

## DEVELOPMENT & GROWTH OF SITAR BAAJ & ITS INSTRUMENTAL PRESENTATION

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### *Abstract*

Indian classical music from the beginning of its till day went through different phases of transitions & transformations so the sitar music is. In the task it's embraced as well as rejected a selection of features with maintaining a total balance with the aging tradition. Indian Classical Music has apparent a major transformation in different phases of history. Because the inception of its to the present the task is a consistent phenomenon. Emergence of Sitar Music in the middle ages heritage is a crucial event in the story of Indian classical music. By an accompanying instrument to the existing state of the most favored tools in Indian classical Music Sitar speaks the story of 4th centuries of the evolution of its. This will mainly entail the research of the modifications in playing styles, the playing methods as well as the musical as well as non musical element accountable in changing baaj and also the condition of the musician/ performer. The study will even attempt to unfold the elements vi worked behind this specific procedure.

**Keywords:** *Music, sitar, style, Instrumental*

### 1. INTRODUCTION

Human tendency of going to the root of the current is definitely fascinating. It reveals various fascinating & at times fascinating facts of history. Music has constantly been stocked with the culture or the social pursuits. It mirrors and also produces community circumstances including the elements that either facilitate or perhaps impede social change. Music process were developed as well as created by the interaction of people in the context of various community as well as cultural circumstances. Probably the most spontaneous tasks of social life on the whole aren't without a little musical attributes.

Consequently musical sounds are symbolic of interpersonal facts (Singh 2004). Music was developed since ages with the transforming realities of the culture. It's accepted and excluded a lot of things together with the demand of the society. It's undergone sea

change of the improvements. Practically nothing produced over night. Era very long evolution gives rise to the specific trend in the culture, so slowly the music is. The musical instrument has developed underneath the different phases of the evolution of its. No two instrument originated in the form it's at present. And it's been classified in patterns that are different in various time periods.

### 2. SITAR

Sitar is among the favorite instruments of the Indian Classical musical tradition. From the outset of its till date it's gone through different changes in the physical structure of its and it is playing techniques. Through the 4th centuries of the evolution of its out of the condition of an accompanying instrument it's slowly acquired highest amount of sophistication providing itself the identity of an independent

solo instrument. From Masit Khan to the present, numerous exponents/players have believed towards sophistication of the current condition of the instrument based on their aesthetical and musical requirements and also have contributed significantly to its baaj and design.

For an extended period Amir Khusrau has been acknowledged for the creation of sitar and other instruments and musical styles in India. Numerous musicologists as Captaian N. Augustus Willard, Sourindra Mohan Tagore and Muhammad Karam Imam Khan had exactly the same views about inventor of Sitar. The character Amir Khusrou is really an exaggerated character in Indian cultural history. As Deepak Raja wrote "no person could be credited with the construction of any genre. This particular attribution of actually an initiating role to Amir Khusro is contentious. The structure as well as stylistics of the khayal form evidently predated Khusro by a number of generations. Thakur Jaidev Singh traces the khayal type on the rupakalapti form in the Sadharani saili of vocal music in training in 18th /19th century.

## **2.1 Sitar in the Vedas and other texts**

You will find texts which relates sitar to the vedic time and also reported to be origin from Veena for example Tritantri Veena with all the recommendations of the texts twenty three like "Sangitratnakar" "Ain-i-Akbari". Many folks opine that sitar is a derivation of Tritantri veen. Tritantri means three strings. It's declared In due course of time the Tritantri developed in two forms one sitar along with other, the tanpura. The sitar was known as the nibadhha tanpura as well as the tanpura itself was labelled anibaddha tanpura by writers of on music. Nibaddha means one that is regulated (by frets that's parda) as well as anibaddha (no regulated) is but one that has no frets. It's obvious from explanation of the tri tantri

provided in the verses of devotees of Krishna, and from post 15th cent succeeds Ain-i-akbari, sangeet parijat, then sangeet sar2, which tanpura and sitar (also known as tambura) will be the 2 evolved types of Tritantri veena. (bharati 2011). The existing sitar is assumed being developed out of the veena and became 7 stringed or maybe sapta tantri. There's additionally mention of any veena called Kachhap veena or maybe kachua vina from that the existing sitar may have been evolved. The veena had oval guard or even tumba not round as tambura and thus there was no taraf. This's declared throughout the period of the Persian trade Persians had shot the instrument from India and also called it Sitar which came to India with them. But this's merely anticipation. There are lots of notions advertised generally by the Indian thinkers to connect the story of the tools on the older age Indian tradition of music.

