, two phases can be recognized in their repertoires that are cited in next contexts.

2.13 EARLY PHASE OF SITĀR REPERTOIRE

The development of sitār instrument is already described briefly in early section now we have a look on development of sitār repertoire. The qualitative sound effects and possibilities of melodic embellishments that enable on present day sitār, are difficult to find on early sitār as it was premature instrument. Development of sitār repertoire is always linked with inspirations and imitations of vocal forms like Dhrupad, Khayāl and Thumri etc. It can be stated that early master musicians might have been tried to perform those vocal inspired melodic ornaments on sitār but due to incapability of early smaller sitār s they were unable to do so, then the craftsmen might modified and reformed the instrument structure to suit with their ideas time by time. Thus the development of sitār repertoire is interdependent with its organographic development.

a. Pre gat period: Indo western ethnomusicologist Slawek believes that sitār repertoire developed from the period of sixteenth century and calls it pre-gat period. Nevertheless, present study points in early sections that, sitār appeared into Indian music sometime around 1725 and any evidence of existence of an instrument by name of sitār early then this period is not found yet. Therefore classifying sitār repertoire into above said pre-Gat period is not acceptable. It can be stated that, if one accepts the jantra
mentioned in ‘Ain-i-Akbari’ to be a predecessor of sitār, then that instrument was used to accompany female singers of north Indian royal courts of late sixteenth and early seventeenth century.\(^i\) If one accepts Kashmiri Setar to be a prototype of sitār, then it might be used to accompany a Persian-Afgun music mixed with Kashmiri music.

Scholars like Roy Choudhury postulates that a form or an old instrumental music style possibly derived from vocal genre qawāli, existed extent to prior development of sitār repertoire. Referring to a type of compositions, some musicians and traditions claim this instrumental style as Amir Khusro bāj\(^ii\). However it seems not actually a sitār style. According to Hamilton (1994;II.74) ‘if Amir Khusro did developed a performance style for long necked lute, it must be played on a precursor to the sitār i.e. Indian tāmbur’. It is known that vocal genre qawāli was introduced by Amir Khusro in thirteenth century, the corresponding instrumental interpretation of this vocal music was possibly played on contemporary instrument tāmbur, and the same might appeared only at much later date on premature type of sitār. Anyhow there is no clear evidence of existing an early sitār style called Amir Khusro bāj and the type of gat which said to belongs to this style, later occurred in Purab bāj. Either it is possible that as like the credit of inventing the sitār instrument may the same was happened in crediting an instrumental style. An example of Amir Khusro bāj gat given by Hamilton (240), the same also found in purab bāj. It is set to the tempo range of 110 bpm of teentāl and starts from 9\(^{th}\) mātrā. Hamilton refers it as qawāli tāla and says that there ware to versions

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\(^i\)  Fazl, 273
\(^ii\) Refer table no.2.5 for comparative development chart of all five bajs.
of qawāli tal, one has 8/4 and another is 16/4 generally known teentāl. The format of Amir Khusro bāj is as follows,

da dir da ra | - da da ra | da dir da ra | da ra da ra

b. Firozkhani period: Considering available literature and sources like traditional accounts and oral stories, the repertoire of sitār can be described as following. First phase of initiating sitār repertoire can be found in Urdu text Muraqqā-i-Delhi. This text written in 1738 hints to a primitive stage of new inventions on sitār that possibly later authenticated into a form (bāj) of performing and led sitār to become different from other instrumental styles like Amir Khusro bāj of tāmbur or dhrupad Based music of Been and Rabāb. According to Miner (1997;24) the book Muraqqā-i-Delhi hints to primitive stage of Firozkhani style,

‘He (Firoz khan) has created various new methods, whatever tunes played on other instruments this man can play on sitār,’ (khan DQB 1982:174)

Miner claims that, ‘it is possible that those new methods of Firoz Khan later transformed into the format known as gat that refers to composition respectively. According to available sources it can be find out that Firoz Khan formulated first type of gat format sometime around second quarter of 18th century. The system introduced by Firoz khan also referred as Firozkhani bāj, was possibly played on early version of sitār like three or five stringed sitār. The Firozkhani bāj set to a medium tempo of teentāl and has patterns with interesting rhythms were suitable on early sitār which has limited capability for pulling techniques’. A minority claims that early Firozkhani gats were set to qawāli tal. Even a researcher claims that early Firozkhani gats ware composed in chartal and played on early tritantri veena. After long time of three centuries,

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i Roy Sudeep; 2004;7.77
with the name Firoz Khan, same types of compositions and formats still located into practice of some living performance traditions at present. Anyhow later compositions referred to term Firozkhani gat are definitely modified with different melodic ornaments then earlier one. The Firozkhani gats are fixed in such a way that discovers the entire rāga mood in few rhythmic cycles. Usually the gat consists of three-four even some time five cycles of teentāl. The Firozkhani gats are played in a medium-fast tempo between 100-200 bpm. The specialty that found in Firozkhani gats is the octavos jumping intervals between gat and followed second/third lines. The pattern that generally known as Firozkhani, in most instances, has the strokes,

i. \( \text{da} | \cdot \text{dir da ra} | \text{da} - - \text{da} | \cdot \text{rda - da ra} | \text{da da} \cdot \text{r} \)

ii. \( \text{dir} | \text{da dir da ra} | \text{da} - - \text{da} | \cdot \text{rda - da ra} | \text{da rda} \cdot \text{r} \)

c. Masidkhani period: The significant phase of early sitār repertoire is popularly recognized with the introduction of a new genre of gat-todā by Masid Khan during late eighteenth century. Musicologists say that Masid Khan with introduction of Masid Khani gat-todā-bāj, first brought sitār playing into mainstream of classical music. Masid Khan is credited for adopting melodies of khayāl and dhrupad compositions for use in his gats\(^{i}\) and introducing the techniques of been such as meend-thonk-jhālā.\(^{ii}\) Soon after this invention, sitār raised popularity among the royal instruments of early nineteenth century and continues till today. Masid Khan found an effective stroke pattern set up to medium slow teentāl, which can suit with all melodic scales and provide larger space to create melodic ornaments within the bound of tāla. The primary

