



“Technical Exposure Of Advanced Practice Patterns And Their Significance In Sitar Playing”

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Abstract: Practice has been an integral part of music. The importance of rigorous practice has always been told by great gurus and musicians. It would not be an exaggeration to say that practice is the only key to excel in the field of music. Also, it is said that “Jo Karega Riyaz, wo Karega Raaj”. In music education, practice is emphasized from the day one. This is also important to understand to what to practice at different levels as per your skills and expertise. After a certain level, it becomes necessary to practice advanced patterns of practice to get mastery and sound skills. In my research paper, I have tried to cover the advanced practice patterns that will definitely help innumerable sitar players and learners to get an idea about the advanced practice patterns and attain sound skills.

Keywords: Sitar Playing, Advanced Practice Patterns, Technical Riyaz, Skills

I. INTRODUCTION

We all have grown up hearing the importance of riyaz and at the same time we go through lots of questions like “What to practice? Specially, after practicing basic patterns, one needs advanced practice patterns to stretch the playing and skills. This research paper gives wide exposure to the advanced practice patterns and their practice to attain sound skills and make the playing effective.

II. OBJECTIVES

1. To spread importance and benefits of practicing technical aspects of riyaz.
2. To apply the advanced patterns of technical practice and analyse their results.
3. To make a systematic format of authentic patterns of technical practice that will help sitar players to attain advanced skills and achieve their goals.

I have incorporated adequate information in this paper that pours light about advanced practice patterns. I am sure that this research paper will help sitar players to understand the significance of advanced practice patterns and their impact in sitar playing.

III. RESEARCH METHODOLOGY

This study is based on one to one interaction with the experts and senior Gurus of this field. A detailed discussion with the experts helped to gather data and incorporate in the paper.

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ALANKAR 1: -

S R, S R G, S R G M, S R G M P, S R G M P D, S R G M P D N,
 S R G M P D N S, S R G M P D N S N, S R G M P D N S N D,
 S R G M P D N S N D P, S R G M P D N S N D P M, S R G M P D N S
 N D P M G, S R G M P D N S N D P M G R, S R G M P D N S N D P M G R S

+

S R G M P D N S N D P M G R S – 4 Times

+

R S, G R S, M G R S, P M G R S, D P M G R S, N D P M G R S, S N D P M G R S (Only first finger)

+

R S, G S, M S, P S, D S, N S, S S (Only First Finger)

ALANKAR 2: -

Da – 5 min.
 Ra – 5 min.
 Da Ra Da – 5 min.
 Da Ra, Da Ra – 5 min.
 Da Ra, Da Ra Da – 5 min.



Da Ra, Da Ra Da – 5 min.
 Da Ra, Da Ra, Da Ra Da – 5 min.
 Da Ra, Da Ra, Da Ra, Da Ra – 5 min.

ALANKAR 3: -

S R G M P D N S – S N D P M G R S
 Sapat (500 times)

ALANKAR 4: -

Ascending: -

SR SG RG SR – 2 times

+

SRS GRG – 2 times

+

SR SG – 4 times (Continue on every note...)

Descending: -

SN SD ND SN – 2 times

+

SNS DND – 2 times

+

SN SD – 4 times (Continue on every note...)

ALANKAR 5: -

Ascending: -

S R, S G, S M, S P, S D, S N, S S (ONLY FIRST FINGER)

Descending

S N, S D, S P, S M, S G, S R, S S (ONLY FIRST FINGER)

ALANKAR 6: -

Meend (Most Advanced Pattern)

In this pattern, a student has to first pull the main wire, take it to the desired note and then strike and check the sur.

Important Note: - All the patterns can be practiced in all three saptaks.

Conclusion

This research paper will definitely help sitar learners to understand about the advanced practice patterns and their significance in sitar playing. It will help them to hone their skills and polish the overall playing. Sitar players will become more confident on the stage which will enhance their overall performance and help them to get good recognition. Their mental attitude will also be relaxed and positive. I am confident that any sitar learner can stretch his/her playing effectively by following the guidance as incorporated in the research paper.

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