

*MUSIC
AND
SAHAJA YOGA*



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*“H. H. Shri Mataji’s speech, Her thoughts,
Her teachings are all
“Divine Music” which directly touch the spirit”.*

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The scholarly information and knowledge is borrowed from books and articles of which the list follows here -

Sangeet Ratnaka - Shaarangdev, Sangeet Visharad - Vasant (Sangeet Karyalay Hatharas), Kramik Pustak - Malika - Bhatkhande, A Guide to Indian Music Vocal - Km. N. Lalita (Sangeet Karyalay Hatharas), Chaitanya Lahari - Shri Mataji Nirmala Devi, Sahaja Yoga Mantra Book - Shri Mataji Nirmala Devi.

P R E F A C E

The year 1993 came in my life with a Holy Grail of Nectar. The Guru Puja of 1993. Place - Cabella. A musical performance programme began before Adi Shakti Shri Mataji. The whole Art theatre was packed with virtuoso artists and Sahaji listeners.

The Sahaji disciples from all over the world had gathered there and were absorbed in the Chaitanyamayee showers of music. The Sahaji artists were devoutly offering their musical services before H. H. Shri. Mataji. It was almost second heaven to all of us there.

At about one o'clock at night my turn came and I began to offer my humble musical services.

The musical heritage I got from my parents. My father was a doctor and very good Pakhawaj player, Tabala Player and also music researcher. My Mother was a Gwalior Gharana singer, a disciple of Pt. D. V. Paluskar. MyGuru Pt. Jitendra Abhisheki is regarded a Rishi in Indian Music.

I only had a very strong desire, almost a longing to offer before H. H. Shri. Mataji my sincere musical services. In one corner of my mind there was a little fear whether Great Goddess Adi Shakti would like my music. My mind was thick with such thoughts.

My first note came out and Shri Mataji blessed me with self-realisation and i immediately came to know the great difference between entertaining music and Sahaja music. It is true that music entertains mind but

Sahaja Sangeet is much more than that. It touches your spirit and gives rise to spiritual upliftment.

The next day was a Guru Puja Day. For this Puja, Sahajis from all over the world had gathered. When I heard the words from the speech of H. H. Shri Mataji I experienced that the speech was music and words were mantras. For me this was a very valuable discovery. I was terribly thrilled by it. Even in a technical sense this discovery carried a deeper meaning.

“H. H. Shri. Mataji’s speech, Her thoughts, Her teachings are all ‘Divine Music’ because in them there is rhythm, there are notes and also words which are not mere words but Mantras”. The most important of all is Frequency of Chakra. When Shri Mataji explains anything regarding a particular Chakra, she uses that musical note whose frequency matches with the frequency of that particular Chakra. This is why Shri Mataji’s speech, Her thoughts, Her teachings are all “Divine Music” which directly touch the spirit. So music is that which touches the spirit and after all the spirit also is that which is touched by Music.

H. H. Shri Mataji always gives Chaitanya to the world through Her “Divine Music” and through the music of other. This is the spring of Chaitanya constantly growing and moving ahead. Musical notes are the carriers of Chaitanya and through these the disciple has to acquire spiritual knowledge and growth. On account of Shri Mataji’s blessings I got a God-send chance to tour Europe and the fund of my experience enhanced richly and enormously. Because of a miraculous musical experience in Europe I became obsessed with the idea of musical research and this book - “MUSIC AND SAHAJA YOGA” is its final product.

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Chapter 2

MUSIC A DIVINE BLISS

The manifestation of Adi Shakti and *Omkar* simultaneously took place at one single moment of time. When Adi Shakti manifested herself, a particular holy sound was created which can be meaningfully called "*Omkar*" - "ॐ"

Shri Adi Shakti created the whole universe with the power of OM. Om is the manifestation of three primordial powers which are 'A' 'U' 'M'. These powers created the Universe.

'A' - The power of Pure Desire - Shri Mahakali

'U' - The power of Action - Shri Mahasaraswati

'M' - The primordial power of Evolution - Shri Mahalaxmi

This '*Omkar*' is the beginning of music and for this very reason music has become a universal language. This '*Omkar*' is also the Adi Sangeet which Adi Shakti gave to Lord Brahma. The four Vedas are nothing but the continued manifestation of this Adi Sangeet.

