1.1 INTRODUCTION

The lore of Indian music is believed to begin from supernatural beings that forwarded through ancient Indian sages and spiritual musicians. In ancient Sanskrit texts, music has been always attached with the image of spiritual idols. The image of Goddess Saraswati holding veena is as old as Indian civilization. We can find several references of music knowledge of spiritual idols like Ganesh, Hanumān, Nārada etc. More practically, music authentically entered into spiritual mode through Sāmaveda, which itself means ‘song of the soul’. We can find several mentions of musical instruments, musical notes etc elements in Vedas. The dates of the Vedas are set back to early BC age. The earliest musical sound of the bowstring jaya ghosha is referred in the ancient Atharvaveda possibly hints to a primitive archer's bow that converted to the musical bow.

Throughout ancient age music has been used by Indian saints, spiritualists as an important and powerful way in the achievement of nirvāna; self-realization. The concept of Nāda Brahma, represent the sound to as god. Perhaps, in all civilizations, spiritual music exists to pray and please the supernatural beings and we can find devotional part of music in all religions like Christians, Greeks, Japanees, Chinees and Brezilians etc. Nevertheless, the concept of self-realization or spiritual accomplishment through music is accepted only in Indian spiritual tradition. The nāda-brahma concept is the greatest height of Indian music. Sarod maestro Pt. Rajeev Taranath states that, ‘nāda brahma is the concept of individual, merging himself in enriched union with reality - nāda - the divine sound’. Yogi Shri Paramahansa Yogananda depict the symbolic
‘aum’ to cosmic sound anāhata nāda, and enlighten that, the existence of the cosmic sound is accepted in all religions throughout the history.

It is sayed that Nāda yoga is the way to approach the brahma-the cosmos, through sound. Spiritual guru Shri Phalaxa Deva\textsuperscript{i} defines, ‘the achievement of nāda; the cosmic sound is the experience of ultimate joy of ecstasy which is very near to savikalpa samādhi, a height of human spiritual accomplishment’. According to spiritual practitioners, the realization of the cosmic sound anāhata nāda, in which the divine sound of heavenly musical notes and instruments can be experienced by a nāda yogi-the practitioner\textsuperscript{ii}. One another type mentioned by yogi Patanjali is nirvikalpa samādhi\textsuperscript{iii}. Moreover, throughout the Indian spiritual history, the music is considered as a potential medium to achieve a deeper unity with both the superficial and the internal cosmos.

It is known that music was first formalized in India in connection with preserving the shruti texts, primarily the Vedas. Not only was the text important, but also the manner in which they had been vocalized by the perpetual accents. Shloka or mantra and chanting were thus of great importance, and were enshrined in the two vedāngas called shikshā and chhandas. These remained a key place of music of the spiritual educational system till modern times.

The Sāmaveda, is the earliest, deals with the norms for chanting of shrutis or hymns such as the ritual chanting of Rigveda. In the -

\textsuperscript{i} Shri Palaxadeva Swamiji, Kadaravalli ; Speech on 31.12.2011 at Gajaminal
\textsuperscript{ii} Smt. Saraswatidevi, Nadayoga Ashram; Pl. 1.1.2012
\textsuperscript{iii} Savikalpa-nirvikalpa are different stages of experiencing the joy of cosmic almighty.
Fig 1 nada yogi parvatikar
-Sāmaveda, the formal aspects of the chant are delineated, with certain aspects. It is described by researches that, priests involved in these ritual chants were called sāmans and a number of musical instruments such as the shankh, veena, flute, trumpets and horns were associated with the sāmagana. The divinity of Indian music were refined throughout in post vedic period in the musical treatises like Nātyashāstra, Dattilam, Brihaddeshi, Sangeeta Ratnākara etc.

It is known that, around the 12th century, Hindustani classical music which is also known as the north Indian music diverged from what eventually came to be identified as karnātic classical music that remained specially in south India. The central notion in both these systems is that of a melodic mode or rāga, sung to a rhythmic cycle or tāla. Both music systems have a vaster ground of subject. Present study is focused on north Indian string instrument section.

