CHAPTER : IV

"CHANGING VAADAN SHAILIS OF SITAR"

4.1 Changing Vaadan Shailis of Sitar

4.2 Historical Development of Sitar Vaadan Shailis

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4.6 Notation Symbols
4.1 “Changing Vaadan Shailies of Sitar”

Change is the law of nature. It brings beauty to the world. Without change, there is no life. This basic rule applies everywhere. The Indian sitar has also gone through a large extent of this law i.e. change. So many changes came in the structural form and then in vaadan shailies.

From 14th to 18th century, the method of playing sitar was taught to the shishyas by their respective ‘Gurus’ and they copied it. There was no notation system, hence nothing was written, only Guru Shishya prampara continued the task. This instrument was played to supplement the impact of the other instruments. The sitarists had adopted the veena vaadan shailly, in which ‘Alaap’ was given the most important place.

4.2 Historical Development of the Sitar vaadan Shailis

The historical development of the vaadan shailis of sitar can be viewed in three main phases:

1. Pre-Gat period 14th century to 1500
2. Gat shaily period 1500 to 1900 A.D.
3. Free form - 1900 to present.

1. Pre Gat period:— In this period the sitarists

    Used to play the instrument in an instrumental ensemble complementing the Bin and Rabab (prevalent during Mughal period) The sitar’s vaadan shailly was mostly based on vocal music and this was used
to accompany Qawwalis and Ghazals. “The resonator of sitar was made of coconut shell, and the women folk played it. Simple songs of a lighter nature were played on this instrument.”

“In Ameer Khusro’s period, the sitar was used only as accompaniment, i.e. for ‘Sangat’. It had only two main ‘bols’. De and Ru. (Sanskrit words). ‘De’ means ‘invitation’ and ‘Ru’ means blessings to the musician. Sitar had very small capacity for attracting the audience, that is why it did not make much progress. The sitar vaadan was on the road of progress. There was not much in the vaadan shaily, so people did not give full attention to it.”

It can be said that its voice reached the audience from the back door. It was used only as accompaniment and the sitarist played two bols only i.e. De and Ru whenever the singer gave a pause, so that the audience did not feel the absence of rhythm and sound.

The musicians came to know the fact after some years that sitar had much more capacity for solo playing than only as accompaniment. But until 16th century’s beginning, this instrument was used just as accompaniment.

During the 16th & 17th century, ‘Dhrupad’ style was adopted by sitarists. The vocal compositions of ‘Dhrupad’ were played and the improvisations were based on rhythmical accompaniment of the drum (Pakhawaj) which accompanied the ‘Dhrupad’. This vaadan shaily gave some importance to sitar.
2. Gat period 1500 to 1900:

The two brothers Imratsen and Nihalsen of Tansen’s successors had the vital role in the progress of the sitar vadan as well as in the development of the instrument itself. They set the strings of the sitar in the following manner:

Ma - Sa - Pa (Kharaj) - Sa - (Sa) upper octave. Even today, this tradition is in existence. They put one extra gourd also on the back of the ‘daand’. The purpose of this extra gourd was to lengthen the ‘Aass’ of the string, which helped in ‘Solo vaadan’ of the sitar.

The Gat shaily came into existence, we can say in 16th century, ‘Gat’ means (Sanskrit) gati- movement. Tansen’s successors get the credit of originating the ‘gat shaily’, who were known as ‘saini’. The Saini Gharana consisted of two schools, ‘Binkars’ and Rababias which belonged to his son in Law Misri Khan and his son Bilas Khan respectively. These musicians never taught this instrument to others except to their own family members. The Rabab and Bin playing shaily was included in sitar vaadan. They played ‘Alap’, Jor Alap and compositions that were popular in vocal music at that time. These compositions came to be known as ‘Gats’. This period can be called as the start of ‘Gat Shaily’ period.

During this very period, Sadarang made Khayal Gayaki popular which was followed by sitar also. The vilambit khayal played on sitar was known as Vilambit Gat which one Maseet Khan created. The
compositions (gats) were based on fixed mizrab bols and in specific tempo. These vilambit gats came to be known as Maseet Khani gats. This vaadan shaily was known as ‘Delhi baj’ also, because Maseet Khan resided in Delhi.

Some sitarists played Raza Khani gats in 16th century which were created by Ghulam Raza Khan. This gat shaily was based on Thumri and Tarana style of vocal music. These gats were played on very fast tempo, whereas the Maseet Khani gats were slow in tempo, so the player could do a lot by playing ‘toras’, sut, gamak- ghaseet and meend etc.

The Razakhani gats were then succeeded by sitar khani gats which were performed after Razakhani gats to show more rhythm, colour and sweetness of the composition. Vilambit gat & Drut gats had come into being with great popularity among the sitarists during 19th century.

3. Free form period from 1900 to present:

The styles which are played on sitar these days have their origin from the old vaadan shailies i.e. Alap, Jor-alap, Dhrupad, Khayal, Maseet Khani & Razakhani baj., sitar khani gats, Ameer khani gats, khayal shaily of vocal music, classical music & light music compositions which include thumri, dadra, tappa, ghazal bhajan and lok geets, folk tunes etc. All these mixtures have given birth to a new style which the present sitarists create at their own as they want and according to their own taste though some hard and fast rules are obeyed while playing classical ragas, but even that also is being replaced with ‘mishrit ragas’, so no rule will be
there when pure free form will be adopted by the sitarists it seems. The sitarist will be free to express his mood in swaras.