Lord Brahma gave this music to Devi Saraswati. The Veena in her hand is the symbol of this music. Devi Saraswati is not Vidya alone but music as well. From

Devi Saraswati, music went to Maharshi Narad and it seems to be a musical irony that the connecting link between the two is Veena. Guru Narad taught music to Gandhrvas, Apsaras, Kinnaras.

Music was destined to come to Man. Music was still in heaven and those who brought it to earth were great Rishis and Munis who were great scholars of music, great inventors in music and great researchers too. This heavenly Sangeet Ganga has been brought to earth by equally heavenly powerful and knowledgeable ancients. They can be called Bhagiraths. The relentless and continued efforts of talented musicians are solely responsible for this. Gods gave music to Rishis and Munis and in their own turn they handed it down to Man. Talented and gifted men contemplated and meditated on it. It was sort of mad worship of the Goddess of Music. These musical scholars and performers discovered science, scientific rules and methods, the example of which is classical music. The classical is the scientific form of Folk Music.

The word music is not just a word. It is a concept. It is a special term. This concept of music has a divine dimension. The word music is a composite idea of three things, a trinity of three combined forms of art. Viz. Vocal, Instrumental and Dance.

Geetam, Vadyam tatha (and) Nrutyam / trayam Sangeetamuchyate.

They are harmoniously combined into one. This combination is not artificial but natural. These three are the (elements) mutual ingredients of music, parts

and parcels inseparably mixed, and which is denoted in the Greek term Muse with which the word music has correlation. Muse includes God and inspiration, as we know that real inspiration comes from God or really speaking God and inspiration are not two at all. It is a kind of Advait (Oneness). All this boils down to a trinity of note, rhythm and content i.e. Swar, Laya and Ashaya harmoniously combined into one and that is Music.

Chapter 3

HISTORICAL SURVEY OF INDIAN MUSIC

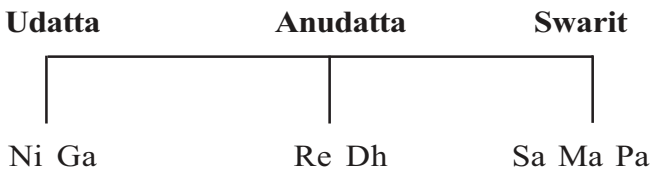
The period-wise Divisions of the History of Music are -

1. The Vedic Period : 2000 BC to 1000 BC
2. The Ancient Period: 1000 BC to 800 AD
3. Medieval Period : 800 AD to 1800 AD
(Mughal Period)
4. Modern Period : 1800 AD to 1995 AD

The Vedic period : 2000 BC to 1000 BC

Lord Brahma inspired talented and intellectual Rishis and out of this heavenly inspiration Rishis in olden times created Vedas. In those days there was no writing. The ancient Rishis in olden India lived in Nature. Trees, rocks and running water streams were their friends and companions. Animals and birds were their relatives. The atmosphere was supercharged with this natural treasure. Great minds were lifted up. The minds saw and experienced something ethereal and divine and Vedas came into being. They were not created in a short time and at a fixed place. Their birth is spontaneous and natural. This spontaneity and naturalness has brought music into Vedas. As already stated, there was no art of writing. Then how to preserve this treasure? Here

music came to help. Vedas were preserved through memory and remembering. There were constant exercises of recitation. Vedas were recited off and on. Music made this remembering very easy. The tunes were fortunate enough to get Vedas to remember. Using music to memorise Vedas and carry them onward to the next generation was itself a holy duty. Music was very proud to do it. There is in Vedas very clear mention of musical instruments such as Mridunga, Veena, Damaroo and so on. The Rigveda there is evidence that music and dance were performed together. According to Linga Purana, Nandikeshwar was a great disciple of Lord Shiva. This Nandikeshwar had written a great book '*Bharatarnava*' on the art of dancing. As we know Samveda is fully devoted to music. It is said that in Samgaan i.e. singing of Samveda, first only three notes of music were in use which are called - Udatta, Anudatta and Swarit. In the course of time these three musical notes were extended to seven musical notes where were -