Amir Khusro was the very first Indian personage with the genuine multicultural identity with tons of contribution to the music of the time. And so the extent of the innovation of his is oftentimes clearly exaggerated. Khusro's works give a substantial amount of info on musical instruments. He's brought up numerous instruments as Chang, a 16 strings harp, rabab of two strings, vinas of four strings etc. But in no of the writings of his he'd mentioned about tabla as well as sitar. Neither Amir Khusro himself neither any freelance writers of the time of his ever used about sitar or maybe any instrument similar to sitar where as a lot of the contemporary literature of his has praised musical instruments and the music of the time. Therefore idea was rejected by the researcher with legitimate explanations.

## **2.2 Development of Sitar**

Through the 4 centuries of the evolution Sitar of its, viewed as an instrument with restricted

melodic features, has come to the highest degree of sophistication. For many years, sitar continues to be one of several famous instruments of the Indian Classical musical tradition. From the beginning of it's been through different changes in its actual physical structure (perhaps this points out the mixed notions about the specific origin) of its as in its playing methods. By the condition of an accompanying instrument, sitar has slowly acquired for itself the identity of an independent solo instrument with the specific playing strategies of its. The primary features in respect to the structure as well as form of the instrument (Chakraborty 2012).

- The rise in the quantity of strings
- The enhancement of the Jawari its value for the improvement of the tonal quality.
- The removal of the middle or second guard to produce the instrument simpler to manage.
- Introduction of tarab string as an aid to tonal quality and resonance

In the novice sitar was an accompanying instrument of ghazal and qawwali. The first sitar, as the title suggests, had just 3 strings. The strings utilized in Sehtar provided one of steel as well as the remaining 2 of bass. The later people have been tuned to sadaj as well as pancham whereas the metal string was tuned to madhyam. This sitar had fourteen to seventeen frets. The primary guard was dull shaped. Much like currently the sitar was played with a plectrum of conical condition used on the index finger of the correct hands. Unlike in veena, the plectrum of mizrab is used horizontally as in sitar playing plus features tough steel wire.

### 3. STYLISTIC EVOLUTION OF BAAJ

Style is probably the most often used term and that covers just about all spear of human

existence. Which typically describes to the strategy or the fashion the way food is completed but with regards to the meaning it is really an intriguing affaire. Dictionaries have defined the term including the way of performing things, a singular look, a method of painting publishing etc, attributes of a specific time, movement or individual. It's the

- Way or even the manner how's it accomplished and
- Content or maybe what's completed

The phrase as produced from the Greek, stylos, an iron pen or even bodkin, pointed at one end, and also utilized for inscribing on the tables of wax. As Ferdinand Praeger discussed in the journal named 'Style'- Style is one thing more compared to fashion, it should be to the genuine male on the wizard. He says "he merely has a type whose individuality is completely robust, independent and vigorous enough to energetically determine the whole artistic activity of his. Style is only able to exist just where force of characteristics fifty predominant. Element of becoming an artist is creating an identifiable style, that special 'something' which allows a person to value the art irrespective what's the topic of the formation or even art. The distinctive thing about the wizard or the artist begin a distinguish layout which in run that is long have been followed. (Praeger n.d.) Style based on him hold as food more compared to way. It is owned by the true male on the genius. He's a type whose individuality is enough robust, independent and vigorous enough to energetically determine the whole artistic activity of his. Style is only able to occur just where force of character is dominating.

