

Chapter 1

History of Sitar and Its Evolution

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1.1 Music as an Art and Science

The music is an art of the science. Humans, being a social animal living in the society, require some medium to express the emotions (Bhava), hence language was developed. And Music was developed to express the ultimate emotions (Uchha Bhavas). Music is the pride of our Indian culture and it is based on scientific principles.

Music is an English word derived from French word '**Muse**'. In Latin, the term is '**Musica**'. In Sanskrit it is called '**Gana**', '**Giti**', '**Sangeet**', which is the collective name of the three arts viz. Vocal music, Instrumental music, and Dance (Gayan-गायन, Vadan-वादन and Nritya-नृत्य.).

“ गीतं वाद्यं तथा नृत्यं त्रयं संगीतमुच्यते ” ।

Which means the combination of three Kala- Geet (Vocal music) Vadya (Instrumental music) and Nritya (Dance)), is Sangeet.

History of origin of music is as old as human civilization. Man found some sound in nature pleasing him and others not. He found meaning in the song of birds, flow of river and wind and discovered rhythm in the movements of the heavenly bodies.

There is no knowledge beyond the knowledge of music. God himself is personified as '**Nad-Brahma**' (नादब्रह्म) and music as '**Divine**'. It is a gift of the almighty and the highest among the Fourteen '**Vidyas**' (विद्या) and Sixty four '**Kalas**' (कला) enumerated in our holy scriptures. Out of sixty four kalas (Arts) five kalas are considered as the '**Lalit Kala**' (Fine arts-ललितकला). They are Music, Drawing, Literature, Mural and Vastu (वास्तु). Music is considered as the best Lalit kala out of these five.

Vidya means knowing about the various spheres of knowledge and thus leads to the goal of God realization. Kala refers to all other branches of knowledge, which help human being to lead happy and satisfied lives. Music has been seen almost universally as the purest form of art, because it combines and assimilates all together in one art, Beauty, Delight, and Love. It is an essential spiritual art and is the language of the soul. It is considered as the best medium for communication. Music is a spontaneous expression and Holy Communion with the divine.

Melody Harmony and Rhythm is the language of music which brings a highest gift of culture to our lives.

Importance of the Literature and the Music is clear from the ancient time shloka:

साहित्य संगीत कला विहीनः
साक्षात् पशुः पुच्छ विषाण हीनः ।

- भर्तृहरि

(Means: The person who is without knowledge of literature, music or any kind of art is like an animal, the only difference is that they have no horns or tail.)

“The man who has no music in himself or is unmoved by the concord of sweet sounds is fit for treasons stratagems and spoils, let no such man be trusted”.

-Shakespeare

As per the religious opinion of Hindu Sanatan dharma (सनातन धर्म), music was originated by Brahma (ब्रह्मा) who created the four Vedas (वेद). So music is also considered as the '**Fifth Veda**'. Brahma gave this art to Lord Shiva (शिव), Lord Shiva gave this art to Devi Saraswati (देवी सरस्वती), Devi Saraswati gave it to Narad (नारद), and Narad gave this art to **Gandharvas** (गांधर्व), **Kinners** (किन्नर), and **Apsaras** (अप्सर). And from there it came on to the earth by Bharat (भरत). So **Bharat is considered as the First Musician on the Earth.**

To enhance the sweetness of vocal music, various musical instruments were introduced. And instrumental music came into the existence, initially it was played to accompany vocal music, later on it started being played solely.

Singing is Recite and Dancing has Become Mimicry Today, without Instrumental Music.

1.2 What is a Musical Instrument?

An instrument made of any material and in any shape or form, producing the musical sound is called the musical instrument. In olden days any string instrument producing musical sound was referred to as the '**Veena**'. The human body is considered as a '**Sharirik Veena**' or '**Gatra Veena**'.

A human body has its own limitation of singing and producing the sound, to overcome this, and strengthening and enriching human voice fret-less instruments of guts were discovered. This man made instrument (Veena) was made from the wood of darvi, so it is called as the '**Darvi Veena**' or '**Man- made Veena**' or '**Manushi Veena**'¹.

Name of various Veena:

1. Alabu Veena,
2. Vallaki Veena,
3. Matt Kokil Veena,
4. Ek tantri Veena,
5. Tritantri Veena
6. Saptatantri Veena
7. Shatatantri Veena
8. Kachhapi Veena
9. Kinnari Veena,
10. Mahati Veena
11. Chitra Veena
12. Tanjauri Veena

¹Adhunik tantravadyon ki janani Veena by Anupam Sharma Page 72

13. Saraswati Veena
14. Pinaki Veena
15. Ravanhasta Veena
16. Rudra Veena
17. Bharat Veena,
18. Vichitra Veena,
19. Swar Veena,
20. Brahma Veena,
21. Dhruv Veena,
22. Kalavati Veena,
23. Maharshi Veena,
24. Sharadiya Veena ,
25. Nishank Veena,
26. Sruti Veena,
27. Aalapi Veena,

As per Dr Lalmani Mishra, there were about 49 types of the Veena². All these were ranging from 1(one) string to 100(hundred) strings. Veena was also known as '**Bin**'. The person playing the Veena was known as '**Binkar**' or '**Vainik**'. And the person who was skilled in playing Veena was called '**Pravin**'. The Leader of Veena players was called '**Gangit**'³.

² Bhartiya Sangeet Vadhya by DR. Lalmani Mishra page 138

³ Bhartiya Sangeet Vadhya by DR. Lalmani Mishra page 83

In ancient time Veena player was considered as a skilled person in the society which can be easily understood by the shloka written by Yagyavalkya muni (याज्ञवल्क मुनि) as follows:

वीणावादनतत्त्वज्ञः श्रुतिजातिविशारदः ।
तालज्ञश्चाप्रयासेन मोक्षमार्गं स गच्छते ॥

જે વીણા વગાડવાની કલાનો તત્ત્વજ્ઞ છે, શ્રુતિ તથા જાતિના જ્ઞાનમાં વિશારદ (પંડિત) છે, અનાયાસે જ જેને તાલ, લય અને ગતિનું જ્ઞાન છે તે નિશ્ચિત રૂપે મોક્ષ-માર્ગ ને પ્રાપ્ત કરે છે, – એટલે કે પરમ શાંતિ પ્રાપ્ત કરે છે.

Means: One who has knowledge of playing Lute, one who knows all musical notes, and beats get salvation by his own efforts.

In other words,

The person who can play Veena, has learned Shruti, Taal, Laya and Gati attains salvation (Moksha).

In ancient time all string instruments were called as ‘**Veena**’. Which was the distorted name of ‘**Vaan**’.

The term Veena has been derived from the root ‘Veena’ which means sound and speed.

As per Dr. Laxminarayan Garg **Veena was one of the Outcome of Samudramanthan⁴.**

⁴ Nibandh Sangeet by DR. Laxminarayan Garg page 155

1.3 Etymology and History



Fig. 1.1 A Temple Mural showing Veena.

The source of the knowledge of the history is the Text and the department of archeology. The early Sanskrit texts call any stringed instrument as ‘Vana’, and this include bowed, plucked, one string, many strings, fretted, non-fretted, zither, and lute or harp lyre style string instruments.



Fig.1.2 Hindu Temple Relief showing a Veena Player
(Akilandeswari Temple)

Depending on the type of construction and style of playing they were identified differently.

Description of Some of them is as Follows:

1.3.1 Alabu Veena⁵ (अलाबू वीणा)

This is a Veena from vaidik time. Its description is found in ‘**Panini shiksha**’ (पाणिनि शिक्षा). But details regarding the shape, and method of playing of this Veena is unavailable. It was used for recital or for producing the drone, like today’s Tanpura.

1.3.2 Vallaki Veena⁶ (वल्लकी वीणा)

This is a Veena from the Ramayan or Mahabharat age. Its mention is found in the treaties of Jain and Buddhist literature. It was played by male or female of royal families. Sarang Dev has mentioned this Veena in his book Sangeetratnakar (संगीतरत्नाकर) but detail description is not available.

1.3.3 Ektantri Veena⁷ (एकतंत्री वीणा)

Bhagwan Brahma was the inventor of Natyaved and teacher of Bharat muni. Name of his Veena was **Brahmi** (ब्राह्मी) **Veena. Ghosha** (घोष), **Ghoshak** (घोषक), **Ghoshvati**

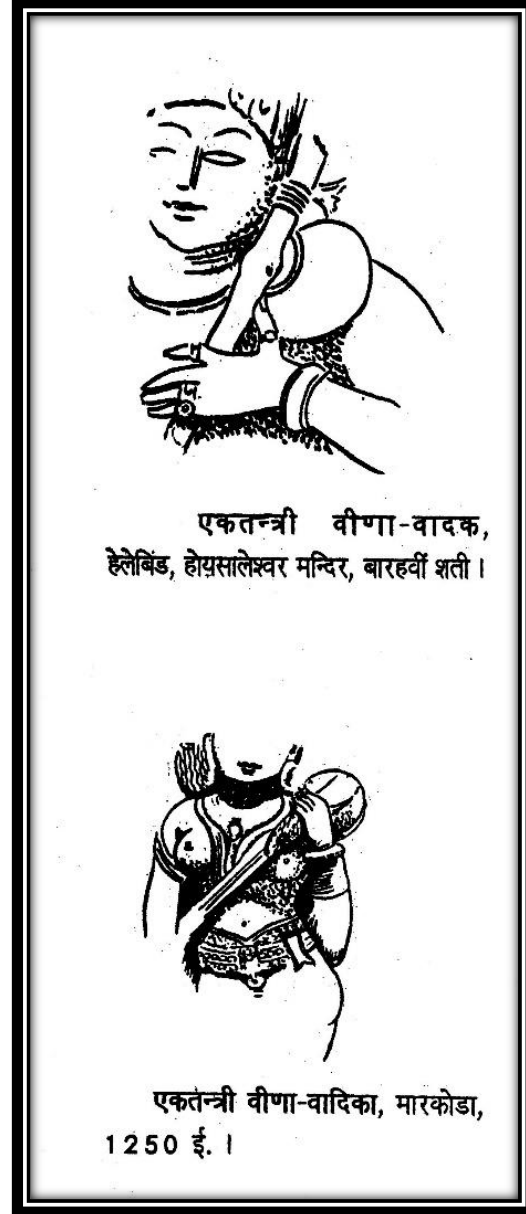
⁵ Bhartiya Sangeet Vadhya by DR. Lalmani Mishra page 77

⁶ Adhunik tantravadyon ki janani Veena by Anupam Sharma Page 90

⁷ Bhartiya Sangeet Vadhya by DR. Lalmani Mishra page 78

(घोषवती), and **Ektantri** (एकतंत्री) are the other names of it. This Veena is called Ektantri because it had only one string. **Ektantri Veena did not have the frets.**

Ektantri Veena is considered as the mother of all Veenas⁸.