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i Bandopadhyaya 1937.N:P  
ii Khan S.A. 1884:203.
Chapter II

Masidkhani pattern has the combination of two equal halves and starts from 12th mātrā of teentāl, in a tempo range of 60-100 bpm. The strokes of Masidkhani pattern are as follows,

\[
\text{dir | da dir da ra | da da ra dir | da dir da ra | da da ra}
\]

The additional lines that generally known as todās (later mānjā antarā and āmad) begins from 1st mātrā of the cycle,

\[
da dir da ra | da dir da ra | da da ra dir | da dir da ra
\]

Unfortunately there are no researches finding Masid Khan’s exact lifetime and his process done with sitār, but early reference could be found in this regarding links to his son Bahadur Khan, who often credited to introducing todās of been on sitār. Masid Khan is always described as descendent of Tansen. Some accounts mention him as son of Firoz Khan and given his life spam about around 1750 to first quarter of nineteenth century. According to popular history, Masid khan is also responsible for adopting tablā as an accompanying instrument. Perhaps, proper information about introducing tablā for accompaniment of sitār is yet a subject of separate historical research. Miner observes that contemporary paintings shows the accompany drum with sitār was dholak or pakhwaj and it seems by the time of Masid Khan, possibly tablā initiated as accompany instrument for sitār but not very popular.

d. Rajakhani period: Another phase of sitār repertoire can be recognized with early introduction of Raza Khani gat-bāj by Gulam Raza of Luknow during mid half of nineteenth century. it is said that, his new style of thumri-tarānā based fast compositions was initially disapproved by early Ustads and scholars saying it was unsystematic and created for sake of aristocracy. In fact, there was

\[i\] Misra (1973.58) Quoting from Qanun-e-Sitar by written in 1870.
an instrumental style existing in the name of Purab bāj influenced by Firozkhani Style around Luknow but it was mostly suitable to sarod music. Miner points that, Qutub-Ali, father of Gulam Raza was one of sitār players of Purab bāj, sometimes credited to introducing idea of thumri based fast compositions. Anyhow compositions attributed directly to both of this figures are not found in any literature. Earliest written sources attribute Raza Khani gats to Ali Raza, son of Gulam Raza who lived in Patna after 1850 and legitimized his father’s work. The Urdu text Madan-al-Musiqi written by Karam Imam in late 1850 decade, gives a fair detail on contemporary instrumental music. The early phase of sitār repertoire concludes with discussions on gat types that created in contemporary period until late nineteenth century. It is said in some instances that Rajakhani gats were longer than four rhythmic cycles of teentāl in a fast tempo ranging over 200 bpm. The characteristics of Rajakhani gat pattern is generally described as,

i. \( \text{da di} \text{r da da | r da di} \text{r dir | da rda | r da | da dir da ra} \)

ii. \( \text{dir di} \text{r | da rda | r dir | da dir da ra | da \text{-- da ra | da ra}} \)

The first model starts from 1\text{st} \text{mātrā} and the second from 7\text{th} \text{mātrā}.

2.14 EARLY PHASE OF SAROD REPERTOIRE

It is discovered that sarod was invented or modified from Afghani rabāb around 1825. The repertoire of sarod initiated one century later then of sitār. Till the time sarod invented, sitār has developed a sophisticated instrumental style including four gat-bājs viz. Firozkhani, Masidkhani, Purab and Rajakhani bājs and spread over north India. Naturally the sarod repertoire influenced by sitār music which was existed and popular earlier then sitār. Soon after invention of sarod the repertoire embeds all these four gat-bāj within
a short span. Perhaps all these gat bāj were adopted with few modifications according to the possibilities of instrument and influence of dhrupad rabāb.

**a. Gulam ali period:** The early phase of sarod repertoire begins with Gulam Ali of Rampur who was one of the outstanding musicians of Rampur court in the early nineteenth century. He was a rabābia and the first player of sarod. In the late eighteenth century, under Navāb Ali Muhammad Rampur had been the center for the Afghani rabāb and the Firozkhani instrumental style.

Musicologists defines Gulam Ali’s music is by the mix of dhrupad forms and Afghani rabāb music. It’s said by his descendents that Gulam Ali played in the Firozkhani style with a mixture of dhrupad elements and Afghani rabāb style. A disciple of Gulam Ali, Bakhtavar Singh wrote the ‘Swartāl Samuh’, in which he gives gat types Masidkhan and Firozkhani. This provides a link between Gulam Ali and the Firozkhani style. The pattern that attributed to Gulam Ali, has the strokes,

i. da rda ◦ dir | da – da ra | da dir dir dir | da rda ◦ dir

Miner, takes in to account of a contemporary sarod player of Rampur, Mundru Khan, links to Senia music style of Masidkhan. His grandson, Ahmad Ali Khan was one of the early teachers of the great 20th century sarod player Allauddin Khan. One other sarod player of this time, Fida Husain, also creates dhrupad link by becoming a disciple of Amir Khan beenkār. He was another of the early teachers of Allauddin Khan. It can be noted that in the late nineteenth century Rampur appears as the origin of several lines of sarod players. Miner observes that their music features are traditionally described as ālāp style called joḍ into sarod repertoire, due to contact with dhrupad musicians, and fast gats of the Purab bāj.
Gulam Ali, the first *sarod* player, had three sons, Nanne Khan, Murad Ali and Husain Ali. From Nanne Khan, the line continued with his son Hafiz Ali Khan and his grandsons Mubarak Ali Khan and Amjad Ali Khan.

