CHAPTER IV

COMPOSITIONS OF SITĀR AND SAROD TRADITIONS

SECTION I

4.1 INTRODUCTION TO INSTRUMENTAL COMPOSITIONS

It is said that, in Indian classical music performance, either it may be vocal or instrumental, the compositions has been considered as mainstream of performance and knowledge. We know that the composition section of sitār and sarod performance includes two aspects, a. Compositions and b. Improvisations. An attempt of characterization of these two aspects will be made in two chapters. Present chapter includes two sections and covers the area of compositions. In first section the discussion covers the general theoretical aspects of compositions and second part includes the examples of compositions of all instrumental gharānās for the knowledge of practical mode of particular gharānās.

Compositions of sitār and sarod are called as gat. In some instances musicians refer to them as bandish or gat-bandish. It seems the term is also incorporated in dance and drum instruments such as pakhwāj since long time. Miner states that, the term gat is derived from dance element ‘gati’ which is described as ‘walking manners on stage’ in ancient text Nātyashāstra of Bharata. There might be a possible relation between gat and gati. The hint is that, the percussion and string instrumental part which was played during performing gati in dance, much later possibly referred to gat on string and percussion instruments in the meaning ‘prefixed manners of sound movements’. But the latter said ancient meaning doesn’t keep any relation with later meaning of instrumental ‘gat’.
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The compositions of *sitār* and *sarod* are the disciplined mainstream of instrumental music and preserved through the unique Indian traditional *gharānā* system. The awareness of the traditional compositions in instrumental music is so strong that they are considered as the backbone of *sitār* and *sarod* music. In order to absorb the interpretation of the knowledge of *sitār* and *sarod* music, the study compositions of these instruments is essentially required. Therefore one does not need to explain the urgency of undertaking a study of compositions with special reference to particular *gharānās*.

Pt.Bimal 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 *veena*. But it is difficult to find any certain name or structure of instrumental compositions in *vedic* period. Mishra\(^1\) gives a detailed description on instrumental music from ancient to modern age, the extract is followed here; the structural description of *tritantri veena* gleaned from Krishna-cult poets, *Ain-i-Akbari, Sangeet Pārijāt* and *Sangeet Sāra* establishes beyond the period. This instrument was 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. The *ālāp* part of *veena* was performed on *surbahār* and the vocal part was played on *sitār*. This was the

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\(^1\) L.M.Mishra; Bharatiya Sangeet Vadya
same period when khayāl was becoming a popular choice amongst vocalists and tablā was merrily gaining ground among percussion instruments. The material based on veena did not prove sufficient for the capability sitār possessed hence a new style-gat (movement)-began taking shape. Although the bandish (composition) of gat carried strong influence of vocal bandishs, but due to special use of mizrāb, the gat compositions differed from vocal ones. Ustads of Seni gharānā had gifted this style to the upcoming string instruments. They were responsible for liberating sitār from providing accompaniment to vocal renderings and gaining the independent status of a main instrument.

It is uncertain that how and when the term ‘gat’ initially customized to define any predetermined melodic constructions of sitār and sarod. It is supposed to have established predated to Masidkhan. All musicologists agree that the earliest reference of a name ‘gat’ to sitār compositions is marked by Nawab Ashfaq Ali in the preface of Urdu text Nagmāt-ul-Hindi. Arvind Parikh (1993;47) observes that Ashfaq Ali attributes the initial creation of gats to Nyamat Khan. As early said he was dhrupadiyā beenkār himself, after the success of his new kheyal style, possibly took sitār and composed initial compositions or possibly replayed his kheyal bandishes on sitār. However, M.S.Taralgatti (2003;174) observes there were no significant stroke patterns fixed in early gats of Adaranga. After his successive experiment of khayāl compositions, his inspired follower and brother in law Firoz Khan took idea of developing a new form of instrumental music and authentically created sequenced pattern of instrumental strokes in the name of sitār gats.

\[\text{i Khan HA;2003, 169}\]
Thus developing a new form of vocal and instrumental compositions is attributed to both figures.

The term also used in percussion music and dance till present day. But the difference is that, percussion *gats* are played repeatedly while string instrumental *gats* repeatedly played through out of presentation of a *rāga*. One another vision of origin of term ‘*gat*’ links *gitika (Prakaran geeta)* and later *gita*, the ancient name of a song which referred as *tāla pradhana*.

Meaning of the term *bandish* is ‘a prefixed song associated to predetermined melodic structure’. The term is generally incorporated with all vocal forms of north Indian classical and semi classical music like dhrupad, *khayāl, thumri, tappā*, etc. Dhrupad compositions-*prabhandhas* when played on been, generally known the term *bandish*. Similarly in some instances the musicians refer those khayāl inspired *sitār* and *sarod* compositions as *bandish* or *gat-bandish*. A Sanskrit term ‘*bandha*’ means ‘to tie or fix’ seems closer to ‘*bandish*’. Musicologists says that the musical term ‘*bandish*’ has Persian origin, however, there are impacts between Persian and Sanskrit languages each other.

In *karnatic* music the compositions played on plucked instruments such as *veenā* and *gottuvādyam*, follow the original sound movements of original song like any *kriti, kirtan, tillāna, pillāri geet* etc. The punch of plucking in *karnātic* compositions directly relate to the literary content of original song. According to noted violinist Dr.N.Rajam (NRPI), the kritis of karnatic music when played on instruments, has always been kept their original recognition and referred by their original name such as ‘*bhāvayāmi raghurām*’ or ‘*vātāpi ganapaim*’ etc.
Indifference, the *sitār* and *sarod* compositions either they might be inspired or copied from any vocal *bandish* but remain their own frame of stroke patterns and status of reorganization as a *sitār*-*gat* or *sarod*-gat. Because *sitār* and *sarod* compositions in most instances has pre-determined stroke patterns fixed in rhythmic cycle, which are like a skeleton. The figure of composition is the result of melodic overlay on this skeleton. The inspiration of melody has many roots such as *rāga chalan* or inspiration vocal *bandish* etc.

We know the introduction of Masidkhani, Firozkhani, Rajakhani *gats* by particular musicians in early centuries. But very few original *gats* of latter said composers are existed in today’s performance. It is to be noted that most of *gats* referring these names only indicate the type of *bol* pattern that used in constructing and much of them are later added by various composers. However all later formations are definitely inspired from latter said early *gat* formats.

### 4.2 BASIC PRINCIPLES OF INSTRUMENTAL COMPOSITIONS

*Gat* is the melodic construction on the base of the formative structure of four stanzas or two major segments viz. *sthāyi* and *Antarā*. A complete *gat* which could be able to become fundamental vehicle of expression of *rāga* mood, to provide a musical satisfaction to performer, shall include below cited characteristics which are the basic principles of instrumental compositions.

**a. Set up of tempo range:** Very basic principal of any *gat* is that, it must be set up in a particular tempo range. Construction methods of a *gat* start from fixing a certain range of tempo for performance. An ideal *gat* essentially should have scope of improvisation of tempo till a certain range. The performance impress the listener
when it increase the tempo step by step in result the improvisations outcomes more strengthen and colorfully blossomed. Tempo improvisation range is subjected to melodic elements and nature of stroke combinations used in particular composition. \textit{tāla} selection is another consideration for speeding the tempo.

b. \textbf{Fixed stroke and melodic patterns:} A \textit{gat} must have predetermined right hand stroke patterns and melodic embellishments set to a minute cycle. The stoke patterns produced in prefixed series accordingly to the \textit{tāla} cycle and the predetermined melodic construction covers three octaves of notes within the duration of four \textit{tāla} cycles. Number of \textit{tāla} cycles may vary. Peculiar \textit{rāga chalans} gives the possibilities for creation of partially or entirely new stroke patterns and musical embellishments.

c. \textbf{Reflection of overall dimensions of \textit{rāga}:} A \textit{gat} gives clear picture of \textit{rāga-swaroop} in which it is composed. Haldankar (2001:1,2) states that ‘it is obvious that the first perquisite of a composition is that it should reflect the totality of the \textit{rāga} in which it is composed. This is not only means \textit{rāga chalan} but also employment of certain sensitive notes peculiar to \textit{rāga} character in meaningful way’. It is to be observed that in case of some rare \textit{rāgas} musicians refer to the \textit{bandish} for the knowledge of \textit{rāga}.

d. \textbf{Intellectual melodic appeal:} A \textit{gat} must have an intellectual and logical surprise appeal in inter phrase relationship between each stanza. A \textit{gat} gives fulfillment if it has such expected and unexpected surprises or satisfactions within the frame of a \textit{rāga} and \textit{tāla}. This is possible when the ending and starting phrases of each stanza are logically designed.
e. Ideal for the scope if improvisation: A *gat* must be ideal for the scope of improvisation. A slandered *gat* gives large space for implanting the improvisations and suitable for aesthetic expression of *rāga* through improvisations.

4.3 AESTHETIC VALUE OF INSTRUMENTAL COMPOSITIONS

Consideration of aesthetic values of a composition in vocal music is subjected to two aspects.

a. Literary values of *bandish* which assist the artist to express the emotions or feelings like devotional, love etc. According to Haldankar (2001;11) ‘literary content of a (vocal) composition has an insignificant role, the content aligning with the mood of *rāga* does give an added value to the (vocal) *bandish*’.

b. Melodic frame of *bandish* which would be conscious of the authentic status of *rāga*. More considerably in vocal *bandishes* expression of particular feelings of literary content were set to peculiar movements of notes which gives highly approach to expression of the feeling.

While the poetic value of a vocal *bandishes* keeps no relation with instrumental music; consideration of aesthetic values of a composition in instrumental music takes other connotations in this regard. An attempt of justifying aesthetic values of instrumental compositions is made through following discussions.

According to Pt. Rajeev Taranath (2010;332), ‘the formal elements and system recurrence of a poem certainly effect on a listener, whereas in instrumental music there is no message to listener then what else, than combinations of musical notes or melodic phrases, but these combinations are not simply arbitrary. Instead there is an image of beauty flashing through the
combinations. The sophisticated and mature satisfaction in instrumental music is the result of dexterity in blending intermingled melodic frames. Arvind Parik (8.44) states that ‘while instrumentalists do not have the facility (of literature) the composer certainly uses to advantage, various accents, lilt and alterations of vocal frames’. When applied to a composition, above said treatments holds great aesthetic values.

Perhaps some instruments like sārangi, dilruba or violin could reproduce the original melodic frame of vocal bandish but plucking instruments like sitār and sarod sounds subjectively different effects than vocal bandishes. Because plucked instruments could not produce the lengthened sound like vocal or bowed instruments. Hence striking is essential to avoid the stopping of sound. Naturally strokes have to combine with melodic frames to produce admirable sound effects. The ideal methods of combining various aesthetic elements like meend, kana, krintan, sut, zamzamā, katkā, murki etc with the bunch of strokes combinations at suitable phases accordingly to rāga and tāla, is the higher attribute of aesthetic value of instrumental compositions.