**Fig 1.3 Ektantri Veena at Helimind, Hysaleshwar Mandir in 12th
Century & Markoda 1250 A.D⁹**

⁸ Sangeet Ratnakar by Sarang Dev 6, 153

⁹ Bhartiya Sangeet Vadhya by DR. Lalmani Mishra photo page 51



Fig. 1.4 Ektantri Veena at Khajurao, 10th Century¹⁰

Till the time of Bharat, Matang, and Narad the Veena which was known as Ghoshak, Ghoshvati or Brahmi, started to be known by the name of Ektantri in the time of Sarang Dev. Naradkrut Sangeet Makarand describes the name of Ghoshak, Ghoshvati or Brahmi separately which shows that there must be some minor difference in to them depending on their making or number of strings.

Bharat muni has mention of Ghoshvati Veena in his book. Gradually its popularity increased and it was on its peak during seventh to thirteenth century. So, the statues made in this period in the temples and caves, we find this type of Veena in maximum number. In all literature related with music, like book of Someshwar, Sarang Dev, Haripal, Maharaja Savai Pratap Sinh etc., a mention of this Veena is found but a complete description is given by Sarang Dev and Maharaja Savai Pratap Sinh¹¹.

¹⁰ Bhartiya Sangeet Vadhya by DR. Lalmani Mishra photo page 48

¹¹ Bhartiya Sangeet Vadhya by DR. Lalmani Mishra page 79

1.3.4 Kachhapi Veena¹² (कछपी वीणा)



Fig. 1.5 Kachhapi Veena

Maharshi Bharat had mentioned this type of Veena but detailed description is not available. It was having a flat tumba instead of its regular round tumba, which was looking like a back of the Kachhua (tortoise).

¹² Bhartiya Sangeet Vadhya by DR. Lalmani Mishra page 86

1.3.5 Kinnari Veena¹³ (किन्नरी वीणा)

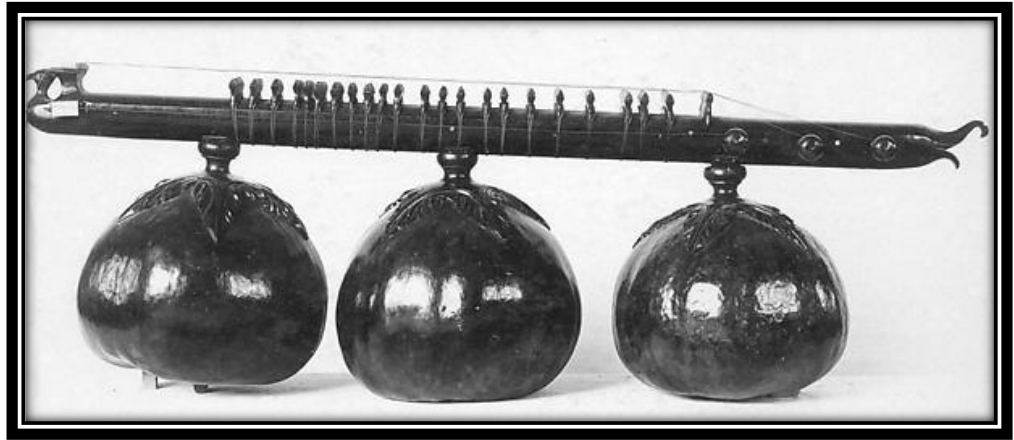


Fig. 1.6 Kinnari Veena

The way Ektantri Veena was having an importance in the category of Veena without frets, likewise the same importance was there of Kinnari Veena in the category of Veena with the fret. Its detail description is given in Sangeet Ratnakar.

Sarang Dev has shown two types of Kinnari Veena, **Ladhvi** (लाध्वी) and **Bruhati** (बृहती).

1.3.6 Mahati Veena of Narad (नारद की महती वीणा)

This was the Veena of Maharshi Narad. It was having 21 strings, which became popular by the name of Matkokil Veena¹⁴. As per some scholars, Vallaki Veena was also belonging to Narad.

¹³ Bhartiya Sangeet Vadhya by DR. Lalmani Mishra page 88

¹⁴ Adhunik tantravadyon ki janani Veena by Anupam Sharma Page 94

1.3.7 Chitra Veena¹⁵ (चित्रा वीणा)

This Veena was mentioned by Bharat muni. This Veena had seven strings. It was played by the finger or by the plectrum. Matang was a good Chitra Veena player who had authored Bruhatdeshi (बृहत् देशी).

The Rabab is derived from Chitra Veena which was very popular in sixteenth century. After some time it took the name of Sursingar and then became Sarod. **Tansen is said to be the inventor of Rabab (रबाब)**, he made it on the basis of Tambura (तम्बूरा) and Sehtar (सहतार)¹⁶.

1.3.8 Tritantri Veena¹⁷ (त्रितंत्री वीणा)

It was first mentioned in Sageet Ratnakar by Sarang Dev. It was carrying three string so it was known as Tritantri. The Veena which was known by the name of Tritantri in the time of Sarang Dev, became popular by the name of Sitar and Tambura in the later stage of time.

Kallinath has written that the same instrument was known as **Jantra (Jantar-जंतर)** in the folk music.

¹⁵ Bhartiya Sangeet Vadhya by DR. Lalmani Mishra page 96

¹⁶ The journey of Sitar in Indian classical music by Dr. Swarn Lata page 17

¹⁷ Bhartiya Sangeet Vadhya by DR. Lalmani Mishra page 100

1.3.9 Tanjauri Veena¹⁸ (तांजोरी वीणा)

This Veena contains only one resonator. A wooden dand is connected to the resonator on one side. It has 24 frets. It has four main strings and three strings of chikari. In open condition, first string is tune to madhya saptak shadaj, second to mandra pancham, third to mandra shadaj and fourth to ati mandra pancham.

While in open condition, first chikari is tuned to madhya shadaj, second to madhya pancham and third to tar shadaj. In both types of the strings, first two are made of the iron and rest are of the brass.

From outside Tanjauri Veena and **Saraswati Veena** (सरस्वती वीणा) seems different but functionally they are same.

¹⁸ Bhartiya Sangeet Vadhya by DR. Lalmani Mishra page 103

1.3.10 Saraswati Veena (सरस्वती वीणा)



**Fig. 1.7 Saraswati Veena Player at Ramaswami Mandir Kumbhakonam
17th Century¹⁹.**

¹⁹ Bhartiya Sangeet Vadhya by DR. Lalmani Mishra photo page 25



Fig. 1.8 Goddess Saraswati with Veena

Saraswati Veena is another fretted Veena, and one highly revered in Indian traditions, particularly Hinduism. This is often pictured, shown as two resonators of different size. This is played by holding it at about 45 degree angle across one's body, and the smaller gourd over the musician's shoulder.



Fig. 1.9 Saraswati Veena

This instrument is related to an ancient instrument of South India, where the ancient version is called **Nanthuni** or **Nanduruni**.

1.3.11 Pinaki (or Pinak) Veena²⁰ (पिनाकी वीणा)

Pt. Ahobal describes Pinaki Veena in Sangeet Parijat. It was half in the length of Rudra Veena. It is tied in the shape of bow by hairs of the horse tail. The same Veena is known as **Sarangi (सारंगी)** in today's age.



Fig. 1.10 Pinaki Veena at Chitodgadh Topkhana, 200 B.C. to 600 A.D.²¹

²⁰ Bhartiya Sangeet Vadhya by DR. Lalmani Mishra page 108

²¹ Bhartiya Sangeet Vadhya by DR. Lalmani Mishra photo page 5

1.3.12 Ravanhasta Veena²² (रावण हस्तवीणा)

This Veena came in to existence after Ektantri Veena. Scholars believes that it was existing in Lanka in very ancient time. It was played by local Dhumakkad caste people. It was known as **Binvah**. As it was popular in Lanka, Indians called it Ravanasra or Ravan Veena. It was like Sarangi, and very similar to Ravanhattha.

Some of the scholars believe that it was made by Ravana²³.