The details of all the phases of sitar vaadan shaily are given below:

As there was no notation system prevalent before twentieth century, we don't get any written records about the vaadan shailies of those periods. As the records show there have been some of the very renowned musicians who have contributed a lot towards the development of sitar and it's techniques as well as the vaadan shaily.

Ustaad Raheem Sen and Amrit Sen were the great musicians of 19th century who made great changes in sitar vaadan shaily and put beauty and rhythm in it.

1. **Ustaad Raheem Sen:** 1813 - A.D. (19th Century). “He learnt the art from Dulhe Khan his father-in-law. No one gave any importance to this instrument but he continued his riaz and put all the techniques of veena, Dhrupad, Dhamar and Khayal gayaki into the sitar vaadan. He is remembered for making this instrument popular among the people of that time.”

2. **Amrit Sen:** 19th Century - “He was born in 1813 supported by Jaipur Naresh, Maharaja Ramsing. Amrit Sen had the wonderful capacity to play sitar uptil months together. He died in the year 1893 in Jaipur. But it is shocking, we don’t get any records of written compositions.”
3. **Raza Khan and Maseet Khan** — These two great musicians made Raza Khani or Drut gats and Maseet Khani or Vilambit gats respectively. They developed ‘Solo’ vaadan in sitar.

These two types of gats were played separately by the sitarists comprising of alap, Jor alap, drut gat, toras and then jhala.

For this vaadan shaily, these two musicians made some changes in the structural form of sitar. They set 23 frets on Achal thaat sitar and kept 7 strings which were tuned as:

1. Ma
2. Sa
3. Sa (Jore Ki tars)
4. Pa
5. Pa
6. Sa
7. Sa

4. **Sahabdad Khan (19th Century)** — We find another scholar, named sahabdad khan who contributed a great deal in the sitar vaadan. He invented one new instrument ‘Sur-bahar’ on which he played ‘Alap’ with ‘meend’. Because the strings of this instrument were thick, so the sur-bahar recital showed the sensitive notes (gambheer swaras) beautifully. The playing of ‘Alap’ with meend, gamak was done on sur bahar while the raga gat was played on sitar.
5. **Imdad Khan** — He promoted and developed the sitar vaadan shaily in his own way. He was of the opinion that meend was the most important and beautiful part in sitar vaadan, and an ornament of the raga.

In Raza Khan and Maseet Khan’s period, the field of music was not so vide and vast, because there were 23 frets in Achal thaat sitar, which created hindrance for the player to produce meend. But Imdad Khan kept only 19 frets and named that sitar as ‘Chal thaat sitar’. He performed the meend of 4 swaras on sitar and seven swaras meend on surbahar.

Imdad Khan added the tarb strings to sitar which increased the ‘Ass’ of the main string i.e. the sound of the main string increased. And now we can’t even imagine a sitar without ‘tarbs’.

6. **Inayat Khan (1882-1927)** — Imdad Khan’s son Inayat Khan attached one extra gourd on the upper part of the daand which also helped in making the sound of the sitar more resonant and sweet. He stressed the use of meend, gamak and kan swara in the sitar vaadan. So this vaadan shaily attracted much more audience than before. This shaily was adopted by the musicians of that period with great acceptance. The ‘gats’ were according to the tastes of the people. The folk tunes had become popular in sitar vaadan, because they depicted different cultures and beauty of that tribe. Dhrupads alap, jor-alap were the basic parts which the sitarist of that period played, whereever a function of Instrumental music was held.
4.3 An Analytical Study of Changing Vaadan Shailis of Sitar

The sitar which we use today the same which was played in Imdad Khan’s period. He improved the quality of ‘Jawari’ also and that is why the voice of the sitar got improved. The whole credit goes to Imdad Khan Sahab for the improvement in the tarab strings of sitar.

The changes in the structural form and vaadan shailies go together. Whenever the sitarist wanted to have a change in swaras he put or took off one or the other string.

Inayat Khan’s son Vilayat Khan made some changes in the main strings. He lessened the number of strings. Instead of seven, he made them into five, but after a decisive thought, placed one more string which was tuned into Mandra Sa. Then he took off one Jore-string and put one copper string which was tuned into the vaadi swara of the raga to be played.

Pt. Ravi Shankar ji placed one string in place of Jore string, which is tuned into Kharaj. So he increased the range of sitar vaadn up to four saptaks in alap.

The ‘Gat’ which had come into existence in the 16th century was improved by Imratsen and Nihalsen. Though it was not accomplished with today’s tabla or pakhawaj beats, but there was a tinge of Dhrupad vaadan shaily. Alap ang was very powerful.

The use of right hand was more than the left hand. The mizraab bols were the most important part of the vaadan shaily.