1.2 THE MUSICAL SATISFACTION

The satisfaction of music is the experience of inspiring moods in the inner-soul of listener and the performer. The word music has the inner meaning of evoking inspirations of moods. According to Sitārist and composer Shri B.Chandavarkar (2011;61) the word ‘music’ is born from the Greek word ‘muse’ which means inspiration. The satisfaction of music always to be experienced practically participating in music.

Perhaps, to a listener, music is a pleasant melodic glory but to an artist it is a complex process of creative deliberation on beauty, melody, path and rhythm. This is a result of artist’s capability of implanting the sound-aesthetical practicalities into his soul and mind. In effect, the artist himself accomplishes with the joy of music as well the listener. The pleasant melodic beauty is the product of
the qualitative elaboration of melodic elements in performance-the treatment of melody.

As well, music may be the way of self-realization for musician himself; spirituality of Indian music touched entire civilization in throughout the history. For a common audience, the sense of the spirituality in music effects through word syllables and devotional literary content of vocal music. It is naturally because the poetic meanings in passion of spirituality with pleasant melodic frame easily attract and raise the devotional sense of human. This senses to the raised popularity of vocal music among the common audience.

In vocal music, the appeal of music to audience is subject to the constructing formal elements and recurrence of a poem with the melody that finally gives a message to listener. The satisfaction in vocal music is achieved through constructing formal elements and recurrence of a poem with the melody; but whereas in instrumental music\(^\text{i}\) there is no message to listener then what else then bunches of of combinations of musical phrases. In the case of instrumental music, the satisfaction could be experienced in creating sophisticated and matured blending of sound syllables. Pt. Taranath\(^\text{ii}\) states that, the satisfaction in (instrumental) music is the result of dexterity in blending intermingled sound frames and it does not appeal any other sense of satisfaction. This could be better explained through T.S.Eliets words ‘you are the music; while music lasts’

**1.3 GURU-SHISHYA AND GHARĀNĀ**

These are traditional protocols of transmitting knowledge since the ages in India. The music is preserved under the socio-

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\(^\text{i}\) Only refers to string instruments.

\(^\text{ii}\) Sumangala,(2011;347)
musical system in *guru-shishya paramparā* and later in *gharānā* system. Musicologist Ashok Da Ranade (2006:207) writes that, *Hindus* accept that *guru* is linked to god and *shishya* must submit fully to him in return *guru* accepts all responsibilities of *shishya* and transmits his knowledge to student. This is much applicable for *Hindu* spiritual training system known as *gurukul* and *vidyāshrama* where guru resides along with *shishyas*. In ancient ages, it was existed in Indian music like *mārgi sangeet* and in *dhrupad* at later centuries. *Guru-shishya paramparā* is still held up as the distinctive feature of Indian music as whole. Ustad Ali Akbar khan (RT;I.2) describes the learning at a *guru-shishya* level means work with a *guru* until ear-memorize the whole music of guru. In modern period *guru-shishy paramparā* is still being working system of spiritual learning.

Since the second half of last millennium, another type of socio-musical system called *gharānā* was established. *Gharānā* is a social organization of music education; prefer learning music within a family or blood relations of same *gharānā*. This is widely accepted system by both *Hindu* and *Muslim* musicians. This system came into vogue by the time of Miyan Tansen and his descendents during the period of 16th century. Throughout later centuries *Hindustani* music developed under this system. *Gharānā* means ‘family school of music professionals’; it is a system of social organization linking musicians by linage-heredity and by adherence to a particular musical style. According to Ranade, deeper meaning of the word *gharānā*, in strict musical sense, indicates a comprehensive musical ideology emerging from the collection of musical knowledge protected through a linage. The collection of musical knowledge changes from one *gharānā* to the other and substantially musical ideology also
changes from one gharānā to the other. Nevertheless, the gharānā system is the only one of its kind in the music world; therefore, discussed as a primary object in present study.

Prof. Ranade also points that, For the reason that of present socio-musical conditions of India, the gharānā and guru-shishya paramparā are in the state of decline. Powerful media and institutions that provide conservatory style music education are major reasons of declining popularity of these systems. In the modern system of Hindustani music large number of non-family disciples accepts a gharānedar musician as guru and learns from him/her through guru-shishya paramparā. In that way they become the followed generation of the gharānā.

Understanding the repertoire of a gharānā is correlated to familiarity and experience of learning within each gharānā. Perhaps, one might avail of the entire knowledge of a gharānā by lifelong learning. In that view the interpretation of present study is not meant to provide a total knowledge in the core subjects of all gharānās.