²² Bhartiya Sangeet Vadhya by DR. Lalmani Mishra page 115

²³ Nibandh Sangeet by Laxminarayan Garg page 157

1.3.13 Rudra Veena²⁴ (रुद्र वीणा)

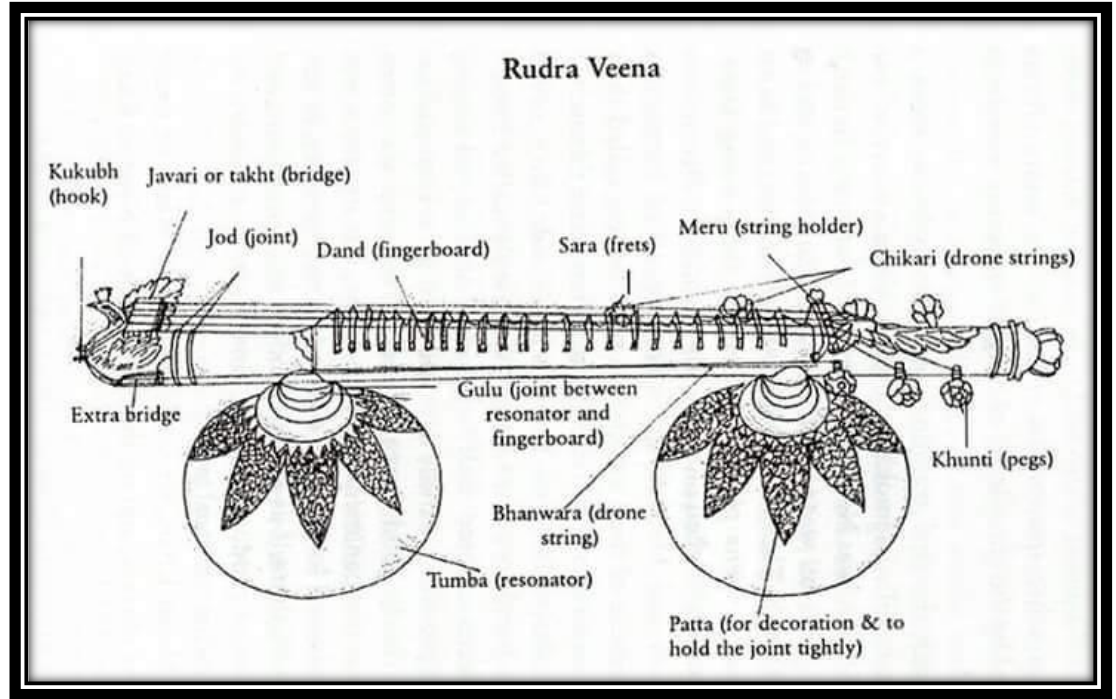


Fig 1.11 Component Details of Rudra Veena

The first mention of Rudra Veena is found in Naradkrut Sangeet makarand. Later on it was mentioned in **Sangeet Parijat** (संगीत पारिजात). Comparing Kinnari Veena and Rudra Veena it is concluded that Rudra Veena is other form of Kinnari Veena. The main difference lies in their frets. In Kinnari Veena frets were fixed using some material like wax so it was not easy to slide frets. So to play one raag after another if a need was arising, instrument player was using the Mindh technique or doing a long process of moving the frets. To overcome this, short coming twelve position of the musical notes were fixed in the Rudra Veena. Religious people saw these twelve positions as **Gyarah Rudra** (ग्यारह रुद्र) and one **Maharudra** (महारुद्र). So it is known

²⁴ Bhartiya Sangeet Vadhya by DR. Lalmani Mishra page 108

as Rudra Veena. In the later stage various forms of the Rudra Veena became popular. Out of which its two type, Saraswati Veena in 16th century and Tanjauri Veena in 17th century become more popular.



Fig.1.12 Rudra Veena

Rudra Veena is a fretted Veena, with two large equal size tumba (resonators) below a stick zephir .This instrument is played by laying it slanting with one gourd on a knee and other above the shoulder.

The mythology states that this instrument was created by God Shiva, wherein he attached the two equal resonators because he was thinking of his wife's breasts (Goddess Parvati). This instrument is considered as a very holy instrument.

In **Sangeet Parijat** and **Sangeetsaar** six types of the Rudra Veena are shown. This differentiation is made depending on its number of strings as follows.

The Rudra Veena with **2 strings** is called **Nakuli Veena** (नकुली वीणा).

The Rudra Veena with **3 strings** is called **Tritantri Veena** (त्रितंत्री वीणा).

The Rudra Veena with **4 strings** is called **Rajdhani Veena** (राजधानी वीणा).

The Rudra Veena with **5 strings** is called **Vipanchi Veena** (विपछि वीणा).

The Rudra Veena with **6 strings** is called **Sarvari Veena** (सरस्वती वीणा).

The Rudra Veena with **7 strings** is called **Parivadini Veena** (परिवादिनी वीणा).

1.3.14 Sharadiya Veena (शारदीय वीणा)

Now it is known as **Sarod** (सरोद).

1.3.15 Shatatantri Veena (शततंत्री वीणा)

This was similar to **Santoor** (संतर) of present times.

1.4 Origin of Sitar

The historical knowledge of musical instruments is essential and important for its future development. The source of the knowledge of history is the text or the department of archaeology.

We can definitely say that the history of development of instruments are actually the history of human civilization and culture.

History and evolution of the Sitar will be studied into four parts:

- **Origin of Sitar**
- **Evolution in 13th to 16th Century**
- **Evolution in 16th to 19th Century**
- **Current Version of Sitar**

Origin of Sitar

The age and the origin of the Sitar have been the subjects of a good deal of controversy in modern India. There are various theories and opinions about the origin of the Sitar. It is easy to find its references in the Indian history about this instrument in 13th as well as in 18th century in which it went through various upgradation and changes in its construction and hence in playing style.

It is a hard fact that the Tritantri Veena is the base of the Sitar, but there have been changes to the arrangement of strings, the name, the tuning, and the plucking technique of the medieval Veena, and one Gourd, has been added to make the south Indian Veena. The Sitar, on the contrary, as the nucleus of modern strings and tuning. It is an acceptable fact that the Sitar is a descendent of the Veena that was common in India during the 10th century, but regarding the name of inventor of the Sitar there are different opinions.

1.4.1 There are Several Versions of the Origin of Sitar²⁵.

- The Sitar was an Iranian / Persian instrument.
- Ameer Khusro invented the '**Sehtar**', which became the Sitar.
- The ancient Tritantri Veena was given a new name – **Sehtar**-by Ameer Khusro. In his own Persian language, 'Tri tantri' became 'Sehtar'.
- **Ameer Khusro:** Ameer khusro's father, Mohammad Shaifudin, Came to India from Khorasan, a city in Faras (Persia). Amir Khusro was born in Uttar Pradesh in Patiali village, in the Etta district. From the very beginning of his childhood, he was musically talented and he became a great musician and poet of that period. He joined the court of the king of Kaikubad, where he remained from 1287 AD to 1290 AD. Then, he came to the court of King Jalaludin Khilji, where he received the title of Ameer, though his actual name was Abul Hasan. In 1296 AD, he received the title of Khusru-E-shairan.
- According to Abul Fazal in **Ain-e-Akbari (आइ-ने-अकबरी)**, Ameer Khusro invented '**Ta-taar**'.
- Pt. Ravishankar gives evidence of the invention of Sitar by Ameer Khusro in his book "My music My life".
- Mubarak Hussain Khan writes in his book, "Music and its study": Ameer Khusro was the inventor of the string instrument 'Sitar'.

'Seh' means three, and 'tar' means strings, and hence the name".
- The Sitar is the modification of the Kinnari or Tritantri or Saptatantri Veena.

²⁵ The journey of Sitar in Indian classical music by Dr. Swarn Lata page 25

- According to Pt. Omkarnath Thakur in his book “Bhartiya Sangeet, in Maharashtra” that ‘**Sattar**’ was a very popular instrument of 7 string .Then this instrument took the name of ‘**Satar**’. And people eventually started calling it by the name of ‘Sitar’.
- According to Raja Sir S.M.Tagore in book “Yantra Kshetra Deepika.” The Sitar is the changed form of the **Nibadh Tambur**. It had five 5 to 6 strings. Tagore also adds that “The ancient Tri Tantri Veena was given a new name by Ameer Khusro, in Persian language as **She- tar**”.
- **According to the Ministry of Information and broadcasting at Delhi in ‘Facts about India’, published in 1960: “Sitar a stringed instrument with its feminine grace, is believed to have been devised by Ameer Khusro in 14th century.**
- Pt. Ravi Shankar in his book, “My Music My Life” mentioned that the most important improvement, Ameer Khusro made, was of the movable frets. As in older instruments the frets were fixed.

1.4.2 Views of Famous Authors²⁶

The opinion of various authors regarding versions of origin of the Sitar are as follows:

- Dev Vrat Chaudhary, in “The Sitar and its Techniques:” “Tri tantric Beena when modified became ‘**Jantar**’. And with further changes it took the name **Sitar**”.
- Dr. Indrani chakarbarty, in “Swar aur Vadhyan Ka Yogdan:” Jantar of Rajasthan which was prevalent in middle age was a modification of Kinnari Veena, so Jantar or Kinnari Veena can be referred to as the Mother of Sitar, because Tri tantri Veena and jantar had the frets .
- Arvind Parikh in his essay Sangeet writes: “Abul Hasan who is known as Ameer Khusro, invented this instrument ‘**She tar**’ on the basis of Veena.

From the above derived facts , it seems most likely that the Sitar was in fact originally a three string instrument, such as the Tri tantric instrument that was given the name ‘Seh –tar’, which became ‘Sitar’ with the progression of time.

²⁶ The journey of Sitar in Indian classical music by Dr. Swarn Lata page 30

1.5 Evolution of Sitar in 13th to 16th Century

Change is the inherent nature of the world, and change and development are inevitable in every phenomenon. The Sitar has also come a long way. Till the time of 13th century we know that Veena had started to be known by its new name, Sitar (Seh-taar) had three strings. But when Ameer Khusro added three more strings to this instrument and the Muslims added one ‘chikari’ string, it became a seven-stringed instrument.

Vasant wrote in Sangeet Visharad (संगीत विशारद): "In the sixteenth century, Imratsen and Nihalsen put an extra gourd on the back of the Dand of Sitar which lengthened the 'Aass' of the string, which helped in solo vaadan of Sitar."