From this Guru Shishya Parampara, we had two great musicians namely Firoj Khan’ son Maseet Khan & Raza Khan of Lucknow.
1. **Maseet Khani Gat Shaily** — It was introduced by Maseet Khan. This shaily came to be known as ‘Delhi baaj’ also. The Maseet Khani gats had the following bols of mizraab :-

   Dir Da Dir Da Ra Da Da Ra

   Dir Da Dir Da Ra Da Da Ra = 16 beats.

   These strokes had so much beauty of rhythm that they are prevalent even today. These gats were vilambit gats.

2. **Raza Khani Gat Shaily** — The second vaadan shaily was started by ‘Raza Khan’ of Lucknow. He originated Khyal and Thumri ang in sitar vaadan. These were fast tempo gats. This vaadan shaily was known as ‘Poorvi Baaj’ also. In these gats small pieces in fast laya were played i.e. drut gats with elaborations.

3. The third vaadan shaily which was prevalent in 18th century was made by Tansen’s successors Amritsen and Nihalsen. They popularized the Maseet Khan’s and Raza Khani gats. Amritsen’s father was a great sitarist. He played alap and jor - alap on sitar with a great perfection. Amritsen got this art from his father and became a famous sitar player. He followed his father’s vaadan shaily i.e. Dhruvpad style. This vaadan shaily made this instrument so popular among the people of tha time that they loved to hear its resonant sound.

4. **Ameer Khani gat shaily** — “One of the successors of Amritsen named Ameer Khan (1873-1914) also earned fame in this field. He made one separate vaadan shaily which came to be known as Ameer
Khani gat shaily. In this shaily the gats were played in madhya lay. The mizrab strokes or bols were the same as of maseet khani gat i.e.

\[\text{Dir Da Dir Da Ra Da Da Ra} \]
\[\text{Dir Da Dir Da Ra Ra Da Ra} = 16 \text{ beats} \]

The difference was only of beats that these bols were of eight matras and were played only once. It means that the Madhya laya gats were of eight beats only.\(^5\)

This vaadan shaily was known as Jaipuri Baaj also. This vaadan shaily had the perfection of Jor and Alaap. In the line of successors, there were some of the noted sitar players.

"Imdad Khan had the perfection for playing seven swaras meend on Sitar as well as on Surbahaar, and was a perfect sitar player. His son Inayat Khan continued his efforts in making sitar playing popular. He was called `Avtaar' in sangeet Jagat (world of music). Sitar playing popular. He was a genius and played beautiful, gat-Toras & Jhala on Sitar".\(^6\) "Ustaad Inayat Khan's son ustaad Vilayat Khan made his contributions towards artistic laykaris, Jod-alaap, gat-toras."\(^7\)

5. The other invention in vaadan shailies of sitar was made by Ustaad Alaudin Khan. He mixed Khyal Ang and Dhrupad in Sitar Vaadan.

It was he who put the Anumandra Alaapchaari of veena into sitar vaadan and it became a new vaadan shaily.

"The Sain Vanshiya Shaily was somewhat difficult though
interesting. So as the instrument got name and fame, the common man came forward to learn the Maseet Khani gats because these gats were in slow rhythm, simple and based on Khayal ang."

In 19th century, thumri, ghazal had the main influence on sitar vaadan and a new vaadan shaily came into existence. Drut gats were made in which ‘taans’ and jhala work was appreciable. The vilambit gats were of two types:

1. Senia Gats
2. Maseet Khani gats.

1. **Senia Gats** :- “In these gats, there was set place for starting any composition, set place, means some specific matra. For ‘toraas’ ‘tihai’ or ‘tiyas’ no definite rules were adopted, so the table player had to face a great difficulty to have the rapport with sitar player. Though ‘Sam’ has an important role and place in sitar vaadan or any kind of music, but because these gats had confusion for this, so these could not gain popularity.”

2. **Maseet Khani Gats** :- A Maseet Khani gat started from the 12th matra and this was played in Teen taal only. The use of meend, gamak was done with perfection. The same style or vaadan shaily is prevalent today also. The bols are same. The 19th century gats were having four parts:

   1. Sthai
   2. Antra
   3. Sanchari
   4. Aabhog
But now, only Sthai and Antra are played in Vilambit as well as in Drut gats. After these two parts, toraas or taans are played with different matras. The fourth place comes for jhala.

Now a days, the sitar player plays the Alaap, jor alaap, short jhala of the raga then comes the Vilambit gat with toraas of different matras or beats. After this the artist starts drut gat and when sthai and antra are finished, toraas or teans are played. Then comes the turn of jhala which is the height of rhythm.

In the 19th century, Imdad Khan left his impact on society in the field of music. He made different tunes with different mizraab bols or strokes and originated another shaily in jhala playing. We get to know only theoretically that these musicians made such and such vaadan shaily.

Due to the lack of notation system nothing is available of the precious property, which got burried with the past artists, only source persons tell us the story of their gharanas or the shailis, prevalent in their gharanas.

Imdad Khan’s son Inayat Khan made the ‘Bandish’ of the raga, with toraas. This method was easy for the beginners.

‘Tiya’ or ‘Tihai’ was started by Inayat Khan Sahib only. In this period, there was another sitarist named Babu Khan, who stressed upon free and imaginative toraas of the raga and with true swaras of the raga.

