Qureshi, Regula. 1990. "Musical Gesture and Extra-Musical Meaning: Words and Music in the Urdu Ghazal." *Journal of the American Musicological Society* 43(3):457-497.

Rowell, Lewis. 1992. *Music and Musical Thought*

Page Image*in Early India*. Chicago: University of Chicago Press.

Srivastava, Indurama. 1980 [1977]. *Dhrupada: A Study of Its Origin, Historical Development, Structure and Present State*. Delhi: Motilal Banarsidass.

Wade, Bonnie C. 1973. "Chīz in Khyāl: The Traditional Composition in the Improvised Performance." *Ethnomusicology* 17(3):443-459.

-----. 1984. *Khyal: Creativity within North India's Classical Music Tradition*. Cambridge: Cambridge University Press.

-----. 1987 [1979]. *Music in India: The Classical Traditions*. New Delhi: Manohar Publications.

Widdess, Richard. 1981. "Aspects of Form in North Indian *Ālāp* and *Dhrupad*." In *Music and Tradition: Essays on Asian and Other Musics Presented to Lawrence Picken*, ed. D. R. Widdess and R. F. Wolpert, 143-181. Cambridge: Cambridge University Press.

Hindustani Instrumental Music

Page Image

- ***Gat* Forms and Styles**
- **Improvisation**
- **Performance Contexts and Program Design**
- **Performers**

Instrumental music within the North Indian classical tradition ranges from the manipulation of improvisational models to the repetition of relatively unchanging compositions. In contrast to the South Indian tradition, it is possible to think of classical instrumental music in the North as a somewhat autonomous repertoire independent of the vocal tradition. Why this is so can only be speculated on, for the historical record relating to North Indian instrumental traditions is far from complete. In the North Indian situation, however, sitar music may sound autonomous in comparison with Hindustani vocal music, but in reality practically all the elements of sitar performance practice have vocal sources or counterparts.

Particular Hindustani classical instruments can be linked with particular musical styles through genres, idioms, and musical functions. The repertoires of wind instruments such as the *bān.surī* 'bamboo flute' and the *śahnāī* 'double-reed instrument' share stylistic features that differ in some ways from those of repertoires of stringed instruments such as the sitar or sarod. Instruments such as the *b̄n* 'fretted stick zither' whose development was associated with the Mughal courts and, in particular, the *dhrupad* vocal genre, for example, are confined to a musical idiom directly related to *dhrupad*. More obvious are the different musical functions of instruments, which affect the characteristic playing styles: the *tānpūrā* serves specifically as a drone instrument; the tabla usually serves as percussive accompaniment; and the harmonium is used almost exclusively to provide accompaniment for vocal music. Genre, idiom, and musical function thus play a prominent role in North Indian instrumental music styles.

The predominant instrumental style of the twentieth century is that associated with the sitar and sarod, the two most popular Hindustani musical instruments. Of the two the sitar is older, dating

back at least to the mid-eighteenth century, and appears to have been the instrument for which the core repertoire of classical compositions was created. The sarod, a modified version of the Afghani *rabāb* 'short-necked lute', did not appear until the mid-1800s. Its repertoire drew heavily on existing repertoires of the sitar and of the earlier Indian *rabāb*. Compositions for these instruments were called *gat*, and musicians commonly speak of the *gat* style (*gat śailī*) when addressing sitar and sarod music. Another common term for this musical style

Page Image is *tantrakārī an.g; tantra* refers to a stringed instrument, thus *tantrakārī* means "of the string players," and *an.g* in this context means "style."

The tremendous importance of *gat* in Hindustani instrumental performance renders it a logical starting point for the discussion of composition and improvisation in North Indian instrumental music. The common English definition of *gat* is "composition"; however, there is a qualitative difference between the Western notion of a composition and the Indian concept of *gat*. The Hindi term *gat* derives from the Sanskrit word *gatī*, which refers to a way of moving, and as described below, a particular rhythmic flow is often an important factor in determining the character of a *gat*. An abstract but potentially useful way of thinking about *gat* is as a syntactic equivalent of the raga concept. Just as a raga can be understood as a set of melodic rules and possibilities that a musician can realize in countless ways, so can a *gat* be viewed as a means of moving musically through time in accordance with certain rules a performer can interpret in a variety of ways. Thus *gat* expresses a musical process as much as if not more than a product. In Western art music the terms *genre* and *piece* provide a comparable distinction; genre—for example, the sonata—is the more abstract category indicating a structure, and piece represents a fixed composition in that genre. The concept of *gat* exists clearly at the level of genre, for there are several different categories of *gat*, but not so clearly at the level of piece. It is true that certain *gat* have fixed content, like Western compositions, but there are equally as many—if not mote—that constantly undergo change and variation in performance.

GAT FORMS AND STYLES

Current stylistic schools (*gharānā*) of instrumental music draw heavily on sitar and sarod music of the eighteenth and nineteenth centuries in their compositions and improvisations. But the instrumental tradition has not been immune to change, and a comparison of early twentieth century recorded examples and performances in the 1990s shows that tempo ranges have increased, more emphasis is placed on virtuosic scalar improvisations, and technical variety and difficulty have increased.

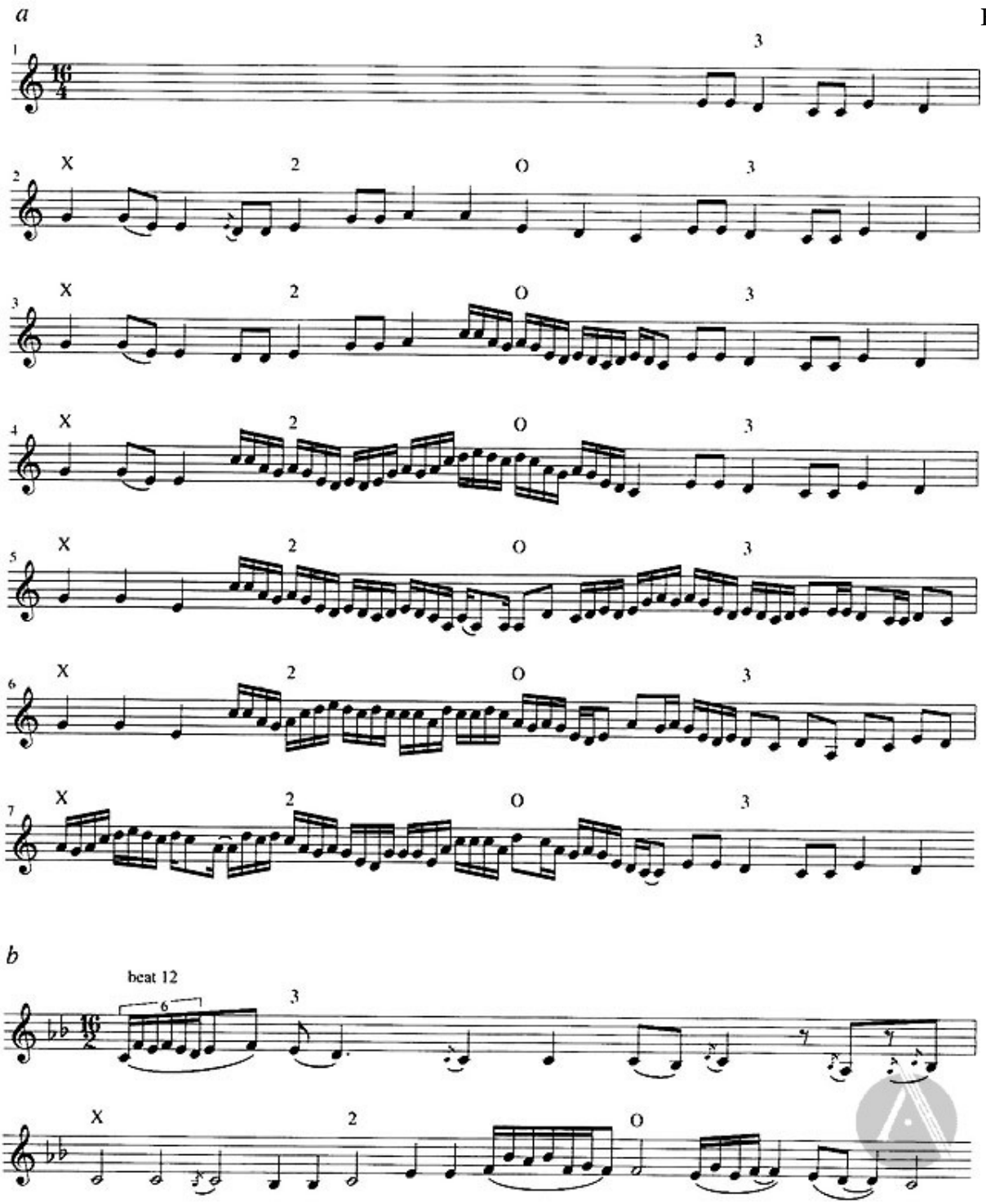
Instrumental *gat* forms in current practice include most *gat* forms that evolved during the eighteenth and nineteenth centuries, twentieth-century modifications of these, and recent innovations. Indian musicians prize rare and ancient musical materials, and those who perform pre-twentieth-century *gat* forms—thus holding them in their possession—accrue considerable prestige. In talking about their music, musicians may consequently exaggerate the age of their repertoires. The few surviving historical sources on eighteenth and nineteenth-century Indian instrumental music mention at least two *gat* forms, the *firozānī* gat and the *amīrkẖānī gat*, which have by now disappeared or been combined with other *gat* forms, or may still exist in the repertoires of only a small number of living musicians. *Firozkẖānī* gat presumably represents a tradition extending back to Firoz Khan of Delhi, the son of Khusrau Khan, who reportedly brought the sitar's forerunner, the Persian three-stringed *setār*, from Kashmir in the early eighteenth century (Miner 1993). *Amirkẖānī gat* takes its name from Amir Khan, nephew and disciple of Amrit Sen, a famous sitarist who moved from Delhi to Jaipur in the mid-eighteenth century. Amir Khan eventually settled in Gwalior, where the *amirānī gat* gained prominence.