In the beginning it had eleven sympathetic strings (Tarabs) and seven main strings. Here is the detailed description of Pt. Ravi Shankar's Sitar in “My Music, My Life”:

Strings	Tuning	Material	Gauge used
1 Baaj ki Taar	.M	High carbon musical Steel wire	30
2 Jod ki taar	.S	Bronze	27
3 Jod ki taar	.S		27
4 Mandra	.P	Bronze	21
5 Ati Mandra	.P	High carbon steel	32
6 Madhya	Sa	This string can be left off Entirely to facilitate playing	33
7 Chikari	Sa.	High carbon	34

1. Baaj String: This is the main string on which swaras are produced when we press on it with the index finger of our left hand. In the thirteenth and fourteenth centuries, it was called the Madhyam string or Nayaki string. Today, this word has almost been discarded, and the first string is called Baaj Ka Taar. This string is tuned as Madhyam of Mandra Saptak.
2. And 3. Jod ka taar: Inside Baaj ka taar, there are two strings tuned into Shadaj of Mandra Saptak.
4. The fourth string is tuned into pancham of Mandra Saptak.
5. This is tuned into atimandra Pancham of Mandra Saptak.
6. The next (sixth) string is tuned into shadaj of Madhya Saptak.
7. Then comes the seventh string. It is called chikari or papaya string. It is tuned into shadaj of Taar-Saptak. In alaap or jhala, this string brings beauty and charm, whenever the player wants to have a little pause. He makes a continuity of the raga with this string by striking it in rhythm. It helps to enrich the beauty and sweetness in Sitar vaadan.

1.6 Evolution of Sitar in 16th to 19th Centuries²⁷

Dev Vrat Cahaudray has written in his book, Sitar and Its Techniques:

"Though the technique of tuning the instrument remains the same today, as it was done in the beginning, but the curious musician always makes the changes. The first tarab tuned to Madhya Shadaj, second to Mandra Nishaad and third again to Madhya Shadaj. Then all the remaining tarabs were tuned according to the swaras of the raga to be played. If these strings are tuned accurately then these strings make a resonant sound while the upper bass strings are played."

In Abul Fazal's time, the Jantar had existed with five strings and sixteen frets.

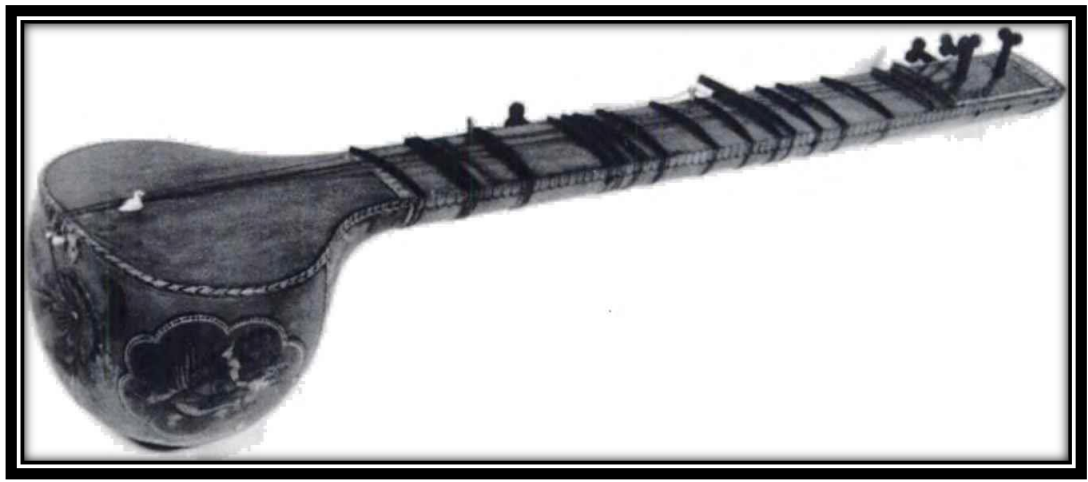


Fig 1.13²⁸ Sitar with a Painted Gourd 19th Century

Victoria and Albert Museum

²⁷ The journey of the Sitar in Indian classical music by Dr. Swarn Lata page 37

²⁸ Sitar and Sarod in 18th and 19th centuries by Allyn Miner



Fig 1.14²⁹ A long Lute Chidambaram Temple, 10th Century

²⁹ Sitar and Sarod in 18th and 19th centuries by Allyn Miner

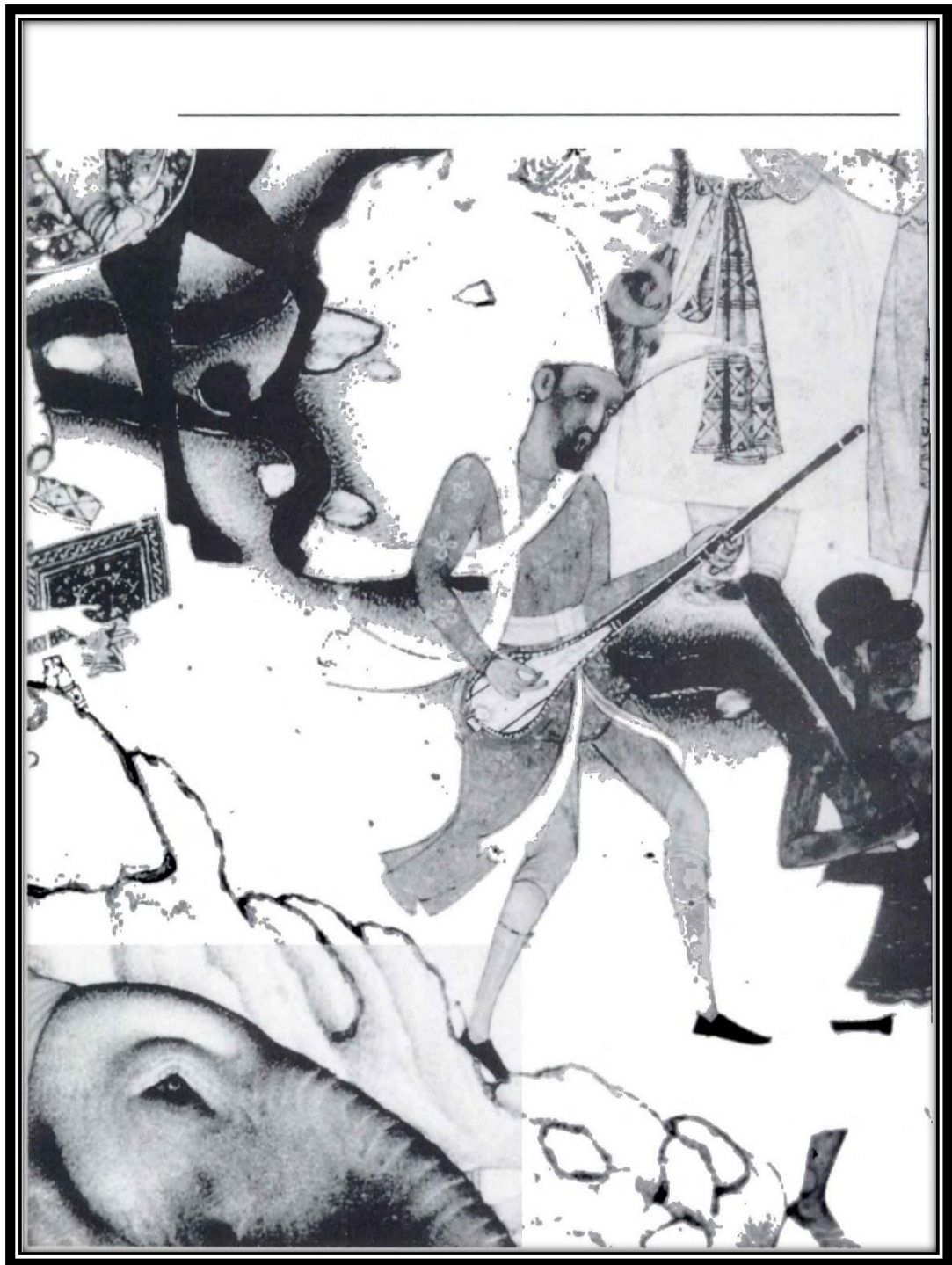


Fig.1.15³⁰. A Tambur player. "Akbar Ntlmah". Mughal, Akbar Period, 1556-1605.Victoria and Albert Museum. I.S. 2-1896, 117/117.