Along with this, with vocal and instrumental, the art of dance was also practised. The proof of this can be had in - Mandukya Shiksha, Panini Shiksha, Naradiya Shiksha and Yadnyavalkya Shiksha. We have one more convincing and decisive evidence in the form of divine idols that Music was a dominant factor in Vedic times. The idols of Gods and

Goddesses are shown to be singing, playing an instrument and dancing, all the three together simultaneously. No better proof is needed.

The ancient period : 1000 BC TO 800 AD

There is an extensive reference to music in the ancient books viz.

Taittiriya Upanishad, Aitareya Upanishad,
Shatpath Brahman, yadnyavalkya Ratna
Pradipeeka, Pratibhashya Pradeep, Rik Prati
Shakya.

In addition to these in Harivansha Purana, there is the description of seven musical notes, Gram Ragas, three Octaves (first, second & third i.e. Mandra, Madhya & Tar), Murchhana, Dance, Drama and musical instruments.

In the same way in Markandeya Purana and Vayu Purana we get an additional mention of musical instruments viz. Veena, Durdar, Panava, Pushkar, Mridunga and Dev Dundubhi. In the same period the art of dance was at a very high place as we get the names of famous and well known dancers - Urwashi, Hema, Rambha, Menaka, Mishrakeshi, Tilottama in different contemporary books.

Music in the epic period of Ramayana and Mahabharata :

Even though all of us know that Ramayana and Mahabharata are splendid big epic poems, very few know what an epic really is. Epic is a very long poetic narrative. Stories, Substories and poetic qualities are the essential features of epic poems. The greatest

poetic quality is the art of characterisation, and in this context Lankeshwar Rawan is a great character. The mention of Rawan takes us to Shri Ram, Seeta and their marriage. As we all know Seeta's marriage was a 'Swayamwar' wherein there was a condition that the marriage aspirant had to tie the string of the bow. In his efforts to do this Lord Ram broke the bow. This breaking created a big sound in the sky. That was music of a kind. Gods, angels, fairies and apsaras became thrilled and started singing and dancing and the entire event became the first spontaneous expression of joy and this eventually became the first Orchestra of the Universe. This can also be taken as a good example of Music i.e. a trinity of Vocal, Instrumental and Dance. Ironically Rawan was also present as one of the marriage aspirants. The big bow became very heavy for him. He could not even lift up the bow, let alone tying the string. The bow fell on his body and he fell flat on the ground and consequently this became a great shock to his heart which manifested itself in the Agya Chakra throughout his life. The same Rawana in Ramayana was a great musician and a melodious singer. One is surprised to find music and evil combined into one character. Rawan was a great memorable character in the sense that he was the one who had completely surrendered to evil qualities like ego, arrogance, over-confidence, villainy and an ability to do any bad thing. The evil in him was limitless. How come that this devil was musician-singer? His absorbing singing could not reach that point in excellence which links heaven and earth. At one time, it is said, that when Rawan was singing Mantra of Lord Shiva, it so happened that the strings of his Veena were cut and broken, it was as if the strings of his

heart were broken, and then he did nothing but cut one of his ten heads and used the nerves as strings of Veena. He did not see his oozing blood. He saw nothing. He was only singing until at last Lord Shiva became pleased, forgot his Kailash and came down to earth to meet Rawan. This shows that music in the epic period of Ramayana had a strange quality and excellence.

In the Uttar Ramayana there is mention of Lav and Kush, the two sons of Lord Ram, as singers and they sang the story of Ram's life.