Masītkẖānī gat

The oldest *gat* form in the current repertoire that maintains some degree of continuity with its historical form is the *masītkẖānī gat*. Traditional musicians attribute this form to Mask Khan, believed to have been both a contemporary of Niyamat Khan (also known as Sadarang), the most famous musician at the Delhi court of Muhammad Shah (1719-1748) and a direct descendant of Tansen, the legendary

Page Image

FIGU



Comparison of an early-twentieth-century *masītkẖānī gat* with a late-twentieth-century slow *ga* both in *tīntāl: a*, segment of a *masītkẖānī gat* performance in *rāg bhūp kalyāṇ* by the sitarist Ba Ullah Khan, 1904-1905 (78-rpm recording, Gramophone Company of India 17373; rereleased Pa 62); *b*, segment of a slow *gat* performance in *rāg chārūkauns* by Pandit Ravi Shankar, c. 1990, b on the older style (live performance at the University of Texas at Austin). Notated by Stephen Sla

master musician of the court of Akbar (1562-1607). Traditional musicians place Masit Khan either in the lineage of *rabāb* players extending back to Tansen's son Bilas Khan, or in the *bīn* 'stick zither' players' lineage of Tansen's daughter Sarasvati Devi. Hindustani instrumentalists usually credit Masit Khan with substantial contributions to the sitar repertoire, claiming that he drew on both the earlier vocal genre *dhrupad* and the newly created vocal genre *baṛā khyāl* (fashioned by Niyamat Khan) in creating this new style of sitar music [see H INDUSTANI V OCAL M USIC].

The *masītkẖānī gat* became a widely practiced form of raga elaboration among Delhi sitarists in the second half of the eighteenth century; in the nineteenth century it became known as *pacchvā bāj* 'Western playing style', Delhi *bāj*, or *masītkẖānī bāj*. A group of instrumentalists belonging to the Seniyā lineage of Tansen settled in Jaipur (about one hundred miles southwest of Delhi) in the late eighteenth century, and contributed to the proliferation of this playing style. The earliest extant recorded example of a *masītkẖānī gat* is a 78-rpm sitar recording, made by William Sinkler Darby on his 1904-1905 recording tour, of Barkat Ullah Khan playing *rāg bhūp*

Page Image*kalyāṇ* (Kinnear 1994:21, 142). Barkat Ullah Khan belonged to the branch of the Seniyā lineage that had moved to Jaipur. Scholars generally regard this rendition of the *masītkẖānī gat* as representative of the old "Western playing style." Figure 1 *a* contains notation of a brief segment from this recorded example; figure 1 *b* comprises a short segment from a recent sitar performance by Pandit Ravi Shankar of a modern *vilambit* 'slow' *gat* based on this style. A comparison of the two examples reveals some of the many changes undergone by the *masītkẖānī gat* in this century.

Several aspects of musical construction and general style stand out in these examples. A continuity is apparent in the general approach to phrasing, for both performers structure the melody in similar ways within the sixteen-beat rhythmic cycle of *tīntāl*. Both *gat* begin on the twelfth beat of the cycle, and both incorporate a rhythmic pattern of right-hand strokes that begins on the twelfth beat of the cycle (believed to have been created by Masit Khan):

s-s-1-s-s-1-1-(1)-1-1-s-s-1-s-s-1-1-1-1-1

(1 = one beat, s = half beat, (1) = the first beat of the cycle)

The older example, however, contains fewer and less extensive melismas than the recent example: the incorporation of complex, technically challenging melismas (*mīṇḍ*) into *masītkẖānī gat* is a twentieth-century development that instrumentalists have carried to extraordinary dimensions. The execution of *mīṇḍ* on the sitar requires pinpoint accuracy in producing pitch changes by pulling the playing wire across the fret, effectively increasing or decreasing the wire tension and creating a continuous rise or fall in pitch. The technique is similar to pitch bending in Western pop guitar styles, but the possible range and the degree of ornamentation is much greater. Some sitarists manage to alter the pitch by as much as a minor sixth. Lastly, figure 1 *a* contains the first few improvisations of the performance played by Barkat Ullah Khan, then called *toḍā* (today referred to as *tān*). In a late-twentieth-century performance such fast improvisations at the beginning of a slow *gat* would be unusual, as current practice favors gradual development (*vistār*) of the *gat* with a variety of improvisatory strategies employed, usually starting with very slow pacing and working toward dense, rapidly flowing bravura passages.

Both North and South Indian classical musicians employ contrast of tessitura to distinguish discrete musical phrases of a composition. The North Indian instrumental *masītkẖānī gat*, which usually comprises three relatively independent musical phrases— *sthāī, manjhā*, and *an.tarā*—is no exception. A performer first introduces the *sthāī* phrase, which in sixteen-beat *tīntāl* typically begins on the twelfth beat (as in figure 1 *a-b*). Performers use the section from beat twelve to the first beat of the tala cycle (*mukhṛā*)—independently of the *sthāī* phrase—as a point of departure for or to return from improvisation. The *manjhā* has the same rhythmic phrasing as the *sthāī*, but usually descends to the register below the tonic. Its *mukhṛā* section usually varies slightly from that of the *sthāī* and can similarly serve to lead into improvisation. The *an.tarā* phrase commonly comprises two linked subphrases, the first ascending to a cadence on the upper tonic and the second descending either to the tonic pitch or to a pitch that leads logically to the beginning of the *sthāī*. Some *an.tarā* phrases are one tala cycle in length, like the *sthāī* and *manjhā*, but many take two cycles. Usually only the first subphrase has an effective *mukhṛā*. Performers often use it as a point of departure and return for melodic improvisation in the higher tonal regions.

Razākẖānī gat

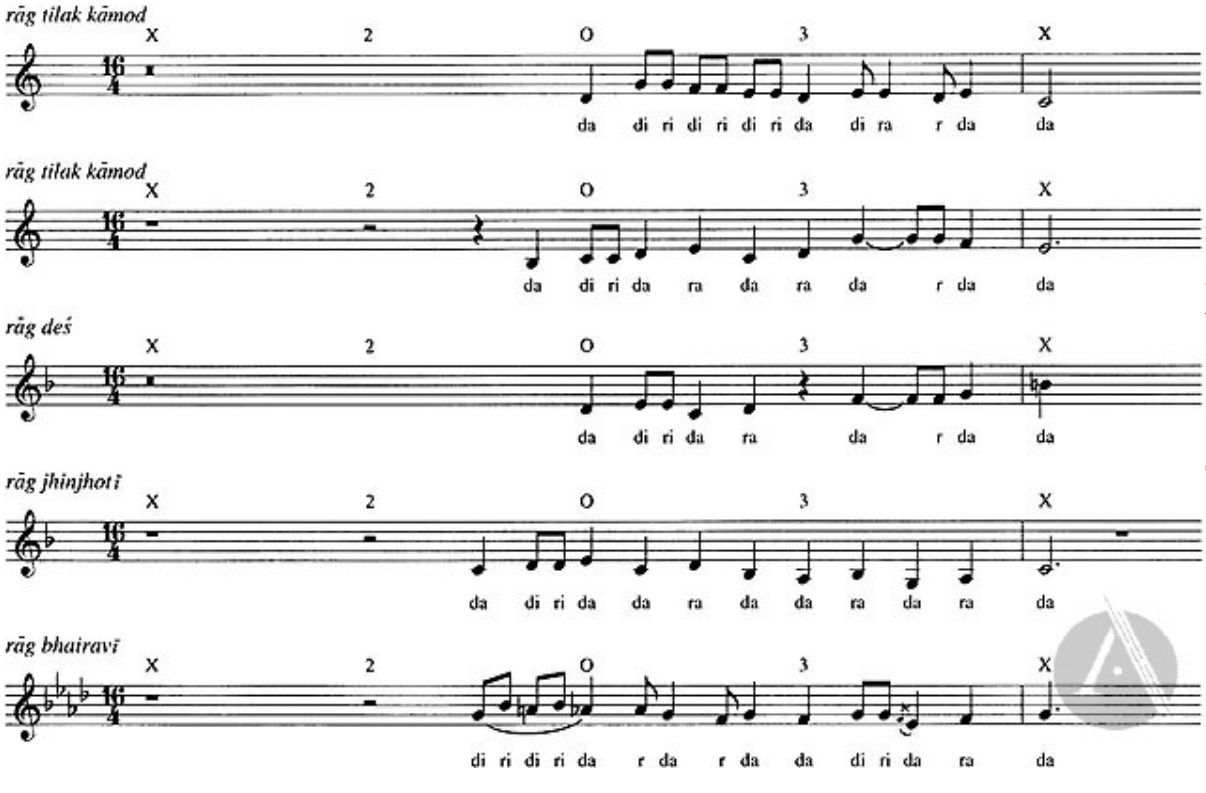
The *razākẖānī* gat developed during the nineteenth century apparently around present-day