Aesthetic value of instrumental composition can be justified by following aspects,

a. Intellectual appeal of aesthetic elements and rāga bhāva.
b. Balance between inter phrase melodic sequences.
c. Dexterity in blending intermingled melodic frames.
d. Accents, lilt and alterations of vocal frames.
e. Ideal usage of tāla and Interesting approach of sam.
f. The ideal combinations of melodic elements with the bunch of stroke combinations.
4.4 LITERARY CONTENT IN INSTRUMENTAL COMPOSITIONS

Although lyrical poetry is not music, it is representational of music in its sound pattern, basing its meter and rhythm on the regular and linear of the song; or more remotely, it employs cadence and consonance to approximate the tonal varieties of a chant or intonation. Thus the lyric retains structural or substantive evidence of its melodic origins, and it is this factor which serves as the categorical principle of poetic lyricism. (Perera 1994.)

Music in its purest form consists of tone and time. In vocal music however there is one more content-words, which form an integral part of music. Vocalists have used words to their advantage-

i. Merely as carries of notes
ii. To create verity in articulation and intonation
iii. To obtain rhythmic patterns through word structure
iv. To lend emotional color

In vocal music words have played an important role in bringing variety in the texture of music material. But instrumental music has suffered in the variety of musical material and the number of forms because of absence of words. To fulfill this absence, we can see the attempts of applying vocal bandishes on instruments by musicians. The gayaki ang of Ustad Vilayat Khan is very much known for the representation of vocal music in sitār. The bandish ‘āaj more ghara āayena mitawa’ performed on sitār by Pt. Nikhil Bannerjee is one of the best examples to employing the vocal music in instrumental version. According to Dr. Prabha Atre (1993:98), in all music, with the words the musical structure is independent musically and that is why vocal forms can also be played on instruments.
4.5 STRUCTURE OF INSTRUMENTAL COMPOSITIONS

Compositions of sitār and sarod are the melodic constructions created on the foundation of constructive format which is skeleton and esthetic sense of rāga which is musical integrity. The skeleton of compositions has a sequenced design of four segments. Complete structure of gat or so called instrumental composition is a result of melodic bounding through these segments.

In olden days all genres of vocal and instrumental were influenced and dominated by dhrupad music. Similarly the instrumental compositions influenced by structure of been bandish, we know that been bandish-s normally found in four sections called tuks viz. sthāyi, antarā, Sanchāri, Abhog. It seems the contemporary sitār compositions may be followed the same. Sharmistha Sen states that ‘being a strict follower of dhrupad tradition, Masid Khan composed his gats in the four principal movements of dhrupad’. The structure of sitār & sarod compositions normally categorized in to major two sections viz. a. astāyi, b.antarā. Each may have one more lines attached to them. These are known as mānjā and abhog or āmad. Usually compositions include two, three or four stanzas. The structure of any traditional gat usually follows as,

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  Gat
     |    |
    Astāyi       Antarā
       |     |
      Mānjā     Abhog
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\[i\] Khan HA 2003;168
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a. Sthāyi or Astāyi: The first segment *sthāyi* ia also known as *astāyi* which includes a *mukhadā*, means ‘the face’ of composition. The *mukhadā* holds predominant place as a returning entry section during the performance. Dipali Nag finds the possible connection of *Astāyi* to the *dhruva*, an initial sub division of *salaga suda prabhandha*. We know the meaning of dhruva that is ‘immutable’, *sthāyi* means ‘something established’. Ruckert (1998;285) observes that, the important feature of the *rāga* in its own home register must appear in the *astāyi*. For this reason the astai is of paramount importance in detailing the features of particular rag. The *astāyi* is also considered as a mark of *graha*, *amsha*, and *nyāsa* etc. Normally *astāyi* is attached with a second line however it is not found in all compositions.

b. Mānjā: The second line of *sthāyi*, *mānjā* stands like a blossomed reflection of *astāyi* and normally placed in low and medium octaves. It is a misnomer of when and where established in second place. Nag (1993;5) also finds the roots of this stanza into a *dhatu* appears in *Sangeet Ratnākara*. The appearance of *mānjā* in any composition is like an extension of *rāga* register in lower pitch range.

c. Antarā: The second segment *antarā* is an exhibition of higher octave of *rāga*. The first line of *antarā* normally placed *sam* or the force toward higher octave *Sa*. The term means ‘interior’ or ‘between’ and it was a middle section of a song like *dhrupad prabhandha*. Later it was applied to the second part of a composition which has in many instances another line attached. Ruckert (1998;286) opinions’ that because of its limits in pitch range to the highest reaches of the voice or instrument, and the lesser function in delineating the melodic features of rag, the *antarā* is sometimes given less attention. This is may be a reason that many instrumental compositions found without *antarā* or found in a single line.
d. Abhog or āmad: The last line called abhog or āmad. It is the molding phrase which logically links to first line and it is played more skillfully to create musical surprise of joining mukhadā. The term abhog represents the direct touch of dhrupad. Miner observes that (1993;185) a gat played by Iliyas khan was clearly has stanza called abhog. Aravind Parikh claims it as āmad by stating that ‘2nd line of antarā or the concluding line is called as ‘āmad’ which brings us back to the mukhadā of gat’.

In present day performance practice, āmad holds one more meaning ‘the way of approach towards mukhadā/sum’. Musicologist Haldankar stats that (2001;1.7), ‘a bandish that does not sound the approach of the sum or mukhadā of the bandish while at finish hardly arouses interest in the listener. The interest is awakened only when such an approach to sum is sounded in the last phrase of bandish. This sounding the approach is called ‘āmad’ in musical term’. However this opinion more suitable to khayāl singing but considering instrumental gat structure, the entire fourth or last line is called as āmad.

Apart from this frame of four stanzas, one can find several gats in different models. We know that many gats of early purab bāj generally not have an antarā or there is absence of mānjā. In many gats we can see shortened āmad or more lengthened mānjā. The distinct impression of dhrupad is to recall here. Mukharjee (1993;16) referring to some dhrupads created by Tansen and others, says that ‘the general belief that a dhrupad always has four parts is not correct. There are many dhrupads having only astāyi and antarā’. Pt. Taranath (RTPI) states that, ‘in many instances antarā was not taught

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i Mukherjee; 1993;12
ii Parikh 1993; 8;45
to students and left to their creation’. It is possible that for many reasons several _gats_ found incompletely composed. This includes a number of popular and remarkable compositions.

a. Masid khani _gats_ may have three line viz. _sthāyi_, _mānjā_ and _antarā_ or includes one more line called _abhog_ or _āmad_.

b. Fhirozkhani _gats_ were not has a separate _antarā_ and the initial two stanzas were so long that they would cover the entire octaves of instrument.

c. Rajakhani _gats_ may have four or more cycles and even only three cycles in some instances.

d. The _gats_ set in other _tālas_ mostly have only two lines.

**SECTION II**

4.6 COMPOSITIONS IN _SITĀR_ AND _SAROD_ GHRANAS

As earlier stated, until the past century various _sitār_ _bāj_ were played each in particular _layās_ (tempo), were each property of particular _gharānās_. But since the past century the _sitār_ and _sarod_ performance, which had in most instances been limited to a single _bāj_, gradually increased to two, three or more styles among each _gharānās_. According to Hamilton (1994;75), such a major development could have taken place due to considerable cross _gharānā_ learning. In result of which, a notable change was occurred in scrutinizing the _bājs_ that lead the classification and definition of the term _bāj_ into a new form. It is already noted in previous chapter, that the early meaning of the term ‘_bāj_’ was related to the types of compositions belongs to particular traditions. The stroke patterns as well as the tempo of composition in which it was played were
measurements to recognize the type or bāj, thus it could be considered ‘pattern’ based classification. The modern meaning of bāj referred to a playing style recognizable through usage of peculiar performance techniques that classified into two types such as, a. Tantrakāri, b. Gāyaki, thus it could be considerable as ‘ornamental’ based classification.

The questions stands that what is meant to the ‘pattern’ based classification in present performance and what are the categories? What are the measurements of recognizing the classification? Present study finds following points on this issue.

We know that the range of laya has been widened and variations among patterns have been described since past century among all performing traditions of sitār and sarod. Since the period, the inventions among stroke patterns (skeletons of compositions) taken place and they are so variously created in different tālas, that it is too difficult to scrutinize them in relation with patterns. However, the tempo range (laya) of any composition either in might be composed in any tāla, still have possibilities to classify into few accepted categories. In result, the laya has become the act of measuring and classifying the types of compositions among the modern performance traditions. We can see that instead of older bāj classification, the compositions are classified into following categories since post Masidkhani and Rajakhani period.

a. Vilambit gat: That includes Masidkhani and its modified varieties which are played in a slow tempo of below 100 bpm.
b. Drut gat: That includes Rajakhani / Purab and their modified varieties which are played in a fast tempo of above 100 bpm.
Bandopadhyaya\(^2\) describes that, the instrumental compositions may be primarily divided into three basic categories on the basis of its tempo, i.e. \textit{vilambit}, \textit{madhya} and \textit{drut}. Of late we have opted two more subdivisions, one in Vilambit and one in Drut thus coming to five types of gross \textit{laya} references, i.e.; \textit{ati-vilambit}, \textit{vilambit}, \textit{madhya}, \textit{drut}, and \textit{ati-drut}. It is to be noted that the tempo range of \textit{laya} classification in instrumental music apparently different that been used in vocal music.