1.4. THE RĀGA AND TĀLA

It is known that Rāga and tāla are two major features of Indian music. They are independent structures; both can be presented without the help of other. When they are presented together, they change their roles according to weather a rāga is to be projected or as tāla is to be projected, they can also be complementary to each other at times.¹

Rāga is a Sanskrit word that has meaning of love, affection, infatuation, desire. In music, the term rāga is been used by bharata muni in the text Nātyashāstra³. Musicologist M.R.Goutam (1988.64)

¹ Prabha atre 1993:98
observes that the meaning of rāga in Nātyashāstra refers to early said meaning-love, and it was not meant to the particular scale that we see today as rāga. In later text of midieval age Sangeet Ratnākar of Sarangadeva, rāga is described as ‘ranjayati itihi rāga- means the one which give pleasure to mind is a rāga’. The term rāga was early assigned to a musical scale-tune, was by Matanga muni in Brihaddeshi where he describes desi tunes as desi rāgas and those murchanas of margi music as margi ragas. (ibid).

Rāga is generally known as a melodic scale in form, which does have a fixed number of permitted and prohibited notes in pre-defined order within an octave. In practice, a musical rāga despite only scale but a well-defined aspect is neither limiting nor limited. A rāga is born when musical notes are set or arranged in specific manner so that each musical note has a certain way of manifestation and the indispensable melodic affinity between notes, that creates a human-like personality. Several melodic intonations can be created within the range of rāga by expert performers. Rāga is the firm base of foundation of Indian music.

Rāgas are classified on the number of notes they employs,

a. Odhava: Penta-tonic for five notes.

b. Shādhava: hexa-tonic for six notes.

c. Sampurna: Hepta-tonic for seven notes.

The number of notes that used in ascending and descending of the melody-voice in a rāga determines the jāti of the rāga. The modern classification accepted the categories of the rāgas under ten heads called thāta; a thāta is the group of similar rāgas. A rāga is
bounded with around twenty rules in modern practice that established by pioneer musicologist Pt. V.N.Batkhande. The most common and known features of a rāga are, vādi, samvādi, pakad, vivādi, time, chalan, bhāva, etc.

One another term makām appears for rāga in some instances. Chandavarkar (2011;39) gives example of kitab-e-navras where there are mention of the term makām to rāgas like makam-bhupali, makam-todi etc.

'Tāla' is the term used in Indian classical music for the entire rhythmic pattern or object of rhythm. The term roughly corresponds to metre in Western music. More than three hundred tālas are been estimated in north Indian music, of which ten-twelve are in common use. Each tāla has a number of beats in duration. The beats have different degrees of emphasis within a tāla, and are marked with a system of hand claps, impressions and movements of the fingers. ‘Sam’ is the most important point of rhythmic emphasis. It is the first beat of the tāla and returning point to all variations and improvisations.

A tāla is a regular, repeating rhythmic phrase, particularly as rendered on a percussive instrument with a flow of various intonations of sound syllables. These sequenced drum-syllables or bol represents the thekā-the face of tāla. Indian classical music, both northern and southern, has complex, all-embracing rules for the elaboration of possible patterns and each such pattern has its own name, though in practice a few tālas are very common while others are rare. The tablā in the Hindustani music and mridangam in the karnātic music are most common instrument for keeping rhythm.

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1 The text on tāla is extracted from internet sources.
Tālas have a vocalized and therefore recordable form wherein individual beats are expressed as phonetic representations of various strokes played upon the tabā.

1.5 THE VOCAL AND INSTRUMENTAL MUSIC

‘Natyashastra’ and all other treaties of Indian music have been considered vocal music as the mainstream. Musicologist R.Satyanarayana (1986;76) gives example of the following shloka from Sangeet Ratnākara and states that ‘it clearly indicates the importance of vocal music and instrumental-dance sections were following the voice’. The shloka is as follows,

“Nrittam vādyanuGatam propktam vādyam geetanuvarti cha
Ato geetam pradhanatvadatradhava bheeyate”(Sarangadeva;21)

In the history of Indian music, instrumental section has followed vocal music and at a much later by 18th century it has became separated as independent genre. Anyhow, until present day one can find several inspirations of vocal music in instrumental section.