In Indian classical music the word 'style' generally represents the gharana. That is the number of musicians following a certain way of music presentation. But as a situation of fact the established types aren't exactly what

defined gharanas are. With all the basis of Gharanas regular learning unique distinct identity has definitely claimed the room of its in the story of musical styles in Indian classical music. An extensive music is started on the foundation of regular learning as well as the private musicality. And technically this's what describes the phrase 'Baaj'. It's consisted of "matter" (babat) what's played and "manner" (tarika) the best way to play and just how the listener take or even perceive the performance. Manner as well as matter together is baaj.

#### 4. FORMAT OF INSTRUMENTAL PRESENTATION

**Table 1: Poorvanga Alap**

Alap		Jod		Jhala
Vilambit Laya		Madhya Laya	Drut Laya	Drut Laya
Stayi	Antara	Sanchari	Abhog	Abhog

##### • Jod

Jod introduces rhythm but without any fixed meter, though a duple feeling is generally implied. The phase is an ideal mix of the melody as well as rhythm altogether. It's two parts -

1. Sanchari a fast recapitulation of the asthai in 1 greater span of phrases, typically starting on ni or dha in the lower or even the center register.
2. Abhog joined into the sanchari, starts as the antara and also rapidly explores the very top (or maybe lowest) extremes of an instrument's (and also raga's) registers. Abhog created in the jod, performed through to the jhala

Jod is the area played to the moderate speed steadily boosting its speeding ending with a greater velocity of jhala. It might unfold an asthai antara sanchari abhog form as discussed above or could repeat this scheme in moderate as well as fast tempo. While the stage is

##### • Alap

Alap contained instrument music or even to be certain in sitar music suggests altogether Alap, Jhala as well as Jod. Even though alapiii are anibadha (devoid of rhythm) it moves with rhythmic cycles. On the foundation of the melodic characteristics there are 13 angas of an entire alap viz vilambit, dhya, sath, paran, ladlapet, ladguthi, ladi, thok, jhala, drut, Madhya, sixty four matha as well as parmatha. There angas are seldom maintained in the contemporary alap. On the basis of the rhythmic framework the phases of alap may be discussed in 3 parts.

devoid of rhythm, it display a selection of the metres in various bol design such as 2,3,4,5,7 etc. As defined by Martin Clayton in the book Time of his in Indian Music Because it's not set to some tal and normally not accompanied, the metre might be sporadic. This particular irregularity isn't a additional important than in other musics that are regarded as metrical, however, it's quite unusual by the standards of tala.

##### • Gativ

Followed by Alap the other stage of the Instrumental performance will be the Gat (Vilambit, Drut) as well as Madhyalay. Gats called Bandishs would be the back bone of any raga efficiency. The word gat is widely used in the important music, particularly those tools make use of the plucking/striking the bol patterns specifically sitar, sarod etc where as the tools including flute, sarangi several utilize the term bandish. The gat is necessary to have all those rhythmic and melodic functions of



the raga created in the course of the alap. Nevertheless, a gats melodic condition is set not only by the framework of the raga but additionally by the stroking patterns of the upward 'da', the downward 'ra' as well as the combined quick 'dir' strokes that highlight the structure of the taal but produce the own metric patterns of theirs either playing or emphasizing with the division of beats in the taal. (Bagchee 1998) There's an extremely thin line between these two. But generally we are able to state the important type of bandish belong in the Gat.

### 5. ANG

A regular functionality continues in the above referred structure. But the thing that makes distinction is strategy or maybe the manner in which it's offered in various style of playing, and that is the foundation of the idea of 'baaj' in music that is instrumental. When an instrumentalist functions a raga within khayal ang, dhrupad ang or maybe thumri ang gat, part of what guides the musician's explorations is awareness of the right types of improvisations connected with the genre getting performed. Also of value to the musician may be the correct utilization of ornamentation. An instrumentalist wishing to connect alap functionality with a dhrupad origin stays away from fast trills and turns much more typical of the khayal and thumri

types and concentrates on mind complex melismas' and even reasonably paces turns'. These variations would be the nucleus of the most debated idea of tantrakaari and gayaki within music that is instrumental particularly sitar.