**b. Wazir Khan period:** Wazir khan was the last virtuoso of Senia lineage who lived by the end of nineteenth century. Wazir khan was actually one of the *been* and *rabāb* maestro but he gave notable contribution to *sarod* music by teaching to Allauddin khan and Hafiz Ali. Famous *sarod* players Nyamatullah Khan and Karamatullah Khan, who were the contemporaries of Wazir khan, belong to an independent line originated by Afghans, lived in Bulandshahar. Nyamatullah Khan, who learnt from Basat Khan and stayed under Wajid Ali Shah’s patronage most probably, added metal strings and a metal fingerboard to his *sarod*. His descendents claim that he was the first *sarod* player to play in the Masidkhani style. Miner observes that while middle and fast speed *gats* were predominant on early *sarod*, it is reasonable to accept that both *ālāp* and the slow *gat* style began to be played on that instrument around the mid-nineteenth century. This later became as Purab *bāj*, and even impressed the *sitār* music around the Avadh region. The Purab *bāj* *gats* were in a cool medium-fast tempo that suitable to perform on *sarod*. The formats of Purab *bāj* *gats* are so wide ranging that they could not be categorized as easily of Masidkhani or Rajakhani. Usually we can find following patterns set to *teentāl* and mostly played on *sarod*,

i. \(- da .r da | da dir da ra | da .r da ra | da dir da ra\)

ii. \(da dir dir da | - da .r da | da - da ra | da ra da ra\)
According to Pt. Budhadev Dasgupta, Fida Hussain (1855-1927), was known for his virtuosity and clarity of his fast tans excelled in gamaks. Up till now, the music being played was mainly diri-diri and fast jhālā – in fact, the gat starts from a pretty high speed, there was no vilambit gat in the true sense of the term. Fida Hussain was the first to have started medium tempo gats.

c. Allauddin khan period: It is described that early phase of sarod repertoire was influenced by sitār music and techniques of Dhrupad Rabāb. Later in twentieth century sarod music reached its highest peak and even influenced reverse on sitār music. During this century sitār and sarod music seems to reinforce each other. The frame work of harmonizing the music on both instruments shall be attributed great sarodiya Ustad Allauddin khan. Large numbers of compositions are attributed by him gave a notable characteristic creations in each, and are a subject of a separate research. Ustad Allauddin khan is a major link between Senia and modern music. Allauddin Khan is also considerable figure in modern repertoire of instrumental music, thus, the discussion of his contributions will be cited in relevant contexts.

2.15 MODERN PHASE OF SITĀR AND SAROD REPERTOIRE

Modern era of sitār and sarod repertoire, considered from onwards 1900. The performance of both instruments considerably out came in this era. As well, politically India was intensifying into independence revolution, music fall into trouble full dynasty. But during this period, few great musicians and musicologists have made victorious attempts through which, Indian music flourished

\* From the page ‘Guru Speeks’ in www.itcsra.com; Kolkatta.
into firm version of theoretical and practical modes. We know the efforts made by V.N. Bhatkhande and V.D.Paluskar in customizing theoretical aspects as well practical that which even applied to instrumental music also, through which, musicians developed new principles of performing and perceiving Indian music.

Bandopadhyaya\textsuperscript{21} states that for the last fifty years we have observed a highly commendable progress in sitār playing. In the case of sitār and sarod performance, endeavor of many great musicians brought innovations into performance and subjugated the repertoire into comprehensive embellishments as well as knowledge.

Number of great musicians attributed highest contributions to development of instrumental music. Few among them are, Imdad Khan and his line through Inayat khan and Vilayet khan in Bengal, Rahmat Khan and his line through Karim Khan and grandsons in Deccan, Ashfaq ali khan and his line through Mushtaq ali khan of Jaipur, done various experiments and given noteworthy contribution to development of sitār music. In sarod, one of the great maestros Allauddin khan and his linage through Ali Akbar Khan, Ravi Shankar, Annapurna Devi reformed both sitār and sarod instrumental styles into new versions. One another notable line of Hafiz Ali khan through his son Amjad Ali Khan also given notable contribution to renovation of sarod forms.

Contribution of twentieth century instrumentalists to sitār and sarod repertoire is subject of separate research in that regard. Present sub context is an attempt to mark the changes occurred in development of sitār and sarod repertoire during twentieth century. The descriptions are followed in next passages.
1. **Equilibrium in sequences of performing sections.**

Sitarist Pt. Arvind Parikh (1993, 8:49) states that ‘modern sitār playing has four major and distinctive divisions that are known as ālāp, jod, gat and jhālā’, which is similarly applicable to sarod also. In present day’s performance practice, these four distinctive divisions are played with equal prominence and are usually found in each gharānā. It is known that until the second half of nineteenth century, early described divisions were not employed in identical manner and the performance was very gat oriented. That means numbers of gat-s were played in with few improvisations known as todā and fikrā-s. Respite all sections were performed only as introductory and hold a minority importance. But During twentieth century, ālāp-jod and jhālā sections are gradually developed as a mainstream of performance.