Throughout the history of music, vocal music has been considered as base of instrumental music. Ustad Ali Akbar Khan (RT;1992;10) states that in order to understand a rāga one has to learn/understand many drupad, dhamār, tarānā and khayāls, sargam, hori in that rāga. Within these drupad was important because it can give the correct nature of rāga.

It seems that instrumental music have been a follower and accompaniment for vocal until the time of been and later Sitār, sarod instruments. The references from early texts point that vocal compositions were directly imitated or accompanied on string
instruments. In karnātic music still we can see that the plucked instrument veena follows the original frame of vocal compositions. This was also seen in north Indian instrumental music where on the rudraveena, dhrupad songs are played.

It is said that, at a much later time of 17th century, compositions, which are non-poetic melodies, are employed in instrumental music instead of imitating songs. An instrumental composition is without lyrics, or singing, although it might include some non-articulate vocal input. We know that bowed instruments like those that sarangi, dilruba etc are capable to reproduce the exact melody frame of a song perhaps the same continued until present day thus bowed or wind instruments are out of consideration in regarding compositions. The drum instruments have separate characteristics and not related with melodic frames. Finally, determining non-poetic melodies - the instrumental compositions relates to the plucked instruments which developed their own repertory separately from vocal music.

1.6 MUSICAL INSTRUMENTS

In the history of Indian music and philosophy we can see that almost every Indian spiritual idol is associated with a music and musical instrument. The reference of Saraswathi-veena, Vishnu-shankha, Shiva-damaru, Krishna-venu, Nārada-tambūrā, Nandi-mathālam, Ganesh-mridangam are enough to explain. Musicological texts ascribe the mahati-a twenty-one stringed veena to sage Nārada. The tāndavanritya of lord Shiva in which Ganesh is said to have played the mridangam and Bhrungi playing a veena is another example of involving dance and instrumental music in stories.

In the Rāmāyana and Mahābhārata, there are several mentions of use of musical instruments. When Rama performed the
Ch. I

asvamedha yāga, several skilled musicians were said to have performed. The references of veena, dundhubi, ghata, panava, mridangam, bheri, dindima etc, are found in rāmāyana. It is said that, when the priests performed pujā, their wives were supposed to have played the veena. The conch had been used during wartime to signify the beginning and end of the day. Drums were used to convey messages during war and peace times.

There are many musical instruments found among the sculptures in various temples, cave temples and Buddha stupas in all parts of India. The instruments are mostly made using wood, leather, skin, clay. The making of the musical instruments requires great skill in the manufacturing process, combined with basic knowledge of music and acoustical principles of sound production.

From ancient age Indian musical instruments are classified into four major categories. The ancient Indian classification of musical instruments is presently accepted worldwide. A brief description of Indian instruments classification is presented below.

i. **Tata vādyā:** The first category is that of string instruments which has varieties like harps, lyres, dulcimers, zithers, and lutes. The term tat-tantu means ‘the string’. Musicologist B.C.Deva (1977;99) again classifies this into three sub-categories in concern of usage in performance. Refer to plate 1 for sketches of string instruments.

a. Drones; those produce only fixed notes and are not used for melodic performance means to play a rāga, i.e. ancient ektara and modern tanpura etc.

b. Polychords; this has two sub categories 1. Lyre 2. Harp. Both these uses ‘one string one note’ relation and used to play rāga, i.e. ancient vipanchi veena and modern Harp (western) etc.
Plate I sketches
c. Monochords; this has three types 1. Zither 2. Dulcimer 3. Lute. All these types the structured as one or few strings enough to perform a whole melody by pressing the string in different positions on finger board, i.e. ancient *kachapi, kinnari* veenas. The category of monochords includes large varieties such as plucked or bowed, long or short necked, fretless or fretted, skin covered or wooden faced etc. We can find several mix-up verities in such as idiochords, harpsicords.\(^5\) Lutes are again classified i.e. long necked lutes-modern *Sitār* or barbed lutes-modern sarod.

ii. **Sushira vādyā:** Second category of *sushira vādyā* (aerophones) comprises hollow instruments where wind is the producer of sound. These can be further classified in two sub categories.