Gayaki and Tantrakaari The oxford encyclopedia of the music of India defined the conditions as follows (Mahabharat 2011) Tantrakari Anga as "The style of participating in instrument by checking out the autumn options within the range of every instrument. This's the instrument function, to be distinguished from the vocal method (gayaki anga), tantra (or maybe tant) implies string; therefore the type in the tough sense can suggest just the string mode, but in a connotative usages the word tantrakari is often utilized for all the details of the non instruments too, like pipes and flutes.

Ustaad Vilayat Khan and Pt. Ravishankar

In modern intellectual society of sitar music the idea of tantrakari as well as gayaki has been a great subject of debate, quite conflict. By the really origins of sitar baaj, out of the period of Maseet Khan nearly every gharana claims to have adhered to the gayaki, of course tantrakari was dominating. Just naming the baaj of a specific gharana on the angs has constantly been beated.

**Table 2: Presentation in different 'ang'**

Ang	Instrumental forms	Vocal 'models'
Dhrupad Ang	a. Extended alap-jor b. Madhya laya gat (medium tempo composition) c. (optional drut gat, fast tempo composition)	Dhrupad –style alap Dhrupad, dhamar (optional fast dhrupad)
Khayal Ang	a. Brief alap(optional) b. Vilambit gat (slow tempo composition) c. Drut gat (fast tempo)	Khayal-style alap (optional) Bara khayal (slow tempo khayal) Chota khayal (fast tempo)



	composition)	khayal)
Thumri ang	a. Dhun b. (optional drut gat)	Stylized folk tune, some thumri influence

## 6. THE EVOLUTION

The evolution story of sitar music can be categorised in following periods:

- **From origin to 19th Century**

In the beginning the baaj was primarily tantrakaari. Although gayaki wasn't lacking, the business presentation lacked the left hand attributes that examine the gayaki effectively. The exponents had excellent command over the proper hand bol pattern. Sitar was accustomed accompany the qawali, ghazal, bhajan etc. Maseetkhani, other gats patterns and razakhani have been started with the lively right hand bol design. Although the playing likewise exhibited gamak and meend. Take of left hand methods have raised steadily with the acceptance of the Khayal singing in the important music, thus in sitar. But just the desire of turning this particular instrument entirely into a singing instrument rested with a wizard as Ustaad Vilayat Khan Sahab to draw out a few remarkable modifications in the story of Sitar.

- **19th as well as 20th Century**

With Ustad Inayat Khan Sahab and particularly with Ustad Vilayat Khan Sahab the gayaki arrived like a tempest and profoundly impacted the sitar music. This will be the time that can be viewed as the golden time in sitar record where both playing strategies attained the peak of its which is the tantrakaari playing primarily in the Maihar and Senia gharana although there have been some other gharanas also love Vishnupur, Indore etc. The gayaki was followed by the Imdadkhani baaj that's the Etawah gharana. This's the time period whenever the gayaki ang baaj started to be amazing under Ustaad

Vilayat Khan sahab. At exactly the same period Pandit Ravi Shankar has provided an alternative dimension to the presence of sitar in the music community. Beginning from the actual physical structure to the musical significance of sitar he's left no stone unturned making the instrument much more accessible and well-known.

Both the gharanas accepted vocalism inside sitar but in ways that are different. The Imdadkhani design adhered to inevitably the khayal (ang) style of business presentation and also the later the dhrupad ang. As Shri Deepak Raj discussed in the book of his, Hindustani Music: the tradition in change, both gharanas accompanied the maseetkhani as well as razakhani patterns as well as the distinct strategies which exploit the character of sitar and also they've additionally reinvented the sitar by transcending the instrument's technical limitations. Right here I wish to draw interest to what's really intended by "distinctive techniques". Whenever we mention the entire overall performance it's to get the entire technicality of the sitar playing. There'd be the information of both right hand and then left hand, gamak, jhala, jod, alaap, the components and krintan etc of the music in concert to influence a claritas. Just the strategy was different as a result of the element of khayal as well as the dhrupad. Hence, commercially throughout this particular time the components of the sitar efficiency became gayaki as well as tantrakaari in equal measure.