Page Image sent-day Lucknow, southeast of Delhi. Like the *masītkẖānī gat*, the *razākẖānī gat* takes its name from its creator, Ghulam Raza Khan, a sitarist popular within the aristocratic culture of Lucknow and a favorite musician at the court of Nawab Wajid Ali Shah, ruler of the princely state of Oudh from 1847 to 1856. The new *gat* style contrasted with the earlier *masītkẖānī gat* in its faster performance tempo; musicians also regarded it as less serious, since it drew upon vocal genres such as *ṭhumrī* and ghazal, which were part of the repertoire of courtesans and dancers at the royal court. These genres were characterized by a liberal treatment of raga, often incorporating pitches and melodic movements untypical of the raga being performed, and by romantic sentiments embedded in the texts and symbolically realized in elaborately embellished melodies. The Indian system of musical aesthetics also affected the new *gat*'s reputation—for faster speed or pacing is generally associated with levity and a frivolous attitude.

Recent research by the sitarist and scholar Allyn Miner has shown that Ghulam Raza Khan was not the only nineteenth-century musician responsible for the creation of a new *gat* style for the sitar that contrasted with the "Western style" (Miner 1993:120-121). Many musicians in Tansen's lineage, including Basat Khan and Pyar Khan, played a fast *gat* style that together with *razākẖānī* style became known as the *purab bāj*, or Eastern playing style, named after the towns and villages to the east of Delhi where these musicians lived. Instrumentalists of the twentieth century recognize the historical importance of "Western" and "Eastern" styles, but commonly specialize in neither one, preferring to gain competency in many different genres and playing styles. It is possibly this situation that led musicians to the present simpler method of categorizing and naming the various types of *gat*. Twentieth-century *razākẖānī* style appears to have subsumed the *gat* types of the nineteenth-century Eastern style; its present diversity of characteristics has led many musicians today to speak of these gat simply as *madhya* 'medium', *madhya-drut* 'medium-fast', or *drut* 'fast', avoiding any implied attribution to a nineteenth-century musician. As noted above, musicians today also appear to be shying away from using *masītkẖānī gat* as a classificatory term, preferring to replace it with *vilambit* 'slow' gat. It is doubtful that any *gat* performed in the 1990s are actually compositions by either Masit Khan or Ghulam Raza Khan. Hence, with consideration given to historical accuracy, the increasingly common practice of naming a *gat* according to its performance tempo or the tala in which it is set is preferable to ascribing its authorship to obscure musicians whose precise musical creations are probably irretrievably lost.

Although *razākẖānī gat* lacked the kind of standardization of structure found in the *masītkẖānī gat*, the most common *razākẖānī gat* started on the seventh beat of the sixteen-beat *tīntāl*. As performed today, these *gat* may also contain a *manjhā* phrase and usually have an *an.tarā* in two sections, like the *masītkẖānī gat*. The modern drut 'fast' *gat* composition may start on any beat of the tala, and fast *gat* in talas other than the common *tīntāl* have become popular. The challenge for the composer (who is

Page Image



FIGU
Rhyt
cade
mukh
of fiv
gat,
leadi
the fi
beat
tīntā
rhyth
cycle
Taug
Stepł
Slaw
Pand
Ravi
Shan
notat
Stepł
Slaw

usually the performer or the student of a performer) is to shape the melody in such a way as to highlight key raga phrases, while its rhythmic setting accentuates the rhythmic motion of the tala—the basic "groove" set up by tala subdivisions and by stress and accent. Generally, composers construct the rhythmic setting by linking together small units of conventional stroking patterns to match the length of the tala cycle. Given the lack of standardization and the expanded scope for rhythmic diversity in *drut gat*, the composition's musical charm could be said to derive largely from rhythmic tensions within the composition and from the way these resolve on the first beat of the tala. Figure 2 contains selected *mukhr.ā* of several *drut gat*, illustrating a variety of rhythmic patterns leading to the first beat of the tala.

Miscellaneous *gat* types

In addition to the slow and fast *gat* types most commonly encountered in current practice (based on the *masītkẖānī* and *razākẖānī* styles), several other *gat* forms exist that resist categorization. Some emphasize a particular musical element such as a type of ornament (*zamzamā* gat, a type of composition incorporating profuse trills, is such a form), a kind of melodic phrasing associated with a certain improvisational technique (*tān kī gat*, for example, which includes rapid scalar passages), or a particular kind of structure (*do muhī gat* spans at least two tala cycles and includes two ways of approaching the first beat of the tala). Other *gat* forms are linked to various traditions of the

eighteenth or nineteenth centuries.

One *gat* type with a credible connection to the eighteenth century that is now performed by a limited group of musicians is the *firozkẖānī gat*. Some musicians believe that Firoz Khan—possibly Masit Khan's father—produced compositions for the sitar that gained some popularity in the eighteenth century. He eventually left Delhi and settled in Rohilkhand, a small kingdom of Pathans (from Afghanistan) northeast of Delhi, where he reportedly influenced musicians who played the Afghani *rabāb* (Miner 1993:205-208). This tradition evolved into a major sarod tradition of the nineteenth and twentieth centuries, the *gharānā* 'stylistic school' of

Page Image Ustad Ghulam Ali Khan. Some musicians in this lineage continue to play *gat* they call *firozkẖānī gat*. As they generally perform these *gat* in a medium to medium-fast tempo, the compositions can easily be mistaken for typical *razākẖānī gat*, but it is an interesting possibility that they embody a form that originated with the sitar and survives only among a few sarod players.

Another class of *gat* that has carried the plucked string-instrument playing style (*tantrakārī an.g*) of the eighteenth and nineteenth centuries into the twentieth century includes compositions set to difficult or unusual talas. During the last sixty years, Ustad Ali Akbar Khan and Pandit Ravi Shankar especially have popularized *gat* set to tala containing odd numbers of beats such as *cārtāl kī savārī* (eleven beats divided four - four - three), or even fractional beats, such as *upa tāl jhampak* (eight and a half beats divided 2 - 3 - 2 - 1 1/2). Along with other musicians, they have also popularized *gat* in more common talas such as seven-beat *rūpak*, ten-beat *jhaptāl*, twelve-beat *ektāl*, and fourteen-beat *āṛācautāl*. *Gat* performance in *rūpak* or *jhaptāl* is usually at slow to medium tempos, and in *ektāl* or *āṛācautāl* is generally medium-fast or fast. These *gat* are still less common than *tīntāl gat*, however, and are more difficult to perform for most players.

One further kind of *gat* serves to bridge the tempo gap in instrumental performance from fast to very fast. Musicians sometimes call these compositions *atī* 'very' *drut gat*. They are distinct in usually having only one note per stroke per beat, compared with the common two-stroke beat division of slow and fast *gat*. Typically, these short *gat* lead directly to an improvisatory section known as a *jhālā* (see below).

Light classical instrumental compositions

Hindustani instrumental concerts commonly conclude with a less serious light classical piece. The *gat* compositions that constitute the themes of these lighter concert items often differ from the idiomatic *gat* styles of the sitar and sarod. Three factors in particular distinguish these *gat* as a separate genre. First is the sources of melodic materials, which range from a special class of raga (*ṭhumrī an.g* raga) to melodies supposedly rooted in regional folk tunes (*dhun*). The *ṭhumri a.g* ragas include *bhairavī, bihārī, deś, gārā, khamāj, mārn.jh khamāj, pahārī, pīlū*, and others. Musicians refer to some of these (especially *bihārī, gārā*, and *pahārī*) as *dhunī* ragas, indicating their probable origin in regional melodies. The second factor distinguishing these light-classical *gat* is the kinds of tala to which they are generally set. Some talas such as *kaharvā* (eight beats) and *dādrā* (six beats) are common in folk traditions; others, including *dīpcandī* (fourteen beats in slow or medium speed) and *addhā* (a syncopated sixteen-beat tala), are associated with the vocal *ṭhumrī* tradition. The third distinguishing factor is the stroke patterns instrumentalists use in performing these *gat*. They generally originate in the rhythmic patterns of a common folk tune, a particular tala, or a vocal text, such as that of a *t.humrī*.