Music in the epic period of Mahabharata :

The music in the epic days of Mahabharat was different in every sense of the word. It came out of the Royal Court and reached the common man. Lord Krishna was a central figure in this matter. His murli or Basuri (flute) has a Symbolic value. Musical notes from these little instruments were able to reach the hearts of not only men, women and children but even animals. Music became the folk music, literally popular, reaching every kind of life in a village. The village folk were using music and songs at the time of daily household duties, small and big. Music enabled them to undertake any kind of work because music could easily remove the hardness and heaviness of working and singing became a common habit. Singing made working happy and pleasant. This form of music and its simple utility is entirely new and novel. The common people then knew that music uplifts man and his spirit. They were fully aware that music could elevate the whole society. Social upliftment was almost a common expectation. Social

and personal ennobling through music was almost taken for granted by the common folk. In those days and important form came into being and that was Raas Leela Nritya (Dance). This advancement in music can well be called socialization of music. In this art form a large number of people were involved. Music was losing its individual character. It was happily becoming social and choric. What today we see everywhere had a beginning in the days of Mahabharata, and here Lord Krishna occupies a unique place. All musical events were moving round him. He was at the centre. There was musical magic in the tunes of Murlidhar or Basuri when Lord Krishna played on them. He was not called Murlidhar for nothing. The magic brought animals, birds and humans under its spell and made them forget their individual qualities, and all of them could become one single life.

From Lord Krishna we go to Arjun whom we all know as a great warrior. The same Arjun was a musician also. In fact he is an illustrative example what Sangeet is, i.e. vocal, Instrumental and Dance. He could sing, play very well on Veena and dance very artistically. This musical excellence came to Arjun's help in his very hard and trying days of the punishment. All the Pandavas had to leave their Kingdom and had to live in the forest for fourteen long years. At the end of the fourteenth year they had to lead a secret life (in disguise), which is known as Adhyatma. At this difficult time Arjun became Bruhannada, a woman dancer, and in that female form he taught Sangeet to Uttara, the daughter of King Virata. This will show that music is not only stronger than any war weapon, but also a life saver.

Just as Sangeet could comfortably save Arjun in his hard days of Adnyatvas, Lord Krishna had to become musician philosopher to sing Bhagwat-Geeta to Arjun. Bhagwat-Geeta is originally a Geet, a song. Music in it is an important and as valuable as the philosophical and spiritual ideas.

"Natyashastra" by Bharat

After the epic period and as time travelled further, music flowered on all sides. As we know without music human civilization is impossible to exist. In fact it is only music that makes human beings civilized. Music and Civilization are the two sides of the same coin. In the period after Mahabharat the scholars and intellectuals of the then society devoted a lot of time to think about music. Musical ideas and thoughts were collected and compiled. In a way it was a period of academic exercises in music. These music lovers were not performers, but they were pure academicians. The galaxy of these scholars includes Bharat Rishi, Matang Rishi and Narad Rishi. Books full of valuable information and knowledge by them are available. Natya-Shastra by Bharat is well-known example. In this book as many as six chapters are devoted entirely to music. The book also has information about four divisions of musical instruments, swar (note), Shruti, Gram, Moorchhana, eighteen types (Jatias) of instrumental music performance, their Grahas, Aumsha, Nyas, etc. Further the description of Jatias, the method of Veena playing, of blowing musical instruments, art, discussion of different Talas and Laya (rhythm and beats) is also given in Natya Shastra. The disciplinary virtues regarding how a performer should sit and pose are written in

many details. At the time the academic study of music was deep and extensive. it was full of minute details. Nothing was unimportant and little, everything was great and valuable. The Gods and muses of music along with Nava Rasa, their emotional and sentimental aspects, are described in great detail. All these details and discussions about music - Vocal, Instrumental and Dance - are together a great colossal service to music and for this the World of music is very much thankful to these scholars. It is in this sense that music flowered in that age.

Bruhad Deshi by Matang

Matang had written a book called "Bruhad Deshi". In this book on music we get detailed information about Gram and Moorchhana. At the time of Matang Rishi 'Raga' had fully developed. Matang wrote this book mainly to explain and expound the principles of Deshi Ragas. This Deshi Sangeet was very popular with men, women and children and this is why it was called Deshi Sangeet. On the subject of Jatiyas Matang had given ten different signs and symbols and they are -

Graha, Aumsha, Taar, Mandra, Shadav,
Alpatwa, Bahutwa, Nyas, Apanyas

Matang is very clear about what Raga is. Raga is that which is very pleasant and artistic combination of different notes, which thrills human mind. The very first mention of the word Raga is made by Matang.