Along with these introductions he made both hands move easily to perform the melodic expressions good on sitar (Raja 2007). And several followers as Pandit Nikhil Banerjee practised both styles and also had numerous follow him. He along with the taalim of his in the Maihar tradition emulated the singing style

of Ustaad Aamir Khan Sahab plus had also been affected by the playing of Ustad Vilayat Khan Sahab.

- **21st Century**

The final group or maybe the time period is the phase of the supporters of the two prominent styles of playing. In this particular generation the proportion became 20 % tantrakaari and 80 % gayaki. The design and style of gayaki has the precedence of its over tantrakari commonly in most gharanas of music.

The assimilation of these gayaki as well as tantrakari has produced a blended (50% 50 %) type of sitar playing in the conclusion of the 21st and 20th century particularly. The majority of the learners from Mahiar, other tantrakaari and Vishnupur oriented baaj are attempting to inculcate gayaki in their vice and playing versa though this pattern was always there in the past. Pt.Nikhil Banerjee is a good example in this particular regards. Lengthy meends, gamaks, straight sapat tans are now being typical together with the complex right hand bol patterns as well as rhythmic variations. At current there's little doubt on the dominance of gayaki in the realm of sitar music. Every additional sitar player is after gayaki. In the title of gayaki the pattern of singing the bandishes or maybe the phrases they play is typical because it is merely a simple imitation of Ustaad Vilayat Khan who had absolutely his motive to achieve that. The goal of his was making the instrument singing but never to sing together with the instrument. For commercialized music market place of goal of pleasing the audience performers force the baaj of theirs a package of most of the details, gayaki as well as both tantrakaari. That does not matter whether they've good taalim or otherwise. And taalim is a good case of concern. In the extremely rapid life as well as the technically advanced planet taalim has

changed the definition of its. The effect of another traditions, patterns as well as baaj has produced a mixed design of Baaj.

## 7. SITAR GHARANA

Gharana in Indian language continues to be originated out of the term "Ghar" which implies "home". The term ghar in small philosophical way isn't just the place where folks stay quite it is a social institution or maybe a group which binds some like minded people in the same circle. Obviously the popular link is blood. And this in how is definitely the definition of the word "Gharana" too. This's "a method of social organization linking dancers or musicians by apprenticeship or lineage, and also by adherence to a specific musical style. A gharana additionally indicates an extensive musical ideology. This ideology often changes considerably from one gharana to the next.

A full evaluation of real heart of this particular tradition mirrors the components of gharana taalim however the terminology arrived in the later phases in Indian musical history. Etymologically "Gharana" in Indian Musical tradition begun in the conclusion of mediaeval time throughout the drop of Mughal Empire. Aurangeb's animosity for art as well as culture instigated big deracination of artists from the key court as well as the settlement of theirs underneath the area provincial kings exactly where they had been welcomed with great admiration. In this manner artist settled in different places separated from Delhi and also the places.

They created style of their very own with the organic enrichment of regional influences and individual skills where they stayed. By the virtue of the support in the neighborhood darbar music flourished at its best as well as began teaching music to the pupils past royal households. Which perceptibly gave rise to

certain stylistic distinctiveness or maybe an ideology of music making, showing symptoms of continuity more than many decades depending on the guru sishya tradition of learning? The gharanas came to be distinctive stylistic lineages of post-dhrupad art music, formed by feudal patronage, genetics, a thorough pedagogical atmosphere relying considerably on visual indoctrination, along with a backwards economy starved of training, job choice, communication and transportation. The end result they sent would have been a verity of distinct musical styles inside exactly the same genre of music, with each design possessing a visual coherence arising out of a pair of essentially held and also assiduously cultivated musical values.

Lack of hostility and communication within feudal states resulted in the isolation of different groups of singers. The groups because of their specialties grew particularly places and steadily in the system of succession countless gharanas pile up themselves in various places. In the original phases the gharanas had been called on the foundation of the areas it's originated as Gwalior, Lucknow, Kirana etc or perhaps by the title of the eminent singer of the lineage. Each gharana takes the origin of it's from the caliber of the voice of the founder of its, the musical ideology of his, inner structure of the art of his and peculiar private quality, learned with strenuous instruction and practiced out of the guru and transferred from decades to generations. Hence the term gharana incorporates the next features (Singh 2004):

1. A Special social group or device
2. Extended family members.
3. A musical tradition depending on the conception of a type by a genius pioneer.
4. A competitive body trading and also guarding the art of music.