³⁰ Sitar and Sarod in 18th and 19th centuries by Allyn Miner

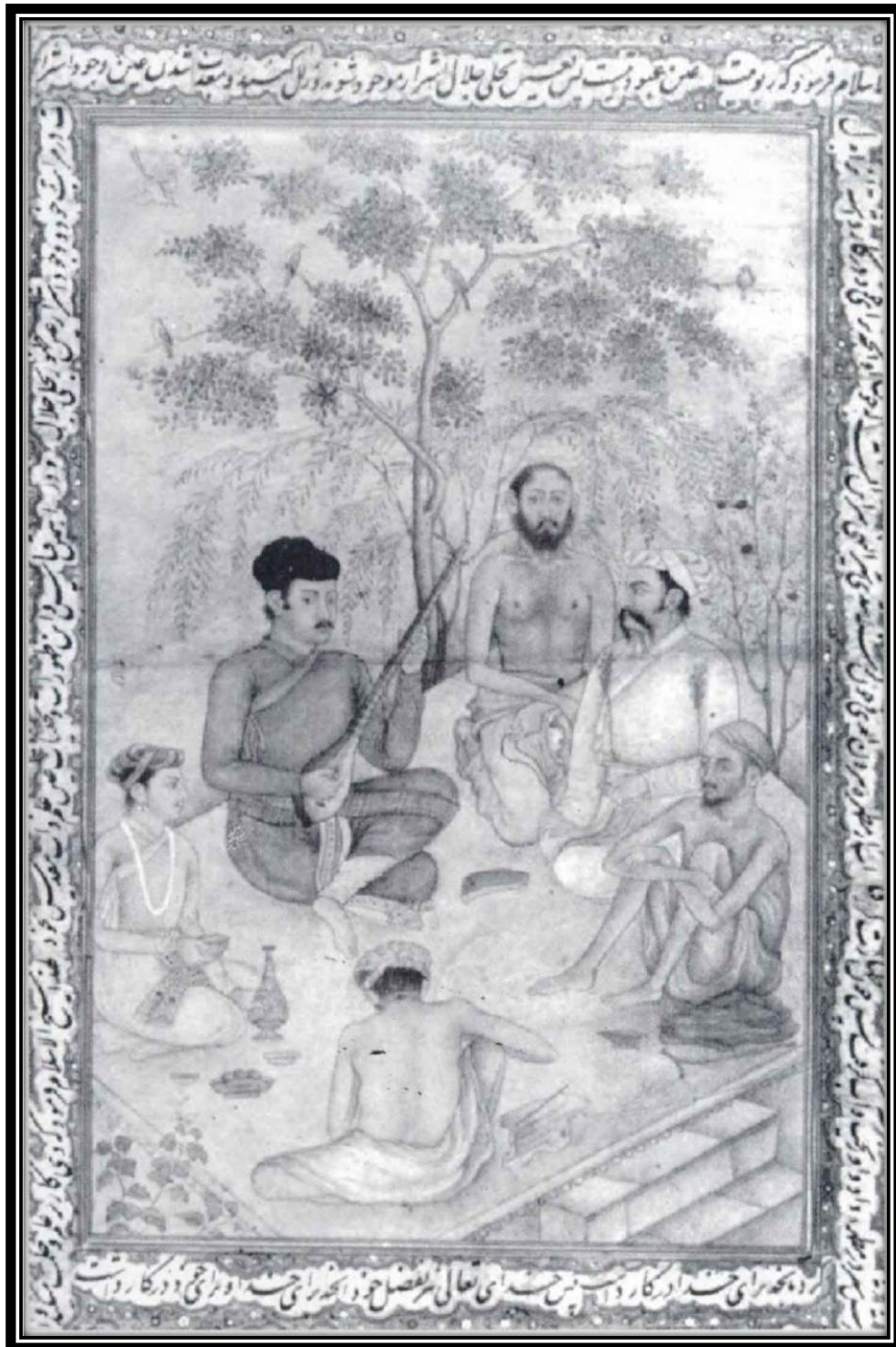


Fig. 1.16³¹"Visit to Holy Men by Prince Salem." A Tambur Player. Mughal,
Probably Jahangir Period, 1605-1627. The Metropolitan Museum of Art,
Gift of Alexander Smith Cochran, 1913. 13.228.39

³¹ Sitar and Sarod in 18th and 19th centuries by Allyn Miner

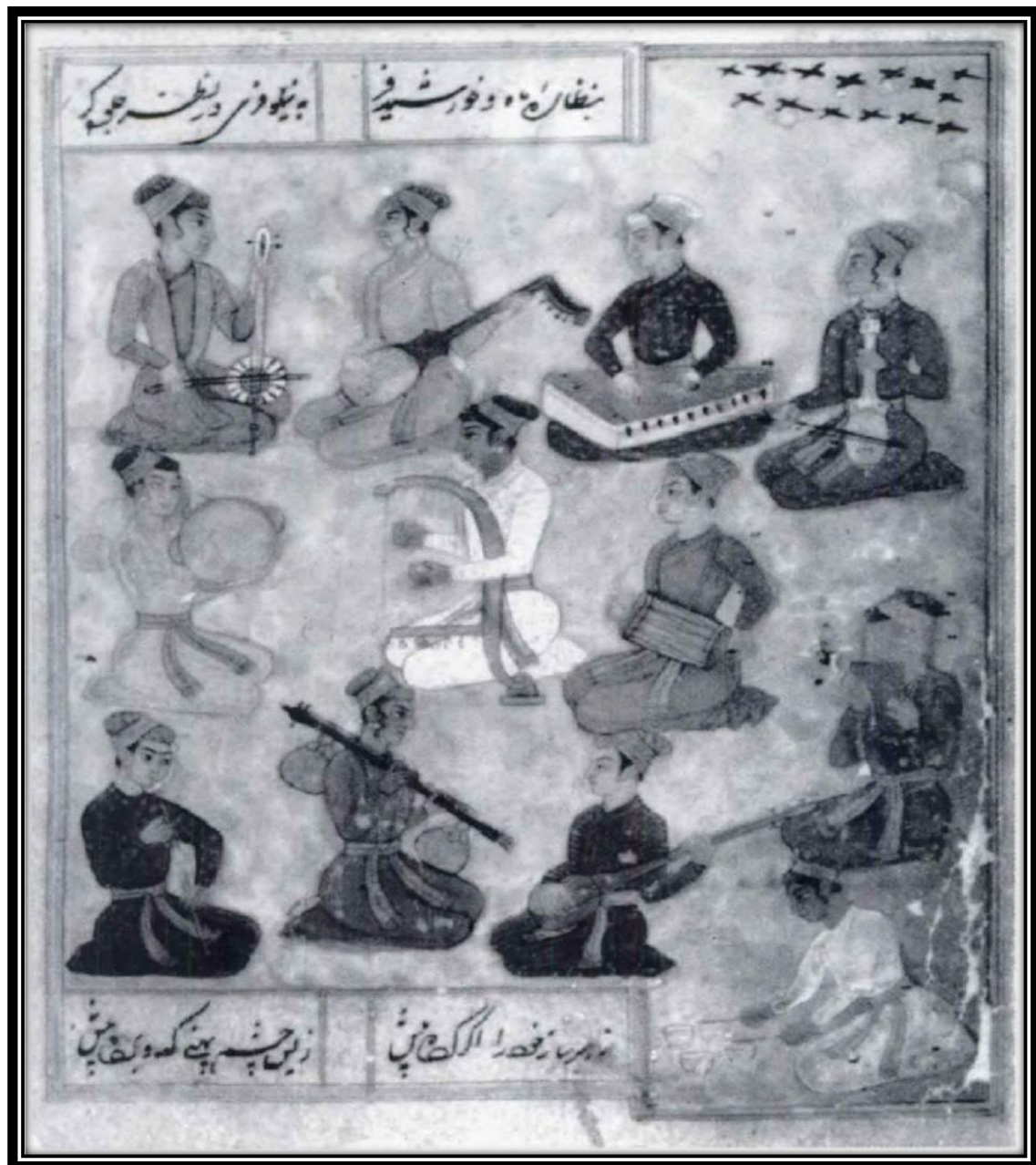


Fig. 1.17³² Twelve Musicians Playing Indian and Persian Instruments. "Saqi Nimah"

Zuhuri. Deccan, 1685. By Permission of the British Library. BL Or. 338

³² Sitar and Sarod in 18th and 19th centuries by Allyn Miner



Fig 1.18³³ A group of women in a garden with musicians. Deccan, early 18th century.

The Freer Gallery of Art. 07.263 ID 21.

³³ Sitar and Sarod in 18th and 19th centuries by Allyn Miner



Fig. 1.19³⁴ Ragini Todi (A Female Tambur Player). Pahadi, Early 19th Century.

Bharat Kala Bhavan, 328 P.

³⁴ Sitar and Sarod in 18th and 19th centuries by Allyn Miner

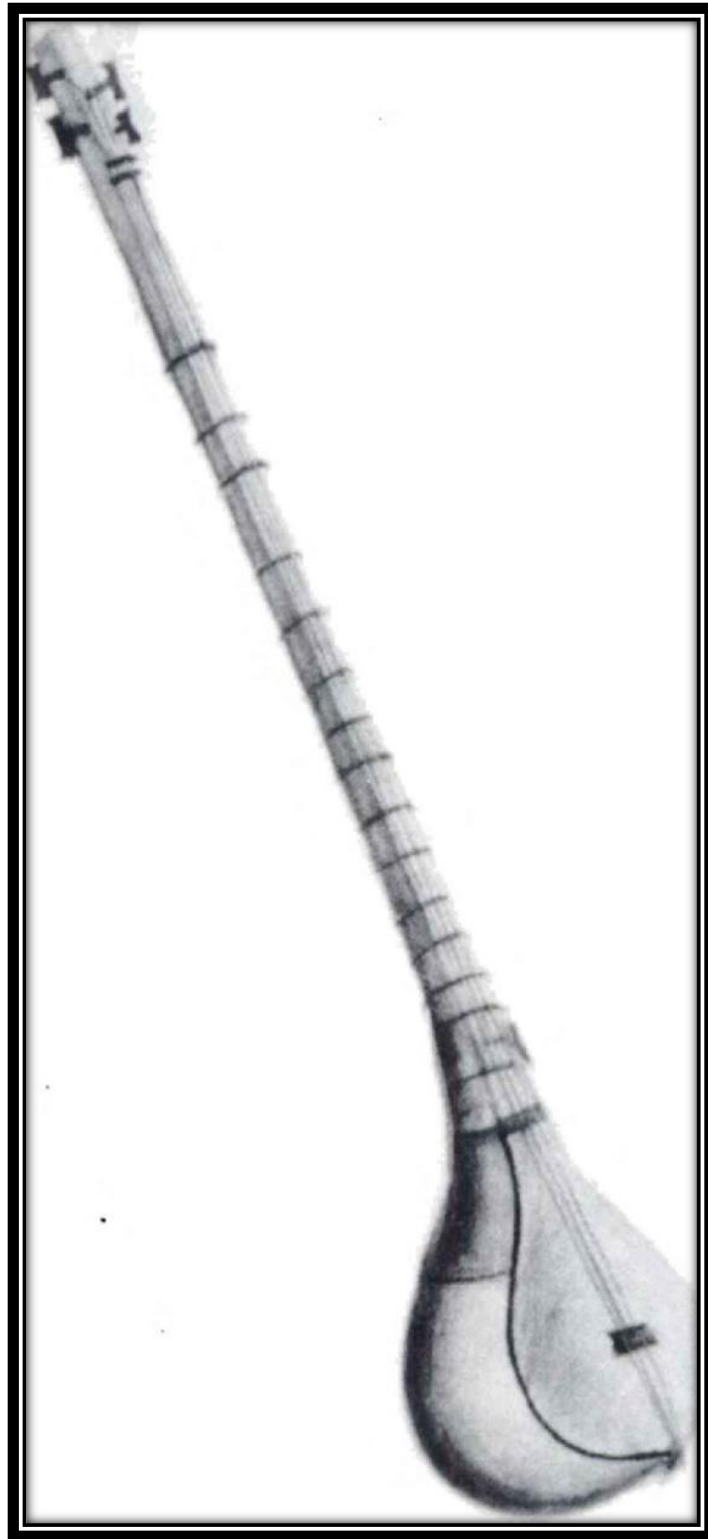


Fig. 1.20³⁵ A Sitar. Patna, c1820. One of 23 Drawings of Musical Instruments.