“While Ashique Ali Khan Sahib was famous for his melodic ragas,
Haider Hussain Khan made the Dir Dir bols and Yusuf Ali Khan was famous for his effective gats.  

Upto the year 1950, the sitar playing was done with different gat karies like Maseet Khani gat, Raza Khani gat. The tabla was played with sitar, khyal gayaki method or shaily was adopted with the decoration of meend, gamak kan swara and murkies.

Vilayat Khan, son of Inayat Khan added “gayaki” - ang and so a new vaadan shaily was born.

The role of the left hand increased. The meend of five swaras was produced. With the advent of this new vaadan shaily the gayaki-ang became popular.

So we reach at the conclusion that from 14th century to 1500, the sitar was used as accompaniment and swara vistaars, then it became popular for it’s ‘solo’ vaadan.

From 1500 to 1900: Great sitarist Amritsen made beautiful gats. Maseet Khani or Vilambit gats and Raza Khani or Drut Gats had come into existence. These two musicians made great contribution towards the existing vaadan shaily of sitar. These gats are the soul of sitar vaadan. They are based either on khayal gayaki or folk tunes or according to the raga only.

Gats were played with the ornamentation of meend & gamak. Toras of different style and of different matras were added to beautify the gat.
As the bols of Maseet Khani gat were according to set rules, so these were simple for the learners and that was the reason for their popularity. The been shaily was also put into sitar vaadan. The great musician sada-rang started the khayal shaily which was liked by the people. Though this style was based mainly on “Geet, so the Bandish took the name of `Gat’. Whereas in Delhi, the Maseet Khani gat vaadan shaily was becoming popular, the Raza Khani gat shaily was at the peak of its popularity in Lucknow.

So these two gat shailies were the only ones, which got the name in history of Indian classical and light instrumental music. Maseet Khani gat shaily is cool and calm, the raza khani gat shaily forced the audience to dance to its tunes.

20th Century :— As change is the principle of life cycle, so is true with music also. After 1900 a new vaadan shaily was born which had free will of the artist with some of the basic ties.

The sitarists started playing the sitar as follows :—

1. Alaap with Dhruvpad ang.
2. Jor alaap.
3. Maseet Khani gat with toraas or taans.
4. Raza Khani gat with toraas or taans.
5. Jhala with toraas.

Now the sitarist is not bound to play the gat in Teen-taal only,
he is free to play whatever he wants or whichever vaadan shaily he wants to adopts. He may play Thumri, Dadra, Tappa, Bhajan, Ghazal tune or even a folk tune.

There is no compulsion as to how, when and which vaadan is to be done. It solely depends upon he sitarist to choose the time raga the style of playing any ‘cheez’ or ‘tukra’.

Alaap and Jor-alaap is done so beautifully on sitar these days that surbahar instrument is vanishing. The artist is free to compose any tune based on the swaras of any raga or the composition can be of a folk song.

**Basic rules to form a composition:**

The basic techniques remain the same as were prevalent in 14th to 19th century which are:

1. There should be rapport between the sitar and tabla player.
2. Sam is a must, otherwise the tabla accompanist is lost somewhere and the rhythmic chain breaks.
3. A gat must contain, sthai, antra, toraas and Jhala.
4. Maseet Khani gat is to be played in Teentaal and Raza Khani gat can be played in any of the talas according to the taste of the artist and tune of the gat.

4.4. Changing strokes of mizrab, a historical survey

After we have discussed in detail the changing vaadan. Shailies
of sitar we must go through the changing strokes of mizraab used in all these gat shailis. There has been no change in the strokes of mizraab of Maseet-khani and Raza Khani gats.

1. **Bols of Maseet Khani gat shaily:**

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| Dir | Da | Dir | Da | Ra |

| Da | Da | Ra | Dir | Da | Ra | Da | Ra |

2. **Bols of Raza Khani Gat shaily:** They started from the 9th matra in 19th century:

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| Da | Dir | Da | Ra | Da | Dir | Da | Ra |

| Da | Dir | Dir | Da | RDa | SR | Da |

With the change of time, the artists started the gat from 7th matra:

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| Dir | dir | Da | RDa | SR | Da | Da | Dir | Da | Ra |

| Da | S | S | Ra | Da | Ra |

There has been an era of another gat shailis also which are not prevalent these days. The mizraab strokes of those gat shailis were:
3. 1. Sitar Khani Gat Shaily:

\[
\begin{array}{cccccccc}
  & 1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 \\
1 & Da & Dir & Dir & Dir & Da & RDa & Sr & Da \\
\end{array}
\]

These gats were played in Adha taal i.e. ‘Panjabi Theka’ which was as follows:—

\[
\begin{array}{cccccccccccccccc}
  & 1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 & 9 & 10 & 11 & 12 & 13 & 14 & 15 & 16 \\
1 & Dha & S & Dhin & Dha & S & Dhin & Dha & S & Tin & Ta & Ta & S & Dhin & Dha \\
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4. Zaafar Khani Gat Shaily:— Zaafar Khan belonged to Tansen’s Saini Gharana. He was a veena player. This vaadan shaily was adopted by sitarists.