5. An institution for imparting arduous instruction of music.
6. Existence about up to 3 consecutive generations.
7. Preservation of a tradition by having purity as well as restraint.
8. Musical associations or guilds for advertising mutual interests.
9. Perpetuation of the historical past of Music.

Prabhat Kumar Goswami in his book "Bharatiya Sangeeter Kotha" has mentioned approximately Birendra Kishor Roy choudhury's guide "hindustaani Music and Mian Tansen "where he's mentioned about 15 Gharanas:

1. Seni Gharana of Rabab & Dhrupad. Zaffar Khan, Pyare Khan and Bast Khan of Lucknow are definitely the founding father of this particular gharana.
2. Seni Binkaar Gharana. The founding father of this particular gharana is Nirmal Shah of Lucknow.
3. Qawwal Gharana. Founder - Bade Muhammad Khan of Gwalior and also Lucknow.
4. Gwalior Gharana of Khayal. Founder-Haddu Khan and Hassu Khan
5. Agra Gharana of Dhamar. Founders of this particular gharana come from the household of khan (Dhamar) but later on they have been the disciples of Shah Sadarang.
6. Betia Gharana of Dhrupad. Heydad Khan of Lucknow, the disciples of senia have set up the gharana. They have been the kathaks of Baranasi. The muslim ustaads of Kalli are related to this specific gharana.



7. Vishnupur Gharana of Dhrupad. Ramachandra Bhattacharya of Vishnupur is the founding father of this particular gharana.
8. Tilamnadi Gharana of Dhrupad in Punjab
9. Lahore Gharana. Punjabi disciples of Shah Sadarang founded this gharana.
10. Atrouli Gharana of Dhrupad & Khayal. Brahmins of Mathura are the founders of this particular gharana. Later on they're changed to muslims.
11. Dagar Gharana. The famous Bairaam Khan Dagar initiated this particular gharana. He belonged on the household on the Mathura priests (purohits).
12. Seni Gharana of Sitar. This gharana was started in Jaipur by Amrit Sen.
13. Sarod Gharana of Shahrnampur. Sons of Nirmal Shah Seni and also the desciples of Omraat Khan are the founders of this particular gharana.
14. Basat Khan Seni's disciple Niyamatulla Khan developed on sarod gharana.
15. Sitar Gharana of Luckhnow. The founding father of this particular gharana may be the disciple of Omraat Khan Seni (Goswami 2011).

The instrument gharanas produced together with the vocal gharanas. The traditions of Sitar music spread especially in the regions as follow:

**Table 3: Sitar Gharana**

North	East	West
Etawa (Imdadkhani) Maihar (Rampur) Indore Luckhnow	Vishnupur Darbhanga	Jaipur (Senia)

### 8. CONCLUSION

Despite great coverage in ultra-modern and modern media of events & programmes covering and relating to Indian Classical Music that had been impossible several years ago, it hasn't been easy to develop confidence in the brains of young generation of professionals and scholars in classical musical traditions about the potential future of these wonderful Indian cultural traditions. It's correct that absolutely no level of quantitative projection of exponents and events of Indian classical music has been successful in hiding the problems as well as hardships the exponents and the self-disciplined disciples of

theirs must search through despite noticeable coverage in electronic media of particular occasions. The changing times of the morning have put forth formidable challenges that they solely cannot meet completely by themselves. You will find the extra musical elements may have contributed to the expansion as well as development of classical music at any time of time in history. The contemporary time of ours cannot find some exception. You will find several variables are available compared to the complex things that lead to the growth as well as development of Indian classical music. And so the objective is unquestionably never to blame some generation but to recognize as well as enjoy the situations/circumstances as



well as challenges any generation must face with especially when a few aspects all around try and affect as well as intervene in the procedures of classical music.

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