Hamilton (1989;74) classifies the older and modern \textit{bājs} under four categories and set them into four tempo ranges as following,

\begin{table}[h]
\begin{center}
\begin{tabular}{ |l| }
\hline
\textbf{Table No. 4.1} \textit{Bāj} and the \textit{laya} \\
\hline
\textbf{a.} Adhunik \textit{bāj} – \textit{Vilambit laya} \\
\textbf{b.} Masidkhani \textit{bāj} - \textit{Vilambit to madhya laya} \\
\textbf{c.} Firozkhani \textit{bāj} - \textit{Madhya to drut laya} \\
\textbf{d.} Rajakhani \textit{bāj} - \textit{Drut laya} \\
\hline
\end{tabular}
\end{center}
\end{table}

However it is to be noted that there are several varieties of compositions existing among the performance of traditions. Classifying them into early noted \textit{bāj} could be meant to \textit{laya} of the style was played. Those compositions referred to as Masidkhani, still follow the nearest original format of older compositions. The \textit{vilambit laya} that referred to Masidkhani of older times, is \textit{madhya-vilambit} now days. The inventions varieties of compositions and modifications among the \textit{gharānās}-the music laboratories, have been widened the tempo range of performance. The entire repertoire of instrumental compositions can be divided into following categories on the base of \textit{laya}. 
There are total six sub divisions of layas can be found in performance practice among sitār and sarod traditions.

\[
\begin{align*}
\text{Vilambit laya} & \\
\quad & \left\{ \\
\text{Ati-vilambit} & 15-30 \text{ bpm.} \\
\text{Vilambit} & 30-60 \text{ bpm.} \\
\text{Madhya-vilambit} & 60-100 \text{ bpm.} \\
\text{Madhya-drut} & 100-200 \text{ bpm.}
\end{align*}
\]

\[
\begin{align*}
\text{Drut laya} & \\
\quad & \left\{ \\
\text{Drut} & 200-300 \text{ bpm.} \\
\text{Ati-drut} & \text{above 300 bpm.}
\end{align*}
\]

The vilambit laya of vocal music which used to sing bada-Khayāl is equal to ati-vilambit laya of present day instrumental music. Thus the definitions of terms vary from olden times to modern and between instrumental music to vocal music. The over speed ati-drut is very rare as it never been used in vocal music. The comparative tempo range assigned in vocal and instrumental is shown in following table,

**Table No.4.2** Comparision of vocal and instrumental tempo ranges

<table>
<thead>
<tr>
<th>Laya</th>
<th>Vocal</th>
<th>Instrumental</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Ati-vilambit</strong></td>
<td>6-10 bpm</td>
<td>30-60 bpm</td>
</tr>
<tr>
<td><strong>Vilambit</strong></td>
<td>10-30 bpm</td>
<td>15-30 bpm</td>
</tr>
<tr>
<td><strong>Madhya-vilambit</strong></td>
<td>30-60 bpm</td>
<td>60-100 bpm</td>
</tr>
<tr>
<td><strong>Madhya</strong></td>
<td>60-100 bpm</td>
<td>60-100 bpm</td>
</tr>
<tr>
<td><strong>Madhya-drut</strong></td>
<td>100-150 bpm</td>
<td>100-200 bpm</td>
</tr>
<tr>
<td><strong>Drut</strong></td>
<td>150-250 bpm</td>
<td>200-300 bpm</td>
</tr>
<tr>
<td><strong>Ati-drut</strong></td>
<td>Above 250 bpm</td>
<td>Above 300 bpm</td>
</tr>
</tbody>
</table>
Fig. 30 Improvisations in rāga Puriya

Fig. 31 Compositions in rāga Puriya with ālāp.
4.7 **VILAMBIT COMPOSITIONS**

The early type of *vilambit gats* were undoubtedly the Masidkhani *gats*. The tempo in which these *gats* were played was considered as *vilambit laya*. But later since the post Masidkhan period the *laya* called *vilambit* has been widened to more slower than to prior. In result the original Masidkhani *laya* now became known to as *madhya-vilambit*. It seems adopting more slower tempos into performance was inspired by vocal music, however, the tempo range is not that slow that used to sing slowest vocal genre-*bada khayāl*. The compositions are classified into following sub categories.

**i. Madhya-vilambit:** This category includes those compositions which follows the original tempo and the pattern of older Masidkhani *gats*. The term *madhya-vilambit* refers to a mid-slow tempo ranging between 60-100 bpm. The compositions set to this tempo range are rarely used in present day performance, even thou are played but not as mainstream of performance. We can find these types of compositions among the Maihar and Jaipur traditions.

**ii. Vilambit:** This refers to the normal slow tempo ranging between 30-60 bpm. The compositions set to this *laya* include a number of meends and variations in stroke patterns. This types of compositions are pre dominant at present day performance practice. The compositions called *vilambit gats* are largely performed among all existing instrumental *gharānās*.

**iii. Ati-vilambit:** The tempo range is set between 15-30 bpm to the *ati-vilambit* compositions. However it is not the range of *ati-vilambit laya* that referred in vocal music, which is almost half of the of instrumental one. The compositions set to this tempo range are very rarely found in performance practice. The best of this kind can be seen in Indore *gharānā*. 
Composition No. 1: Rāga Yaman, Madhya-vilambit Teentāl.

**Astāyi.**

\[
\begin{align*}
\text{Ga} & \quad \text{Ga} \quad \text{Ga} \quad \text{Re}\text{Re} \quad | \quad \text{Ga} \quad \text{Ma}\text{Ma} \quad \text{M}\text{Pa} \quad \text{Ma} \quad | \quad \text{Ga} \quad \text{Re} \quad \text{Sa} \\
\text{da} & \quad \text{da} \quad \text{ra} \quad \text{da} \quad \text{di} \quad \text{ra} \quad \text{da} \quad \text{ra} \quad | \quad \text{da} \quad \text{ra} \quad \text{da} \quad \text{da} \quad \text{ra}
\end{align*}
\]

**Mānjā.**

\[
\begin{align*}
\text{Ga} & \quad \text{Ga} \quad | \quad \text{Ga} \quad \text{Ga} \quad \text{Ma} \quad \text{Ma} \quad \text{M}\text{Pa} \quad \text{Ma} \quad | \quad \text{Ga} \quad \text{Re} \quad \text{Sa} \\
\text{diri} & \quad \text{da} \quad \text{di} \quad \text{ra} \quad \text{da} \quad \text{di} \quad \text{ra} \quad \text{da} \quad \text{da} \quad \text{ra}
\end{align*}
\]

**Antarā.**

\[
\begin{align*}
\text{Ga} & \quad \text{Ga} \quad | \quad \text{Re} \quad \text{Ga} \quad \text{Ga}\quad \text{Ma} \quad \text{Dha} \\
\text{diri} & \quad \text{da} \quad \text{da} \quad \text{di} \quad \text{ra} \quad \text{da} \quad \text{da} \quad \text{ra}
\end{align*}
\]

**Abhog.**

\[
\begin{align*}
\text{Ga} & \quad \text{Ga} \quad | \quad \text{Re} \quad \text{Sa}\text{Sa}\quad \text{Ni} \quad \text{Dha} \\
\text{diri} & \quad \text{da} \quad \text{di} \quad \text{ra} \quad \text{da} \quad \text{da} \quad \text{ra}
\end{align*}
\]

**Note:** This is a simple madhya-vilambit gat which could be found in most of all gharānās with slight variations. The composition follows the original Masidkhani pattern. The second and rest lines may vary from gharānā to gharānā. Source: Smt. Sandhya Apte (PSI).
Composition No. 2 : Rāga Bihag, Madhya-vilambit Teental.

Astāyi.  

\[ \begin{array}{cccccc} 
12 & SaNi & | & Sa & GaMa & Pa & Ni & | \\
& diri & | & da & diri & da & ra & |
\end{array} \]

\[ \begin{array}{cccccc} 
^x & DN & Sa & | & Ni & DPa & PaPa & | \\
& Ga & MaMa & Pa & Ma & | & Ga & Mga & R & Sa & & | \\
\end{array} \]

Mānjā.  

\[ \begin{array}{cccccc} 
12 & SaNi & | & Sa & GaMa & Ga & | \\
& SNRSN & Sa & | & \\
& diri & | & da & diri & da & ra & l & |
\end{array} \]

\[ \begin{array}{cccccc} 
^x & P & Ni & | & PaPa & Ni & Sa & | \\
& Ga & MaMa & Pa & Ma & | & Ga & Mga & R & Sa & & |
\end{array} \]

Antarā.  

\[ \begin{array}{cccccc} 
12 & PaPa & | & M & Ga & MaMa & Pa & ^{S} & Ni & | \\
& diri & | & da & diri & da & ra & l & |
\end{array} \]

\[ \begin{array}{cccccc} 
^x & N & Sa & | & Sa & Sa & NiSa & | \\
& Pa & NiSa & Ga & Ma & | & Ga & Mga & R & Sa & & |
\end{array} \]

Abhog.  

\[ \begin{array}{cccccc} 
12 & GaMa & | & Ga & SaSa & Ni & DN & Sa & | \\
& diri & | & da & diri & da & ra & l & |
\end{array} \]

\[ \begin{array}{cccccc} 
^x & Ni & Ni & | & DPa & PaPa & | \\
& Ga & MaMa & Pa & Ma & | & Ga & Mga & R & Sa & & |
\end{array} \]

Note: A well-known sitar gat in rāga Bihāg, is attributed to Jaipur Gharānā. It is also played in almost all gharānās with slightly difference and variously credited by performers. The similar gat also found in Indore beenkār gharānā also. Source; Smt. Sandhya Apte (PSI).
Composition No. 2 : Rāga Bhairavi, Madhya-vilambit Teental.

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12

\[ \text{Astāyi.} \]

\[
\begin{align*}
& \text{Pa} \text{Dha} | \text{Pa} \text{ Ma} \text{Pa} \text{ Ga} \text{ Ma} | \\
& \text{Diri} \quad \text{da} \quad \text{di} \text{ri} \quad \text{da} \quad \text{ra} \quad | \\
\end{align*}
\]

\[
\begin{align*}
& \text{Pa} \text{ Pa} \text{ Pa} \text{ Ga} \text{ Ga} | \text{Sa} \text{ Ga} \text{ Ma} \text{ GMPD} \text{ Pa} \text{ Ma} | \text{GR Ga} \text{ R} \text{S Re} \text{ Sa} \\
& \text{da} \quad \text{da} \quad \text{ra} \quad \text{di} \text{ri} \quad \text{da} \quad \text{di} \text{ri} \quad \text{da} \quad \text{ra} \quad | \\
\end{align*}
\]

\[ \text{Mānjā.} \]

\[
\begin{align*}
& \text{Ga} \text{ Ga} | \text{Re} \text{ Sa} \text{ Sa} \text{ Ni} \text{ Sa} | \\
& \text{diri} \quad \text{da} \quad \text{di} \text{ri} \quad \text{da} \quad \text{ra} \quad | \\
\end{align*}
\]

\[
\begin{align*}
& \text{Dha} \text{ Ni} \text{ Ni} \text{ SR Ga} \text{ Ga} | \text{Sa} \text{ Ga} \text{ Ma} \text{ GMPD} \text{ Pa} \text{ Ma} | \text{GR Ga} \text{ R} \text{S Re} \text{ Sa} \\
& \text{da} \quad \text{di} \text{ri} \quad \text{da} \quad \text{ra} \quad | \text{da} \quad \text{dir} \quad \text{da} \quad \text{ra} \quad | \text{da} \quad \text{da} \quad \text{ra} \quad | \\
\end{align*}
\]

\[ \text{Antarā.} \]

\[
\begin{align*}
& \text{Pa} \text{ Pa} | \text{M Ga} \text{ Ma} \text{ Ma} \text{ Dha} \text{ Ni} | \text{Sa} \text{ Sa} \text{ Sa} \text{ Ga} \text{ Ga} | \text{Re} \text{ Sa} \text{ Sa} \text{ Ni} \text{ Sa} | \\
& \text{diri} \quad \text{da} \quad \text{di} \text{ri} \quad \text{da} \quad \text{ra} \quad | \text{da} \quad \text{da} \quad \text{ra} \quad \text{diri} \quad | \text{da} \quad \text{di} \text{ri} \quad \text{da} \quad \text{ra} \quad | \\
\end{align*}
\]

\[
\begin{align*}
& \text{Dha} \text{ Ni} \text{ Ni} \text{ Dha} \text{ Pa} | \text{Sa} \text{ Ga} \text{ Ma} \text{ GMPD} \text{ Pa} \text{ Ma} | \text{GR Ga} \text{ R} \text{S Re} \text{ Sa} \\
& \text{da} \quad \text{di} \text{ri} \quad \text{da} \quad \text{ra} \quad | \text{da} \quad \text{dir} \quad \text{da} \quad \text{ra} \quad | \text{da} \quad \text{da} \quad \text{ra} \quad | \\
\end{align*}
\]

\[ \text{Note:} \] This sitar \textit{gat} is attributed to ImdadKhani Gharānā. Te specialty of this composition is an unusual beginning of antarā from 4\textsuperscript{th} mātrā and has no \textit{abhog} separately. One modified variation of the similar \textit{gat} was taught me by Ustad Hameed khan of Indore \textit{beenkār} gharānā which was played in much slower vilambit laya. The above \textit{gat} is obtained from Roy Sudeep (2004; 132).
Composition No. 4 : Rāga Patdeep, *Vilambit Teental*.