We know that ālāp-jod and jhālā sections were important aspects of *Dhrupad* music that followed by been and sursingār. One of the early prominent instrument *rabāb* was incapable to produce long lasting sustain of sound, which is required for *dhrupad* inspired music, and unable to produce melodic embellishments such as *gamak* and *meend*, was quit and fall out of fashion. But the modified version of *dhrupad* *rabāb*, *sarod* was capable to produce notable sustain and other embellishments that are played on *sursingār* and *been*, soon adopted *dhrupad* based performing sections. To some extent this was similarly took place on sitār by an influence of *surbahār*.

We can recognize the persuade of both *khayāl* and *dhrupad* on modern sitār and sarod repertoires as follow,
a. Sequence of performance sections in *anibadha* are *dhrupad* inspired.

*ālāp-jod-thonk jhālā* with detailed *vistār*

b. Integrated progressions within each section and ingredient techniques are *khayāl* inspired. *Badhat* and other aesthetical techniques.

2. **Development of new form of performance.**

In early repertoire of *sitār* and *sarod* music, particular *gat* types were performed in particular *gharānā* of particular geographical areas.

i. Masidkhani or Pachami / Delhi *bāj* *gats* which was set in slow tempo was popular around Delhi Jaipur Gwalior, Rewa etc states.

ii. Firozkhani influenced Purab *bāj* played in middle tempo and *thumri* inspired Rajakhani *bāj* played in fast tempo were popular among Rohilkand, Lucknow, Rampur, Patna etc regions.

Latter said two styles were played by *dhrupad* based *gharānā* belonging to Tansen generation and third was performed by non-*dhrupad* *gharānā*. Perhaps it is enough to explain that in early repertoires, the tempo of a composition is mark of customizing specific origins and specified traditions which employed it. A *gat* belonging to specific *gharānā* probably never been performed by artists of another tradition. But in modern repertoire of *sitār* and *sarod*, this respective representation of *gat* types by particular *gharānā* lost its system. Furthermore, artist from any *gharānā* could implement Masidkhani, Firozkhani and or Rajakhani Gats respectively in performances of modern day. This change seems to begin in later part of ninetyeth century.
Some early texts like Yantra Kshetra Dipikā (1879) of Tagore mention this change. We also can see same change in the text Sangeet Kalādhār written in Bhavnagar in 1900 describes all four types gats that to be played one after another. This possibly happened in all centers of musical courts throughout India during beginning of twentieth century. The early names who played both Masidkhani and Rajakhani bāj were Imdad khan, Ashique ali khan, Ilahi bakshi, Rehmat khan, Wazir khan and Allauddin khan. The new formation of sitār and sarod gats finally set up into playing two sorts of composition with number of improvisations as following,

i. **Vilambit**: In which gats are set to slow and medium-slow tempo.

ii. **Drut**: In which gats are set to medium-fast and fast tempo.

Few additional types of compositions in different talas also came into existence since the period. In result, the modern classification of instrumental gats can be divided into four sections.

i. Masidkhani and its modified type gats set to slow tempo now referred to as ‘vilambit gats’.

ii. Rajakhani and other Purab bāj gats including later similar gats or vocal based compositions became known as ‘drut gats’.

iii. Gats set to different tālas are known by the tāla name like jhaptāl-gat, ektāl-gat etc, are now referred to as ‘kut-bāj’ gats. Some musicologists also refer the same to as ‘mishra-bāni’ gats.

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i Roy 2004:6.69
ii See next page titled composition pattern set to different talas.
iii L.M.Mishra gives this term in his book Bhartiya Sangit Vadya
iv. Compositions inspired by folk, *Thumri* etc., semi classical types and composed in *kehrawā, dādra* etc *tālas* became ‘dhun’.

In result of the changing aptitudes of artist as well as listeners, the entire performance of *sitār* and *sarod* is reformed as following,

\[
\text{Section 1}
\begin{align*}
\text{Step 1. } & \text{Ālāp – jod – } jhālā. \\
\text{Step 2. } & \text{Vilambit gat or mishra bāni gat optionally.} \\
\text{Step 3. } & \text{Drut gat ending with } jhālā.
\end{align*}
\]

\text{Section 2} \{ \text{Dhun optionally.} \}

3. **New classification of playing styles or bāj.**

At the early phase of *sitār* and *sarod* repertoire the term *bāj* was referred to the type of composition attached to a particular *gharānā*. That means the term was meant to understand the *gharānā* to which the composition was related. In modern phase of *sitār* and *sarod* repertoire, the term *bāj* has been transformed into new meaning and practice. It is early described that around 1900 AD the respective representation of *gat* types by particular *gharānā* lost its system and artists of all *gharānā* started to play Masidkhani, Firozkhani and or Rajakhani *gats* respectively in performances. In effect, the old reorganization of *bāj* which was connotative for many like stroke patterns and geographical area or to a particular *gharānā*, gradually lost its meaning. The modern meaning of *bāj* is modified in the sense of ‘customized representations of performance techniques, methods and melodic embellishments in performance and teaching’. Personalization of these aspects into a specified sequence gives a similar reverberation of listening effect. In the case the alike is
followed by any musical family, the same is known as a bāj. Two major types of bāj-s which includes few sub verities are set up in modern practice. While major types associates with particular musical families, the sub-types distinguished by the performing characters of individual artists. Two bāj-s of modern sitār and sarod repertoire are,

i. *Tantrakāri* bāj which is developed in Maihar Gharānā. This uses both instrument oriented and vocal based performance techniques respectively. In this style, even a composition or improvisation may inspire by vocal music but still characterized with particular instrumental techniques. According to Pt.Taranath (RTPI) ‘bols are an important aspect of this bāj’. Pt. Ravishankar, Pt.Nikhil Bannerjee, Smt.Annapurna Devi, Ustad Ali Akbar Khan, Ustad Abdul Halim Jafer Khan are the mentors of this style in modern period.

ii. *Gāyaki* bāj which is developed in Imdadkhani and Indore beenkār gharānās. This gives much more importance to vocal based techniques than instrument oriented one. In fact, gats presented in gāyaki ang derived directly from vocal compositions. In the modern period, Ustad Vilayat Khan, Ustad Imrat Khan, Ustad Shahid Perwez, Ustad Rais Khan are mentors of this style. According to Parikh (1993: 8,49), the use of bols is almost non-existent in gāyaki bāj. Ustad Shahid Perwez, a modern eminent sitār player of gāyaki ang, states in an interview that, ‘gāyaki is not only an imitation of a song or vocal phrase; instead, as like the sound enrich in voice the same should sense in the sound continuity and variations on instrument’.