By permission of the British Library. IOL Add. Or. 2624

³⁵ Sitar and Sarod in 18th and 19th centuries by Allyn Miner



**Fig 1.21³⁶ Sadhu Playing Sitar “Mehmani Shahi Sadhu” Nirankar
Lahore Anarkali Samvat 1929 Punjab 19th Century Bharat kala
Bhavan 1848 C.**

³⁶ Sitar and Sarod in 18th and 19th centuries by Allyn Miner



Fig 1.22³⁷ A Gentleman Entertaining a Lady, Calcutta Woodcut, 19th Century, Victoria and Albert Museum, GD 2353

³⁷ Sitar and Sarod in 18th and 19th centuries by Allyn Miner



**Fig 1.23³⁸ A Sitar Player Seated in a Chair Kalighat Calcutta 19th Century
Victoria and Albert Museum I.S.08144 a.**

³⁸ Sitar and Sarod in 18th and 19th centuries by Allyn Miner

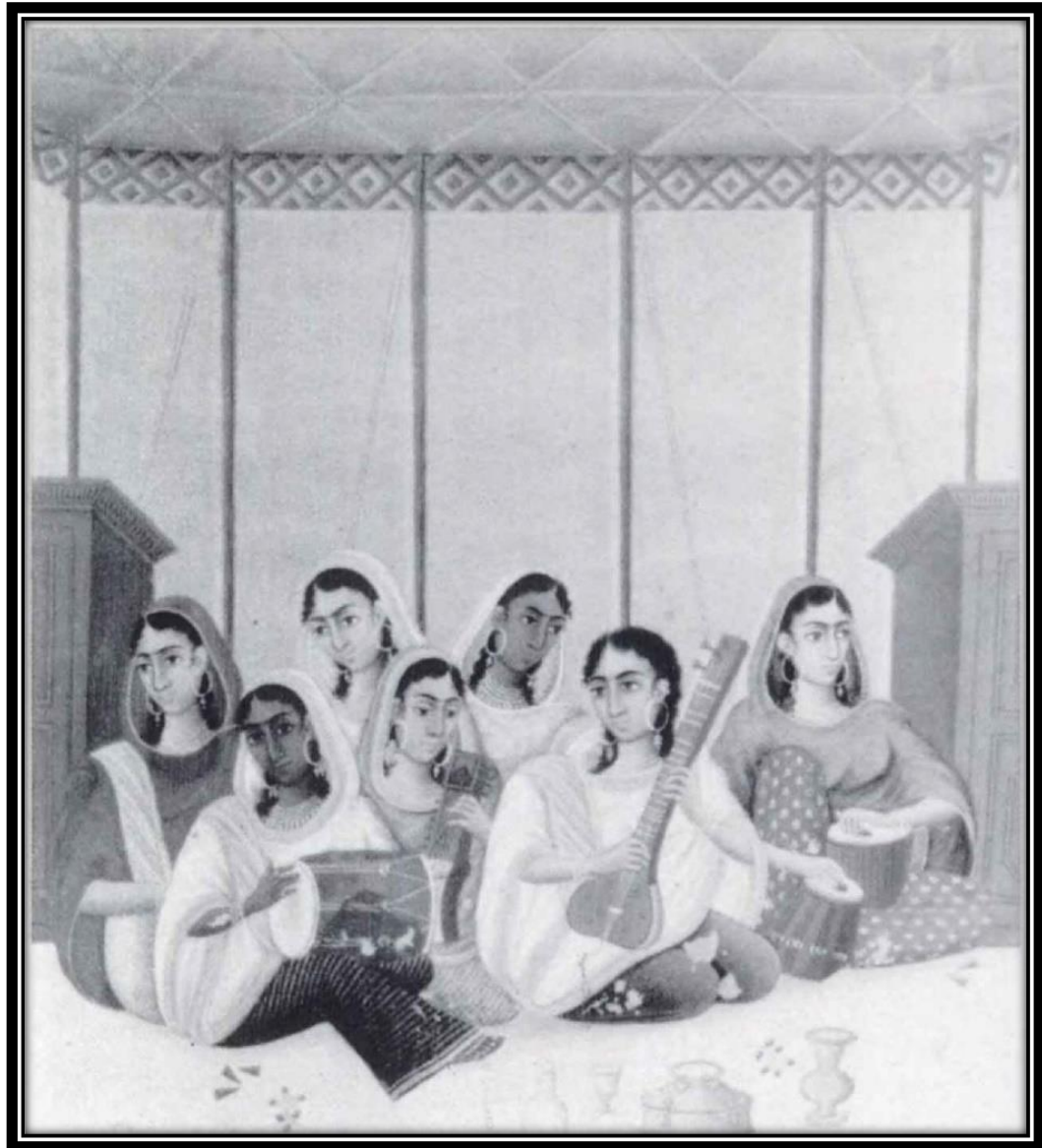
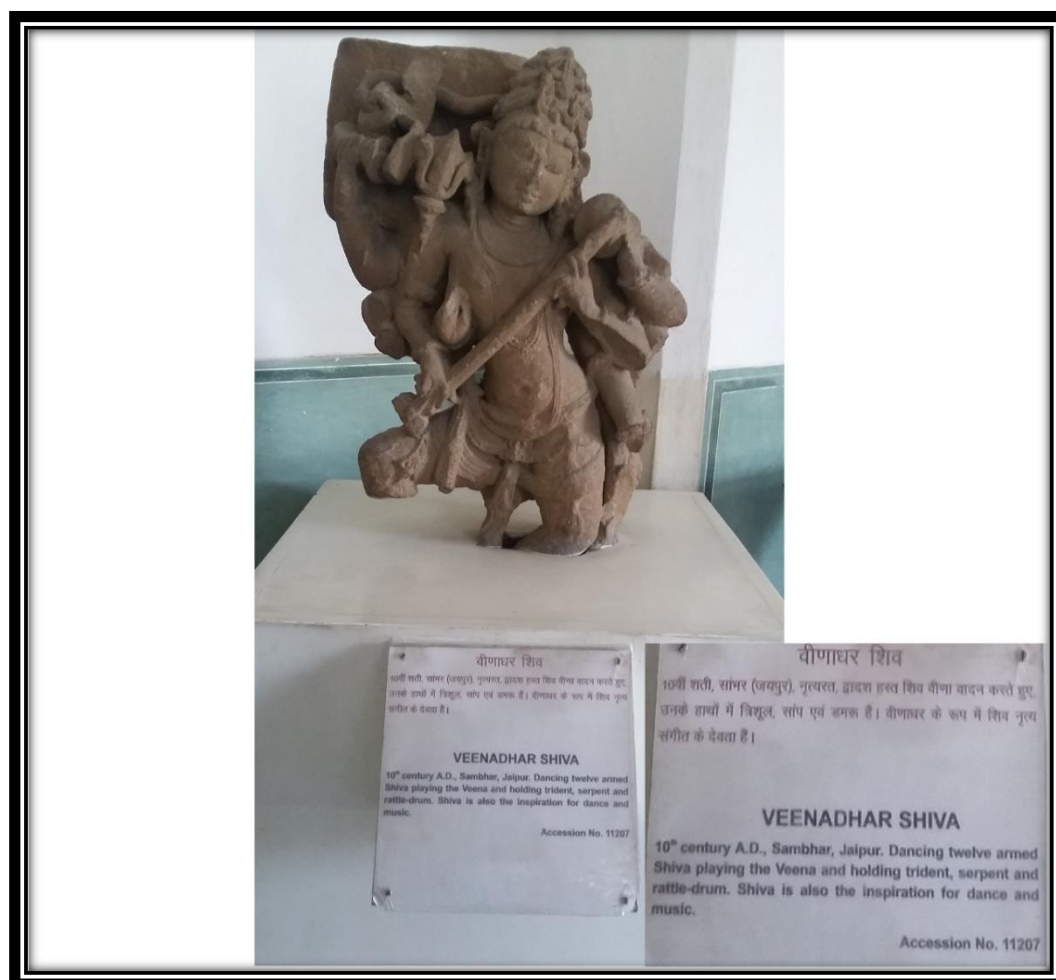


Fig.124³⁹ An Ensemble of Women Musicians. Company Style Painting, 19th Century.Victoria and Albert Museum, 1.5.02198.

