I have not only mastered the techniques previously known but also added a few of my own to this rich heritage of string Instrument which has given a new meaning and dimension to sitar playing. "JAFFERKHANI BAAJ" is just like a slow tempo GAT in which left hand work is too much useful. In one stroke of Mizrab 8, 6 and 12 swaras are to be played in one beat (Matra) according to the formation of Ragas. This is the basic component of "JAFFERKHANI BAAJ".

To provide faster advanced training in sitar and to encourage young and budding talents to come to the cultural field by way of taking specialization subject in the field of music (sitar) I carried out the research work leading to the discovery of new facts independently under the provisions of O. Ph. D. 3(ii) and Syndicate Resolution No. 36 (10-2) dated: 30-05-1998 of The M. S. University of Baroda.

This Thesis contains the result of independent investigations carried out by me. I have composed the "Gatas" in the style of "JAFFERKHANI BAAJ" with reference to the formation of Ragas which has given a new meaning and dimension to sitar playing.

In Fine Arts, it is defined as the way of denoting character, sentiment, action, feeling, etc. in a work of art. In music, this means that the artiste communicates the state and workings of his mind and emotions through tones which are outward manifestations of his psychological states. In musical performance, that which is added by the performer in his rendering of the notated music is called Expression. The ideal performer is one who succeeds in bestowing upon the composition a personal and original Expression within the regulated framework of the Raga.
The framework of a Raga can be understood through the composition or a “Gat” or Bandish and Expression may be said to represent that part of music which can not be indicated by notes or in its highest manifestation, by any symbol or sign whatsoever. It includes all the nuances of tempo, dynamics, phrasing, ascent and touch succession of pitch-time-value is transformed into a living organism. Although, as far as the written notes are concerned the performer is strictly bound to the composer’s work. Yet, he enjoys a considerable amount of freedom in the field of Expression and this may be said to represent the creative contribution of the performer.

In Maseetkhani Baaj, there is usually one note for one beat corresponding to one stroke of the mizrab with the right hand. In Jafferkhani Baaj, 6, 8 or 12, sometimes even up to 16 notes are created within one beat. This is unique to Jafferkhani Baaj.