Compositions in imitation of vocal styles

Several developments in the modern instrumental styles of North India have served to reinforce the intimate link between vocal and instrumental music. These include the move to soloist status by

some *sāran.gī* 'unfretted bowed fiddle' players and the emergence of the bamboo flute and violin as solo instruments. The *sāran.gī* and violin are capable of closely imitating vocal melody; Indians regard the bamboo flute as an instrument particularly close to the human voice, since both produce sound with an unrestricted stream of air, that is, with human breath. There has also been a conscious effort by sarodists, sitarists, and other players of plucked instruments to incorporate the musical materials of North Indian vocal music more directly into their stock of musical resources. Along with this trend of strengthening the resemblance of

Page Image instrumental performance practice to vocal performance, new approaches to the composition and improvisational elaboration of instrumental *gat* have emerged.

The term *gāyakī an.g* (literally 'singing style') generally refers to the elements of vocal music incorporated in instrumental practice, but can mean different things to different musicians. It serves the useful purpose of distinguishing twentieth-century innovations in North Indian instrumental music from the more idiomatic plucked-string playing style (*tantrakār an.g*), as discussed above. A more specific connotation of the term occurs among Imdad Khan *gharān* musicians, who since the 1950s have developed a new approach to the sitar repertoire that emphasizes imitation of *khyāl* vocal music [see H INDUSTANI V OCAL M USIC]. These musicians call their style the *gāyakī an.g*; this narrower use of the term has also gained some currency in common discourse about music.

Khyāl *style*

A number of different manifestations of *gāyākī an.g* appear on North Indian concert stages. The current musical repertoires of the *sāran.gī*, violin, bamboo flute, and *śahnāī* are unrelated to the core repertoire of stringed instruments (*tantrakārī an.g*). Musicians specializing in these wind instruments or violin generally model their performances on *khyāl* structure and speak of playing in the *khyāl an.g*. The exposition of a raga in this manner of performance commences with a few minutes of unaccompanied *ālāp*—a slow-paced, unmetered, and nonpulsed style of improvisation —which then overlaps with the beginning of the composition, when the tabla joins in to maintain the tala cycle. Musicians playing in this style favor the slow twelve-beat *ektāl*, but sometimes employ other talas associated with *baṛā khyāl* (slow or medium-tempo songs). The composition is often an instrumental rendition of a *baṛā khyāl*, and thus a more accurate term than *gat*—which refers to textless instrumental compositions—would be *bandiś* 'the artful combination of text, melody, and tala'. However some musicians prefer to call it *gat* because the *bandiś* is receiving an instrumental rendition.

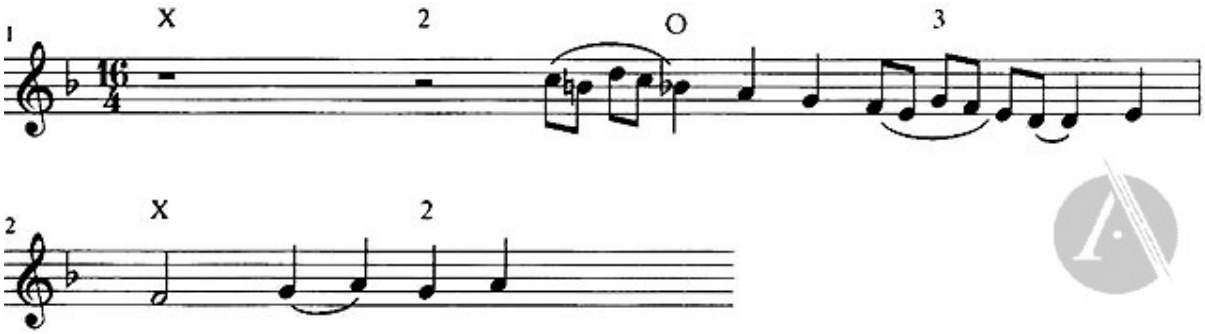
The composition differs in several ways from a slow *gat*. Typical *masītkẖānī* phrasing is absent, and plectrum strokes occur in place of the *bandiś* text syllables, creating a more lyrical flow in the melodic phrasing. Also, as with *bar.ā khyāl*, articulations tend to occur off the beat, for the *khyāl* aesthetic strives to create a sense of liberation from the tala while maintaining its integrity. Finally, the bipartite *sthāī—an.tarā* form of the *baṛā khyāl* replaces the tripartite *sthāī-manjhā-an.tarā* structure of the slow *gat*.

As in vocal *khyāl* performance, where a fast-tempo composition (*choṭākhyāl*) commonly follows the slow-tempo *baṛā khyāl*, in instrumental performances modeled on *khyāl* a fast *bandiś* usually follows a slow one. The fast composition is a relatively faithful instrumental rendition of a particular *choṭā khyāl*. In comparison with a fast sarod or sitar *gat*, the instrumental rendition of a *choṭā khyāl* incorporates fewer articulations and more melisma. As in the slow *bandiś*, musicians articulate the places where text syllables occurred in the original composition.

A mid-twentieth-century development in the plucked stringed instrument repertoire is the *khyāl aṇg gat*. These *gat* differ from the instrumental *khyāl aṇg* of the bowed and wind instruments, however,

which Indian musicians consider closer to the voice. Plucked-string players generally model a slow *gat* in *khyāl* style on the basic structure of a *masītkẖānī gat*, only preceded by a truncated *khyāl ālāp* introduction in especially slow tempo. The *gat* composition itself incorporates profuse melismas but in other respects conforms to the general style of the modern slow *gat* as elaborated above. In practice, the modern slow *gat* style owes much to the influence of vocal *khyāl*; the distinguishing features of *khyāl aṇg gat* remain the improvisational elaboration

Page Image



FIGU
Singi
style
gāya
aṇg)
fast
instrumental *gat* in *rāg khamāj, tīntād* rhythmic cycle. Live performance on sitar by Shujaat Kh
notated by Stephen Slawek.

and the concentrated effort of plucked-string players to incorporate key aspects of the *baṛā khyāl* style into the elaboration of a raga without losing the central features of the autonomous *gat*.

Plucked-string players generally use a vocal composition (*bandiś*) as the basis of a *khyāl an.g* fast *gat*. Depending on how faithfully the instrumentalist reproduces the original *choṭā khyāl*, the resulting *gat* either matches closely a bowed instrument's rendition, as described above, or includes some stroking patterns more idiomatic of plucked instruments. Additional articulations are sometimes necessary in the attempt to transfer the vocal composition into a plucked-string idiom because of the limited sustaining capability of the sitar and sarod. The musicians of the Imdad Khan *gharānā* have excelled at making such transfers from the vocal repertoire to their sitar repertoire, and will often sing the vocal composition that forms the basis of their fast *gat* at some point in their performance. The *gāyakī an.g* fast *gat* in *rāg khamāj* presented in figure 3 clearly displays a more lyrical character than the stroke-oriented plucked-string-instrument style of fast *gat*.

Dhrupad *style*

The repertoire of the *rudra vīṇā* 'stick zither' and *surbahār* 'large sitar-like plucked lute' provides another manifestation of *gāyakī an.g* in Hindustani instrumental music. These instruments, along with the *rabāb* and *sursin.igār*—which are no longer played as classical instruments—were associated with the *dhrupad* genre of vocal music. *Dhrupad* predates *khyāl*; its heyday was the sixteenth through the eighteenth centuries, and it fell out of favor as *khyāl*'s popularity increased in the nineteenth and twentieth centuries. *Dhrupad* has nevertheless maintained its high status within Hindustani musical culture and is generally considered the repository of the most authentic raga forms. It has enjoyed a degree of resurgent interest since the 1970s, but this renewed interest unfortunately arose too late to ensure the continued viability of the *rabāb* and *sursi.gār* for instrumental performance. Even the *rudra vīnā*, once considered the king of all stringed instruments, is dangerously close to extinction.

In *dhrupad*-based instrumental performances, musicians may refer to the *dhrupad* composition as *gat*, although they would probably be aware of the anachronism since the instrumental *gat* tradition

arose well over a century after the establishment of *dhrupad* style. In contemporary practice, a full-fledged *ālāp* precedes the composition, which occupies a relatively short performance time compared with the *ālāp*.

Page Image

Distinguishing features of *dhrupad*-based *gat* include characteristic talas to which compositions are set, restricted ornamentation, a strong link between articulation and the pulsation of tala beats, medium-slow tempo, and improvisations stressing rhythmic manipulations such as syncopations, cross-rhythms, and counter-rhythms. The talas associated with *dhrupad* include (among others) *tīvrā, śultāl, cautāl*, and *dhamār* (seven, ten, twelve, and fourteen beats, respectively). In *dhrupad* performance, the *pakhāvaj* 'barrel drum' is the drum of choice, although some musicians in the twentieth century have used a tabla tuned an octave lower than normal in imitation of the *pakhāvaj*. The *dhrupad* style is well known for its avoidance of sprightly ornaments such as trills and fast mordents and its emphasis on slow glissandi (*mīṇḍ*) and heavy shakes (*gamak*). Melodic progression in inexorable lockstep with the articulation of the tala beats further reinforces *dhrupad's* austere, bold effect. On plucked-string instruments, musicians play strokes that generally coincide with the drummer's articulation of the rhythmic cycle.