The mizraab strokes were:—

\[
\begin{array}{cccc}
 1 & 2 & 3 & 4 \\
Da & Dra & DaRa & Da \\
\end{array}
\]

The sitarists of this vaadan shaily played murkis also on sitar for the beautification of the gat.

5. Kut-baaz Gat Shaily:— The bols of mizraab were at the discretion of the sitaria. If the gat was in Dadra Taal, the bols were:—

\[
\begin{array}{cccc}
Da & Dir & Da & Da & Dir & Da \\
\end{array}
\]

and if in other taal, then the pieces were arranged in that taal.
“The term `Kut-baz’ is applied to those gats that are composed in tals other than tin-tal regardless of the laya. These gats follow the same structural principle of sectionalization. A common feature of kut-baj gats is that their mizrab-bols patterns are usually governed by the divisions of the tal in which they are composed.”

**Mizrab bols of Kut-baj**

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<th>7</th>
</tr>
</thead>
<tbody>
<tr>
<td>Da</td>
<td>Da</td>
<td>Ra</td>
<td>Da</td>
<td>Ra</td>
<td>Da</td>
<td>Ra</td>
<td></td>
</tr>
<tr>
<td>x</td>
<td>1</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

6. **Ameerkhani gat shaily** — This shaily had the technique of maseet Khani gats, but was played in Madhya Laya, so could not be successful. I proceed herewith to prove briefly that there have been so many changes in the vaadan shailies of sitar from 13th-14th century uptil now which are written below :—
1. The sitar was used as an accompaniment in the 13th century with only two strokes of mizraab i.e. ‘De’ ‘Ru’. or ‘Da’, ‘Ra’.

2. The sitar adopted veena’s alaap ang.

3. Sur bahar’s geet-ang was put into sitar vaadan.

4. Dhrupad Khayal shaily was adopted by sitarists which was started by Amrit sen.

5. Khayal Gayan shaily was put into sitar vaadan, with which swar vistaar increased.

6. The use of right and left hand had equal importance where as from 13th 14th century to 17th century, the mizraab strokes and the right hand movement had the main role. The right hand made beautiful mizraad strokes, while the left hand produced sweet sound of swaras.

7. The meend and gamak work increased.

8. Maseet Khani and Raza Khani gats came into existence between 18th and 19th century.

9. The meend of two swaras to five swaras, then to seven swaras was produced with great ability. Ustaad Raheem Khan - disciple of Ustaad Imdaad Khan used to play seven swaras meend with great ability. Buddhaditya Mukerjee also plays seven swaras meend.

10. The alaap and Jor were done in surbahar while the gat and toraas were played on sitar. The gat had sthai Antra, Sanchaari and abhog as its parts.

11. Tiya or Tihai was started by Inayat Khan which created beauty of rhythm.
12. Pt. Ravi Shankar ji originated so many things in sitar vaadan, which has made this instrument a total perfection.

13. Alaapchaari, meend, gamak, Kanswara Krintan, ghaseet, zamzama, are some of the techniques which this great Ustaad has put into sitar vaadan.

Now sitar is a perfect instrument for classical as well as for light music. It has the depth of swaras in the shape of Alaap ang and beauty in the light gats. Pt. Ravi Shankar ji’s devotion to wards music has made this instrument more popular among the people of other countries as well.

The mizraab strokes have made the sitar vaadan interesting like anything, the tune of an old song could be in the language or bols of sitar as written below :-

<table>
<thead>
<tr>
<th>Uth Jaag Musafir Bhor Bhai</th>
<th>Ab Rain Kahan Jo Sowat Hai</th>
</tr>
</thead>
<tbody>
<tr>
<td>8 beats</td>
<td>8 beats</td>
</tr>
<tr>
<td>Dir Da Dir Da Ra Da Da Ra</td>
<td>Dir Da Dir Da Ra Da Da Ra</td>
</tr>
</tbody>
</table>

4.5 Changing styles in Jhala playing

**Meaning of Jhala** — Jhala is a technique which shows rhythm at the heights. Its mizraab strokes are Da Ra Ra Ra or Da Ra Ra Da | Ra Ra Da Ra. Many musicians believe that Jhala originated with the imitation of a specific class of pakhawaj bols known as Tapiya, which consisted of such pattern as Ge Na Na Na Ge Na Na Na Na etc. which became mizraab bols.
In veena vaadan, the jhala is played after alaap ang and not after Bandish. But in sitar, the tradition has been different. It is played after jor alaap and then after fast gat’s toraas.

Pt. Gopal Krishan ji, the renowned veena player, also adopts the old style i.e. he plays jhala after jor-alaap.

In an interview at Chandigarh, P.U. January 25, 1990, he told me that in Vichitra veena, the Jhala seems beautiful if it is played after jor-alaap.

Presently the sitarist plays the full Raga on sitar and after the toraas of fast gat, jhala is played, which shows the energy, rhythm, beauty and full bloom of that raga.

Jhala has been of two types from the begining of the 20th century and even now the old system prevails though with few changes. It is now used primarily as a concluding section in drut gat.