"Naradiya shiksha" by Narad Rishi

Naradiya Shiksha is one more notable book, written

by Naad Rishi. (Devarshi Narad is totally different from this one.) The book Naradiya Shiksha contains information about seven Gram Ragas adopted from Samveda. They are -

- | | |
|-----------------|--------------------|
| 1. Shadav | 2. Pancham |
| 3. Madhyam | 4. Shadja Gram |
| 5. Sadhareet | 6. Kaushik Madhyam |
| 7. Madhyam Gram | |

Sangeet Makaranda is another book by the same author. In this book for the first time, there is a mention of Male Ragas, Female Ragas and Neuter Ragas. In fact this is not a mention, it is a classification where the male Ragas are twenty, female Ragas are twenty-four and Neuter Ragas are thirteen. However we do not find the important word Raginee in this book. The basis of this classification is Nav Rasas. The further explanation of the classification is that the Male Ragas are for Raudra, Adbhoot and Veer Ras. The Female Ragas are for Shringar and Karun Ras. And Neuter Ragas are for Bhayanak, Hasya and Shanta Ras. We also find the Jatiya of Ragas and mention of time specified for singing different Ragas.

Kirtan and Bhajan - spiritual music

In the same period there was a notable growth and progress of devotional music in South India. Devotion and music got themselves combined into one, Music became religious and holy. Singing of religious songs in different temples came to be regarded as service of God, Kirtan and Bhajan were two main forms of this devotional and musical expression. Music spread to homes and temples. Religion came to

patronise music and singing got a kind of sanctity. As religion was and is a great part of human life, when music came to accompany God, the result was divine bliss. This is a common experience that music kills devil in man and awakens God in him, the combined effect of God and music was more valuable for spiritual upliftment of human beings. It is popularly believed that God himself remains present where there is a religious music being sung or played. Divine presence and Divine music go together

Music in Buddhist times :

Buddhism as a religion is different from Hindu religion because Hinduism emphasises individual and spiritual emancipation whereas Buddhism gives value to social service. Service before self is their motto. This religious idea is again responsible for the expansion of music in all directions.

Singing religious songs on the life and philosophy of Lord Buddha had become almost a household business. The major musical instrument which was used was Veena. That music was regarded great which could relieve every listener of his or her pains. Music came to be regarded as a great pain reliever. Music became multiple in its effects both on body and spirit of man. This development of music is strange and interesting.

Music in the period of Kalidas

We all know Kalidas mainly as a great Sanskrit poet and dramatist. But his contribution to music is equally great. He abundantly used music in his

poems and dramas. In a way music came to be dramatised and in that manner a new thrill was brought to music.

Medieval period (Mughal period):800 AD to 1800 AD

With the advent of Mughal Rule in India in the eleventh century a new age in music dawned. The Muslims who came to India from outside foreign countries had brought with them their own culture and civilization. Those who stayed here became Indians. Indian Muslims, even now, is an independent entity. When the political empire of the Mughals came to be established in the North, the empire of music also came into being alongside. Political stability and peace gave rise into push to the advancement of music. Before this all musical activities were conducted through the language of a few Sanskrit. Sanskrit is regarded as a language of Gods, spoken by gods in heaven. This status and dignity of Sanskrit language brought about a practical difficulty. Music spread and expanded but in local languages and dialects. But when Mughals came to India and made Indian their permanent home they brought with them music of their own which was advanced enough to become a Royal Court Music. In addition to this, their language was either Urdu, Hindi or Pharsi, Pushtu, but not Sanskrit. This language barrier must have been removed by the musical scholars of the time. This shows that music in this period was a combination, and a very happy and beneficial combination at that, of two languages and two cultures. Music of the times became a broader stream of two currents joining each other. The Mughal aggression of music, which in the beginning gave only a murmuring sound,

had become broader and deeper. The age can be safely and meaningfully described as a golden age of music.