Ṭhumrī *style*

One other important vocal style that instrumentalists have adapted in recent years is the *ṭhumrī* (see Manuel 1989:160-191). Ghulam Raza Khan (after whom *Razāk̲h̲ānī gat* is named) drew inspiration from the *ṭhumrī* he heard at the court of Wajid Ali Shah in the mid-1800s. This might suggest that its use in instrumental music is an old practice, but the *ṭhumrī* of the nineteenth century differs from that of the late twentieth century, and consequently a modern *ṭhumrī an.g gat* will differ from Ghulam Raza Khan's innovations. In current practice, all Hindustani instruments play in *t.humri* style, except those specifically associated with *dhrupad* (*rudra vīṇā* and *surbahār*).

The term *ṭhumrī an.g*, like *khyāl an.g*, may refer to a particular approach to *gat* elaboration or to direct transferral of an actual *ṭhumrī* composition to instrumental performance. In the former, a musician might choose to develop a slow *gat* in the *ṭhumrī an.g*, and generally does so when performing slow *gat* in ragas such as *bhairavī, pilū, gārā, khamāj*, and *kāfī*. Also similar to *khyāl an.g*, the *ṭhumrī an.g* slow *gat* may be based on the traditional phrase-structure of the *masītk̲h̲ānī* style; its distinguishing feature as *ṭhumrī an.g* is its method of elaboration rather than its actual composition.

The typical method of improvising in vocal *ṭhumrī* is *bol banāo*: the vocalist creates short melismatic melodic phrases based on the song text syllables. The concept of *bol banāo* influences the manner in which an instrumentalist improvises on a *ṭhumrī an.g gat*. Raga elaboration proceeds less according to note-by-note progression, as in *khyāl an.g*, and more by motivic elaboration. In *ṭhumri. an.g gat* musicians often incorporate *rāgmālā* 'raga garland', the practice of making abrupt modulations to different ragas. During the course of elaborating melodic motives of the primary raga, the musician begins the *rāgmālā* by playing a key motive of a different raga. The instrumentalist generally introduces scale patterns or important phrases of various ragas, often returning to the compositions *mukhṛā* 'cadential phrase' in the primary raga after each contrasting raga or group of ragas. Another variation process musicians use in *ṭhumrī an.g gat* improvisation is changing scale types while maintaining the melodic contours of the primary raga's key motives. Musicians indicate their intention to draw upon these improvisational methods by adding the prefix miśra to the name of the primary raga (for example, *miśra khamāj, miśra bhairavī, miśra pīlū*).

Following the elaboration of melodic motives, instrumentalists generally launch into the kinds of

rapidly moving improvisations (*tān*) more correctly associated with the *khyāl an.g*. Here, instrumentalists are asserting a kind of musical license, as *tān* are not generally an important part of the vocal *ṭhumrī*, although they are by no means entirely absent from it.

Page Image

A *ṭhumrī an.g gat* that attempts direct transferral of a vocal composition to instruments constitutes a different musical piece. Phrasing and articulation originate in a texted vocal composition, as in *dhun* (see above), not in the stroking pattern of the *masītk̲h̲ānī* or *razāk̲h̲ānī* playing style. In *ṭhumrī an.g*, an instrumentalist might recreate "true" *bol banāo* based on the text of the original melody. One noteworthy aspect of performance practice in such a *gat* is the potential change of tala toward the end of the performance. The musician selects the primary tala from the group associated with the *ṭhumrī* tradition, but ends by shifting to a fast quadruple meter, possibly sixteen-beat *tīntāl*, while the tabla accompanist plays a syncopated, lilting, fast improvisation called *laggī*—typical of vocal *ṭhumrī*.

IMPROVISATION

Hindustani musicians speak of improvisation as the heart and soul of their music; it is a complex topic covering a wide range of musical phenomena. The *ālāp-joṛ-jhālā* sequence that precedes performance of a *gat* constitutes a form of improvisation that qualifies as a genre in itself. Improvisation exists even within the *gat* composition, as a performer subjects the composition to continuous variation in a process called *gat vistār* 'expansion'. More wide-ranging improvisations such as *tān*, *toḍā*, and *tihāī* occupy the majority of performance time after the beginning of the *gat*.

Ālāp-joṛ-jhālā

Ālāp is one of the oldest surviving performance practices in Indian music. Its current manner of performance is compatible with the description of *ālāp* found in the thirteenth-century treatise *San.gītaratnākara* [see T HEORETICAL T REATISES]. The modern instrumental *ālāp*—an expansive exploration of possible tonal combinations within a raga—is directly related to the vocal *ālāp* preceding a *dhrupad* composition, known as *rāg-ālāp* or *vistār-ālāp*. The vocal *dhrupad ālāp* consists of two large secrions [see H INDUSTANI V OCAL M USIC]. The first, performed at a slow pace with no continuous or stable rhythmic pulsation, originally had four subsections— *sthāī, an.tarā, san.cārī*, and *ābhog*—although currenr performers usually sing only the first two; each subsection is characterized by a different registral emphasis. The second section, *nom-tom*, increases the general pace of activity while confining the improvised melody to a stable pulsation.

The instrumental *ālāp* follows the vocal model relatively closely, but certain differences provide it with its own idiomatic character. As instrumentalists focus on successively lower pitches of the raga below the middle tonic in the first major section of *ālāp*, the range of their instruments can limit this exploration. For example, the lowest pitch on a sitar strung in the manner devised by Ustad Vilayat Khan is one octave below the middle tonic, but sitarists who follow the stringing and tuning method devised by Pandit Ravi Shankar extend the bass register one further octave lower and thus have the option of including within the *sthāī* section an extensive foray into the bass register. Following this initial descent, the *ālāp* progresses up the instrumental range. Vocalists normally focus their melodic elaboration (*vistār*) on each successive note in the ascent of the raga being performed. After elaborating one or a few notes, the instrumentalist often returns to the middle tonic pitch sounding a conventional, briefly pulsed motif referred to as *sam dikhānā* 'to show the first beat of the tala cycle (*sam*)' or *mohrā*. The *sthāī* section of instrumental *ālāp* thus consists of a series of melodic elaborations, each one terminated with the return to the middle tonic.

The *an.tarā* begins after elaboration of all scale degrees in the middle octave. A typical *ālāp an.tarā*

begins on either the fourth or fifth scale degree, briefly descends, possibly to the third scale degree, then leaps upward to the upper octave tonic. The instrumentalist gives this pitch quite a deliberate and sustained sound. *An.tarā* performance

Page Image continues with further melodic elaboration of raga pitches in the upper octave range, until a descent to the middle tonic terminates this phase. The *san.cārī* briefly revisits the key features of the raga in all registers, and the *ābhog* recapitulates the *an.tarā*, but at a quicker pace, adding forceful leaps and heavy shaking ornaments (*gamak*) before ending with a final motif (*mohrā*) on the tonic pitch.

Indian plucked-string instruments usually include a set of drone strings (*cikārī*) strung alongside the principal melody-playing strings. The number of drone strings varies with the instrument, but most instruments normally include two strings tuned to the tonic and its upper octave. Throughout the nonpulsed *ālāp* section, the performer sounds the drone strings just prior to a stroke on a melody string to help establish the tonic and to maintain correct intonation. In the next, pulsed section (*joṛ*), the instrumentalist sounds the drone strings in balanced alternation with strokes on the melody strings. The drone thus becomes important in establishing the stability of pulsation throughout the *joṛ*. Bowed string instruments and wind instruments, in contrast, accomplish the pulsation effect with stress and accent, in a manner similar to vocal *nom-tom* performance.

Musicians consider the *joṛ* of contemporary instrumental music to be part of the *rudra vīṇā's* legacy. Traditionalists have attempted to transfer the playing techniques and austere restraint of the *dhrupad* aesthetic to their contemporary instrumental *joṛ*. In playing melodic phrases these musicians emphasize a persistent stroking in one direction followed by brief periods of repose that revert back to the melodic string—drone string alternation. The *joṛ* tempo starts slightly faster than the ending pace of the nonpulsed *ālāp* and increases gradually. More dramatic tempo changes separate subsections of the *joṛ*, each of which typically terminates with a final motif (*mohrā*) as in *ālāp*. Instrumentalists maintain the restrained approach to ornamentation characteristic of *dhrupad* throughout the *joṛ* section, although they employ a more varied selection of ornaments, including various cutting (*krintan*) and "hammer on" (*sparś*) techniques similar to left-hand articulations of Western guitarists.

Musicians also believe that the final section, *jhālā*, originated in the music of the *rudrd vīṇā*. The drone strings in *jhālā* become more pronounced as the performer strikes them in clusters of strokes. Though tradition does not mandate it, musicians tend to keep a recurrent period of sixteen beats throughout the section. They link various patterns made up of a melody stroke followed by one, two, three, or four drone strokes to make up the sixteen. Alternatively, in what is called *ultā* 'inverted' *jhālā*, the performer sounds the drone strings first and then the melody string once or several times.