12

Astāyi. 

\[ \begin{array}{c|cccc}
\text{PNi} & \text{S} & \text{Dha} & \text{Pa Pa} & \text{MP} \\
\text{-diri-} & \text{diri} & \text{-- dara} & \text{-- dara-} \\
\end{array} \]

\[ \begin{array}{cccc}
\text{Pa} & \text{Ni Ni} & \text{Sa GPMP} & \text{M Ga} & \text{Ma Ga} & \text{R Sa} & \text{S Re (S)} & \text{S Ni Ni} & \text{SDP} & \text{MGMP} \\
\text{da} & \text{da} & \text{da} & \text{da} & \text{diri} & \text{diri} & \text{-- dara} & \text{-- dara-} \\
\end{array} \]

\[ \begin{array}{c|cccc}
\text{PNi} & \text{S} & \text{Dha} & \text{Pa Pa} & \text{MP} \\
\text{-diri-} & \text{diri} & \text{-- dara} & \text{-- dara-} \\
\end{array} \]

\[ \begin{array}{cccc}
\text{Pa} & \text{Pa} & \text{Pa} & \text{SGMP} & \text{M Ga} & \text{Ma Ga} & \text{R Sa} & \text{S Re (S)} & \text{Ni} & \text{PNi} & \text{Dha Pa} \\
\text{da} & \text{da} & \text{da} & \text{da} & \text{da} & \text{diri} & \text{diri} & \text{-- dara-} & \text{-- dara-} \\
\end{array} \]

\[ \begin{array}{c|cccc}
\text{Ma Pa} & \text{M Ga} & \text{Ma Ma} & \text{Pa} & \text{S Ni} \\
\text{diri} & \text{diri} & \text{diri} & \text{-- ra} \\
\end{array} \]

\[ \begin{array}{cccc}
\text{Sa} & \text{Sa} & \text{Sa} & \text{SGMP} & \text{M Ga} & \text{Ma Ga} & \text{R Sa} & \text{S Re (S)} & \text{Ni} & \text{SDP} & \text{MGMP} \\
\text{da} & \text{da} & \text{da} & \text{da} & \text{diri} & \text{diri} & \text{da} & \text{-- darada} & \text{-- darada} \\
\end{array} \]

**Note:** This sitar gat is attributed to *Vishnupur gharānā*. This was played by Pt. Gokul Nag of Vishnupur gharānā in 1975 recording. Pt. Gokul Nag was authentic representative of Vishnupur gharānā. We can recognize difference in bol patterns as well as accents of bols. There is no abhog separately found. Similar to this composition are found in most of other gharānās mainly in Indore gharānā.
Chapter IV

Composition No. 5: Rāga Shyam Kalyan, Vilambit Teental.

Astāyi. \[ R^M Pa \mid \overset{p}{Ga} \mid Ga(M) \mid Re \mid N Sa \mid \]
\[ \text{diri-} \mid \overset{d}{da} \mid \overset{d}{diri} \mid \overset{d}{da} \mid \overset{d}{ra} \mid \]
\[ \overset{x}{Re} \mid \overset{0}{Re} \mid N Sa \mid ND Ni \mid D Pa \mid Ni Sa \mid R MPD \mid P^M Pa \mid Ga(M) \mid Re \mid N Sa \]
\[ \overset{d}{da} \mid \overset{d}{da} \mid \overset{d}{ra} \mid \overset{d}{da} \mid \overset{d}{diri} \mid \overset{d}{da} \mid \overset{d}{ra} \mid \overset{d}{da} \mid \overset{d}{diri} \mid \overset{d}{da} \mid \overset{d}{ra} \mid \]

Mānjā. \[ R^M Pa \mid \overset{p}{Ga} \mid Ga(M) \mid Re \mid N Sa \mid \]
\[ \text{diri-} \mid \overset{d}{da} \mid \overset{d}{diri} \mid \overset{d}{da} \mid \overset{d}{ra} \mid \]
\[ \overset{x}{Re} \mid \overset{0}{Re} \mid N Sa \mid Ni(S) \mid Ni \mid ND Ni \mid D Pa \mid N^S Re \mid N Sa \mid Sa \mid Sa \]
\[ \overset{d}{da} \mid \overset{d}{da} \mid \overset{d}{ra} \mid \overset{d}{diri} \mid \overset{d}{da} \mid \overset{d}{ra} \mid \overset{d}{da} \mid \overset{d}{ra} \mid \overset{d}{da} \mid \overset{d}{ra} \mid \overset{d}{da} \mid \overset{d}{ra} \mid \]

Antarā. \[ Ga(M) \mid Re \mid Ma Ma \mid Pa \mid S Ni \mid \]
\[ \text{diri} \mid \overset{d}{da} \mid \overset{d}{diri} \mid \overset{d}{da} \mid \overset{d}{ra} \mid \]
\[ \overset{x}{P N Sa} \mid Sa \mid Sa \mid Ga(M) \mid Re \mid Sa Sa \mid ND Ni \mid D Pa \mid Ga(M) \mid Re \mid N Sa \]
\[ \overset{d}{da} \mid \overset{d}{da} \mid \overset{d}{ra} \mid \overset{d}{diri} \mid \overset{d}{da} \mid \overset{d}{diri} \mid \overset{d}{da} \mid \overset{d}{ra} \mid \overset{d}{diri} \mid \overset{d}{da} \mid \overset{d}{ra} \mid \]

Note: This sarod gat is attributed to Gulam Ali Bangsha sarod gharānā. This is a sarod gat performed by Pt. Radhika Mohan Maitra. We can recognize difference in bol patterns as well as accents of bols. Antarā is reconstructed variously by performers. One similar composition is heard in performances of Ustad Amjad Ali Kahn of Bangsha gharānā. On the sarod, the sut-meend from Re to Pa and return to Ga that ends with a touch of Ma stops on Re is pleasingly played in the mukhadā of this composition. There is no abhog separately found.
Composition No. 6: Rāga Pilu, Vilambit Teental.

Astāyi.

\[
\begin{align*}
\text{RMPN} &\mid (G) Ga \quad \text{RGSR} - N-S \\
\text{daradara} &\mid \text{da} \quad \text{dara} \quad \text{daradara} - \text{da-ra} \\
\end{align*}
\]

\[
\begin{align*}
(G) Ga \quad GaGa &\quad R NiSa \mid Ga \quad GaMa \quad GaMa \quad G ReMPDP \mid \text{MP} \quad G \quad R \quad NS \quad N \quad Sa \\
da \quad da &\mid \text{dara} \quad \text{dara} \quad \text{dara} \quad \text{dara} \quad \text{dara} \quad \text{dara} \quad \text{dara} \quad \text{dara} \quad \text{da} \quad \text{da} \quad \text{ra} \\
\end{align*}
\]

Mānjā.

\[
\begin{align*}
\text{RMPN} &\mid (G) Ga \quad \text{RGSR} - N-S \\
aradara &\mid \text{da} \quad \text{dara} \quad \text{daradara} - \text{da-ra} \\
\end{align*}
\]

\[
\begin{align*}
(D) Ni \quad NiGa &\quad R NiSa \mid Ga \quad GaMa \quad GaMa \quad G ReMPDP \mid \text{MP} \quad G \quad R \quad NiSa \\
da \quad da \quad da &\mid \text{dara} \quad \text{dara} \quad \text{dara} \quad \text{dara} \quad \text{dara} \quad \text{dara} \quad \text{da} \quad \text{da} \quad \text{ra} \\
\end{align*}
\]

Antarā.

\[
\begin{align*}
\text{RMPN} &\mid (G) Ga \quad \text{RGSR} - N-S \\
daradara &\mid \text{da} \quad \text{dara} \quad \text{daradara} - \text{da-ra} \\
\end{align*}
\]

\[
\begin{align*}
(N) Ni \quad NiSa \quad S a Sa &\mid \text{Pa} \quad N R S a \quad (N) \quad P M a \quad D h a \quad P a \mid (G) \quad \text{RGSR} \quad S NiSa \\
da \quad da \quad ra &\mid \text{dara} \quad \text{dara} \quad da \quad \text{dadiri} \quad \text{da} \quad \text{dara} \quad \text{daradara} \quad \text{dara} \\
\end{align*}
\]

Note: This sitār gat is attributed to Ustad Rehmat Khan of Indore gharānā. This is rare type sitar gat set in slower vilambit teental. The boles are organized differently in this gat and for the sake of playing the gat in very slower tempo the boles are syllable to as dara dara instead of diri of usual slow compositions. While in the mukhadā and the followed astāyi boles are very differently expanded to two three or even more syllables. Interestingly the followed lines have similar mukhadās but changes from sam. This may be relates to the early todā style. Whereas the octave jump with sut at the antarā resembles the been style. Performed and taught by Ustad Hameed Khan.6
Composition No.7 Rāga Desh, vilambit Teental.