³⁹ Sitar and Sarod in 18th and 19th centuries by Allyn Miner



**Fig 1.25 10th Century Statue of Veenadhari Shiva
At Havamahel, Jaipur⁴⁰
(Picture Captured by Researcher)**

⁴⁰ Picture Captured by Researcher



**Fig 1.26 10th Century Panel of Dancing and Harp playing Artists
At Havamahel, Jaipur⁴¹ (Picture Captured by Researcher)**

⁴¹ Picture Captured by Researcher

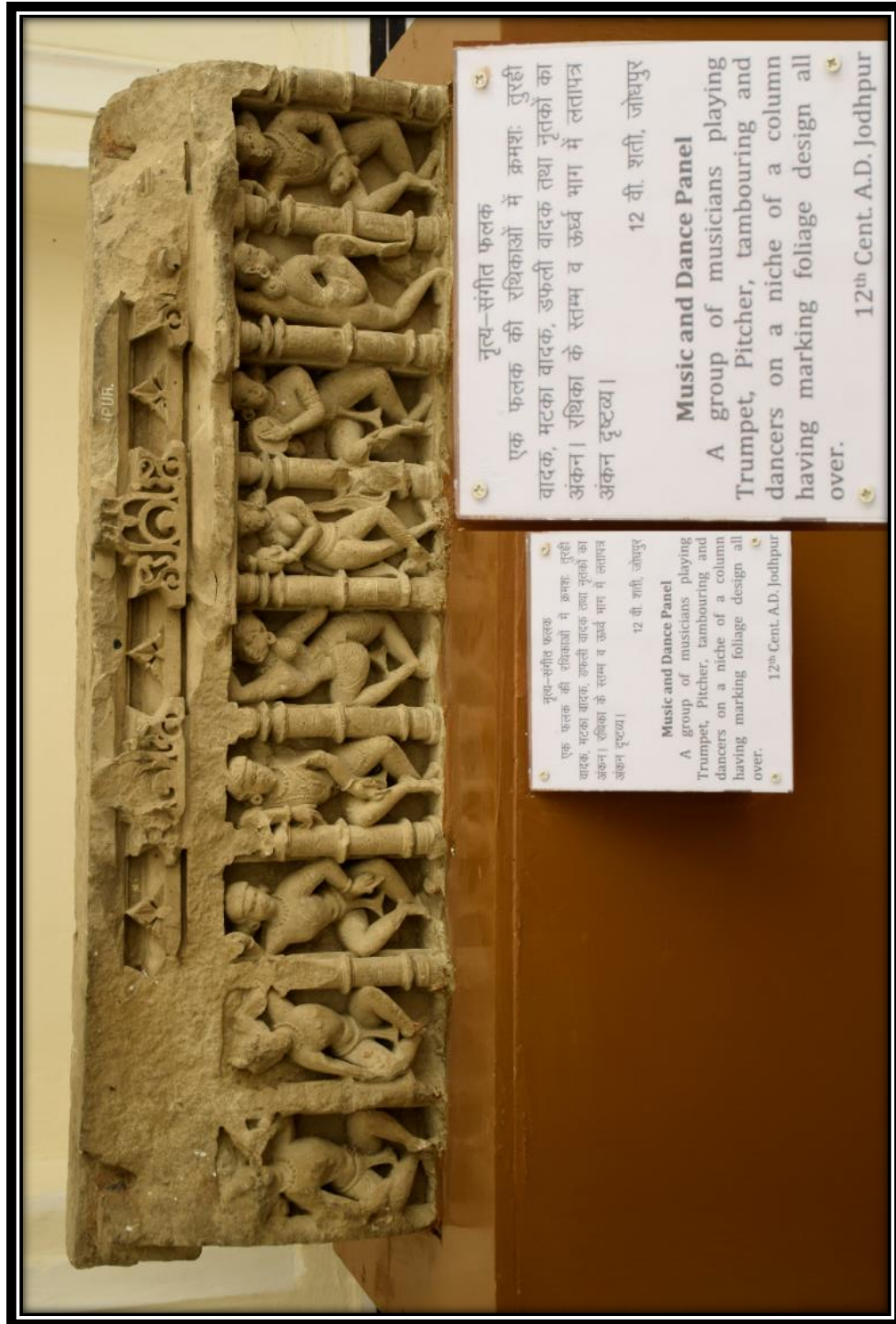


Fig. 1.27 12th Century Stone Panel of Musicians with Tambour Player

At Havamahel, Jaipur⁴²

(Picture Captured by Researcher)

⁴² Picture captured by Researcher

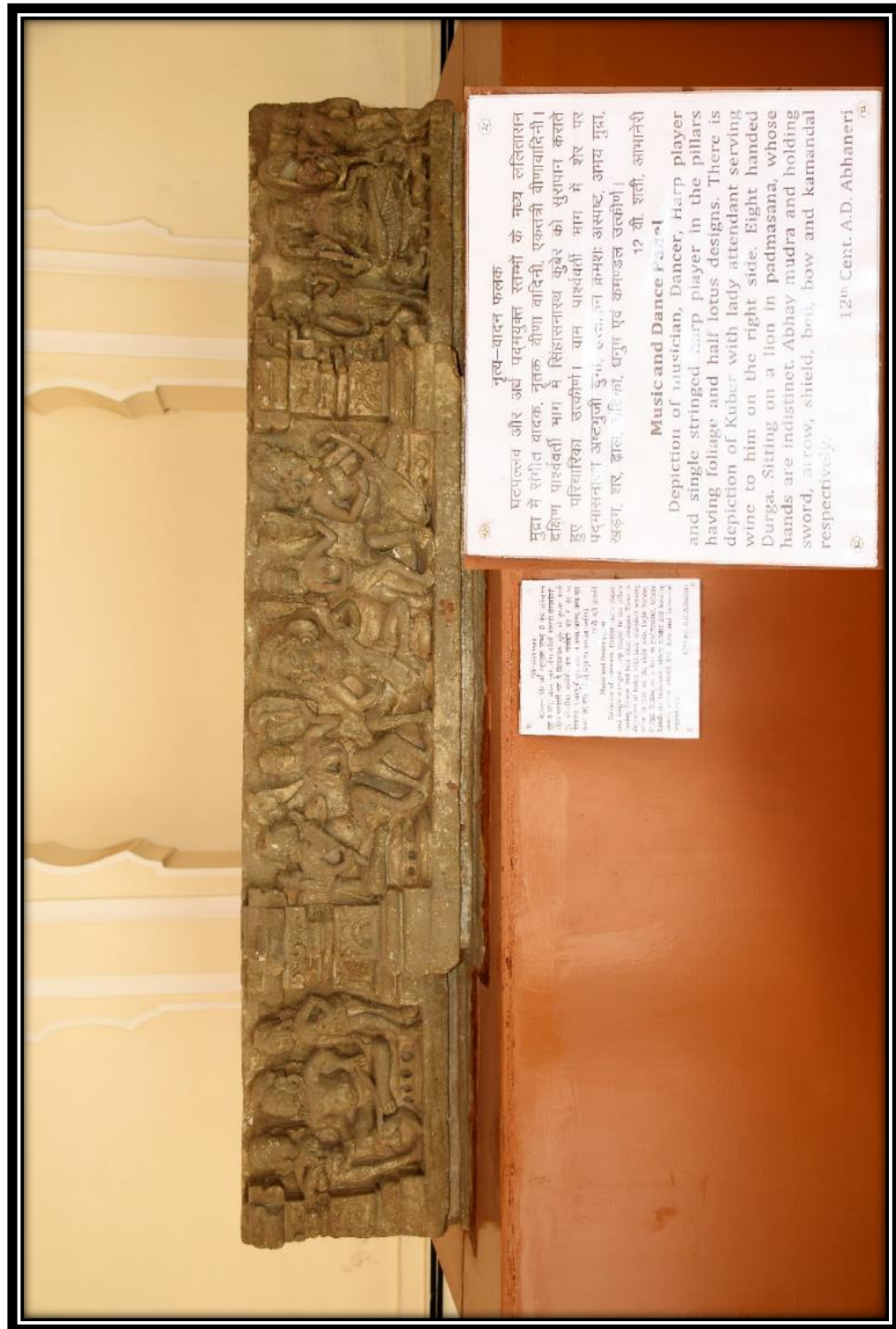


Fig. 1. 28 12th Century Depiction of Musician along with Single String Harp Player at Havamahel, Jaipur⁴³
(Picture Captured by Researcher)

⁴³ Picture captured by Researcher



Fig. 1.29 17th Century Statue of Lady Playing Rabab at Havamahel, Jaipur⁴⁴

⁴⁴ Picture captured by Researcher



Fig. 1.30 17 Century Statue of Sitarvadini, at Havamahel, Jaipur⁴⁵
(Picture Captured by Researcher)

⁴⁵ Picture captured by Researcher



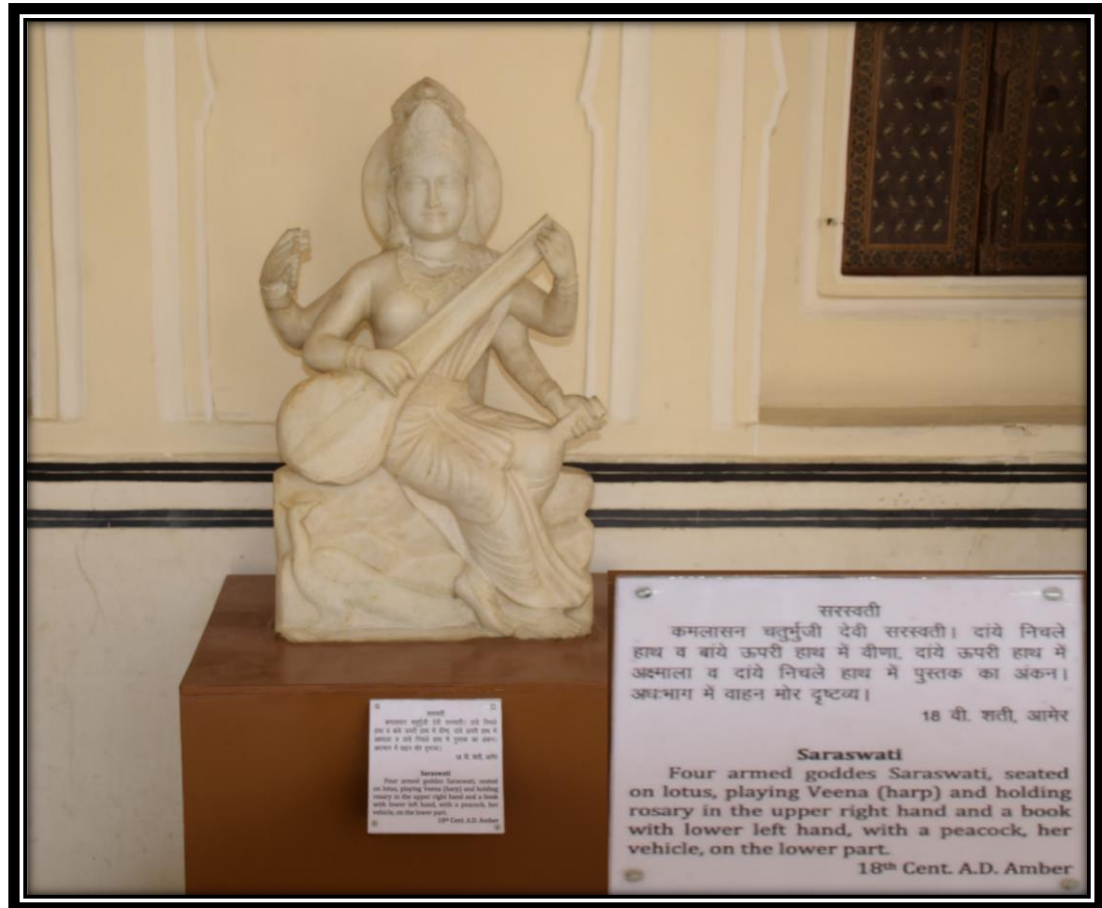
**Fig. 1.32 17th Century Stone Panel of Dancers with Sitar Player
At Havamahel, Jaipur⁴⁷
(Picture Captured by Researcher)**