In contemporary performance practice, several schools of musical thought have drifted away from the original *dhrupad* aesthetic. These musicians play *ālāp* and *joṛ* with greater abandon and less systematization. Most modern musicians conclude the nonpulsed *ālāp* after the *an.tarā* section, for the *san.cārī* and *ābhog* sections have become archaic features, understood by few musicians and seldom included in performances. Virtuosity replaces restraint, especially in the pulsed *joṛ*. Even within the *ālāp*, displays of virtuosity in playing *mīṇḍ* and other extended ornaments reveal a modern aesthetic that has little to do with the austerity of the dhrupad tradition. Although the *jhālā* would conclude a traditional *ālāp-joṛ-jhālā* in the *rudra vīṇā* tradition, modern instrumental styles emphasizing virtuosity add a final section of rapidly moving scalar passages (*tān*). The performer uses back-and-forth stroking to sound one note per stroke and intersperses portamento techniques, conceiving and executing technically amazing feats of melodic creativity.

Other types of improvisation

Musicians employ a wide variety of improvisational skills in developing the relatively

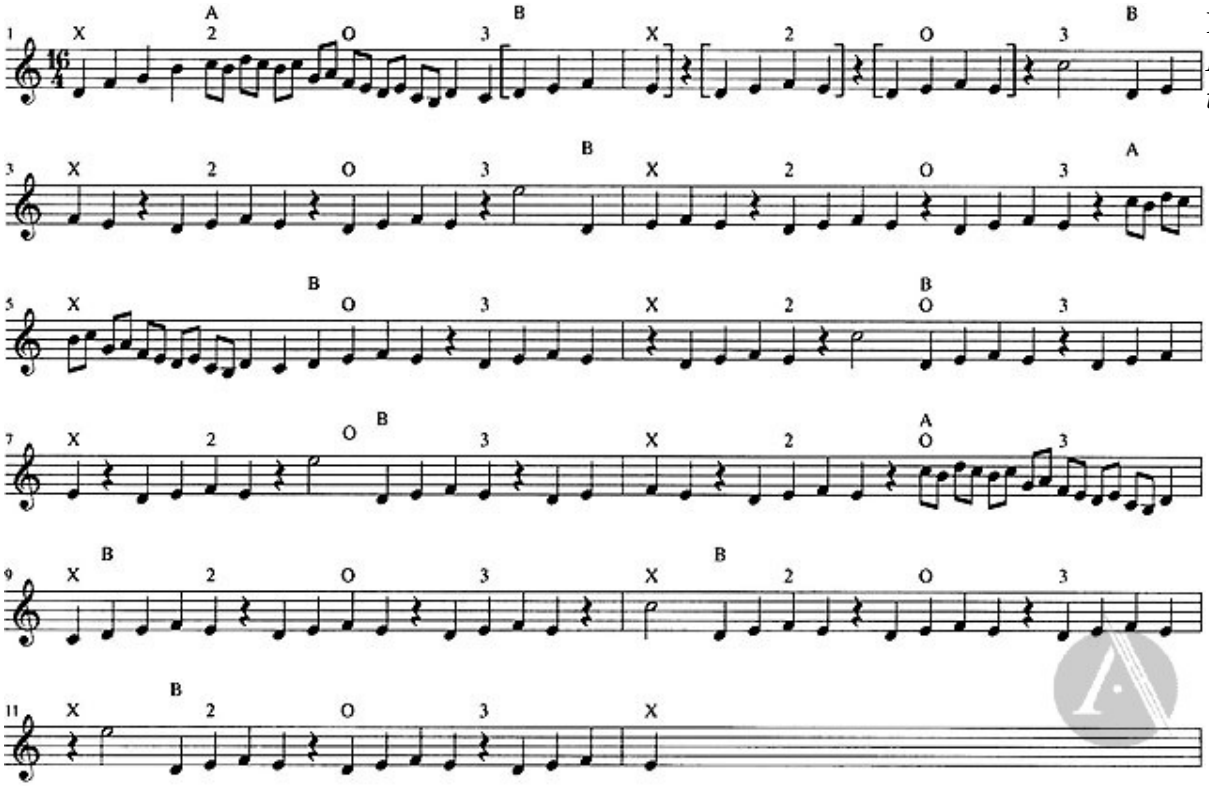
Page Image short *gat* theme into a large-scale performance form. Until about 1930, the generic name for instrumental improvisations within a *gat* was *toḍā*. Some performers continue to use the term *toḍā* in this sense to refer to any instrumental improvisation within a *gat*. For many others, the term *toḍā* now connotes a more limited corpus of improvisational phenomena, specifically improvisations consisting predominantly of double strokes per note. The term these performers use for more diverse improvisational possibilities is *tān*, because of its connection with the *khyāl* vocal genre, in which intense experimentation in melodic improvisation gave rise to various types of improvisational practices (*tān*). Instrumentalists use a host of other terms to identify such practices, but little standardization exists. Two terms that do enjoy some consistency of meaning among the majority of practitioners are *upaj* and *tihāī*. *Upaj* refers to improvisational passages in general, and musicians often use it as an umbrella term to provide a taxonomic shelter for improvisations that otherwise would be difficult to classify. *Tihāī* is a specific kind of improvisation that ends a *tān*, a *toḍā*, or an *upaj*. It may also stand alone as a self-contained improvisation. In either case, it contains a motive played three times, usually creating a good deal of rhythmic tension that is resolved in a final articulation. A *tihāī* generally ends immediately before the opening section (*mukhṛā*) of a. *gat sthāī* on the first beat of the tala cycle.

The word *tān* 'to spread, expand, or develop' like many other Indian musical terms has both a general and a specific meaning. Broadly speaking, *tān* can imply any kind of improvisation within a particular raga, that is, any melodic gesture that extends the organic structure of a raga in performance. More specifically, *tān* denotes rapidly moving bravura passages. In twentieth-century practice, musicians usually link the word to a descriptive modifier such as *chūṭ tān, sapāṭ tān, gamak tān*, and so forth. These designations derive from some persistent feature of the *tān* improvisation such as the inclusion of wide interval leaps (*chūṭ*, from *chūṭnā* 'to be left behind') or a heavy shake (*gamak*). Beyond a few common types— *gamak tān* or *sapāṭ tān* (scalar runs covering a range of an octave or more in straight ascent and descent)— there is little standardization of this terminology, although musicians commonly group improvisations of a particular *tān* type together in performance.

Musicians also commonly label classes of *tān* according to their rhythmic character [see H INDUSTANI T ALA]. A *tān* whose density (number of notes pet beat) matches that of the tempo (*laya*) of the tala would be *ṭhāh guṇ tān*; one at double the speed of the basic tempo would be *du guṇ*; and so forth up to *nau guṇ* (nine times the basic tempo) and *bārah guṇ* (twelve times the basic tempo), if the original tempo is slow enough to allow them.

All *tān* improvisations that exploit a strict rhythmic relationship with the tala are considered *laykārī* 'rhythmic manipulation'. Instrumentalists commonly use *laykārī* in performance to order their sequence of *tān* improvisations, proceeding from less dense to more dense, faster-moving ones. The general concept of *laykārī* also encompasses the creation of rhythmic patterns (*chand*). Plucked-instrument players learn a

Page Image



FIGU
Farm
tihāī

improvisation in *rāg tilak kāmod* and *tīntāl* rhythmic cycle, comprising a *tān* (A) followed by th repetitions of a melodic motive (B) repeated three times, forming the pattern 3[A + 3(3B)]. Taug Stephen Slawek by Pandit Ravi Shankar; notated by Stephen Slawek.

stock repertoire of plectrum patterns (*bol* or *mizrāb*) for use in *tān* improvisations, and a special class of instrumental *tān* (*bol tān*) incorporates much rhythmic patterning by stress, accent, and duration of plectrum strokes.

The *tihāī*, an improvised motive repeated three times, can be anything from a simple cadential pattern lasting a few beats to a complex, large-scale structure spanning several tala cycles. Simpler *tihāī* are of two types: *damdār* 'with breath' having a rest between repetitions of the phrase, and *bedam* 'without breath', in which rests do not occur. *Cakkardār* 'circuitous, complicated' *tihāī* are larger structures that incorporate *tihāī* within *tihāī*. Thus, each part of the thrice-played phrase is a *tihāī* in itself. An even more rarefied structure exists with the *farmāiśī tihāī*. This type of *tihāī* generally includes a *tān* followed by an internal *tihāī* that together form the basic material to be extended into a "super"- *tihāī*. The musician accomplishes the expansion to a full structure in the following way: (1) presentation, with the end of the first part of the internal *tihāī* falling on the 'first beat of the tala cycle' (*sam*) the (2) repetition, with the end of the second part of the internal *tihāī* falling on *sam*; (3) second repetition, with the end of the third part of the internal *tihāī* falling on *sam*, concluding the entire *farmāiśī*. This structure can be summarized as 3[A + 3(B)], where A represents the *tān* and B the internal *tihāī* motive that is repeated three times. Figure 4 exemplifies a further refinement of the *farmāiśī* concept. This *farmāiśī tihāī* in *rāg tilak kāmod* inflates the internal *tihāī* to yet another level, resulting in a structure that conforms to the expression 3[A + 3(3B)]. In figure 4, brackets surround the first occurrence of the melodic material that constitutes the (3B) segment of this expression. Such syntactical nesting practices tend to produce extreme levels of rhythmic tension during their execution, with a musical catharsis occurring at the end of the structure on the first beat of the tala cycle. Monumental feats of calculated improvisation such as these are more commonly found in Hindustani instrumental music than in the vocal traditions.