1. Simple or Seedha Jhala
2. Reverse or Ulta Jhala.

1. Simple Jhala :— In simple jhala, ‘Da’ bol is played with the stroke of mizraab on ‘Baaj ki taar’ and ‘Ra’ bol is played on chikari string i.e. Da Ra Da Ra. These four strokes make one unit.

2. Reverse Jhala :— In this process, we start from ‘Re’ bol on chakari, then ‘Da’ on Baaj string and again ‘Ra’ two times on chikari. It goes like this : Ra Da Ra Ra. One can play as many techniques as one likes and can make.
Some of the kinds played are:

1. Da Ra Ra Ra repeat four times (Basic technique).
2. Da Ra Ra Da, Ra Ra Da Ra, Da Da Ra Ra, Da Ra Da Ra
3. Da Ra Ra Da, Ra Ra Da Da, Da Ra Ra Da, Ra Ra Da Ra
4. Da Ra Ra Ra, Da Ra Ra Ra, Da Ra Da Ra, Da Ra Da Ra
5. Da Ra Da Ra, Da Ra Da Ra, Da Ra Da Ra, Da Ra Da Ra
6. Da Ra Ra Da, Ra Da Ra Ra, Da Ra Ra Da, Ra Da Da Ra

2. Reverse jhala:

1. S Da S S, S Da S S, S Da S S, S Da S S
2. S S S S, S Da S Da, S S S S, S Da S Da
3. S S S Da, S Da S Da, S S S Da, S Da S Da
4. S Da S Da, S S S S, S Da S Da, S S S S

But the reverse jhala is not in use much. The beauty in simple jhala is much more than in reverse jhala or ulta Jhala.

Alaap:— This is the most important part of the raga. To introduce the ‘Raga’ a medium of notes without rhythm is called ‘Alaap’. The sitarist goes in the depth of the nature of the notes used in a particular ‘Raga’ and he tries to produce all the rasas which are related to that particular swara in that particular ‘Raga’.

As in Raga Bhairavi, Re Ga Dha Ni flat notes are used. The flat note has a very sensitive and serious nature. The artist tries to co-operate with that mood and treats every swara with a soft feeling so that the
‘swara’ also expresses itself with that much interest. In this way there begins a rapport between the artist and the swaras of that raga. The whole of the raga is introduced by the notes of that Raga in Alaap.

“Where Greh, Ansh, Mandra, Taar, ‘Audattava’, Shaddattava, Alpattava, Bahuttava, Nayas Apnyas etc. Raga Laxans are shown, that system is called ‘Raga-Alaap’.”

The Bandish or tune construct the outer look of the raga, whereas Alaap is the soul of the ‘Raga’. The beauty of the Raga is centered into its Alaap. It can be called the base on which the Raga is constructed. It is considered to be the supreme test of a musician's creativity. From the very beginning of 20th century Alaap has been done to decorate the Raga. In the beginning it had four parts:-

1. Sthai
2. Antra
3. Sanchari
4. Abhog.

1. In the first form of jhala, the sitarist-plays on the Mandra saptak’s swaras and finishes on Madhya Saptak’s ‘sa’ note.

Every ending is done with a ‘Mukura’ which is a piece of few swaras played in rhythm.

2. In this stage, the player begins the Alaap from Madhya Shadaj and goes to Taar Shadaj.
3. High pitched notes are played i.e. from Taar Shadaj to Taar Pancham is tried by the player.

4. At this stage the artist shows all the swaras of the ‘Raga’ to his perfection by meend kanswar etc. All the 3 saptaks are touched so that the whole ‘swaroop’ of the Raga is repeated to the audience.

Now-a-days, the last two stages are not covered by all the musicians because this tradition is old one. In second stage only the sitarist goes upto Taar saptak and returns to Madhya Shadaj. The most important place in playing Alaap in Antra is its beginning as to how it is started. Usually, it starts from Gandhaar or Madhyam of Madhya Shadaj.

4.6 Notations symbols

Meaning of Notation:

Notation is the representation of music through written symbols. Its use for increasing one’s reportoir is claiming greater acceptability instead of merely as a referent or as a written memory.

According to Encyclopaedia Britanica

“Notation is a graphic method of representing sounds to the ear through the medium of the eye”.13

“Notation, as a musical term means the system of writing music by signs and symbols to represent the pitch, duration, rise and fall of musical sounds.”14

To preserve all the properties of sitar vaadan, there must be some
source. We are lucky enough that Pt. Vishnu Narayan Bhaat Khande invented one notation system (Padawati) which could preserve the things as they were. Without such a system, we have lost thousands of valuable vaadan shailies and their system or notations. Without which no raga composition or any other vaadan could be traced out. Pt. ji made some symbols which are used while writing anything played or sung by the artists.