Astāyi.  
\begin{align*}
& RS Ni Sa | \text{diri} | \text{da} | \text{diri} | \text{da-dara} | \text{dadirdara} | \\
& ^x \quad \text{Ni} \text{Ni} \text{Sa} \quad ^S \text{Ni} \text{Re} | \text{diri} | \text{da} | \text{diri} | \text{da} | \text{ra} | \text{da} | \text{da} | \text{ra}
\end{align*}

Mānjā.  
\begin{align*}
& \text{Sa}^N \text{Re} | ^S \text{Re} \quad ^SNiNi \quad \text{Dha} \quad \text{Pa} | \text{diri} | \text{da} | \text{diri} | \text{da} | \text{ra} | \\
& ^x \quad \text{DP} \text{Ma} \quad \text{Pa} \quad \text{Pa} | \text{diri} | \text{da} | \text{diri} | \text{da} | \text{ra} | \text{da} | \text{da} | \text{ra}
\end{align*}

Antarā.  
\begin{align*}
& \text{Pa} \text{Dha} | ^P \text{Ma} \quad \text{Pa} \quad \text{Pa} | \text{diri} | \text{da} | \text{diri} | \text{da} | \text{ra} | \\
& ^x \quad \text{Sa} \quad \text{Sa} \quad \text{Sa} | \text{diri} | \text{da} | \text{diri} | \text{da} | \text{ra} | \text{da} | \text{da} | \text{ra}
\end{align*}

Abhog.  
\begin{align*}
& \text{Ni} \text{Sa} | ^RG \text{Ma} \quad \text{Ma} \quad ^MG \text{Ma} | \text{diri} | \text{da} | \text{diri} | \text{da} | \text{ra} | \\
& ^x \quad \text{GR} \text{Ga} \quad \text{RS} \text{Ni} \quad \text{Sa} \quad \text{Sa} | \text{diri} | \text{da} | \text{diri} | \text{da} | \text{ra} | \text{da} | \text{da} | \text{ra}
\end{align*}

Note: This sitār gat is attributed to Maihar gharānā and also played on sarod as well. It is obtained from Pt. Ravi Shankar’s lessons (SSII). This gat is set in slower vilambit teental. The bols are organized differently in this gat. One similar gat is attributed to Jaipur gharānā. Interestingly it has four lines resembling the abhog.
4.8 VARIATIONS IN VILAMBIT COMPOSITIONS

Vilambit gats are major concern of performance. There have been no differences between sitar and sarod compositions found to be marked. But during the study of finding the traditional vilambit compositions of sitar and sarod, following marks points emerge from the study.

a. There has been number of modifications made in stroke pattern but the impression of early of 5+3+5+3 divisions set to teental remains the same.

b. Structure of Masidkhani style is quite prominent. There we find different mukhdas and the approaches towards the sam.

c. With the basic bol pattern of Masidkhani we can find many gats as having different faces of the Masidkhani.

d. The laya dimension has been widened to slower range. In result, the definition of vilambit has been changed to define slower tempo then earlier.

e. Various aesthetical performance techniques included in modern performance.

f. The early types of segments called todas now turn into the sequence of astāyi-mānjā-antarā-abhog.

Bandopadhyaya states⁹ that the vilambit gat-s used to be played in those times are near madhya laya of today. It is apparently the contribution of Ustad Allauddin Khan to give another laya-dimension to vilambit gat, namely ati-vilambit gats. Pt.Nikhil Banerjee (1931-1986) has many a time used to perform at a further slowed down tempo. His Chandrakauns gat (demo) may be a befitting example for ati-vilambit tempo. His performance of rāga shudha basant in a cassette recording is another example of ati-vilambit gat.
Similarly Khan (HKPI) attributes the creation of *ati-vilambit* compositions to Ustad Rehmat khan of Indore *gharānā*. The composition he attributes to Rehmat Khan is given in *pilu* which is very rarely used *rāga* for *vilambit*. It was known that in modern times Ustad Balekhan (1942-2007) of indore *gharānā* used to perform *ati-vilambit* *gat*. That can be said that the outline of today’s performance was getting drawn before one generation. Accordingly the development is not possible done by any one *gharānā*, instead there is a notable contribution of all instrumental *gharānās*. The variations that find in stroke patterns of *vilambit* compositions are described in following,

i. The well known popular Masidkhani *bol* pattern

**Astāyi;** from 12th *mātrā*

```
  diri  da  diri  da  ra  | da  da  ra,  diri  | da  diri  da  ra  | da  da  ra
```

ii. There are verities of *bol* patterns of *mukhadās* to approach the *sam*

These are later additions in compositions.

**Mukhadā;** from 12th *mātrā*

```
  a.  -diri- | da  diri  - -  dara  -dara- | da
  b.  diridi  | da  diri  daradara  -da-ra | da
  c.  diri  | da  diri  da- dara  dadirdara  | da
```

iii. There are verities of *bol* patterns of ending portion-*āmad* of composition. These are later also additions in compositions.

```
  a.  | da  diri  dara
  b.  | dadir  dara  dara
  c.  | dadirdara  daradara  daradara
```
iv. There had been a few other types of gats in the Masitkhani tradition. One starts from sam as like the same of mānjā. one bol pattern has two cycles long and starting from the 7th mātra\textsuperscript{11}.

Astāyi; from the 7th mātra

\[
\begin{align*}
\text{da} & \quad \text{diri} & \quad \text{da} & \quad \text{da} & \quad \text{ra}, & \quad \text{diri} & \quad \text{da} & \quad \text{diri} & \quad \text{da} & \quad \text{ra} & \quad \text{da} & \quad \text{da} & \quad \text{ra}, & \quad \text{da} & \quad | \\
\text{da} & \quad \text{ra}, & \quad \text{da} & \quad \text{diri} & \quad \text{da} & \quad \text{da} & \quad \text{ra} & \quad \text{diri} & \quad \text{da} & \quad \text{diri} & \quad \text{da} & \quad \text{ra} & \quad | \\
\text{da} & \quad \text{da} & \quad \text{ra}, & \quad \text{da} & \quad \text{diri} & \quad \text{da} & \quad \text{ra} & \quad | \\
\end{align*}
\]

v. With the basic bol pattern of astāyi we find many gats having a second line known as mānjā.

Mānjā; from sam,

\[
\begin{align*}
\text{da} & \quad \text{diri} & \quad \text{da} & \quad \text{ra}, & \quad \text{diri} & \quad \text{da} & \quad \text{diri} & \quad \text{da} & \quad \text{ra} & \quad \text{da} & \quad \text{da} & \quad \text{ra}, & \quad \text{diri} & \quad \text{da} & \quad \text{diri} & \quad \text{da} & \quad \text{ra} & \quad | \\
\end{align*}
\]

vi. Two approaches were found for antarā, one is generally known and another type of is frequently seen in Jaipur, Imdadkhani traditions.

a. Antarā; from the 12th mātra,

\[
\begin{align*}
\text{diri} & \quad | \quad \text{da} & \quad \text{diri} & \quad \text{da} & \quad \text{ra} & \quad | \quad \text{da} & \quad \text{da} & \quad \text{ra}, & \quad \text{diri} & \quad | \quad \text{da} & \quad \text{diri} & \quad \text{da} & \quad \text{ra} & \quad | \quad \text{da} & \quad \text{da} & \quad \text{ra} & \quad | \\
\end{align*}
\]

b. Antarā; from the 4th mātra,

\[
\begin{align*}
\text{diri} & \quad | \quad \text{da} & \quad \text{diri} & \quad \text{da} & \quad \text{ra} & \quad | \quad \text{da} & \quad \text{da} & \quad \text{ra} & \quad \text{diri} & \quad | \quad \text{da} & \quad \text{diri} & \quad \text{da} & \quad \text{ra} & \quad | \quad \text{da} & \quad \text{da} & \quad \text{ra} & \quad | \\
\text{da} & \quad \text{diri} & \quad \text{da} & \quad \text{ra} & \quad | \quad \text{da} & \quad \text{diri} & \quad \text{da} & \quad \text{ra} & \quad | \quad \text{da} & \quad \text{da} & \quad \text{ra} & \quad | \\
\end{align*}
\]

vii. There has separate abhog or āmad in some compositions.

Abhog; from sam

\[
\begin{align*}
\text{da} & \quad \text{diri} & \quad \text{da} & \quad \text{ra} & \quad | \quad \text{da} & \quad \text{diri} & \quad \text{da} & \quad \text{ra} & \quad | \quad \text{da} & \quad \text{da} & \quad \text{ra}, & \quad \text{diri} & \quad | \quad \text{da} & \quad \text{diri} & \quad \text{da} & \quad \text{ra} & \quad | \\
\end{align*}
\]
4.9 **DRUT COMPOSITIONS**

A wide range of *drut gats* have been notified since the time of pre Rajakhan period. There are number of patterns have been established and performed throughout. Each *gharânā* have highly concerned with this category of compositions. To notify the particular *gharânā*, a *drut* gat is an idol object of consideration. As well there are compositions set to other faster *tāla* like *ektāl*, but *teentāl* is pre dominated in the *drut* section. There are three types of fast compositions of *sitār* and *sarod* music. The categories are derived from three levels of tempo of *tāla*.

**i. Madhya-drut:** This category includes medium-fast tempo Firozkhanī style *gats*. The speed of compositions set between 100-175 bpm. These type *gats* are popular among Gulam Ali *sarod gharânā*. The impacts of medium fast Firozkhanī *gats* suitable for *sarod* are mostly found in this category.

**ii. Drut:** This category includes fast *gats* of Purab and Rajakhani *bāj gats*. The speed of compositions set between 175-250 bpm. There are number of patterns among the *drut gats* can be seen in modern performance practice.

**iii. Ati-Drut:** This category includes even faster *gats* inspired from *taranas* or percussion boles. The speed of compositions set above 250 bpm. These types of *gats* are mostly performed in Maihar and Imdadkhani *gharânās*.

The transcriptions of *drut gats* given in next pages are sequential to the *vilambit gats* cited in previous subtitle. In order to notifying traditional compositions in a particular *gharânā* of tempo variations can be notified consequently.
Chapter IV

167

Composition No.1 Rāga Yaman, Drut Teentāl.

Astāyi

\[
\begin{array}{cccc}
Ga & Ga & Re & | \\
Ga & MM & Pa & Ma & | \\
Ga & RR & Ga & Re & | \\
Sa & Ni & - & Re & | \\
da & - & da & ra & | \\
da & dir & da & ra & | \\
da & dir & da & ra & | \\
da & da & - & ra & | \\
\end{array}
\]

Mānjā

\[
\begin{array}{cccc}
Ga & - & Ga & Re & | \\
Ni & RR & Ni & Sa & | \\
Ni & Dha & NN & SS & | \\
Ni & N(P) & -M & PP & | \\
da & - & da & ra & | \\
da & dir & da & ra & | \\
da & dir & da & ra & | \\
da & rda & - & ra & | \\
\end{array}
\]

\[
\begin{array}{cccc}
Ma & -Dha & -D & Dha & | \\
Dha & -Ni & -N & Ni & | \\
Ni & -Re & -R & Re & | \\
Re & -Ga & -G & Ga & | \\
da & -da & .r & da & | \\
da & da & .r & da & | \\
da & da & .r & da & | \\
da & da & .r & da & | \\
\end{array}
\]

\[
\begin{array}{cccc}
Ma & N & D & -Pa & | \\
-Ma & RR & GG & | \\
Re & RSa & -Sa & Ni & | \\
Ni & DD & Ni & Re & | \\
da & -da & -ra & dir & | \\
da & dir & da & ra & | \\
da & rda & -r & da & | \\
da & dir & da & ra & | \\
\end{array}
\]

Antarā

\[
\begin{array}{cccc}
Ga & -Ga & Re & | \\
Ga & MM & Pa & Ma & | \\
Dha & NN & SS & NN & | \\
Re & RNi & -Ni & Sa & | \\
da & -da & ra & | \\
da & dir & da & ra & | \\
da & dir & da & ra & | \\
da & rda & -r & da & | \\
\end{array}
\]

Āmad

\[
\begin{array}{cccc}
Ga & GRe & -R & NN & | \\
Re & Sa & Ni & NDha & | \\
-DMM & Dha & Pa & | \\
MM & Ga & GRe & -R & | \\
da & rda & .r & dir & | \\
da & ra & da & rda & | \\
da & rdir & da & ra & | \\
da & dir & da & rda & | \\
\end{array}
\]

Note: Above gat is a popular common type drut gat in rāga yaman. It is set to normal fast tempo which enables the learners to understand and perform the gat. It is possibly a Purab bāj gat. Source: Pt. Sudhir Phadke12.(PSI)
Composition No.2 Rāga Bihāg, Drut Teentāl.