a. Those instruments where wind is supplied by some mechanical means i.e. organ, harmonium

b. Those instruments where the wind is supplied by the breath of the performer, which can be further classified into two varieties such as 1. Mouth blown - clarinet, oboe, *nādaswaram, shahnāi* 2. Nose blown. – flute, conch etc.

iii. **Avanaddha vādyā:** The third category includes skin covered percussion instruments known as Membranophones means Membrane covered drum instruments-percussion instruments. The term *avanadh* means to ‘be covered’ with the skin. These can be further classified by mode of playing. The *avanadh* instruments can be played by hand or using sticks or combination of both.

a. Hand played- *mridangam, tablā, pakhwāj*

b. Played using sticks – *chande, tavil*

c. Self struck- *damaru*

\(^{i}\) See fig 4 in plate no.1; Stick zither *Kinnari veena*
iv. **Ghana vādya:** The last category of *ghana vādya* belongs to solid percussion instruments. This covers instruments made out of metal, wood, stone or clay.

   a. Hollowed- *ghatam, jaltarang, xylophone*
   b. Metal or wood made- *kartāl, gongs, kāsta taranga, morching,*

1.7 BOLES OR INSTRUMENTAL STROKES.

Those instruments played by plucked/striked, produce their own language of the melody. Sitārist Pt. Bimal Mukharjee states that where there are *bols* or strokes are the language of the instrument. Two major instruments in north Indian classical music which employs the plucking syllables as a special characteristic instrumental language are,

   a. *Sitār,* plucked and fretted long lute.
   b. *Sarod,* plucked and skin covered non-fretted barbed lute.

In regarding to these instruments, the strokes that produces sound by plucking are known as *bols.* Ranade (2006,144) descreibed that ‘*bol* means something that is said or uttered’. He also describes that ‘each instrument has its own identifiable and perceivable sounds. These sounds are assigned to specific linguistic syllables determined according to operation of the principle of onomatopoeia. These are collectively known as *bol* and obviously they differ as per the class of instrument involved’.

The meaning of Hindi word ‘*bolna*’ stands for ‘to talk/speaks’. In concern to instruments it is used to mean ‘words of instrument’. Actually the basic *bol* syllables viz. ‘*Da*’ and ‘*Ra*’ has no meaning and only indicates up and down plucking movements. The sounds that produced by plucking, not any musical sense, until those are blended with melody.
Fig 2-3 *Sitār* and sarod
Strokes on string instruments incorporated since early by plucking a hunters bow. In early age aboriginals used wood or bone piece to pluck the strings of harps, a developed version of hunter’s bow. As the plucking instruments morphologically developed, two types of pluckier were developed contemporarily.

i. A metal string bended in a particular triangle shape to wear on fingers and called nakha\(^6\) or nakhī. Later by Moghal period the term mizrāb came into use for the same.

ii. A triangular pluckier which was a piece of wood, coconut shell or bone and use to hold from fingers called javā\(^7\). This term seems to being used since last two centuries.

The former said nakha was used to play verity of veenas and later said javā was used to play rabāb, dutāra etc instruments. At much later both these are came to used with Sitār and Sarod instruments respectively.

In the medieval text Sangita Ratnākara (around 1300) there is a detailed description of instrumental strokes. Under the title hastayāpāra, Sārangadeva classified three sections and described total twenty four hand movements on veenas called hastachalan, this includes nine right hand movements, three left hand movements and thirteen combined movements of both hands. Out of which total nine right hand movements refers to instrumental strokes. According to musicologist S. Bandopadhyaya, all string instruments in post Sangeet Ratnākara period certainly uses these hand movements in performance. However a major difference occurs between the strokes of veena and sitār or sarod that is, the veena is plucked with inward movements of two fingers whereas sitār or sarod plucked with one sticker in up-down movements.
Chapter I

Sitārist Ustad Hameed Khan (2003.114) describes three out of nine plucking techniques of Sarangadeva viz. ghosha, repha and kartari could be suit on sitār.