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i Ustad Shahid Perwez; Interview in Sursaptak of LSTV; 25.2.2012; 7.00am
4. **Introduction of tempo improvising system.**

Tempo improvising system is important transformation set up in *sitār* and *sarod* repertoire during the modern era. As early said, during the early phase, compositions of different tempo were employed with specified traditions and never been performed by artists of another tradition. That means performances were fixed to a certain tempo that employed with particular *gats*. Whereas in present days normally we can see that any instrumental performance starts with very slow tempo and ends at high speed.

Ustad Hameed Khan (HKPI) states that tempo improvisation system was possibly derived from *khayāl*. It seems that this change occurred when artists initiated to play both slow and speed compositions at a glance, the tempo range became wider than earlier. In the present day system of *sitār* and *sarod* performance, the tempo which known as *layā*, increase from slower to higher speed according to development of improvisations. With shifting to other type *gats*, that ends in possible high speed.

According to Parikh (1993.8:49), ‘the tempo or *layā* at which Masidkhani *gat* was performed has been reduced considerably’. The same was happened with Rajakhani type fast *gats* in which new techniques of *jhālā* etc brought up a high speed into performance. In result, the tempo range has been widened than earlier. It is uncertain who initiated it but the earliest reference in this regard variously attributed to *Ustād* Allauddinkhan, Imdadkhan and Rehamat khan. This system possibly came into existence by the influence of *khayāl*. The *layā-badhat* system also was being used in *anibadha* section of *dhrupad* and been since long time.
5. **Invention of new compositional patterns in different tālas.**

Invention of new composition patterns set to different tālas is another important innovation in modern sitār and sarod repertoire. It is known that all four bāj gats were constructed in teentāl, a sixteen beat cycle. Any how few compositions attributed to Bahadur Khan (son of Masid Khan) shows the rare possibilities of using other tālas in earlier days. Parikh (8:47: 1993) also supports this. But it seems that they hold a minority importance in practice.

During the modern era, master musicians experimented and established the new patterns rather than Masidkhani etc styles. Referring to Pt.Ravi Shankar, Slawek call these gats as kut-bāj gats which means ‘mixed-style’. As earlier stated, the same ware also called as mishra-bāni gats. The kut bāj gats usually have the mukhadā of three mātrās.

Another types of gats composed in other than teentāl are found in lighter tālas like dādrā, keharwā and deepchandi. These types of compositions became known dhun. Nevertheless, the source of inspiration of these gats or dhuns in links them to folk and thumri basis. Pratik Choudhury (1990;12) states that ‘dhun and thumri on instrument were early introduced by Allauddin khan. It is to be noted that early Rajakhani gats were said to be thumri inspired but consisted accordingly to the possibilities of sitār and whereas dhun is the direct imitation of thumri or folk tunes on instruments without major variants from the original tune frame.
Table No. 2.1 Patterns of *kut-bāj gats.*

<table>
<thead>
<tr>
<th>i. Rupak, Tevrātāl gat patterns. 7 mātrās</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. da ra dir</td>
</tr>
<tr>
<td>b. da da ra</td>
</tr>
<tr>
<td>c. da da ra</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ii. Jhaptāl, Sultāl gat patterns. 10 mātrās</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. da ra</td>
</tr>
<tr>
<td>b. da ra</td>
</tr>
<tr>
<td>c. da ra</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>iii. Ektāl, Choutāl gat patterns. 12 mātrā</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. da dir</td>
</tr>
<tr>
<td>b. da -</td>
</tr>
<tr>
<td>c. sda da</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>iv. Jhumrā, Deepchandi gat patterns. 14 mātrās</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. da - ( \cdot da ) dara</td>
</tr>
<tr>
<td>da - ( \cdot da ) dara</td>
</tr>
<tr>
<td>b. da - -</td>
</tr>
<tr>
<td>da ra -</td>
</tr>
</tbody>
</table>
6. **Modifications in structure of instruments.**

Morphological studies on *sitār* and *sarod* show the difference between early and modern instruments and results that early instruments were premature than later one. During the twentieth century craftsmen made experiments to improvise the capacities of instruments according to the need and guidance of *Khayāl* inspired instrumentalists. Allauddin khan is said to be made large number of experiments in this regard. Similarly Imdadkhan and Rehmat khan also attributed to implanting the new ideas of modifying instruments. The detailed study on this regard is duly presented in chapter IV. Brief details in this view cited in below.