Astāyi

\[
\begin{align*}
\text{Sa} & \quad \text{MM} & \text{Ga} & \text{Pa} & \quad & \text{-} & \text{Ni} & \quad \text{-} & \text{D} & \text{Ni} & \quad & \text{Sa} & - & \text{Pa} & \quad \text{Ma} & \quad & \text{Ga} & \text{Re} & \quad \text{Sa} & \text{Ni} \\
da & \quad \text{dir} & \quad \text{da} & \quad \text{ra} & \quad & \text{-} & \text{da} & \quad \text{-.} & \text{r} & \quad \text{da} & \quad & \text{da} & \quad \text{-} & \text{da} & \quad \text{ra} & \quad \text{da} & \quad \text{ra} & \quad \text{da} & \quad \text{ra} & \quad \text{da} & \quad \text{ra} & \quad \text{da} & \quad \text{ra} & \quad \text{da} & \quad \text{ra} & \quad \text{da} & \quad \text{ra} & \quad \text{da} & \quad \text{ra}
\end{align*}
\]

Mānjā

\[
\begin{align*}
\text{Sa} & \quad \text{MM} & \text{Ga} & \text{Pa} & \quad & \text{-} & \text{Ni} & \quad \text{-} & \text{D} & \text{Ni} & \quad & \text{Sa} & - & \quad \text{-} & \text{N}i & \quad & \text{-} & \text{-} & \text{Sa} & \quad \text{Dha} & \quad \text{Ni} \\
da & \quad \text{dir} & \quad \text{da} & \quad \text{ra} & \quad & \text{-} & \text{da} & \quad \text{-.} & \text{r} & \quad \text{da} & \quad & \text{da} & \quad \text{-} & \text{da} & \quad \text{-} & \text{rda} & \quad \text{da} & \quad \text{rda} & \quad \text{da} & \quad \text{ra} & \quad \text{da} & \quad \text{ra} & \quad \text{da} & \quad \text{ra} & \quad \text{da} & \quad \text{ra}
\end{align*}
\]

\[
\begin{align*}
\text{Sa} & \quad \text{RR} & \quad \text{NN} & \quad \text{SS} & \quad & \text{N}i & \quad \text{NP}a \quad \text{-} & \text{M} & \quad \text{PP} & \quad & \text{-} & \text{Ni} & \quad \text{Dha} & \quad \text{Sa} & \quad \text{Ni} & \quad \text{Dha} & \quad \text{Pa} & \quad \text{Ma} \\
da & \quad \text{dir} & \quad \text{dir} & \quad \text{dir} & \quad \text{dir} & \quad \text{da} & \quad \text{rda} & \quad \text{-.} & \text{r} & \quad \text{dir} & \quad & \text{-} & \text{da} & \quad \text{ra} & \quad \text{da} & \quad \text{ra} & \quad \text{da} & \quad \text{ra} & \quad \text{da}
\end{align*}
\]

\[
\begin{align*}
\text{Pa} & \quad \text{DD} & \quad \text{MM} & \quad \text{PP} & \quad & \text{Ma} & \quad \text{MG}a \quad \text{-} & \text{G} & \text{Ma} & \quad \text{G} & \text{M} & \quad \text{P}D & \quad \text{D} & \quad \text{Pa} & \quad \text{Ma} & \quad \text{Ga} & \quad \text{RR} & \quad \text{Sa} & \quad \text{Ni} \\
da & \quad \text{dir} & \quad \text{dir} & \quad \text{dir} & \quad \text{dir} & \quad \text{dir} & \quad \text{da} & \quad \text{rda} & \quad \text{-.} & \text{r} & \quad \text{da} & \quad & \text{-} & \text{da} & \quad \text{-} & \text{da} & \quad \text{ra} & \quad \text{da} & \quad \text{dir} & \quad \text{da} & \quad \text{dir}
\end{align*}
\]

Antarā

\[
\begin{align*}
\text{Sa} & \quad \text{-} & \quad \text{Ga} & \quad \text{Ma} & \quad & \text{Pa} & \quad \text{NN} & \quad \text{Sa} & \quad \text{Re} & \quad & \text{Ni} & \quad \text{Sa} & \quad \text{GG} & \quad \text{RR} & \quad & \text{Sa} & \quad \text{SN}i & \quad \text{-} & \text{N} & \quad \text{Sa} \\
da & \quad \text{-} & \quad \text{da} & \quad \text{ra} & \quad & \text{da} & \quad \text{dir} & \quad \text{da} & \quad \text{ra} & \quad \text{da} & \quad \text{ra} & \quad \text{dir} & \quad \text{dir} & \quad \text{dir} & \quad \text{dir} & \quad \text{da} & \quad \text{rda} & \quad \text{-.} & \text{r} & \quad \text{da} & \quad \text{rda} & \quad \text{-.} & \text{r}
\end{align*}
\]

\[
\begin{align*}
\text{GG} & \quad \text{MM} & \quad \text{Pa} & \quad \text{PM}a & \quad & \text{-} & \text{M} & \quad \text{Ga} & \quad \text{GRe} & \quad \text{-} & \text{R} & \quad \text{Sa} & \quad \text{SN}i & \quad \text{-} & \text{N} & \quad \text{PP} & \quad \text{Ma} & \quad \text{MG}a & \quad \text{-} & \text{R} & \quad \text{Ga} \\
\text{dir} & \quad \text{dir} & \quad \text{da} & \quad \text{rda} & \quad \text{-.} & \text{r} & \quad \text{da} & \quad \text{rda} & \quad \text{-.} & \text{r} & \quad \text{da} & \quad \text{rda} & \quad \text{-.} & \text{r} & \quad \text{dir} & \quad \text{da} & \quad \text{rda} & \quad \text{-.} & \text{r} & \quad \text{da} & \quad \text{rda}
\end{align*}
\]

\[
\begin{align*}
\text{GM} & \quad \text{PD} & \quad \text{D} & \quad \text{Pa} & \quad \text{Ma} & \quad & \text{Ga} & \quad \text{RR} & \quad \text{Sa} & \quad \text{Ni} & \quad \\
da & \quad \text{da} & \quad \text{ra} & \quad \text{da} & \quad \text{dir} & \quad \text{da} & \quad \text{ra} & \quad \text{da}
\end{align*}
\]

Note: Above gat is a popular type sitār gat in rāga Bihāg possibly has Jaipur origin. The variations of this gat are found among Jaipur, Indore and Imdadkhani gharānās and variously credited\(^\text{13}\). The above gat is performed by Imdad Khan in a 78p record around 1910. A variation of this gat also performed in Maihar gharānā.\(^\text{14}\) PRII
Composition No.3 Rāga Bhairavi, Drut Teentāl.

Astāyi
\[
\begin{array}{c}
\text{Pa} - \text{Pa, Pa} | - \text{Pa, DD Ni} | \text{Dha Pa} - \text{Ma} | \text{Pa Ga} - \text{Ma} | \\
da - \text{rda da} | - \text{rda dir da} | \text{da ra - da} | \text{ra da - rda} |
\end{array}
\]

Mānjā
\[
\begin{array}{c}
\text{Pa} - - \text{Ga} | \text{Re Ga Re Sa} | - \text{Re MM GG} | \text{Re Sa} - \text{Sa} | \\
da - - \text{da ra da da ra ra ra da ra dir dir da da - ra} |
\end{array}
\]

Antarā
\[
\begin{array}{c}
\text{Pa} \text{ MM Pa} \text{ Ga} | - \text{Ma Dha Ni} | \text{Sa Re GG RR} | \text{Ni Ga} - \text{Re} | \\
da \text{dir da da} | - \text{ra da ra ra ra da ra dir dir da da - ra} |
\end{array}
\]

Āmad
\[
\begin{array}{c}
\text{Sa SNi} - \text{N Dha} | \text{Pa Ma PP Dha} | \text{Ni Pa Dha Ma} | \text{Pa Ga} - \text{Ma} | \\
da \text{rda r da} | - \text{da ra dir da da da ra da ra da - ra} |
\end{array}
\]

Note: A rare type of early sitār gat performed by Ustad Inayet tkhan of Imdadkhani gharānā in rāga Bhairavi is transcribed above. This was performed in a 78p Columbia record made around 1925\textsuperscript{15}. (PRII) This is typically known for Imdadkhani gharānā specialties such as strokes. The boles are differently organized then a normal Rajakhani and also it is played in a very fast tempo near to ati-drut. The gat starts from sam and has four lines including āmad. It is recognized as a pure Imdadkhani gat.
Composition No.4 Rāga Patdeep, Drut Teentāl.