"Geet Govind" by Jayadev

In the later half of the twelfth century Jayadev's geet-Govind was very popular and practically everyone knew some songs or the other by heart. The people used to sing songs from this book with musical notes. As the title shows the songs were written on the life of *Radha and Lord Krishna*. The Geet aspect of this Govind was liked and enjoyed by all. The impact of the book was so great that an English scholar by name Edwin Arnold translated the book into English. This was perhaps the first translation of the great Indian book in a foreign language. The great poet Kalidas made German poet philosopher Goethe dance with "Shakuntala" and Geet-Govind made Edwin Arnold translate.

"Sangeet Ratnakar" by Shaarangdev (1210 to 1247)

Shaarangdev was a Court Musician in the Royal Court of Yadav Kings of Devgiri (Daulatabad). He had written a wellknown book on Music "*Sangeet Ratnakar*". The book was studied and respected both in the North and in the South. For the scholars of music as well as for the performers of music the book was regarded as a dependable foundation. In the book we get full description of Sangeet i.e. Vocal, Instrumental and Dance. Detailed discussion and explanation of complicated musical terms is given in the book. The book has seven independent chapters on different aspects of music. They are -

1. Swaradhaya
2. Raga Vivek Addhyaya

3. Prakirnakaddhyay
4. Prabandaddhayay
5. Taladdhyay
6. Vadyaddhayay
7. Nartanaddhyay

Shaarangadev was a great scholar - lover of music. He studied in detail the books by Bharat Rishi, Matang Rishi and Narad Rishi. Then he meditated on different points suggested by them. He conducted his own research and then he wrote Sangeet Ratnakar. The book is a Ratna - a gem. The ocean of 'Ratnakar' is none other than a heavenly abode where Meditation, Inspiration and God co-exist. The churning of musical ideas took place there and a great book was born. The genesis of every great book is the same. The book can be regarded even as greater, as the book brought about a link of a connection between the two major divisions of our ancient land North and South. The book is a kind of a bridge between the two. The book is truly Indian in character.

Hazarat Amir Khusro

The post - Sangeet Ratnakar period i.e. the end of the 13th century and the beginning of the 14th century also is commonly regarded as a period of progress and advancement in Music. However at the same time a great political event took place. The Mughals completely destroyed Devgiri Empire of Yadavas. This political destruction of Yadava Empire brought about a great cultural change. The impact of Muslim culture came to be felt and experienced wider. With this the Pharas Raag entered into Indian Music. The rule and kingdom of Delhi went into the hands of Allauddin Khilzi and along with that Music began to grow and advance.

Any account of Indian Music is incomplete without mention of Hazrat Amir Khusro. Every music lover knows this name. He was a man of Turkish lineage but born at Patiyali of Uttar Pradesh State of Indian in 1253 AD then known as Moninpur or Mominabad. His name was Abul Hasan Yaminuddin Khusro but later on he became famous as Amir Khusro. In the flowing current of musical information and knowledge Khusro stands out as a Himalayan personality. He was many things in one. Today one phrase is very common in use, it is - 'One Man Institution'. This expression very accurately applies itself to hazrat Amir Khusro. He was a musical performer in a class of his own. He must have remained a student of music for all time. He was a scholar researcher. he had brought with him a great fund of knowledge of music. He made a comparative study of India, Arabic and Persian Music. He was an inventor in music, for example take the Raag Zilap, Sazgiri, Sarparda, yaman, Raat ki Puriya, Barari, Todi, Purvi, etc. In those days Dhrupad Dhamar was the only type of singing at the time of performance. But Khusro Sahib brought in actual use Khayal, Kawali, Gazal, Tarana and Khamasa. He found out the Talas like Zumra, Ada Chautal, Surphakta, Pashto, Furdost, Savari. He invented two musical instruments, viz. - Sitar and Tabla. Tabla is exclusively Khusro's child. For the birth of this child Khusro Sahib had to cut the then popular musical instrument Mrudanga into two. This is a kind of transformation of that instrument. Mrudanga and Tabla are not different only in their outward form. The change is not just structural but musical.

It is really a surprise to find that such a man was a State Minister, which is purely an administrative post.

