Influence of Vocal Music on Sitar

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From the very beginning of Indian Classical music both vocal & instrumental music have been developing side by side.In the early days all Indian Instruments using strings were called Vinas of different types , the vina being a generic name for them.

In Hindustani Vocal music the primary forms were Prabandha Gana, Jati Gana etc. Later another form i.e Dhrupad which has been evolved from Prabandha, emerged as the most popular form of Hindustani music. During the hey days of Dhrupad its corresponding musical instruments were Been & Rabab, The tradition of playing Been & Rabab as accompanying instruments with Dhrupad started from the famous Beenkar Misri Singh who continued his own Khandar bani style with the Gourhari bani of Tansen.The contemplative outlook & the technical details of Dhrupad were assiduously followed by the accompanying instrumentalist. The present alap style developed by generations of musicians is a synthesis of the main creative thinking and techniques of instrumentalists of the Seni period.The flow continued from Misri Sing to Sadarang and ultimately to Mashit Khan who brought about the unique & revolutionary Mashit Khani baj in Sitar which was a simplified instrumental counterpart of Dhrupad & its gayaki.

Next comes the golden era of some legendary instrumentalist like Ustad Imdad Khan, Ustad Enayet Khan , Ustad Alauddin Khan , Ustad Hafiz Ali Khan , Ustad Mustaq Ali Khan who with their creativity & masterly musical mind assimilated and adopted a variety of styles of playing instruments in the 'Gayaki Ang' introduced newer techniques to include layakari of Dhrupad, Upaj, Bol bant of Dhamar etc.

After the advent of Khayal , Thumri , Tarana etc. the corresponding instruments like Sitar , Sarod, Sarengi etc. are very much influenced by these new forms of

vocal music.Therefore these instruments has been developed some revolutionary changes in their structure & baj.In modern time some great artist like Ustad Vilayet Khan , Pandit Ravi Sankar , Ustad Ali Akbar Khan , Ustad Amjad Ali Khan etc. developed different styles of their own in instrumental music.

The Sitar undisputedly has today developed into one of the finest musical instruments of the world through the sheer melodic sweetness of its sound and the wide scope it provides for innovation & almost limitless play of musical imagination.

In the early days the baj of Sitar was mainly Dhrupad based and the rhythmic element freely used Pakhawaj bols played through the mizrab of the right hand. Gradually the left hand executing the dignified movements of the Dhrupad ang devoid of murki-s developed into quicker and faster movements executing Gat-Toda again regulated by the right hand.

Still later on we notice the influence of the Khayal elements with distinct features of murki-s & brisk tan-s which had a definite impact on the style of Sitar playing. The right hand & thye left hand which were utilized with equal importance & involvement in a later period witnessed a greater role being played by the left hand more significantly in the Alap portion.We could therefore say that the stylistic evolution is a progressive development from the Dhrupad Ang based sitar to a Khayal Ang based sitar.

In the modern time some great composers like Pandit Dhruba Tara Joshi (Pt.D.T. Joshi) ,disciple of Ustad Enayat Khan & Ustad Faiyaz Khan composed so many instrumental compositions for sitar which were totally based on Khayal composition.

Here are some examples:-

Raga Bageshri

Vocal Composition

X 2 0 3

। । रे । सा ध - नि

ए । री ए s मै

सा - म - । ग - म ग । रे - सा, म । - ध -प ध

कै s से - । s s घ र । जा s ऊँ बी । s च s ड

नि नि ध - । ग - म ग । रे रे सा

ग र शे s । क त ब न । बा s री

Instrumental composition for Sitar

X 2 0 3

। । रेरे । सा ध -ध नि

दिर । दा दा sरा दा

सा - - मा । -नि सा म - । - ध -प ध । नि - - ध

दा s s दा । sरा दा दा s । s दा sरा दा । दा s s दा

-म म प ध । ग ग मम गग । रे- रेसा -सा

sरा दा दा रा । दा रा दिर दिर । दा- रादा sरा

Raga Yaman

Vocal Composition

X 2 0 3

| | निरे । सानि धप मग रेसा

लs । गs नs मोs रीs

ग रे ग - । म ग प प । रे - सा नि । सा ध नि ध

ला s गि s । उ न सं ग । आ s ली का । s से s क

नि रे ग म । ध नि रे ग । गरे सानि धप

हूँ s मै s । जी s कि s । बs निs यां

Instrumental composition for Sitar

X 2 0 3

| | निनि । धप मग रेसा निरे

दारा दारा दारा दारा दारा

ग रे ग - । रे ग मम पप । रे- रे,सा -सा नि । सा धा -धा नि

दा रा दा s । दा रा दिर दिर । दा- र,दा sरा दा । रा दा -रा दा

सा निनि रे ग । म धध नि रे । गरे सानि धप

दा दिर दा रा । दा दिर दा रा । दारा दारा दारा

Raga Desh

Vocal Composition

X 2 0 3

। । म । ग रे म प

लं । ग र तो रे

नि - सा (सा) । नि ध प ध । म ग रे - । रे नि ध नि

ला s ज नs । आं s ये s । रे - - - । कै s से भ

प ध म ग । रे पम प ध । म ग रे

रुँ s अ ब । ज ल की s । ग ग रे

Composition for Sitar

X 2 0 3

। रे गग । सा रे - म । -म प नि नि

दा दिर । दा रा s दा । -रा दा दा रा

सा नि ध प । म ग, रे गग । सा रे - म । -म प नि नि

दा रा दा रा । दा रा दा दिर । दा दा s दा । -रा दा दा रा

सा - - प । -प नि सा रे । नि ध पप धध । म- म,ग -ग रे

दा s s रा । sरा दा दा रा । दा रा दिर दिर । दा- र,दा sरा दा

रे निनि ध नि । प धध म प । ध मम ग रे । -रे ग नि सा

दा दिर दा रा । दा दिर दा रा । दा दिर दा दा । sरा दा दा रा

सा -सा सा, सा । -सा सा
दा sरा दा, दा । sरा दा

Raga Jaunpuri
Vocal Composition

X 2 0 3
। । पध म प सां । निध - पध मप
प्र भू मो री । नै s याs ss

ग - रे सा । रे म प - । म म प नि । ध - पध मप
पा s र उ । ता s शे s । तू म ही s । हो s सs बs

ग ग रे सा । रे - सा - । सा रे म प । प ग रे सा
ज ग के s । त्रा s ता s । औ s र न । को s ई ह

रें निं सां रें । निध - प - ।
मा s s s । शे s s s ।

Composition for Sitar

X 2 0 3
। । पप । प मम प सां
दिर । दा दिर दा रा
ध - - प । -म प ग - । - रे -सा सा । रे - - मम
दा s s दा । sरा दा दा s । s दा sरा दा । दा s s दिर

X 2 0 3

ग- ग,रे -रे सा । रे निनि ससा रेरे । नि- नि,ध -ध प । प मम प ध

दाs र,दा sरा दा । दा दिर दिर दिर । दाs र,दा sरा दा । दा दिर दा रा

-धा सा रे म । प गंगं रेंरें संसां । नि- नि,ध -ध

sरा दा दा रा । दा दिर दिर दिर । दाs र,दा sरा