



“Technical Exposure Of Left Hand Riyaz And Left-Right Hands Coordination”

Dr. Vikas Bharadwaj

Dean

School of Performing Arts,
NMIMS University, Mumbai, India

Abstract: Riyaz has always had a vital role to make one's playing fascinating. It is not just about music but a skilled musician is also a gift of tremendous riyaz. The importance of rigorous practice has always been told but knowing “*What to Practice*” becomes more important. In sitar playing, while right hand creates sound, left hand gives it a direction by producing different melodic creations. Left hand has a very important role to portray imaginations of a musician and also the coordination between left and right hand is very important that makes musician's performance smooth, flawless and effective. In my research paper, I have tried to throw light on those specific practice patterns that improve left hand performance and the coordination between left and right hand. I am confident that these practice patterns will help sitar players to improve their overall playing.

Keywords: Sitar Playing, Practice Patterns for Left Hand and Left-Right hands coordination, Technical Riyaz, Skills

I. INTRODUCTION

Sitar playing is like a journey that constantly grows through different dimensions. In this journey, it becomes very important to master those dimensions. To master, one needs to know the correct and authentic patterns of practice. Left hand has a huge area to explore and the authenticity and nuances of raga sangeet largely depend on left hand skills. It is very important that a sitar player practices certain riyaz patterns for years to develop good skills in the left hand and the coordination between both the hands. This research paper gives light on those specific riyaz patterns that will help sitar learners to improve their performance and attain sound skills.

II. OBJECTIVES

1. To spread awareness of practicing specific patterns to improve left and right hand performance.
2. To analyse the results of practicing patterns as mentioned in the paper and their impact on sitar performance.
3. To make a format of authentic patterns of technical practice to attain advanced skills and achieve the set goals.

I have covered adequate information in the research paper that pours light on those specific practice patterns that improve left hand performance and the coordination between left and right hand.

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.

“Technical Exposure of Left Hand Riyaz And Left-Right Hands Coordination”

ALANKAR 1 ‘SAPAAT’ :-

BASIC :-

. .

SRGMPDNS–SNDPMGRS

A :- ASCENDING ONLY

. .

SRGMPDNS

B :- DESCENDING ONLY

. .

SNDPMGRS

ADVANCED :- ASCENDING

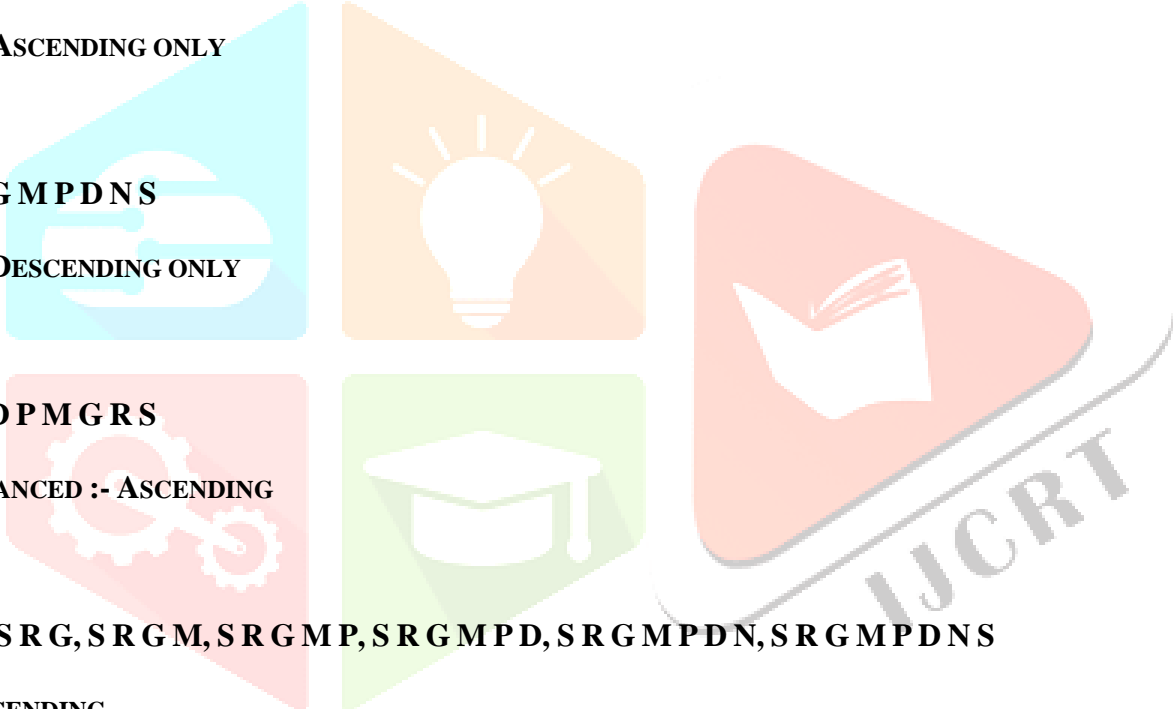
. .

SR,SRG,SRGM,SRGMP,SRGMPD,SRGMPDN,SRGMPDNS

DESCENDING

.

SN,SND,SNDP,SNDPM,SNDPMG,SNDPMGR,SNDPMGRS



ALANKAR 2 :-

(FIRST)

(SECOND)

. .

SRGMPDNS, SNDPMGRS,

RGMPDNS, NDPMGRS,

GMPDNS, DPMGRS

MPDNS, PMGRS,

PDNS, MGRS,

DNS, GRS,

NS, RS,

S

(ENDING SA IN THE FIRST PART RELATES TO THE HIGHER SA)

ALANKAR 3 :-

ASCENDING:-

SRS, SGRS, SMGRS, SPMGRS, SDPMGRS, SNDPMGRS, SSNDPMGRS

DESCENDING:-

.