It is another surprise that all these things happened when Allauddin Khilzi was the Mughal Emperor. Khusro Sahib was open-minded and broad hearted. The openness was so noble that whatever he knew came out and got itself mixed into the social current. Even today, what Indian musical performers do, has come from him. Khusro's musical treasure did not remain locked up in his mind and brain. It was bubbling and boiling there and very naturally and easily it came out. A private treasure became a public property. This is unique in itself without any parallel. This is his great obligation on Indian music, most memorable and perpetual.

Khusro Sahib is again regarded as a living example of how art is spread. When Allauddin Khilzi advanced with his mighty army to the South, Khusro accompanied him. On this military adventure Khusro remained an artist, a musician. He came into contact with one South Indian musical scholar performer Gopal nayak. Both were equally great in their art of music but Khusro can be called greater in the sense that he had no normal jealousy which an artist has for another artist. Jealousy was never a part of Khusro's character. He brought Gopal Nayak into the royal court of Emperor Allauddin Khilzi. They had many performances together. Khusro appreciated the greatness and value of Gopal Nayak. It is recorded that they had - a Jugal Bandi - a musical competition in a very healthy sense of the word. Two great artists came together and the art began to go and grow ahead. This itself, again, is very rare and exceptional. Gopal Nayak in his own way invented some new Ragas and built some bandishis.

"Raga Tarangini" by poet Lochan

The poet *Lochan* in the 15th Century is another name to remember here. He wrote a book of music '*Raga Tarangini*'.

After some two centuries the Sultan of Jaunpur himself, his name being Sultan Hussein Sharki in the 15th century took music further. He advanced Khayal and found out some new Ragas. Even though he was a Sultan, a political ruler, his love of music was his first love.

At this time in the North music became more substantial and popular. Music spread out in all directions and Bhajan and Kirtan became popular forms of musical performances. They were sung by melodious singers everywhere. Alongside in Bengal, chaitanya Maha Prabhu made Sankeertan popular and because of this music became great and likable. People all over really tasted the real taste of music.

Now in the South, in Karnataka, a great book - '*Swaramelkalanidhi*' written by *Ramamata* came to be known in the world of music. In the book many Ragas are described.

The golden age of Indian Music

The 16th century can be regarded as the Golden Age of Indian Music. Great names like *Akbar* (1556 to 1605) and *Tansen* came to be associated with music. History does not know for certain whether Allauddin Khilji was a lover of music himself. Perhaps he might not have had time for music. However, he allowed his minister Khusro to develop music. This it

self is not a small contribution. But in *Akbar*, the case is different. The times had changes. The days of political turmoil and upheaval were over. Peace and stability had come. Musical atmosphere prevailed in the royal court. *Tansen* could sing and music grow because of this political peace. Music is a cultural luxury for which peace is essential. The whole atmosphere was charged with art, music and all. The growth and progress was more natural. *Akbar* was the Emperor of music also. His excellency's Royal Court was more full of musicians and music lovers. *Tansen* headed the list which included great names of singers like *Baiju Bawra*, *Ramdass*, *Tanrang Khan*, and so on. It is said they were thirty six in all. This is a big number.

Before coming to the Court of *Akbar*, *Tansen* was living with King Ramchandra. When Emperor *Akbar* heard the fame and glory of *Tansen*'s musical magic he honourably invited *Tansen* to his Court and made him an important singer. In a way this was a Royal recognition of *Tansen*'s musical credits. It was an honour of music, music lovers and personality of *Tansen* also. *Tansen* himself was a great scholar-musician and a great performer as well. He was a stage success and his Dhrupad Dhamar was very popular and were sung by common folk. He not only invented new Ragas but modified old Ragas as well. What we today see of the Ragas like Miyaki Todi or Miya Malhar is nothing but the modifications of the old and obviously with a melodious musical *Tansen Touch*.

Tansen was not a singer alone, he was a man of character. He was a faithful servant of the Emperor and

almost a slave of music. This twofold and unshaken loyalty to the Emperor and to Music really made him great and memorable.