A single *toḍā* improvisation exhibits a more diverse set of rhythmic durations than does a single *tān* of most varieties. The distinguishing mark of *toḍā*, for most

Page Image

a. da diri diri diri da diri da ra da ra diri diri da- rda -r da (16 beats)
b. da dir da da- -r da da ra da ra diri dir da- rda -r da (16 beats)
c. da diri da diri da diri da diri da ra diri diri da rda -r da
diri diri da da- -r da da- -r da da — diri da- rda -r da (32 beats)

On sitar:
da = inward stroke
ra = outward stroke
diri = da + ra at double speed
r = a shortened ra

On sarod:
da = downward stroke
ra = upward stroke with the plectrum (*java*) held between the thumb and index finger, similar to the way a guitarist grasps a pick

FIGU
Some
comr
plect
strok
syllal
bol) c
toḍā

improvisation.

musicians, is the inclusion of many double-stroke notes. The right-hand stroke pattern *diri* produces this effect, and the stroke patterns for *toḍā* contain many *diri*, along with other patterns such as *dirā-rdā* and *dā-rdā-rdā*. Figure 5 shows a few extended plectrum-stroke patterns that commonly serve as a rhythmic base for *toḍā* improvisations.

Association between improvisation and genre

The kinds of improvisation associated with a Hindustani music genre partially determine its inherent character. For example, virtuosic displays of *sapāṭ tān* are more characteristic of *khyāl* performance than of *dhrupad* or *ṭhumrī*. *Gamak tān*, though allowed within a *khyāl* performance, are more closely linked with *dhrupad* performance, and certainly not expected in *ṭhumrī*. When an instrumentalist performs a raga in a *khyāl an.g, dhrupad an.g*, or *ṭhumrī an.g gat*, part of what guides the musician's explorations is a knowledge of the appropriate kinds of improvisation associated with the genre being performed. Also of importance to the musician is the proper use of ornamentation. An instrumentalist wishing to associate *ālāp* performance with a *dhrupad* origin avoids rapid turns and trills more typical of the *khyāl* and *ṭhumrī* styles, and concentrates on *miṇḍ* 'complex melismas' and moderately paced turns.

The most varied improvisations in instrumental music occur in the slow *gat*. Here a musician may draw on the improvisational techniques of *ālāp* and *jor*., on all the varieties of *tān* discussed above, and on all the various types of *tihāī*. *Jhālā* is the only improvisational type that rarely appears in the slow *gat*. In the eighteenth and nineteenth centuries, musicians used *jhālā* to conclude the older slow-paced *masītk͟hānī gat*; contemporary musicians usually incorporate it in a fast *gat*. Similarly, while *toḍā* may appear in the slow *gat*, current practice favors its inclusion in the fast *gat*, often

following the presentation of *tān*. *Tān* improvisation generally requires a lot of left-hand finger work, for the musician plays only one note per right-hand stroke. Since *toḍā* improvisation has two strokes per note, the left hand can move at a relatively slower pace, and musicians can thus play this at faster speeds. As the tempo increases during contemporary instrumental *gat* performances, musicians often resort to *toḍā* once they reach a tempo that prohibits *tān*. In all varieties of *gat, tān* improvisations increase in length and *tihāī* become more complex as the performance progresses.

PERFORMANCE CONTEXTS AND PROGRAM DESIGN

Performances of Hindustani instrumental music occur within the same contexts as

Page Image those of classical vocal genres. These range from small, intimate private recitals (*jalsā* or *mehfil*) to large public events called *san.gīt sammelan* or *samāroh* 'music conference', rivaling Western rock and jazz festivals in size. Many Indian concert stages now follow the Western proscenium model, especially in large cities such as Bombay, New Delhi, and Calcutta, but also in smaller cities like Jaipur and Banaras. Prior to the twentieth century, musicians typically performed for a patron, invited guests, and other musicians in the patron's music room. Listeners were generally knowledgeable about music and freely offered vocal expressions and gestures of appreciation and encouragement throughout a performance. The more formal separation of performer and audience in the twentieth century has led to a dampening of the traditional performer-audience dynamic.

Concert programs

The concert hall venue has also had an impact on the items musicians choose to include in their performances. Concert programs have become more formalized during the course of the twentieth century. Musicians develop personalized plans of action during a program rather than following a generally accepted order of performance. This personal approach contributes to the artist's identity as an individual within a particular tradition. Instrumentalists, especially those who perform outside South Asia, have experimented with concert-program format more than have vocalists; a possible reason for this may be that instrumentalists are in greater demand on the international circuit, and thus have done more to modify their typical concert programs to suit Western expectations.

Whether it takes place in a concert hall or in a more intimate setting, a Hindustani instrumental performance consists of ragas. The genres in which a musician chooses to elaborate each raga primarily determine the order of events in a program. The performer usually elaborates the first raga with a complete *ālāp-joṛ-jhālā* followed by slow and fast *gat*. Typically, the next raga includes only an abbreviated *ālāp* followed by *gat*, possibly another slow-fast sequence, or just a medium-tempo *gat*. Additional short *ālāp* and one or more *gat* in a particular raga may follow, or the performance may conclude with a *ṭhumrī aṇg* raga or *dhun*. In this kind of concert program, the musician usually gives the greatest amount of time and attention to the first raga and less time to succeeding ragas.

The typical concert program of Pandit Ravi Shankar exemplifies ways in which modern artists have satisfied both traditional expectations of concert content and exigencies of the modern international concert-hall venue with innovative approaches to programming. Shankar, along with Ustad Ali Akbar Khan, can be credited with opening the doors of the international market to other Indian musicians [see M USIC AND I NTERNATIONALIZATION]. He usually begins his programs in Western countries with an *ālāp-joṛ-jhālā* sequence shorter than would be considered the norm in an Indian concert. He follows this with a medium-tempo *gat* in the same raga, often in seven-beat *rūpak* tala. (Performances in India by other instrumentalists more commonly begin with a substantial *ālāp-joṛ-jhālā*, followed by slow and fast *gat*—all in the same raga.) Shankar usually chooses to play as his second item a slow *gat* in sixteen-beat *tīntāl* in a different raga, which he concludes with a fast *gat*, often in twelve-beat *ektāl*, complete with a virtuosic *jhālā*. After an intermission, he might then play a

third raga with a more extended *ālāp-joṛ-jhālā* followed by a medium tempo *gat*, or possibly an abbreviated *ālāp* followed by a *gat*. This post-intermission raga is an optional item in Shankar's program plan, which he includes or excludes depending on his and/or the audience's mood.

Shankar normally concludes a performance with a *ṭhumrī an.g gat*, possibly incorporating a succession of ragas (*rāgmālā*), followed by a fast *gat*. He often asks his

Page Image tabla accompanist to play a short solo between the two *gat* to increase audience enthusiasm before the virtuosic ending. The conclusion of the fast *gat* often includes a musical duel (*savāl-javāb* 'question-answer') in which the soloist challenges the accompanist to match wits and construct rhythmic responses to his melodic statements. Modern audiences have come to expect this question-answer section within a performance. The *savāl-javāb* style developed and popularized by Ravi Shankar and Ali Akbar Khan often progresses in arithmetically shrinking segments, leading to a spiraling climax of rapid volleys back and forth between the soloist and accompanist.

PERFORMERS

Both Ustad Ali Akbar Khan and Pandit Ravi Shankar belong to the Maihar *gharānā* 'stylistic school', one of the most influential instrumental styles of the twentieth century. The *gharānā* is named after their teacher, the late Ustad Sangitacharya Allauddin Khan of the Maihar court, who was Ali Akbar Khan's father. The Maihar *gharānā* is also known as the Senī Baba Allauddin *gharānā; Senī* indicates the connection to the lineage of Tansen, as Allauddin Khan's principal teacher, Wazir Khan of the Rampur court, was thought by many to be a direct descendant of Tansen. Allauddin Khan, a well-known virtuoso performer on the sarod and violin, played many other instruments as well, and besides receiving recognition as a master musician gained fame as a pedagogue when his two most famous students—his son Ali Akbar and his disciple Ravi Shankar—became internationally acclaimed artists (figure 6). Among Allauddin's other students, his daughter, Annapurna Devi, is a renowned *surbahār* player even though she shuns the public concert stage; Sharan Rani Bakhleval, who studied with both Allauddin Khan and Ali Akbar Khan, is

FIGU
The l

Sangitacharya Allauddin Khan (*center*) performing left-handed on the sarod, accompanied on t
by Shanta Prasad (*far left*), on sarod by his son Ali Akbar (*far right*), and on sitar by Ravi Shan

left), c. 1938. Photo courtesy Pandit Ravi Shankar.

Page Image

FIGU
Ustac
Shuja
Khan
of Us
Vilay
Khan
the In
Khan
ghar
1995.
Musi
of the
Imda
Khan
ghar
often
the v
basis
their
musi
performance, hence the microphone placed at mouth level. Photo by Stephen Slawek.

notable as one of only a few women who specialize in the sarod. The late Pandit Nikhil Banerjee, who was one of India's greatest exponents of the sitar, received his initial training on that instrument from his father, Jitendra Nath Banerjee, before completing his advanced studies with Allauddin Khan, Ali Akbar Khan, and Annapurna Devi.