SNS, SDNS, SPDNS, SMPDNS, SGMPDNS, SRGMPDNS, SSRGMPDNS

ALANKAR 4 :-

MURCHANA

ALANKAR 5 :-

ASCENDING:-

S, SRS, SRGRS, SRGMGRS, SRGMPMGRS, SRGMPDPMGRS, SRGMPDND

PMGRS, SRGMPDNS (HIGHER SA) NDPMGRS

DESCENDING:-

.

**S, SNS, SNDNS, SNDPDNS, SNDPMPDNS, SNDPMGMPDNS, SNDPMGRGM
PDN**

.

S, SNDPMGRSRGMPDNS

ALANKAR 6 :-

.

SRG, RGM, GMP, MPD, PDN, DNS – SND, NDP, DPM, PMG, MGR, GRS

ALANKAR 7 :-

SRGM, RGMP, GMPD, MPDN, PDNS – SNDP, NDPM, DPMG, PMGR, MGRS

ALANKAR 8 :-

BASIC :-

ASCENDING:-

SR SG RG RS..... CONTINUE ON EVERY NOTE

DESCENDING:-

.

SN SD ND NS..... CONTINUE ON EVERY NOTE

BASIC 1 :-

ASCENDING:-

SR SG RG SR, SRS GRG, SR SG CONTINUE ON EVERY NOTE

DESCENDING:-

.

SN SD ND SN, SNS DND, SN SD..... CONTINUE ON EVERY NOTE



ALANKAR 9 :-

MERUKHAND PATTERNS (BASED ON 3, 4, 5 NOTES)

ALANKAR 10 :-

A :-

.

NNDP GGRS NNDP GGRS – GGRS NNDP GGRS NNDP

.

B :-

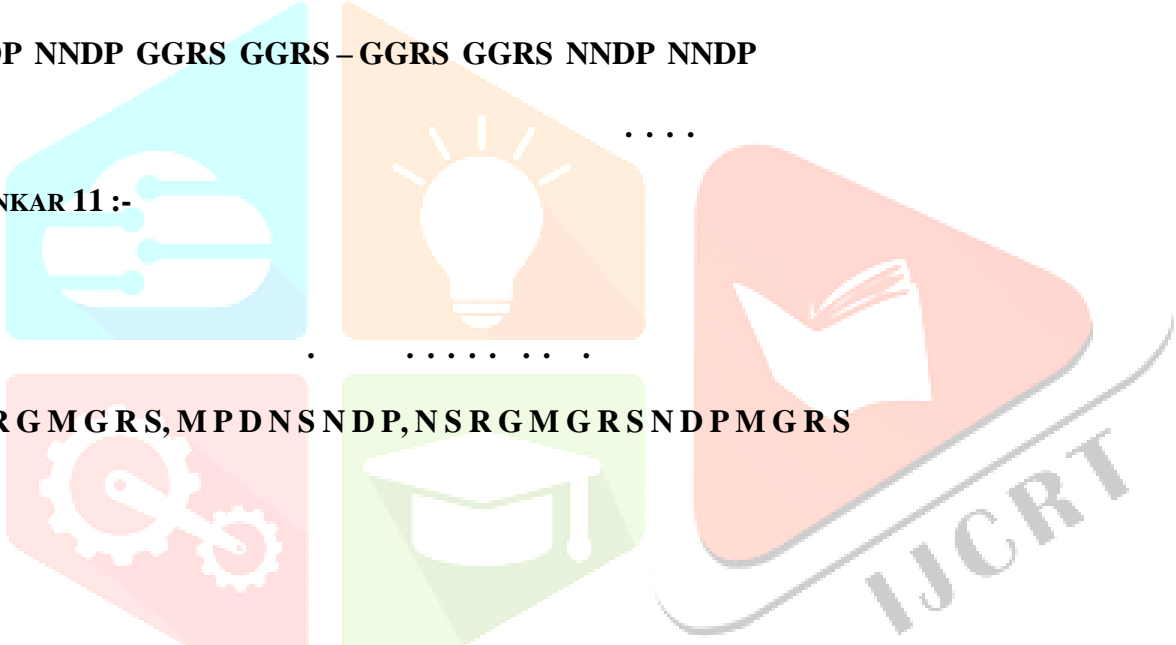
.

NNDP NNDP GGRS GGRS – GGRS GGRS NNDP NNDP

.

ALANKAR 11 :-

A :-



NSRGMGRS,MPDNSNDP,NSRGMGRSNDPMGRS

B :-

.

NSRGMGRS,MPDNSNDP,NSRGMGRSNDPMGRS

.

IMPORTANT NOTE:- ALL THE PATTERNS CAN BE PRACTICED IN ALL THREE SAPTAKS.

Conclusion

This research paper will definitely help sitar players to develop sound skills and improve their overall playing. Sitar players will get enlightened about the authentic practice patterns to improve left hand performance and the coordination between left and right hand. With the right skills, they will be able to do justice to the raga sangeet and its nuances. They will be well skilled to tangble their imaginations that will mesmerize the audience.

REFERENCE

Interview

1. Ghosh, Pandit Nayan, Mumbai (Maharashtra), 02.02.2025
2. Mishra, Pandit Devendra, Delhi, 08.03.2025
3. Agarwal, Mrs. Sudha, Kota (Rajasthan), 11.05.2025
4. Bose, Pandit Ram Krishna, Udaipur (Rajasthan), 16.12.2024

