INTRODUCTION

The work embodied in this thesis has been divided into VI Chapters. Each chapter has further been divided into sub categories. In my preceding chapters, it has been proved that EK-tantri veena is the mother of sitar. The origin of sitar goes back to 13th century on the basis of tri-tantri veena by one Ameer Khusro. As change is the law of nature, this instrument also went through so many changes. The development of sitar techniques may be traced to a number of donating sources, the bin, rabab dhrupad ang, Khayal ang and vocal music and other instruments. Of these sources, the actual seems to be been or veena. During the 18th and 19th century, the sitar techniques developed to a great extent and a unique system of raga prastaar originated known as Gat Shaily. Previously sitar was used as an accompaniment or a gap filler with vocal music. Gradually the right hand technique grew with the enlarged mizraab bols. Then the left hand started showing it's capacity with swara vistaars, meend work, elaborations, kan-swaragamak, ghaseet and the sitar became a full fledged instrument having the capacity to depict the chirping of the birds, burst of clouds, water fall and all the nine rasas of Indian music. Creative compositions by great ustaads have made this instrument the heart throb of millions in India as well as in foreign countries.

The compositions have also gone through a vast change. Every ustaad has been composing the gats to his own taste and in his own name as Ameer Khani gat, Raza Khani gat, Maseet Khani gat, Zafar Khani
gat etc. Maseet Khani, RazaKhani and Imdadkhani gats are the most popular, easy and attractive gats. For swar vistaaar and raga vistara, the right and left hand techniques have played the most important role and experiments are being done by flourishing artists of sitar.

Chapter I:

The first chapter deals with meaning of music, origin, kinds of music, swaras old and new, light and classical music, importance of music.

Chapter II:

Second Chapter is a historical survey of old veenas. First of all meaning of musical instrument is described. There are hundreds of instruments in the world. They must be classified otherwise one can't differentiate them. For this, musical instruments have been shown under four catagories namely :- Tat Vadhyas, Sushir Vadhyas, Avmadh and Ghan Vadhyas. Stringed instruments of vedic and ancient period are covered in this chapter. Historical background of stringed instruments is searched out. The structure of old veenas, their Vaadan shaily, and the evolution of veenas from ancient times have been traced out. Modifications in veenas have been covered.

Chapter III:

A detailed historical survey has been done to trace out the origin of 'Sitar'. Pictures of one stringed instruments to thirteen stringed instruments have been collected from various library books, museums
& art galleries. Swaras of vedic, ancient and modern period have been searched out. The turning system, vaadan shaily from olden times to present has been searched out. For this purpose, books on world history were consulted which tell the traditions living methods, art, sculpture, paintings, music and musical instruments of almost all the countries of the world. To find out the place of origin of sitar and by whom it was invented, I had to study vast literature. Hindu. Scriptures, Ramayan, Mahabharta, Upnishads, Western books on music, their instruments, their origin. History of music had to be traced out for these findings.

What were the swaras in vedic ancient period and what are the swaras used in modern period is surveyed. The changes in basic swaras their development, shrutis, their division, gram ancient as well as modern period have been covered with the passage of time forms of sitar changed. Different types of sitars, their structure prevalent in different periods have been searched out.

The structural form of sitar, its playing position, mizraab strokes, and the most important, care of the instrument all are covered under one roof.

Chapter IV:

It describes in detail the systematic approach to vaadan shailis of sitar. The famous sitar players who have contributed towards the progress and development of sitar vaadan have been covered. A historical survey of changing mizraab strokes has also been done.
changing techniques of Jhala playing have been searched out. Basic techniques of playing sitar khani, Zaafar Khani, Ameer Khani and Imdad Khani gat shailis have been searched out. Unfortunately no recordings of old sitar players are available, though some written records have been collected.

Chapter V:

It traces the evolution and origin of Gharana, its meaning and existence of gharana. A section of the chapter deals with gats of different layas with different bols. Changing vaadan shailis of different gharanas are covered.

Chapter VI:

It describes the place of sitar in Indian classical music, its use in almost all the musical functions & its future.

The entire presentation is like a garland linking one chapter to another. Besides my own research work, there are thoughts of various authors, and poets which are taken as original.

The oldest detailed exposition of musical theory which has survived the ravages of time is found in the treatise entitled 'Natya Shastra' written by Bharat, 'Sangeet Ratnakar' by Pt. Sharangdev, 'Sangeet Parizaat' by Pt. Ahobal, 'Rag Vibodh' by Somraj.