**Astāyi**

\[
\begin{array}{c}
\text{Pa - Pa Ma} | \text{Pa SS NN SS} | \text{Dha Pa - Ma} | \text{Pa Ga - Ma} | \\
\text{da - da ra} | \text{da dir dir dir} | \text{da ra - da} | \text{ra da - ra} |
\end{array}
\]

**Mānjā**

\[
\begin{array}{c}
\text{Pa - - Ni} | \text{Dha Pa Ma Pa} | \text{Ga MM PP MM} | \text{Ga GRe -R Sa} | \\
\text{da - da} | \text{ra da ra} | \text{da dir dir dir} | \text{da rda .r da} |
\end{array}
\]

\[
\begin{array}{c}
\text{Ni SS RS Ni} | - \text{Pa Ma Pa} | \text{Ga MM PP NN} | \text{Sa SNi -N Sa} | \\
\text{da dir dir da} | \text{- ra da ra} | \text{da dir dir dir} | \text{da rda .r da} |
\end{array}
\]

\[
\begin{array}{c}
\text{Ma GG Ma Ga} | - \text{Ma Pa MM} | \text{Pa Ni - Sa} | \text{Ga Pa - Pa} | \\
\text{da dir da da} | \text{- ra da dir} | \text{da da - ra} | \text{da da - ra} |
\end{array}
\]

\[
\begin{array}{c}
\text{Ga - Re Sa} | \text{Ni Pa NN SS} | \text{Dha Pa - Ma} | \text{Pa Ga - Ma} | \\
\text{da - da ra} | \text{da ra dir dir} | \text{da ra - da} | \text{ra da - ra} |
\end{array}
\]

Note: A rare sitār gat performed by Pt. Gokul Nag of Vishnupur gharānā. It is in rāga Patdeep found in old cassette record performed in 1975\textsuperscript{16}. The gat belongs to Purab bāj. As well it has a longer mānjā of four cycles of teentāl a separate anta has not set. Interestingly instead to focus the raga nature of patadeep, that is uttarāṅg, the gat elaborate the much part of manja in mandra octave. However the mānjā ends with the touch of tāra saptak that fulfils the raga nature. One another specialty of mānjā is it joins the sam of astāyi without touching to Madhya Sa.
Composition No.5  Rāga Shyam kalian, Drut  Teentāl.

**Astāyi**

\[\begin{array}{l}
\text{Ni} \quad \text{Sa} \quad | \quad \text{RM} \quad \text{Pa} - \quad \text{Ga} \quad | \quad \text{Ma} \quad \text{Re} \quad N\text{Sa} - \quad | \quad \text{Re} \quad - \quad - \quad | \quad \text{Sa} - \\
\text{da} \quad \text{ra} \quad | \quad \text{da} - \quad | \quad \text{da} \quad | \quad \text{da} - \quad | \quad \text{da} - \quad | \quad \text{da} - \\
\end{array}\]

**Mānjā**

\[\begin{array}{l}
\text{x} \quad \text{Re} \quad - \quad - \quad | \quad \text{Dha} \quad - \quad \text{Pa} \quad - \quad | \quad \text{Ma} \quad \text{PP} \quad \text{Ni} \quad \text{Sa} \quad | \quad \text{RM} \quad \text{PD} - \quad \text{Pa} \\
\text{da} \quad - \quad - \quad | \quad \text{da} - \quad \text{ra} - \quad | \quad \text{da} \quad \text{dir} \quad \text{da} \quad \text{ra} \quad | \quad \text{da} - \quad - \quad \text{da} \\
\text{x} \\
\quad \text{-} \quad \text{Ga} \quad \text{Ma} \quad - \quad | \quad - \quad - \quad | \quad \text{-} \quad \text{da} \quad \text{ra} \quad - \quad | \quad - \\
\end{array}\]

**Antarā**

\[\begin{array}{l}
(P) \quad | \quad \text{Pa} \quad \text{Sa} - \quad \text{Sa} \quad | \quad \text{Sa} \quad - \quad - \quad | \quad \text{Re} \quad - \quad \text{Re} \quad - \quad | \quad \text{Dha} \quad \text{Pa} - \\
\text{da} \quad | \quad \text{rda} \quad \text{da} - \quad \text{rda} \quad | \quad \text{da} - \quad - \quad - \quad | \quad \text{da} \quad \text{ra} \quad - \quad | \quad \text{da} \quad \text{ra} - \\
\text{x} \quad \text{x} \\
\quad \text{PGa} \quad | \quad - \quad - \quad \text{Ga} \quad \text{-} \quad \text{Ga} \quad \text{Ma} \quad \text{-} \quad \text{Re} \quad | \quad - \quad \text{RR} \quad N\text{Sa} - \quad | \quad - \quad N\text{Dha} \quad - \quad D \quad \text{Dha} \\
\text{da} \quad | \quad - \quad \text{da} \quad - \quad \text{da} \quad - \quad - \quad | \quad \text{da} \quad - \quad \text{rda} \quad \text{da} \quad - \quad | \quad - \quad \text{da} \quad \text{r} \quad \text{da} - \quad | \quad \text{da} \\
\text{x} \quad \text{x} \\
\quad \text{MPa} \quad \text{Pa} \quad \text{Pa} \quad - \quad | \quad \text{ND} \quad \text{PM} \quad \text{DP} \quad \text{MP} \quad | \quad \text{GM} \quad \text{RS} \\
\text{da} \quad \text{da} \quad \text{da} \quad - \quad | \quad \text{dir} \quad \text{dir} \quad \text{dir} \quad \text{dir} \quad | \quad \text{dir} \quad \text{dir} \quad \text{dir}
\end{array}\]

Note: A stylistic sarod gat performed by Ustad Amjad Ali Khan of Gulam Ali Bangsha gharānā in rāga Shyam Kalyān is a well known Bangsha traditional madhy-drut gat. This is idol for Firozkhani inspired sarod style that developed in Bangsha tradition. It has four segments sthāyi, mānjā, antarā and āmad clearly. Strokes have been simplified in astāyi that brought a mellifluous beauty to this composition. The meends are set to use the complete resonance of instrument.
Composition No.6 Rāga Pilu, Drut Teentāl.

Astāyi a.

\[\begin{array}{cccccccc}
0 & & & & & & & \\
Sa & GG & RR & GG & Re & RS & Ni & - N & Sa & | & Ga & - & - Dha & | & Pa & (G) & -(S) & - |
\end{array}\]

da dir dir dir | da da - rda | da - da | - da . da - |

Astāyi b.

\[\begin{array}{cccccccc}
0 & & & & & & & \\
Pa & N & Dha & Pa & (G) & | & - RS & Ni & - N & Sa & | & Ga & - & - Ga & | & Re & Sa & Ni & Sa |
\end{array}\]

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

Antarā

\[\begin{array}{cccccccc}
0 & & & & & & & \\
Ma & MM & MM & Pa & | & - Ni & - N & Ni & | & Sa & - & Sa | & Ni & Re & Sa & - |
\end{array}\]

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

\[\begin{array}{cccccccc}
Ga & Re & - & Sa & | & Ni & Dha & - Pa & | & Pa & Dha & Pa Ma & | & Ga & Re & Sa & - |
\end{array}\]

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

Note: Above is a sitār gat in rāga Pilu attributed to Ustad Rehmat Khan of Indore gharānā. Interestingly it has also another variation in astāyi which is just like mirror of the former gat from khāli. The second variation of astāyi is attributed to Prof. Abdul Karim Khan of Indore gharānā. The antarā is that of commonly found in Indore style compositions. There is no mānjā separately found. The bol combinations of this composition has beautiful lilts and ornaments that is difficult to manage. The komal Ga used in this raga has very soft touch and said it is utarā (flattened) gandhār. The above gat is collected in face to face lesson with Ustad Hameed Khan of Indore beenkār gharānā. (PSI)
Composition No.7  Rāga Desh, Drut Teentāl.

Astāyi

0  
Re GG Sa Re | - Ma -M Pa | Ni -S -S RR | Re NN Dha Pa |
da  dir da ra | - da  ·r  da | - da  ·r  dir | - da  dir da ra |

Mānjā

0
\(\bar{\text{N}}\)i - - Dha | Pa Ga -R Ga | Ma PP DP DP | (M) MRe -Ga (S) |
da  - ra | da  da  ·r  da | da  dir dir dir | da  rda  ·r  da |

Antarā

0
Ma -M Ga Ni | -N Sa Re MM | Pa Dha MG Re | - Re Ma Pa |
da  ·r  da  da | ·r  da  da  dir | da  ra  da  - | da  da  ra |

Āmad

0
\(\bar{\text{N}}\)i SSRe Ni | SS Re Re MM | PP DD MM PP | (M) MRe -Ga (S) |
da  dir da  da | dir da  da  dir | dir dir dir dir | da  rda  ·r  da |

Note: Above is a sitār gat in rāga Desh is a popular type drut gat of Maihar gharānā, the variations of this gat are also found in Indore and Imdadkhani gharānās also. The mānjā and antarā lines changes in each gharānās. In Maihar gharānā it is set to a balanced tempo to perform the krintan and such other performance techniques. It is originally a Purab bāj gat. One of the features of this gat is could be notified in an interval of taking notes GaMa one-after, which if abandoned in raga desh. But when performer use the certain krintan and zanzamā between GaMa notes, the effect of unusual touch do not appers. Source: Pt. Sudhir Phadke. (PRII)
4.10 VARIATIONS OF DRUT COMPOSITIONS

The compositions of sarod belong to two instrumental traditions viz. Gulam Ali sarod gharānā and Senia Maihar gharānā. Whereas compositions of Gulam Ali gharānā yet more reserved to perform on sarod instrument only but the compositions of Maihar gharānā performed on both sitār and sarod instruments equally. It was Baba Allauddin Khan, the founder of Maihar gharānā, have highly contributed to developing the equal sophistication and same music on both instruments. Pt. Taranath (RTPI) clarifies that this happened in result of adopting vocal music throughout teaching of Allauddin Khan. When the students attempt to adopt the music that was sung, the techniques and the sound effect varies in each instrument. This leads toward a peculiar style that suitable for the instrument.

Actually the performing style of a gharānā quickly appears in drut compositions. The drut gats of sarod are greater inspired by the techniques of Senias in Maihar gharānā. These are in many instances longer and covering two or even more cycles to complete astāyi. The compositions were set such logically that they also can be repeated in single cycles.

In course of present study, the attempts have been made to notify the compositions that played and modified specially for sarod. However in some instances they also performed on sitār. The attempt of transcribing larger number of compositions is not much suitable here. Thus attempts have been made to find out few common and uncommon but used patterns of creating compositions. It is to be noted that this excludes those Rajakhani and Purab compositions that normally starts from 7th or 9th mātrā.
Table No. 4.3 Variations of drut *sitār gat* patterns

<table>
<thead>
<tr>
<th>i. From <em>sam</em></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>(x)</td>
<td>da (\text{dir da da}) - dir da ra</td>
<td>da dir dir dir</td>
</tr>
<tr>
<td>(x)</td>
<td>da dir dir da</td>
<td>rda (\text{r da ra})</td>
</tr>
<tr>
<td>(x)</td>
<td>da dir da</td>
<td>ra (\text{dir da ra})</td>
</tr>
<tr>
<td>(x)</td>
<td>da dir</td>
<td>ra (\text{dir da ra})</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ii. From 3(^{rd}) <em>mātrā</em></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>(x)</td>
<td>- - da (\text{\ r})</td>
<td>da (\text{ra da dir})</td>
</tr>
<tr>
<td>(x)</td>
<td>da - da -</td>
<td>da (\text{ra da da})</td>
</tr>
<tr>
<td>(x)</td>
<td>da dir da</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>iii. From 4(^{th}) <em>mātrā</em></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>(x)</td>
<td>- - da</td>
<td><em>r</em> da (\text{dir dir})</td>
</tr>
<tr>
<td>(x)</td>
<td>da - da</td>
<td><em>r</em> da da -</td>
</tr>
<tr>
<td>(x)</td>
<td>da dir da</td>
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<tr>
<th>iv. From 8(^{th}) <em>mātrā</em></th>
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<th>v. From 10(^{th}) <em>mātrā</em></th>
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<td>da - ra da</td>
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Table No. 4.4  Variations of drut *sarod gat* patterns  

i. From sam

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ii. From 2\text{nd} m\text{atr\text{a}}

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iii. From 4\text{th} m\text{atr\text{a}}

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iv. From 6\text{th} m\text{atr\text{a}}

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v. From 10\text{th} m\text{atr\text{a}}

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vi. From 14\text{th} m\text{atr\text{a}}

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4.11 ADDITIONAL SECTIONS IN SAROD COMPOSITIONS

During the course of present study an interesting subject was notified that in some compositions of sarod of Maihar gharānā, additional compositional sections were performed by maestros. These sections have pre-mediated structures of patterns. One additional section normally played is notified as a second mānjā. Pt. Rajeev Taranath demonstrated a gat in rāga yaman which has two mānjās and separate antarā-abhog lines. Within which, the first mānjā was played entirely in lower notes and the second elaborates the mid octave. The composition with two mānjās is as following,

Composition in rāga Yaman, Drut Teentāl.

