

TECHNICALITIES ABOUT INTRICATED AESTHETIC FORMS IN SITAR

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ABSTRACT

Importance of aesthetic element has always had a significant role in music. It is portrayed in different ways in vocal, instrument and dance. In Instruments, there are different techniques to perform aesthetic or ornamentation forms as of different structure and tools. Here, I have tried to understand and enlighten the certain aesthetic forms like Aas, Krintan, Soont, Ghaseet, Murki, Khatka, Gitkari, Zamzama and the correct way to implement on Sitar. There is no clear information about the playing techniques of the certain aesthetic forms and also there are differences found in the books and other sources. In my research paper, I have tried to cover almost all the aesthetic forms except Meend as there are no doubts in basics of the meend playing and its a huge topic to be covered separately. This research paper will shed light on the right playing techniques of the aesthetic forms which will definitely help innumerable sitar players and learners.

Keywords: Aesthetic Forms, Ornamentation in Sitar Playing, Playing Techniques

INTRODUCTION

Aesthetic element has always been important in music performance. The expression of emotions is the main essence in music or we can say that music has been a good medium to express human emotions from centuries. When it is about Sitar, there are specific exercises to be used to express different emotions of the raga.

After the last several years of efforts, the sitar has now evolved into a complete instrument with unlimited possibilities. The complete dimensional development in sitar has the capacity to perform different aesthetic forms and justify the raga and mood itself. The Aesthetic forms that I have covered here are Aas, Krintan, Soont, Ghaseet, Murki, Khatka, Gitkari and Zamzama. It is very important for a sitar player to know the correct playing techniques and the differences between them.

AESTHETIC FORMS BASED ON TWO NOTES – “AAS”, “KRINTAN”, “SOONT”, “GHASEET”

AAS

This method is established with the use of two Swaras; where the stroke (Aaghat) on the string will be done by Mizraab while playing the first Swar only. This is an ascending order method (e.g., Sa -> Re). The First Swar (Sa) is played with the stroke while the Index Finger is placed on the Fret. After this; Middle Finger will be

immediately placed with pressure on the next fret to produce the Second Swar (Re) without applying the stroke on the string. The middle finger function will happen before the first swar's (Sa) sound ends.

This process is called "Aas". This is also believed that the sustainability of the sound is called 'Aas'. That is definitely a quality of sound but in the term of aesthetic form in sitar, the first explanation is more appropriate and justifying.

KRINTAN

This method is established with the use of two Swaras where the stroke of Mizraab (Aaghat) on the string will be done while playing the first Swar only. This is a descending order method (e.g., Re -> Sa). The First Swar (Re) is played with the stroke while Middle finger is on the Re's Fret. After this; the Second Swar (Sa) will be produced with a Pluck by Middle finger on the main string, without applying the stroke of Mizraab on the string. While plucking, Index finger is already positioned on Sa's fret.

SOONT

This method is established with the use of two Swaras where the stroke (Aaghat) on the String will be done while playing the first Swar only. Soont can be produced in both the ascending and descending order (e.g., Sa -> Re & Re -> Sa). With a finger put on a fret; the first Swar will be created with the stroke of Mizraab. The second Swar will be produced with a slide of the same finger up to the next fret or the fret before.

GHASEET

This method is established with the use of two Swaras where the stroke (Aaghat) on the string will be done while playing the first Swar only. Ghaseet can be produced in both the ascending and descending order. With a finger put on a fret; the first Swar will be create with the stroke of mizraab. If the slide of the same finger is greater than the distance o two frets; only then it will be called 'Ghaseet' (e.g., Sa -> Ga & Ga -> Sa).

AESTHETIC FORMS BASED ON THREE NOTES – "MURKI"

MURKI

Murki is created with three Swaras (e.g., Sa Re Sa). The stroke of Mizraab is applied for the first Swara only. In this method; Sa to Re Swar will be played with the same technique of 'Aas'. After that; Re to Sa will be played with the same technique of 'Krintan'. Altogether; this process will be called a 'Murki'. If the sequence of Swaras

and technique is changed, for example “Sa Ni Sa” is played like Sa to Ni with ‘Krintan’ and Ni to Sa’ with ‘Aas’; it will be called ‘Ulti Murki’.

AESTHETIC FORMS BASED ON FOUR NOTES – “KHATKA & GITKARI”

KHATKA

A Khatka is created using Four Swaras. For example – If the combination of ‘ReSaNiSa’ is played in such a way; in which the stroke of Mizraab is made on the first Swar Re, ‘Krintan’ is used from Re to Sa, ‘Soont’ is used from Sa to Ni and ‘Aas’ is used from Ni to Sa; Altogether, this will be called a ‘Khatka’ for the Swar of ‘Sa’ and will be written in a bracket like this – (Sa). If we change the combination of Swaras to ‘NiSaReSa’ and after stroke on Ni, follow the sequence of Soont, Aas and Krintan for each Swar movement; it will be called ‘Ulta Khatka’.

GITKARI

Gitkari is similar to Khatka. When four Swaras (e.g., ReSaNiSa) are connected with ‘Meend’ in single stroke, this process is called ‘Gitkari’.

AESTHETIC FORM BASED ON THREE OR MORE NOTES – “ZAMZAMA”

ZAMZAMA

If group of Three or more than Three Swaras are played with a single stroke of Mizraab and they’re connected together with the use of ‘Aas’ and ‘Soont’; it will be called a Zamzama. This process avoids the use of Krintan.

CONCLUSION

Music is an art from the ancient times and it has always given a direction to the society and the musicians. Hence, this is a sincere responsibility of every generation to maintain the art in the original form. This research paper will help all the sitar players to know the authentic information on the explained aesthetic forms and also the correct playing techniques. Also, it will help the sitar players to use the correct aesthetic form as per the requirement. This paper will not only shed the light on the complexed aesthetic forms but also it will be a good source for the future generation.

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