⁴⁷ Picture captured by Researcher



**Fig. 1.33 18th Century Statue of Kartikeya with Tanpoora Player
At Havamahel, Jaipur⁴⁸
(Picture Captured by Researcher)**

⁴⁸ Picture captured by researcher



**Fig 1.34 18th Century Statue of Saraswati Playing Veena (Harp)
At Havamahel, Jaipur⁴⁹
(Picture Captured by Researcher)**

⁴⁹ Picture captured by researcher

1.7 Current Versions of Sitar in 20th Century and Onwards⁵⁰

Sharmistha Sen has written in 'String Instruments of North India': "Until the year 1950, Kachchapi Veena was played by the artists which had a flattened gourd and it had tarab strings also. The name was Kachchapi because it had a shape of Kachhua. It had 16 frets and had seven upper strings."

In the middle of twentieth century, the Sitar had adopted its shape with a round gourd, nineteen frets, seven upper strings, and eleven tarabs.

However, great artists innovate in their art. Pt. Ravi Shankar of Senia Gharana has written in My Music, My Life of how he has kept only five strings in his Sitar:

1. Baaj ki Taar
2. Jod ki Taar
3. Mandra Pancham
4. Kharaj ki Taar
5. Chikari or Papeeha.

The Sitar has the highest place in all the stringed instruments. The frets and strings can be different in every musician's Sitar and arranged as they want. The player sets his Sitar according to his convenience.

⁵⁰ The journey of the Sitar in Indian classical music by Dr. Swarn Lata page 38

1.7.1 Different Types of Sitar

As on today there are basically two types of the Sitar

- **Simple Sitar (सादी सितार)**
- **Tarafdar Sitar (तरफवाली सितार)**

1.7.1.1 Simple Sitar (सादी सितार)

It has seven strings and no tarabs. It is suited for beginners because it is small in size.

It has gourd with a two feet long fingerboard. A bridge is placed on the gourd and then the strings are set on the fingerboard and tied with the pegs fitted on the inner side and upper side of the fingerboard.

1.7.1.2 Tarafdar Sitar (तरफवाली सितार)

The second type of Sitar has seven strings and eleven sympathetic tarabs placed beneath the upper strings. Though the sympathetic strings are never played, they give a continuous humming (zhankaar) as the upper strings are played. Sometimes the artist just touches them with the mizrab in such a way that they produce very sweet sounds. The length of the Sitar is four and a half feet. Its fingerboard is thirty four inches long and is three inches wide. The frets are tied on the fingerboard with the pegs. The fingerboard is made of Sheesham wood, toon wood, or Burma teak wood. The back side of the fingerboard is round in shape with a levelled wood piece fitted on it, in which the spring holes are positioned to adjust tarabs and the frets are fitted on it.

Besides these two types of Sitar, we find two other Sitar designated in accordance with their frets:

- **Chal Thaata ki Sitar (चल थाट की सितार)**
- **Achal Thaata ki Sitar (अचल थाट की सितार)**

1.7.1.3 Chal Thaata ki Sitar (चल थाट की सितार)

Until 1930 these Sitar had sixteen frets:

.M	.P	<u>.Dha</u>	Dha	.Ni	Sa	Re	Ga
Ma	Ma/	Pa	Dha	Ni	Sa.	Re.	Ga.

There are many ragas in which a particular swara is used in Aroh but is not used in Avroh, so to produce the needed swara by pulling the string every time is a tough job, when played at high speed. For example, in raga Sarang, Des and Khamaj, Ni Shudh is used in their Aroh and komal Ni in Avroha. In the sixteen-fretted Sitar, there was only one Ni, hence the problem. To avoid this obstacle, the musicians put on three more frets. With this, the number of frets became nineteen and the following swaras

Were derived from these frets:

.Ma	.Pa	<u>.Dha</u>	.Dha	<u>.Ni</u>	.Ni	Sa	Re	<u>G</u>	G
Ma	Ma/	Pa	Dha	<u>Ni</u>	Ni	Sa.	Re.	G.	

Re, Dha komal is produced by raising shuddh Re and Dha.

Some people attach one more fret for taar saptak's Madhyam Swara, so that they can reach up to full taar saptak or upper octave.

Until 1950 or so, only Baaj ka taar was used in the Sitar for playing purposes, while the others were just touched to produce resonant sound. But with the new experiments, after getting mandra Ma from Baaj ka taar, we get mandra Ga, Re, Sa from Jod ki taar. For ati mandra Ni Dha Pa, we play the Ati mandra Pancham string, and in the end for Ati mandra Ma, Ga, Re, Sa, we play the Ati mandra shadaj string.

1.7.1.4 Achal Thaata ki Sitar (अचल थाट की सितार)

In this type of the Sitar, there are twenty-four frets:

.Ma .Pa .Dha .Dha .Ni .Ni Sa Re Re Ga Ga Ma

Ma/ Pa Dha Dha Ni Ni Sa. Re. Re. Ga. Ga. Ma.

This type of Sitar has the capacity to play all the swaras of the ragas without moving the frets.

This Sitar is not in much use today, because the same distance of the swaras create confusion in the mind of the Sitar player about swaras. Above all, sometimes that swara is touched which is Varjit in the raga, so the modern musician does not prefer this Sitar. The small distance in frets is a hindrance for the fingers also.

So, we see that even though there even have been so many changes in the frets, tarabs, and strings, the Sitar has reached the heights of popularity and respect in the world of music. The modern Sitar has developed after many modifications in shape, size, and techniques. The nineteen fretted Sitar has the capacity to play

three saptaks or scales, which can cover all the nine '**Rasas**'(रस) or '**Bhavas**'(भाव) described in Indian culture.

1.7.2 Electric Sitar⁵¹

An electric Sitar is a kind of electric guitar designed to mimic the sound of the Sitar, a traditional musical instrument of India. Depending on the manufacturer and model, these instruments bear varying degrees of resemblance to the traditional Sitar. Most resemble the electric guitar in the style of the body and headstock, though some have a body shaped to resemble that of the Sitar.

History

The instrument was developed in the late 1960s by Danelectro, when many western musical groups began to use the Sitar. The Sitar is generally considered a difficult instrument to learn. By contrast, the electric Sitar, with its standard guitar fret board and tuning, is a more familiar fret arrangement for a guitarist to play. The **twangy** Sitar like tone comes from a flat bridge adding the necessary buzz to the guitar strings.

Configuration

In addition to the six playing strings, most electric Sitaras have sympathetic strings, typically located on the left side of the instrument (though some do not have these). These strings have their own pickups (typically lipstick pickups are used for both sets of strings), and are usually tuned with a harp wrench (a difficult process). A unique type of bridge, a '**buzz bridge**' (developed by session musician Vincent Bell), helps give the instrument its distinctive sound. Some electric Sitaras have drone strings in lieu of sympathetic strings. A few models, such as the Jerry Jones "Baby" Sitar, lack both sympathetic and drone strings, while still retaining the distinctive buzz bridge.

The "sympathetic" strings on most electric Sitaras do not resonate strongly enough to match the effect of an acoustic Sitar. There are resonant chambers in the solid body

⁵¹ https://en.wikipedia.org/wiki/Electric_Sitar dt. 10.06.17

instruments that have Masonite tops, however it is not enough to excite the 13 strings into true sympathy. The strings are tensioned over two rosewood bridges with fret material as saddles so the **sound is more like an autoharp than a Sitar.**



Fig.1.35 Electric Sitar

Versions of the electric Sitar were also developed mainly in India. These are smaller sized Sitar that look like a Sitar. **These Sitar are tuned the same way as the original classical Sitar would be tuned.**

Usage

Because the tone quality and playing technique differ significantly from that of the Sitar, it is typically used in rock, jazz, and fusion styles. Notable early hit singles featuring electric Sitar include Eric Burdon and the Animals' "Monterey", Maná's "Siembra el Amor", Joe South's "Games People Play", Stevie Wonder's "I Was Made to Love Her" (played by Eddie Willis) and "Signed, Sealed, Delivered", B.J. Thomas' "Hooked on a Feeling" (played by Reggie Young), The Spinners' "It's a Shame", The Box Tops "Cry Like a Baby" as well as some sides by The Stylistics and The Delfonics.

1.7.3 Zitar⁵²

This is the Indian version of electric Sitar made by NiladriKumar. He was born to Sitar player Kartick Kumar, a disciple of Ravi Shankar. NiladriKumar has created an instrument, the '**Zitar**', which is a combination of Sitar and guitar. The concept initiated from a traveling Sitar, which was modified by Kumar to create rock guitar sound out of it. Kumar reduced the number of strings on the instrument from 20 to 5. He also **added an electric pickup inside the instrument** so that it would sound more like a guitar. His first full album composed using the instrument, titled Zitar, and was released in 2008.

⁵² https://en.wikipedia.org/wiki/Niladri_Kumar dt.10.06.17



Fig. 1.36 NiladriKumar with Zitar

This so called Sitar is compact in the size.

Personal opinion of the researcher is: The original tone is lost in this type of the Sitar.

It seems like some electronic instrument. Sweetness is disappeared from the voice. The sound produced has a metallic tone. Sustention of sound is more, giving effect of western musical instrument.