**Pt. Vishnu Narayan Bhaat Khande Swar Lipi Padwati**

<table>
<thead>
<tr>
<th>Sr.</th>
<th>Name</th>
<th>Symbol</th>
<th>Placement</th>
<th>Explanation</th>
</tr>
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<tbody>
<tr>
<td>1.</td>
<td>Shudh Swar</td>
<td>No sign</td>
<td>Sa RE Ga Ma</td>
<td>In Hindustani sangeet there are basic seven swaras which are equivalent of the western Do, Re, Mi, Fa, Sol, Le, Ti</td>
</tr>
<tr>
<td></td>
<td>or natural</td>
<td></td>
<td>Pa Dha Ni</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>Komal or</td>
<td>—</td>
<td>Re Ga Dha Ni</td>
<td>It means tender, when a note is played half a tone lower than the shudh note, it is called flat note. The eighth, fourteenth, eighteenth and nine-teenth frets are to be moved back towards the main tuning pegs.</td>
</tr>
<tr>
<td></td>
<td>Flat notes</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
3. Tiwra Swar M

M

This swar is half a tone higher than the Shudh Ma. This symbol appears only on Ma swar.

4. Rest or S or Sa-Re-Ga-Ma

Pause — or Sa S S Re.

These rests or pauses are of equal duration. The finger should not be lifted from the string during rest or pause period.

5. Matra — SaRe GaMa

This is a meterical unit of one beat.

6. Octave

(a) Mandra Bindu Ni Dha Pa Ma Ga
under the swara

(a) When the dot appears below the note, it is played in Lower octave.

(b) Madhya No sign Re Sa Sa Re Ga Ma
(b) These are shudh swaras, called Madhaya Saptak swaras.

(c) Taar Bindu above the swar
(c) When the dot appears above the note, it is played in the upper octave.
7. Sum X 1 2 3 4|5 6 7 8 It is the most important place of the beat where the tabla player and the sitar player meet on the rhythmic cycle’s first beat. It is indicated by hand beats also.

X 2 3

8. Tali 1,2,3,4 1 2 3|4 5|6 7 Tali is indicated by hand beat. Apart from ‘Sum’ talis are given the main stress.

9. Khali 0 9 10 11 12 It is called empty beat and is shown by a wave of right hand.

10. Chikari C or S Sa C Re C or Sa S S S Re S S S It indicates ‘Ra’ stroke of mizraab on sitar’s chikari string, and is used for filling the gap of equal duration and for jhala, a kind of vaadan in sitar recital after one has
<p>| | | |</p>
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<tbody>
<tr>
<td>11. Krintan</td>
<td>Dha Pa Ni Dha Sa Ni Re Sa</td>
<td>played fast gat with toraas. When we place the second finger of left hand on Dha swara, and first finger on Pa swara, the mizraab stroke should be done in ‘Da’ form, where we pluck the string on ‘Dha’ fret and them on ‘Pa’. The repetition of next swaras will produce ‘Krintan’.</td>
</tr>
<tr>
<td>12. Murki</td>
<td>Sa Re Ga Ma</td>
<td>When more than one notes are produced in only one stroke of mizraab, it is called ‘Murki’.</td>
</tr>
<tr>
<td>13. Kampan</td>
<td>—</td>
<td>Sa When the stroke of mizraab is given and a particular swara softly with index finger of left hand it is called ‘Kampan’.</td>
</tr>
</tbody>
</table>
14. Zamzama — Re Sa Re Sa

This pattern makes the groupings, when two notes are played in quick succession in one stroke of mizraab, then the voice produced is called zamzama. When the symbol is like one peak upon swaras, these are to be played once and when there are two peaks, these are to be played thrice, the sound created by this technique is called Zamzama.

15. Pukar 0 0 0 Sa Ni Dha

When two or three saptaks or octaves are played in succession that is called 'pukar'.

16. Gamak or — Ga Ma Ga Ma grace note

When we pull the strings from one note to the other and come back on
the same note, this process creates ‘Gamak’ or grace note. There are 15 types of gamaks written in Indian music books but they are not in use these days. Pt. Sharangdev writes about a gamak as ‘Swrassay Kampo Gamakah’ i.e., to vibrate the swara means gamak.

By pulling a note on the string, another swara is produced without touching any other note in between them, is called ‘Meend’ because this process brings two swaras together, so it is called ‘Jor’ also. We can take meend of more than two swaras also. From the time of gat
shall 'meend' work has been doing progress and it has made the 'sitar vaadan' very popular because the player can do the gayaki ang on it very efficiently because of meend.

18. Kan Swara — Sa Re

When we touch another swara while pressing one particular swara on that fret, the sound created is called 'Kan swara' means touch of another swara.

19. Soot or or Ghaseet. Sa Pa Sa Pa

When the sitarist goes straight towards a distant swara without producing the mid swaras, this process is known as 'Ghaseet' or 'soot' for example :- Re Pa Pa Ni Dha Sa
20. Gitakari Ra Sa Ni Sa Dha Pa Ma Pa
   In one stroke of mizraab, three or four swaras are played in chakkar daar technique which is called ‘Gitkari’. But this technique has changed to more mizraab strokes. The artist plays the notes with 4 strokes of mizraab if he is doing the gitkari work means laying four swaras in ascending and descending order.

21. Jhala S S S S Sa S S S Re S S S
   In sitar playing another thing of beauty is ‘Jhala’ when the ‘Ra’ bol is played three times on chikari string, the process is known as Jhala.