We know that the strokes on sitār and sarod are known as boles and simplified into two syllables called ‘da’ and ‘ra’. It is uncertain that how these non-meaning syllables assigned to instrumental strokes. Ranade claims that in Sangita Ratnākara same plucking movements of ‘da,ra’ are respectively described as sanlekha and avalekha. But we couldn’t find any reference to assigning latter said non sensual syllables to instrumental strokes in any Sanskrit treaties. In one view these are possibly derived from dhrupad ‘nom-tom’ section which has similar syllables, in other view it is possibly inspired by the non-sensual words of tarānā. It links to the influence of accompanying plucked instruments with qawāli and tarānā. Miner claims that, possibly these non-sensual words become into use on early plucked instruments like kāshmiri seitar or jantra and later same were converted on sitār and sarod.

At much later instrumental strokes became a strong aspect to recognize particular musical sense or aspects. Mukharjee (1993;13) states that ‘while in instrumental music there are boles which were the language of instruments be it the rudraveena, sursringār, sitār or sarod’. Actually instrumental strokes only could produce rhythmic variations. A specified instrumental language is the result of blending these rhythmic variations with enriched melodic embellishments. In other words blending the dexterity of rhythm with the enriched melody of instrument is the language of music and the strokes are the basic fundamentals. The bol syllables assigned differently on sitār and sarod instruments.
Allocation of syllables to up-down movements on Sitār and Sarod.

a. On sitār,
   i. Major bol ‘da’ assigned to upwards plucking movement.
   ii. Minor bol ‘ra’ assigned to downwards plucking movement.

b. On sarod,
   i. Major bol ‘da’ assigned to downwards plucking movement.
   ii. Minor bol ‘ra’ assigned to upwards plucking movement.

Assigning ‘da’ and ‘ra’ syllables into opposite movements on sitār and sarod marked as following.

a. Upwards movement of stroke is prominently used on sitār.

b. Downwards movement of stroke is prominently used on sarod.

Pt. Sudhir Phadke taught five major combinations of latter said two strokes viz. ‘dara’, ‘diri’, ‘dar’, ‘dra’ and ‘rda’. Parikh (46) also describes the same variations and states that, ‘over the period several permutations or variations of these basic combinations were used by instrumentalists in creating interesting rhythmic phrases’. It can be described that different sequences of stroke combinations have been taken part in creating instrumental compositions and vary from one to another style; hence these sequences of strokes significant in defining particular performing style.

1.8 THE INSTRUMENTAL PERFORMANCE

Musicologist E.S. Perera (1994; 224) states that, instrumental music of today means instrumental virtuosity and technical excellence employed to tickle the erotic fancy of the listeners. It can be stated that the performance of instrumental music is an exhibition of strength while practice is a process of rectification of corrections\(^1\).

\(^1\) Chandrashekhar; (Sumangala, 2010; 188)
The instrumental performance since early ages divided it two sorts. According to musicologist Premlata Sharma (1993:4), ‘since ancient ages the word nibadha and anibadha which are equated with composition and improvisation appears in post Nātyāśastra texts like Sangeet Ratnākara. Indifference the modern performance includes more dimensions such as ālāp before the bandish and jod. In modern practice of instrumental music especially that on sitār and sarod, the entire performance develops in two certain ways such as,

i. Improvisation of melody ii. Improvisation of rhythm

i. In the first part of performance, rāga based improvisations called ālāp and jod including few types of jhālā called thonk were played. This section entirely related to establishment and elaboration of rāga and aesthetic success of expertise of an artist. Thus this part is always performed without accompaniment.

ii. In the second part compositions and composition oriented improvisations were gradually sated up. Two or three compositions normally played with number of improvisations in each rāga during the performance.

As well the ālāp-jod section is a result of heights of profound knowledge and integration of musical attributes of an artist, its delightful musical embellishments never can bring under transcription and written discussion methods. It is unbound to a frame and always taught to a disciple by oral and practical teaching methods. Perhaps, compositional section usually has been taught in both transcription and practical methods still have possibilities to written discussions and analysis. Anyhow, at an advanced stage, music making is taught always in practical mode and the disciple has to apply the ideas of fundaments learnt early.
1.9 INSTRUMENTAL COMPOSITIONS

Peculiarly the English word ‘composition’ refer to western music but in present study it is customized to represent Indian sense ‘a fixed melodic cycle based on rāga’. Shri R.C.Mehta (1993;iii) gives clear difference between the Indian and western meanings of composition and says that ‘When applied to western music composition is used to mean a creation of sound (effects) or tones conceived in minute sequential details required for a performance of music. But the Hindi word bandish is generally used in rāga music of north India to mean a song within the rāga frame’.