**a. Pardās;** flattened and widened metal peace was used to make *pardās* of early *sitār* s but modern *sitār* s has curved and rounded *pardās* to enable to reach more notes at on pulling. Number of *pardās* also have been increased from seventeen to twenty. According to Khan (2003;75) still there are different *gharānās* using different numbers of *pardās*. Ex. Jaipur -17, Indore-19 and others-20

**b. Jawāri;** In *sitār*, strings pass over a bridge made of wood, ivory, ebony etc. A type of work for tonal adjustment to get lingering, rounded sound, by finishing of bridge surface delicately into desired angle was employed by craftsmen. Briefly, the procedure readying the strings passing and resting over the bridge is called *Jawāri*. The same is also introduced in *sarod* by Ustad Allauddin Khan. *Jawāri* on sarod is made in a different way and is related to *chikārī* strings.
c. **Tuning:** In olden day’s *sitār* and *sarod* were variously tuned. This was happened in the course of adding more strings to the instruments. Since the modern period, each instruments finally adopted two types of tuning systems. Modern *sitār* have two established tuning systems known as gāndhār-pancham for six stringed and kharaj-pancham for seven stringed *sitārs*. Modern *sarod* also has two variations of tuning respectively known as Maihar and Bangsha systems.

**Table No.2.2 Tuning of *sitār* and *sarod***

<table>
<thead>
<tr>
<th>String no.</th>
<th>Kharaj <em>Sitār</em></th>
<th>Gandhar pancham <em>Sitār</em></th>
<th>Maihar <em>Sarod</em></th>
<th>Bangsha <em>Sarod</em></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Ma, F#</td>
<td>Ma, G</td>
<td>Ma, F</td>
<td>Ma, E or D</td>
</tr>
<tr>
<td>2</td>
<td>Sa</td>
<td>Sa</td>
<td>Sa</td>
<td>Sa</td>
</tr>
<tr>
<td>3</td>
<td>Pa</td>
<td>Ga</td>
<td>Pa</td>
<td>Pa</td>
</tr>
<tr>
<td>4</td>
<td>Sa</td>
<td>Pa</td>
<td>Sa</td>
<td>Sa</td>
</tr>
<tr>
<td>5</td>
<td>Pa</td>
<td>Sa</td>
<td>Ni</td>
<td>Pa</td>
</tr>
<tr>
<td>6</td>
<td>Sa</td>
<td>Sa</td>
<td>Re</td>
<td>Sa</td>
</tr>
<tr>
<td>7</td>
<td>Sa</td>
<td>Ga</td>
<td>Sa</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Sa</td>
<td>Sa</td>
<td>Sa</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Sa</td>
<td>Sa</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Sa</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

a. **Pitch range:** early day’s *sitār* s and *sarod* instruments were tuned in a low pitch range. That may be up to the quality of making strings that unable to hold a high pitch range. Later the qualities of instrument making gradually developed to the highest sophistication that made to increase the pitch range. This enabled the instruments to produce mellifluous resonance.
Table No. 2.3 Old and new base pitch ranges of sitār and sarod

<table>
<thead>
<tr>
<th>Pitch ranges</th>
<th>older</th>
<th>newer</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Sitār</em> pitch range:</td>
<td>G# or A</td>
<td>C# or D</td>
</tr>
<tr>
<td><em>Sarod</em> pitch range:</td>
<td>G# or A</td>
<td>B or C</td>
</tr>
</tbody>
</table>

b. Dimension and shape etc; Modern *sitār* and *sarod* instruments have been modified into ideal dimensions which is comfortable to handle in specified sitting positions. The morphological inventions are also focused on sound productive capacity of instruments that are suitable for modern sound reforming equipments such as microphone. Many other relative parts like tuning pegs, metal of strings etc have been modified.23

Plate No. 6 Changing shape of *sitār* and *sarod* instruments
Number of changes in interior constructions of sitār and sarod has been notified. Following table shows the changes occurred in old and modern sitār and sarod instruments.

**Table No. 2.4 Sitār and sarod dimensions**

<table>
<thead>
<tr>
<th>Description</th>
<th>Sitār</th>
<th>Sarod</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Type</strong></td>
<td>Old</td>
<td>New</td>
</tr>
<tr>
<td><strong>Size</strong></td>
<td>40-42”</td>
<td>46-48”</td>
</tr>
<tr>
<td><strong>Main strings</strong></td>
<td>3-5</td>
<td>6-7</td>
</tr>
<tr>
<td><strong>Chikāri</strong></td>
<td>1-2</td>
<td>3-4</td>
</tr>
<tr>
<td><strong>Tarab</strong></td>
<td>6-8</td>
<td>11-13</td>
</tr>
<tr>
<td><strong>Pardā</strong></td>
<td>12-16</td>
<td>17-19</td>
</tr>
</tbody>
</table>

7. **Transformation of sound and performance methods.**

It is experienced that ‘prolonged sustain of sound of instrument gives larger space for creativity of artist’. The modern instrumental performance has been strongly focused on producing qualitative sound through which a highest musical satisfaction is possible. Early type sitārs were smaller in size and incapable of prolonged sustains and only produces jingling sound. Similarly early sarod without metal plate produces rabāb type tone. As the innovations took place on sitār and sarod, the sound quality became pleasant and lengthened which brought wide-ranging changes in performance techniques.

During twentieth century, the sound amplifying electronic devices have been invented which transform the sound into wider,
larger and lengthened. Within a short spam of introduction, these electronic microphones have become essential part of each music performance. In result, the capacity of sitār entrench a large number of possibilities to produce the rich melodic sound effects. Similarly morphological improvements on sarod brought identical richness into the sound of instrument. In effect, the ālāp and meend work became extremely sophisticated. This impacted on other segments like elongated tāns, gamak types, jhālā varieties etc.

Large number of acoustics improvements in sitār and sarod instruments during the modern period. The electronic systems initially gramophones, radio and cassettes and other sound media, are become responsible for this development. Artistic creativity always been develops through listening and these medias brought the facility of listening music to learners through which younger generations achieve the highest development in sound production and performance techniques.