Pt. Bhaat Khande gets the credit for collection of old treasures from great musicians and he made the notations then wrote a book named kramik Pustak Malika’. He invented this swar lipi padwati and now any one can sing or play any thing on sitar after studying the notation. The notation system has made the Indian music easy.
The sitarists, who have enriched the instrument with their great efforts are:-

13th to 14th century:

Ameer khusro - 1285 to 1351.

He gave the name of seh-taar to tri-tantri veena.

It was played as an accompaniment with vocal music with the bols Da-Ra.

16th Century: Ust. Bilaas Khan Sahib

Before 16th century there was no solo vaadan. He placed this instrument for solo vaadan and composed some gats in teen tal.

16th Century: Raj Ras Khan Sahib

or

Firoz Khan

He made Firoz Khani gats with fast tempo, but these gats were overshadowed by Maseet Khani gats, which were made by one maseet Khan in 16th or the beginning of 17th century.

16th Century: Maseet Khan. (Beenkar & Sitarist)

He originated Maseet Khani gats based on dhrupad and been style. These gats were in slow tempo.

16th Century: Bahadur Khan

He was son of Ustaad Maseet Khan. Bahadur Khan composed gat and toras in sitar.
16th Century: Raza Khan

The gats introduced by Ustad Raza Khan are known as Raza Khani gats. These gats are based on Thumri, Tarana and to some extent khayal, Piloo, Kafi, Khamaj, Tilak-Kamod, Bhairavi, Desh, Sohni etc. are such Ragas which come alive with Thumri ang in them.

16th century 1516-1585 Tansen’s Shishya Prampara

- Suratsen
- Tarangsen
- Sharatsen
- Vilas Khan
- Saraswati

Note:— 17th Century: No history of any sitarist is available because of so many attacks by the foreigners.

18th Century: Ustad Dulhe Khan

- Gulam Hussain Khan
- Ustad Bahadur Khan
- Maghu Khan
- Pan Khan

19th Century: 1813: Ustad Surat Sen

- Ustad Raheem Sen

Ustad Raheemsen brought all the techniques of been, dhrupad and Khayal gayaki in sitar.

1813-1893: Ustad Amrit Sen

- Ustad Nihalsen (grandson of Ustad Amrit Sen)
- Zafar Khan

The gats which came to be known as Zafar Khani gats were made by Ustad Zafar Khan, but we just come to know about the name of the Ustad and gats, no details of gats or compositions are available.
19th Century 1814-1873: Ustaad Ameer Khan

He was a beenkar and Dharupdia. He introduced Ameerkhani baaj on the basis of Maseet Khan’s gats.

1851-1926: Ustaad Vazeer Khan Sahib

He had the perfection in Vilambit laya gats and was a follower of Maseet Khan Sahib.

1841-1895: Sh Krishan Rav, Raghunath Rav

These two brothers were great sitarists of their time, but we don’t get the exact dates. They had perfection in vilambit laya gats.

Ustaad Sahabdad Khan Sahib

He was a great sitaria, who put all his talent in his two sons who, also became the pillars of sitar in Indian classical music.

20th century 1848-1920: Ustaad Imdad Khan Ustaad Karimdad Khan

Gayaki ang Gayaki ang

These two brothers set the rules for Indian classical music as well for light classical instrumental music.

Ustaad Imdad Khan became so popular in the world of Indian instrumental music that his style came to be known as Imdad Khani style. He put gayaki ang in his vaadan which became a new shaily.

20th Century June 16, 1895 to 1927: Ustaad Inayat Khan

“This great artist introduced thumri flavour in sitar”

Sir Bimal Kant

This artist put his best efforts to popularise sitar.

20th century 1926: Ustaad Vilayat Khan
He reduced the number of strings of sitar from 7 to 6 and put gayaki ang in his vaadan, which became very popular & people took it easy to learn.

**20th Century 1881-1972 : Ustaad Alaudin Khan**

The great musician put his best efforts in this art. He was a perfect sitarist Ustaad. Alaudin Khan Sahib put been ang in his recitals to make it more beautiful. He taught sitar to Pt. Ravi Shankar ji, sarod to Ustaad Ali Akbar, and Surbahar to his daughter Annapurna.

**Ustaad Ali Akbar Khan**

Being the son of a great ustaad, he had all the talents of his genius father. He made this instrument popular not only among Indians but in foreign countries also.

**7th April 1920 : Pt. Ravi Shankar Ji**

This great artist has made our country proud of him. He is a regular sitar player even at the age of 70. He plays been ang, sarod technique and gayaki ang in his vaadan. He has produced the chirping of birds burst of clouds, sound of waterfall, dancing of tunes and what not. In his orchestra, he has played sitar tukras for filling the gap and has beautified the orchestraization with sitar playing.

**1927-Abdul Haleem Zafar Khan Sahib**

He made Zaafar Khani gats.

The 20th century has given so many artists to the world of music Shujjat Hussain Khan, Arvind Parikh, Buddhaditaya, Mukerjee Dr. Saroj Ghosh all are trying their best to enrich the sitar vaadan with their own techniques.
References:

4. Ibid.
9. Ibid.