Mukharjee (1993;12) states that, the compositions in both vocal and instrumental music clearly emerged during vedic period. Perhaps the sāma-shlokas possibly the early composition types which were sung during yajna along with accompaniment of veenas. But it is difficult to find any certain name or structure of instrumental compositions in vedic period.

In later period there were few independent parts of instrumental music that played as solo. It is claimed that Nirgita mentioned in Nātyashāstra is possibly early type of instrumental composition. According to Ranade (2006,232) the performance of instrumental music aptly described as ‘shushkagita’ in Nātyashāstra.

According to Sharma, Nātyashāstra, the first text dealing with post Vedic music, describes the ancient compositions. Yet, vocal music was highly concern in all Sanskrit treaties and instrumental part has less concern. Sharma (1993;1) states that dhruva, nirgita and geetika are the types of compositions mentioned in NātyaShāstra. Later in Brihaddeshi and Sangita Ratnākara, compositions are named as prabhanda and described into 3 major 2 sub major and total 75
numbers of prabhandhas. According to Sharma (1993;5), the medieval music form dhrupad is construed to have a direct connection with the sālaga suda, one of the sub major type of prabhandha.

It is claimed that, nirgita composition of Nātyashāstra is a type of instrumental composition. But, Ranade (2006;232) makes evident of the word nirgita means ‘song without words’ which was sung like rhythmic ālāp but performance of instrumental music aptly described as ‘shushkagita’. It seems that a possible source of much later sitār and sarod compositions couldn’t be traced to this ancient composition types.

According to Sitārist Parikh, In Indian classical music performance, either it may be vocal or instrumental, the compositions has been considered as mainstream of performance and knowledge. In our experience it is known that performers normally meander around the basic melodic structure of composition during performance or practice. This meander includes large number of segments that commonly known as improvisations which are the melodic intervals linking with the composition. It is early said that, in all manners compositions are the main stream of instrumental music. Arvind Parik (1993;8.44) observes that compositions are the back bone of performance. More practically a music learner can easily recognize the importance of gat. He describes the importance of instrumental compositions as following,

a. Gāt is immutable and represents valued knowledge.
b. Gāt produces an authentic mood of the rāga.
c. Gāt itself fulfills with aesthetic values.
d. Gāt is acknowledgment of several established principles.
e. Gāt serves as key point to all improvisations.
f. Gāt has rhythmic emphasis of sum.
More considerably *Gat* is like the direct face of performance. It is the key which control and enable the artist in all the aspects of performance. To a performer, learning a *Gat* in its all dimensions is the growth of valuable knowledge.

According to Mukharjee (1993:12) ‘a composition is not a simple song or *gat*. It represents many intricate things besides being a reflection of *rāga*, it is always the same minutes details when sung or played, thereby representing the musical discipline’.

For an instrumental student the study of compositions stands for a privileged interpretation of the knowledge of the rich musical treasure preserved in the Indian traditional manner.

**1.10 THE TREATMENT**

In general, the word ‘treatment’ is used to mean the hospitality or to behave towards somebody in a certain way. In broad sense it is being used by everyone at every moment of daily life. The methods, manners and the result of the ‘treatment’ simultaneously change according to different situations like treating a friend, medical treatment, treating an animal or plant etc. The treatment is the collective result of behaviors of host person towards an object or person etc.

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

a. Implanting the techniques of strokes (=treatment of bol).
b. Harmonizing the aesthetical beauty of literary content of vocal music with melodic beauty (=treatment of bandish).
c. Exploring the gamut of rāga (=treatment of rāga).
d. Extending a note by various accents (=treatment of swara).
e. Elaboration of rhythmic variations (=treatment of laya).

After this perceptive, the view of my hypothesis becomes clear about applying the term ‘treatment’ to compositions. The connotation of treating the instrumental compositions could be described as under, which became the major issue of present study.

The major issue notified and discussed in present study is the ‘treatments of compositions’. As early said, in musical sense, the term treatment is meant for the employment of various melodic characters over the musical segments. When applied to compositions the term ‘treatment’ is connote two aspects such as,

a. **Internal** or **compositional treatments**: connotes the utility of the inherited ingredient melodic particles that built in a composition.

b. **External** or **improvisational treatments**: connotes to the implanting of integrated melodic frames, which used to expand the gamut of the composition.