Astāyi

\[
\begin{align*}
\text{Ga} & - \text{Ga} \quad \text{Re} | \quad \text{Ga} \text{ MM} \quad \text{Pa} \quad \text{Dha} | \quad \text{Pa} \text{MMGG} \quad \text{RR} | \quad \text{Ga} \text{ G(N)} - N \quad \text{Re} | \\
\text{da} & - \quad \text{da} \quad \text{ra} | \quad \text{da} \quad \text{dir} \quad \text{da} \quad \text{ra} | \quad \text{da} \quad \text{dir} \quad \text{dir} \quad \text{dir} \quad \text{dir} \quad \text{ra} \quad \text{da} | \\
\end{align*}
\]

Mānjā 1

\[
\begin{align*}
\text{Ni} & - N \quad \text{Ni} \quad \text{Re} | \quad - R \quad \text{Re} \quad \text{Ga} \quad \text{Re} | \quad \text{Ni} \text{ DD} \quad \text{NN} \quad \text{SS} | \quad \text{Ni} \quad \text{N(P)} - M \quad \text{PP} | \\
\text{da} & - \quad \text{r} \quad \text{da} \quad \text{da} | \quad \text{r} \quad \text{da} \quad \text{da} \quad \text{ra} | \quad \text{da} \quad \text{dir} \quad \text{dir} \quad \text{dir} \quad \text{dir} \quad \text{da} \quad \text{rda} \quad \text{r} \quad \text{da} | \\
\end{align*}
\]

Mānjā 2

\[
\begin{align*}
\text{Ga} \text{ MM} \quad \text{Ga} \quad \text{Pa} | \quad - P \quad \text{Pa} \quad \text{Ma} \quad \text{Pa} | \quad \text{Ma} \text{ NN} \quad \text{DD} \quad \text{NN} | \quad \text{Ma} \text{ MPa} - M \quad \text{Pa} | \\
\text{da} \quad \text{dir} \quad \text{da} \quad \text{da} | \quad \text{r} \quad \text{da} \quad \text{da} \quad \text{ra} | \quad \text{da} \quad \text{dir} \quad \text{dir} \quad \text{dir} \quad \text{da} \quad \text{rda} \quad \text{r} \quad \text{da} | \\
\end{align*}
\]

\[
\begin{align*}
\text{Sa} & - S \quad \text{Ni} \quad \text{Pa} | \quad - P \quad \text{Ma} \quad \text{Ga} - G | \quad \text{Re} \quad \text{Ni} - \quad \text{Ga} | \quad \text{Re} \quad \text{Ni} - \quad \text{Re} | \\
\text{da} & - \quad \text{r} \quad \text{da} \quad \text{da} | \quad \text{r} \quad \text{da} \quad \text{da} \quad \text{r} \quad \text{da} \quad \text{da} \quad \text{da} \quad \text{ra} \quad \text{da} \quad \text{ra} | \\
\end{align*}
\]
4.12 COMPARING THE SITĀR AND SAROD COMPOSITIONS

The compositions written in the previous part of present section are only examples of the sitār and sarod music of each gharānā. However thou are not enough to clarify the whole style of each gharānās. To achieve the entire knowledge of performance of any gharānā one has to study the practical data of music. Through a deep study on the primary data that collected through traditional method of music learning, present researcher bifurcate the characteristics of sitār and sarod compositions in following chart. The results of repeated researches may vary. Table No.4.5

<table>
<thead>
<tr>
<th>Sitār</th>
<th>Sarod</th>
</tr>
</thead>
<tbody>
<tr>
<td>Single string oriented performance techniques are used in composing sitār gats.</td>
<td>Multy-string oriented performance techniques are used in composing sarod gats.</td>
</tr>
<tr>
<td>Rāgas having both shudha and vikruta Re and Dha are avoided in composing gats.</td>
<td>Such rāgas having both shudha and vikruta notes are also considered in composing gats.</td>
</tr>
<tr>
<td>Ati vilambit gats also rendered.</td>
<td>Ati vilambit gats also rendered.</td>
</tr>
<tr>
<td>Rajakhani type gats are popular.</td>
<td>Firozkhani and Purab compositions are popular.</td>
</tr>
<tr>
<td>Compositions are found both longer and shorter types.</td>
<td>Compositions normally longer.</td>
</tr>
<tr>
<td>Compositions have roots with early sitār and surbahār music.</td>
<td>Compositions have roots with early rabāb</td>
</tr>
</tbody>
</table>
4.13 CONCLUSION

Present chapter was devoted to the study of the theoretical aspects as well practical data of compositions which included transcriptions of compositions.

In the first section the discussion covered the theoretical aspects of compositions. An introduction to Indian compositional section with basic principles of gat and aesthetic value of instrumental compositions has been discussed. The section was devoted to the study of practical data of compositions within the repertoire of different traditions. In the course of finding true sound of compositions, study has made on the performed music of the early masters as well as newer one. The known classification of laya in Indian music has three categories; present chapter notifies the usage of total six sub categories divided in to two sorts of laya at modern performance. The practical study or this section has been made on a number of compositions different gharānās and for a brief presentation two compositions of each gharānā are transcribed in this section. The transcriptions along with brief descriptions of the transcribed compositions of all six instrumental traditions were duly presented.

The attempts have been made to notify characteristics of sitār and sarod compositions which would be helpful to understanding the performance style of instrumental gharānās.

a. Discovered the basic principles, structure and aesthetic value of instrumental compositions possible adoption of literary content.

b. Notified the categories of laya in instrumental and vocal music.

c. Notified pattern variations of vilambit and drut gats.

d. Transcribed the compositions of different instrumental gharānas.

e. Comparatively discussed about sitār and sarod music.

⭐⭐⭐⭐⭐
Notes

2. Sanjay Bandopadhyaya; UGC Refresher course article 24.11.2004
3. Dr. Anupam Mahajan (2008; 84-85) Transcribed a very similar compositions and attribute it to Jaipur gharānā and Roy (2004;137) attributes an almost same composition to Ustad Imdad Khan.
4. Source of this recording was obtained from www.bangla.torrents.com and www.We Got Guru.Com web sites. Standard license of you tube.
5. Recording courtesy Pt. Rajeev Taranath
6. Private learning and interview section with Ustad Hameed Khan 3.10.2011
7. Source courtesy; Pt. Rajeev Taranath
8. Dr. Anupam Mahajan (2008;116-17)
9. Sanjay Bandopadhyaya; UGC refresher course article; 24.11.2004 One composition in rāga parameshwari composed by Ustad Balekhan is in Ati vilambit laya of teentāl. Source courtesy ; Hafiz Bale Khan
10. Obtained from Sanjay Bandopadhaya; UGC refresher course article; 24.11.2004
12. Roy in his book ‘Jahān-e-sitār’(2004;133) attributes this gat to Imdadkhani gharānā. Ustad Hameed khan also gives a similar composition attributed to Ustad Rehmat Khan of Indore gharānā. (HKPI)
13. Pt. Rajeev Taranath demonstrated a similar variation which starts from 6th mātrā.(PRI)
14. The cassette copy of old 78 rpm records of Inayet khan. Courtesy; Pt. Sanjay Deshpande.
15. ibid
16. These patterns are derived from teachings and performing of sitārist Pt sudhir Phadke and Smt Sandhy Apte. These two exponents of Maihar gharānā performed and taught these patterns in rāgas like khamāj, Malkauns, Hameer, Mārvā, Bhairavi and Nat Bhairav.
17. These patterns are derived from teachings and performing of sarod maestro Pt.Rajeev Taranath, a sarod exponent of Maihar gharānā who performed and taught these patterns in rāgas like Puria Kalyān, Khamaj, Kāfi, Bihāg, Mānj Khamāj and Bihāg.
Sanjay Bandopadhyay; UGC Refresher course article 24.11.2004

Dr. Anupam Mahajan (2008; 84) Transcripted a very similar composition and attribute it to Jaipur gharana and Roy (2004; 137) attributes an almost same composition to Ustad Imdad Khan.

Source of this recording was obtained from www.bangle torrents.com and www.We Got Guru.Com websites. Standard license of YouTube.

Recording courtesy Dr. Rajeev Taranath

Private learning and interview section with Ustad Hameed Khan 3.10.2011

Source courtesy; Dr. Rajeev Taranath

Dr. Anupam Mahajan (2008; 116)

One composition in Raga Parameshwari composed by Ustad Balekhan is in Ati vilambit laya of teental. Source courtesy; Hafiz Balekhan

Obtained from Sanjay Bandopadhaya; UGC refresher course article; 24.11.2004

Written and learnt in person from Pt. Sudhir Phadke early in 2004.


Ud. Hameed Khan also gives a similar composition attributed to Ud. Rehmat Khan of Indore gharana. (PSI)

Pt. Rajeev Taranath demonstrated a similar variation which starts from 6th matra. (PR)

The cassette copy of old 78 rpm records of Inayet Khan. Courtesy; Pt. Sanjay Deshpande.

ibid

Performed in a recording by Pt. Sudhir Phadke (Sony Corp. 2007; 88697071302)

These patterns are derived from teachings and performing of sitarist Pt. Sudhir Phadke and Smt. Sandhya Apte. These two exponents of Maihar gharana performed and taught these patterns in ragas like Khamaj, Malkouns, Hamir, Marwa, Bhairavi and Nat Bhairav.

These patterns are derived from teachings and performing of sarod maestro Pt. Rajeev Taranath, a sarod exponent of Maihar gharana who performed and taught these patterns in ragas like Puria Kalyan, Khamaj, Kafi, Bihag, Manj Khamaj and Bihag.