2.16 CONCLUSION

Present chapter concludes with the discussions over the sitār and sarod roots and repertoire tin three sections which included a bird view on the theories of their origin and related instruments. Each repertoire has been the subject of separate and detailed research, herewith disclosed in brief. The subjects discussed in this chapter are essential fundamental knowledge prior to the study of compositions and their treatments among different gharānā. Besides it is only a bird view of previously established theories and the credits should go to early scholars and musicians who did pioneering works in this regard. A development chart provides core result of study on sitār and sarod repertoires.
**Table No.2.5** Development chart of sitar and sarod through bāj eras.

<table>
<thead>
<tr>
<th>Era</th>
<th>Amir Khusro</th>
<th>Firoz Khan</th>
<th>Masid Khan</th>
<th>Raja Khan</th>
<th>Modern</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Type of instrument</strong></td>
<td>Tāmbur, Rabāb</td>
<td>3 stringed Sitār, Rabāb, wooden plated Sarod</td>
<td>5 stringed Sitār, steel plated Sarod</td>
<td>5-7 string Sitār, steel plated Sarod</td>
<td>6-7 string Sitār, steel plated Sarod</td>
</tr>
<tr>
<td><strong>Strings</strong></td>
<td>Gut, silk</td>
<td>Gut, silk</td>
<td>Gut, silk</td>
<td>Steel, gut</td>
<td>Steel, bronze</td>
</tr>
<tr>
<td><strong>Tāla played</strong></td>
<td>Qawāli</td>
<td>Teentāl</td>
<td>Teentāl</td>
<td>Teentāl</td>
<td>Teen, Jap, Rupak, Mat, Dādāra, Adhā Keherwā, etc</td>
</tr>
<tr>
<td><strong>Laya of playing</strong></td>
<td>Fast</td>
<td>Middle</td>
<td>Middle</td>
<td>Fast</td>
<td>All Layas from Slow to Fast</td>
</tr>
<tr>
<td><strong>Format of playing</strong></td>
<td>Accompany to qawāli</td>
<td>Gat with Astāyi &amp; Antarā</td>
<td>Gat with Astāyi, Antarā &amp; Todā</td>
<td>Gat with Astāyi, Mānjā, Antarā &amp; Todā</td>
<td>Gat with Astāyi Mānjā Antarā Vistā r Todā, Tān, Jhālā</td>
</tr>
<tr>
<td><strong>Melodic ornaments used in Playing</strong></td>
<td>Kana Ghasit</td>
<td>Kana Meend Ghasit Chikāri</td>
<td>Kana Meend Ghasit Krintan Chikāri</td>
<td>Kana Meend Ghasit Krintan Gamak Chikāri</td>
<td>Kana Meend Ghasit Krintan Gamak Chikāri</td>
</tr>
</tbody>
</table>
Chapter II

Notes

2. B.C.Deva (1977 VI:109) states “there are a few seal and inscription in which bows with three or four string have been drawn and these are in all possibility bows or arched harps”
3. In Ramayana, the ancient story of around 2nd millennium BC there are several examples that ‘Dravidian king Rāvana’ was highly distinguished musician and played veenas.
4. Swami Prajnananda gives a evidence of ekatantri from a shloka of Parswadeva of 7-8th century “bhajate sarva veenānām ekatantri pradhānātah” (Prajnananda 9.363)
5. One of the first indo Persian poets Masud-i-Saad-i-Salman during early around 1070 mentioned tāmbur among the Arab and Persian instruments at the court of Lahore. (Askari 1972:102)
6. Other texts mentioned tāmbur or nibadha tāmbura are, Ain-i-Akbari, Kitāb-i-Nauras, Tuhfāt-al-Hind, Muraqqā-i-Delhi, Madan-al-Musiqi, Rāga Darpana and Sangeet Sāra etc.
7. During the reign of Akbar the great, Ibrahim Adil Shah II ruled Bijapur Shahi sultanate of Deccan. He wrote one of noteworthy of contemporary texts on music. His book ‘Kitāb-i-Nurus’ completed in 1601 which presents sultan’s love and views for music and allied arts. In this book sultan reported himself to have been an expert tāmbur player which he named Moti Khān and gave highly respect to that instrument. (Extract from SRA journal 1998: Choudhury 14:21)
9. Latest researches show that authentically accepted earliest description of sitār is made in this text written in 1738 which contains ‘nearly sixty musicians of Delhi court under Muhammad Shah’ who ruled between 1719-1748. (Khan DQB/Chandrashekhar 1989:65)
10. First description of sitār along with colored etchings is made by this Belgian artist and writer who lived in Calcutta for fifteen years and produced a large work in 1799 entitled ‘A collection of two hundred fifty colored etchings descriptive of Manners, Costumes and Dresses of the Hindoos,’ that published in Calcutta in 1799 and London in 1804.
11. Captain Day, a British collector, in his book on Indian musical instruments writes that ‘the three stringed instrument, the Persian sitār, (see fig.3 in plate no.5) is very uncommon, has three strings, the belly of parchment, and played by means of a bow’. (Day;1891,1991;131)

12. According to writer S. Kanavalli the Persian name seh-tar which means Three string is older than fourth century AD. (2004,4;41)


14. According to Miner, ‘A water color painting by unknown Patna artist made around 1820 and two portraits done in Delhi around 1827 show every detail of player and instrument referred as sitār... These sitārs resemble so closely in size and shape to that melody tāmburs depicted in 18th century miniature paintings and or Pratap Singh’s nibadha tāmburam.’ (Miner.1997.I:28)

15. Shah Alam, a Moghal emperor ruled from 1771 to 1806 wrote a collection of poems Nādirāt-i-Shāhi where he mention three different terms tāmbura (drone), sitār and (nibadha) tāmbur along with many other instruments. (Ahmad 1984.76:77)

16. Sudarshanacharya Shastri, a musicologist from Senia Gharānā supports this in his book Sangeet Sudarshan states that, ‘Khusrau was father of Firoz Khan and descendent of Tansen’. (Shastri 1916:26)

17. Miner (1997;35) gives the date of introducing sitār as ‘shortly some time before 1740’ that refers to 1738, the year in which Muraqqā-i-Delhi was written by Dargah Quli Bahadur Khan.