This broadly indicates to **internal** and **external** melodic implements within the repertoire of a composition. Usually, the employment of so-called treatments into compositions always taught from master to disciple through oral-practical methods under
strict traditional manners. Thus it is problematic to bring them under written discussions. The abundance of the traditional compositions and improvisations show the difficulty in absolute assessment.

1.11 CONCLUSION

The first chapter is an elementary chapter to provide background information that required to understanding the subjects discussed in further chapters. This chapter covered the brief introductory details of the selected area of research. In conclusion, a review of the subjects discussed are marked by following,

a. Introduced the Indian musical philosophy, guru-shishya-gharânā system and the musical satisfaction and the rāga-tāla concept.

b. Briefly introduced Indian vocal and instrumental music and Indian instrumental categories.

c. Discussed on instrumental boles or strokes and their allocation on sitār and sarod instruments.

d. Descriptions made on performing sections of Indian instrumental music.

e. Introduced instrumental compositions and their importance in Indian music.

f. Described the employment of the term ‘treatment’ in music.
Notes


2. Shri Paramahansa Yogananda, one of the great yogis of 20th century, defines the representation of the cosmic sound; it is accepted in hinds as ‘āum’, in Christians ‘āmen’, in Muslims as ; āmin’. (Auto Biography of Yogi(Hindi,2005;324)

3. Nātyaśāstra is a complete text focusing on music and dance. It is the earliest and authentic ancient text on Indian music, written by Bharata Muni in first century AD.

4. Harp: The harp is a multi stringed which has the plane of its strings positioned perpendicularly to the soundboard. It is in the general category of polychords. Some, known as frame harps, also have a pillar; those without the pillar are referred to as open or arch harps. Fig.1 is an ancient Indian harp ‘sapta tantri veena’ that appears in Indian sculptures.

   Lyre: lyre has a hollow body or sound-chest (sound box) which, in ancient Greek tradition, was made out of turtle shell. Extending from this sound-chest are two raised arms, and are curved both outward and forward. They are connected near the top by a crossbar or yoke. Fig.2 is sketch of Egyptian lyre found in the paintings of pyramids.

   Dulcimer: The dulcimer can be described as an elongated sound box with a raised and centered fret board running down its top. In most but not all instances, dulcimers have a peg box and scroll at one end. Fig.3 is a sketch of Greek dulcimer.

   Zither: zither is any instrument in which the strings pass over the body without a neck. The zither type instruments have attached the resonating gourd below the body of rounded and lengthened wood. Fig.4 is a sketch of Indian zither kinnari.

   Lute: Lutes are the category of stringed instruments having a body shaped like a half pear sound resonator that is sliced lengthwise and a neck with a fretted or unfretted fingerboard that is usually bent just below the tuning pegs. Lutes are large category a sub category is barbed lutes that having curved at the tuning neck. Fig.5 is a sketch of Persian lute tāmbur and the fig.6 is the sketch of Afghani barbed lute rabāb.

5. Idiochord: An idiochord (Latin: iādio - "self", chord - "string") is a musical instrument in which the “string” of the instrument is made from the same material as its resonating body. Bamboo is often a popular material for idiochords: a tube of bamboo may be slit to loosen portions of the husk at the middle, leaving them attached at the ends, and these “strings” may be raised up by inserting sticks to serve as bridges Such instruments may be found in the Indian Ocean region, disparate regions of Africa and its diaspora, and parts of Europe and North America.

   Harpsichord: A harpsichord is a musical instrument played by means of a keyboard. It produces sound by plucking a string when a key is pressed.

6. Nakha means fingernail and nakhi means the model of fingernail. This Urdu-Persian word means ‘to strike’. Ranade (2004;216) defines the term into striking of basic up-down movements which named after associating to onomatopoeic sound syllables of Da and Ra. It may be related to the Arabic zarb from which the word mizrab comes.

7. Pt. Rajeev Taranath (RTPI) says that javā is a Persian term Perera gives the name Shāhbāz for the plectrum of rabāb. (1994;195) Tagore says it is made of made of sandalwood or bamboo but present day it is made of coconut shell.
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