Pannalal Ghosh, another of Allauddin Khan's students, introduced the North Indian bamboo flute to the concert stage. Pandit Hari Prasad Chaurasia received much of his later training from Annapurna Devi and became a virtuoso flute player in Ghosh's footsteps. The students of these flute players and other musicians who studied with Allauddin Khan include hundreds of professional and amateur performers who carry on the tradition consolidated by Allauddin Khan. Ravi Shankar and Ali Akbar Khan have not only propagated Indian music far beyond India's borders, but have expanded the horizons of their respective instrumental idioms, sitar and sarod. They have combined these instruments in concert performance, popularizing the instrumental duet form (*jugalbandī*). They have also combined them with non-Indian instruments, creating concertos for sitar and Western orchestra, experimental ensemble music using Western instruments from popular and jazz idioms, and experimental pieces drawing upon other Asian traditions (Slawek 1991:173).

Another extremely influential twentieth-century lineage of musicians is the Imdad Khan *gharānā*. Imdad Khan was the most famous sitar player at the turn of the century, employed by Sourindro Mohun Tagore, an influential member of the famous Tagore family of Bengal who actively promoted the study and promulgation of classical music during British rule (1857-1947) [see M USIC AND N ATIONALISM]. Ustad Imdad Khan's sons, Ustads Enayat and Wahid Khan, his grandsons Ustads Vilayat and Imrat Khan, and great-grandsons Ustads Shujaat (figure 7), Irshad, Nishat, and Hidayat Khan, are or were all recognized virtuoso exponents of the sitar and/or *surbahār*. Ustads Rais Khan and Shahid Parvez are more distantly related to Imdad Khan but are equally well known as great sitar virtuosos. Arvind Parikh and Budhaditya Mukherjee are two other prominent musicians who belong to this *gharānā* through discipular relationships.

Page Image

FIGU
Ustac
Amja
Khan
doye
the
instrumental Gwalior *gharānā*, with his sarod, 1992. Photo by Stephen Slawek.

The sitar style of the Imdad Khan *gharānā* has attained immense popularity; the school has become famous particularly for its approach to *khyāl an.g* on the sitar. Musicians of this school generally favor playing medium-fast and fast *gat* based on existing vocal compositions (*choṭā khyāl*), not on plucked-string playing style (*tantrakārīan.g*). Their performances generally commence with an extensive *ālāp-joṛ-jhālā*, as would most performances on stringed instruments, but they are equally likely to follow the solo *ālāp* section with a *khyāl an.g* fast *gat* or a slow *masītk̲h̲ānīgat*. They favor playing in sixteen-beat *tīntāl*, and also in other *khyāl an.g* talas such as seven-beat *rīpak*. Their lyrical approach to the instrument is most apparent in *ṭhumrīan.g* compositions.

At the end of the twentieth century both the Imdad Khan and the Maihar stylistic schools occupy positions in the Hindustani musical universe equal to or surpassing those of the *maīstk̲h̲ānī* and *razāk̲h̲ānī bāj* at the end of the nineteenth century. Less extensive lineages of musicians include the Gwalior *gharānā*, whose foremost exponent is Ustad Amjad Ali Khan, and the surviving extension of the nineteenth-century Jaipur Seniyā sitar *gharānā*, the lineage of the late Ustad Mushtaq Ali Khan. Mushtaq Ali Khan's father studied with Ustad Barkat Ullah Khan, whose rendition of a *masīk̲h̲ānīgat* in *rāg bhūpālī* appears in figure 1. The most prominent disciple of Mushtaq Ali Khan is Professor Devbrata Chaudhuri of Delhi University.

Ustad Amjad Ali Khan (figure 8) is recognized today as a leading figure in Hindustani instrumental music. He has developed innovative approaches to *gat* construction and has contributed toward amalgamating the North and South Indian classical traditions by performing duets with South Indian musicians. He is the son of Ustad Hafiz Ali Khan, who studied with Rampur's famous Wazir Khan at the same time as Allauddin Khan. Since Hafiz Ali Khan was employed in the maharaja of Gwalior's court throughout most of his musical career, musicians in his lineage now refer to their tradition as the Gwalior *gharānā*. However, he was also a direct descendant of Ghulam Ali Khan, considered an important figure in the early history of the sarod. The other senior artist who can claim a legitimate connection to Ghulam Ali

Page Image

FIGU
Musi
at a p
given
India
first
presi
Rajer
Prasa
follov
the 1
Musi

Conference of Bharatiya Kala Kendra, arranged by Ravi Shankar. From bottom left (seated): Nis
Hussain Khan, Ahmad Jan Thirakva, Hafiz Ali Khan, Mushtaq Hussain Khan, Omkarnath Thaku
President Rajender Prasad, Kesar Bai Kerkar, Allauddin Khan, Kanthe Maharaj, Govind Rao
Bharanpurkar, and Mirashi Bua. Second row from left: All India Radio staff artist, unidentified,
Keramatullah Khan, Radhika Mohan Maitra, Ilyas Khan, Bismillah Khan, Kishan Maharaj, Altaf
Hussain Khurjawale, Ravi Shankar, Ali Akbar Khan, Vilayat Khan, Vinayak Narayan Patwardhan
Narayan Rao Vyas. Third row: four unidentified musicians, Munne Khan (tabla), B. R. Deodhar,
Prakash Ghosh, four unidentified musicians. Fourth row: unidentified, Vinay Chandra Maudgal
three unidentified musicians. Photo courtesy Pandit Ravi Shankar.

Khan's lineage is Buddhadev Das Gupta, who received his training on the sarod from the late Radhika Mohan Maitra.

The *dhrupad* vina tradition has survived in the late twentieth century principally through Ustad Zia Mohinuddin Dagar (died c. 1989) and Ustad Asad Ali Khan. Two great modern masters of the *vicitra vīṇā* 'plucked zither'—an instrument on which musicians have played both the older *dhrupad an.g* and newer *khyāl an.g* styles of instrumental music—are Ustad Abdul Aziz Khan, who was active in the early twentieth century, and the late Dr. Lalmani Misra, the former dean of the Faculty of Fine Arts at Banaras Hindu University. Misra's son, Gopal Shankar Misra, carries on his father's contributions to the *vicitra vīṇā* repertoire. Pandit Brij Bhushan Kabra and Pandit Vishwa Mohan Bhatt, the latter a disciple of Pandit Ravi Shankar, have translated the slide technique of the *vicitra vīṇā* to the Western guitar modified by the addition of sympathetic and drone strings.

The *khyāl an.g* approach on bowed instruments has reached its highest levels of mastery in the playing of Pandit Ram Narayan, V. G. Jog, and Dr. N. Rajam. Pandit Ram Narayan raised the status of the *sāran.gī* (bowed fiddle) to that of a solo instrument on the modern concert stage. V. G. Jog and Dr. N. Rajam are both violinists, the latter a prominent disciple of Pandit Omkarnath Thakur (founder of the Music College at Banaras Hindu University) who has taken the Indian version of the Western violin to levels of technical achievement equal to those of the greatest Western violin virtuosos.

Several other instruments have risen to solo status on the concert stage during the twentieth century. The *khyāl an.g* on the *śahnāĪ* 'double-reed instrument' arose through the efforts of Ustad Bismillah Khan of Banaras (pictured among many other luminaries of the Hindustani music wotld in figure 9). A younger *śahnāī* player, Daya Shankar Misra, also of Banaras, has ensured that the instrument will continue its solo status in the Hindustani performance tradition. The Kashmiri *santūr* 'hammered dulcimer' has also become a concert instrument primarily through the internationally acclaimed performances and recordings of Pandit Shiv Kumar Sharma.

The preponderance of male musicians reflects a gender imbalance that has existed in the instrumental traditions of North India throughout history. Playing musical instruments was in the past an activity engaged in primarily by men, but although the imbalance persists even today, the proportion of women instrumentalists has increased dramatically since the mid-twentieth century. Women are also beginning to appea as competent artists on instruments such as the tabla and *sāran.gī* that had traditionally

Page Image been assigned exclusively to males. With both women and men devoting an abundance of talent to creative music making on North Indian instruments, and a formidable niche existing for its performance on the international stage, Hindustani instrumental music enjoys a secure position in world music as it enters the next millennium.

REFERENCES

Kinnear, Michael. 1994. *The Gramophone Company's First Indian Recordings* 1899-1908. Bombay: Popular Prakashan.

Manuel, Peter. 1989. *Ţhumrī in Historical and Stylistic Perspectives*. Delhi: Motilal Banarsidass.

Miner, Allyn. 1993. *Sitar and Sarod in the 18th and 19th Centuries*. Interculrural Music Studies 5. Wilhelmshaven: Florian Noetzel.

Shringy, R. K., and Prem Lata Sharma. 1978. *Sangīta Ratnakara of Śārn.gadeva*, vol. 1. Delhi: Motilal Banarsidass.

Slawek, Stephen. 1987. *Sitār Technique in Nibaddh Forms*. Delhi: Motilal Banarsidass.