18. A minority claims that this may be the same as dakhani rabāb mentioned in Ain-i Akbari where he mention three different terms tāmbura (drone), sitār and (nibadha) tāmbur along with many other instruments. But Adil Shah’s text Kitāb-e-Nauras gives no description.


20. Summary of the page ‘guru speaks’ in the website of ITC sangeet research academy, Kolkatta.

21. Sanjay Bandopadhyaya A brief survey of the development of Vilambit compositions on the sitār; Article;UGC refresher course November 24, 2000

22. Dr. Tulsigeri attributes it to Rehmat Khan by stating Rehmat Khan was first sitār player who played gats in very slow tempo. (Khan2003,4;215)

23. Sketches by Aranyakumar. Diagram Source of sarod; Bhattacharya, 1979,17;120

B. C. Deva states here are a few seal and inscription in which bows with three or four strings have been drawn and these are in all possibility bows or arched harps" (B. C. Deva 1977 VI:109) Musical instruments: National Book trust New Delhi 110006

In Ramayana, the ancient story of around 2nd millennium BC there are several examples that 'Dravidian king Ravana' was highly distinguished musician and played veenas.

Swami Prajnananda gives a evidence of ekatantri from a shloka of Parswadeva of 7-8th century "bhajate sarva veenanam ekatantri pradhanatah" (Prajnananda 9.363)

One of the first Indo Persian poets Masudi-Sadi-Salman during early around 1070 mentioned tambur among the Arab and Persian instruments at the court of Lahore. (Askari 1972:102)

Other texts mentioned Tambur or Nibadha Tambura are, Ain-i-Akbari, Kitab-i-Nauras, Tuhfat-al-Hind, Muraqqa-i-Delhi, Madan-al-Musiqi, Raga Darpana and Sangeet Sara etc.

During the reign of Akbar the great, Ibrahim Adil Shah II ruled Bijapur Shahi sultanate of Deccan. He wrote one of noteworthy of contemporary texts on music. His book 'Kitab-i-Nuras' completed in 1601 which presents sultan's love and views for music and allied arts. In this book sultan reported himself to have been an expert tambur player which he named Moti Khan and gave highly respect to that instrument. (extract from SRA journal 1998: Choudhury 14:21)

Alaster Dick wrote on origin of Sarod, sitar and rabab in volumes gives this date of 1725 (Dick 1984:393) to this Hindi epic poem of Kavi Jodhraj. But referring editor's words miner says it is completed in 1785 (Miner 1997.N:37:235).

Latest research shows that authentically accepted earliest description of sitar is made in this text written in 1738 which contains 'nearly sixty..."
musicians of Delhi court under Muhammad Shah' who ruled between 1719-1748. (Khan DQB 1989:65)

10 First description of sitar along with colored etchings is made by this Belgian artist and writer who lived in Calcutta for fifteen years and produced a large work in 1799 entitled 'A collection of two hundred fifty colored etchings descriptive of Manners, Costumes and Dresses of the Indoos,' that published in Calcutta in 1799 and London in 1804.

11 Captain Day, a British collector, in his book on Indian musical instruments writes that 'the three-stringed instrument, the Persian sitara, is very uncommon, has three strings, the belly of parchment, and played by means of a bow' (Day 1891:131).

12 According to writer S. Kanavalli the Persian name Seh-tar which means Three string is older than fourth century AD. (2004:4:41)


14 According to Miner, "A water color painting by unknown Patna artist made around 1820 and two portraits done in Delhi around 1827 show every detail of player and instrument referred as sitar… These sitars resemble so closely in size and shape to that melody Tamburs depicted in 18th century miniature paintings and or Pratap Singh's Nibadha Tamburam." (Miner.1997:28)

15 Muraqqa Delhi mentioned both Sitar player Firozkhan and Tambur player Bakar separately. (Khan DQB 1933:68:69). Shah Alam, a Mughal emperor ruled from 1771 to 1806 wrote a collection of poems Nadirat-i-Shahi where he mention three different terms Tambura (drone), Sitar and (Nibadha) Tambur along with many other instruments. (Ahmad 1984:76:77).

16 Sudarshanacharya Shastri, a musicologist from Senia Gharānā supports this in his book Sangeet Sudarshan states that, "Khusrau was father of Firozkhan and descendent of Tansen." (Shastri 1916:26).
17 Miner gives the date of introducing sitar as 'Shortly some time before 1740' that refers to 1738 in which Muraqqa-i Delhi was written. But according to thought of present research, Sitar was developing from one generation back.

18 A minority claims that this may be the same as dakhani rabab mentioned in Ain-i Akbarī but Adil Shah's text Kitab-e-Nouras gives no description.


20 From the page 'guruspeeks' in the website of ITC sangeet research academy, Kolkata.


22 Tulsi Giri attributes it to Rehmat Khan by stating Rehmat Khan was first sitar player who played gats in very slow tempo. (Khan2003,4;215)

23 Sketches of sitār by Aranyakumar. Original diagram Source of sarod; Bhattacharya, 1979,17;120.