An anecdote will prove one more point about his music. Once it so happened that the elephant belonging to the Emperor, lost his temper and started running helter and skelter. Tansen's beloved one Miss Tani was caught in this cross turmoil. She also lost her mind and just could not know what to do. *Tansen* saw this. Music saved the entire situation from disaster. *Tansen* began to sing and elephant forgot his wildness. The animal got hypnotised by the musical notes and just sat down with a calm and peaceful mind. This clearly shows that *Tansen* was a human being but his music was superhuman and divine.

Another incident which is more well-known will prove another point of his music. Though it seems that music comes out of the man's throat, really speaking the real music comes from the heart and spirit. It needs a complete surrender to the Goddess of music on the part of the singer. *Tansen* was a musician of this kind. When he was that the princess, the beloved daughter of *Akbar* was ill beyond cure, and that only Deepak Raga could save her, *Tansen* just forgot himself and began to sing Deepak Raga with full devotion and religious dedication. He did not even care to know that in the process he himself might lose his life. For great men the death of the artist is more considerable than the physical death. Music was Tansen's breath and life. What happened to him was not important. The surrender to music was complete. This made him immortal. And as they say, people may forget *Akbar* but not *Tansen*. Real art never dies. In spite

of all this actually *Tansen* did not die of heat created by Deepak Raga. The heat was burning, true. Later on *Tansen* was saved by the same music-by a different Rag; Megh Malhar. Music is a life-saver everywhere.

The third example will prove many points of music together collectively. We had said in the past that Akbar was not only the Emperor of India but also the Emperor of Music. It is not possible that he did not know Swami Hardas who as the great Guru of Tansen. He knew, Akbar, however, thought that if Tansen sings this kind of music, songs and Ragas, his Guru must be greater than Tansen. This must be the case. Akbar's love of music could not keep his mind at ease. Akbar's desire to hear Swami Hardas was so great that he forgot his royal throne for Swamiji's music. He instinctively knew that Swamiji cannot be brought to the court by force. Force and music never go together. When Tansen told Akbar that his Guru could not be a Court Singer ever, the situation became a minor crisis. The conflict was like this. Akbar could not rest without Swamiji's music and Swami Hardas could not sing without his spirit prompting him to sing. The critical situation was saved by a simple Sahaji method. Akbar thought out a plan together. Akbar had to become a common man on the street. For hearing heavenly music this was nothing to Akbar. Akbar as a human being was greater than Akbar as an Emperor. He also knew that Swamiji would not sing to a king. In music there is no prince and no pauper. Music is a leveller of humanity. If we hear music as a man, we can enjoy it. Other man-made distinctions do not matter. The story further goes like this. Akbar and Tansen went to the Guru's

place (Tansen as a Singer and Akbar as a Tanpure player).Tansen tricked his Guru into singing.It was a sweet musical trick. Tansen began to sing a particular Raga. He purposefully made mistakes. The Guru, as expected became angry and began to correct Tansen by singing the same Raga. Akbar was thrilled to see this and thoroughly enjoyed it. He became happy and contented. "Tansen Miya, How is it that you do not sing like your Guru?" "Khavind, the question is not difficult. I sing because Your Excellency orders me to sing. I sing as a servant. My Guru sings as a Master. Real music can never be made to serve." Akbar understood this and just kept quiet.

Bhakti, kavya and sangeet

As the 16th century saw the rise of great singers like Tansen and his Guru Swami Hardas, at the same time, alongwith the Court Music some great saints like - Bhakta Surdas, Sant Goswami Tulsidas, Bhakta Kabirdas and Saint Meerabai came on the scene of music. These saints were great poets as well. In them poetry and Bhakti came to be combined. These great saints began to sing their poems and Bhajans. This is a great combination, reconciliation, a sort of fusion of three great values of human life - Bhakti, Kavya and Sangeet. Moreover this Bhakti Sangeet had nothing to do with the royal court. It was not a Court Music. it was a folk music. These saints singers were intellectuals. Surdas wrote "*Sur sagar*". Tulsidas wrote - "*Tulsi Ramayan*" and so on.All these things together very clearly show that Sangeet and Sahaja came to be joint. Complete surrender to music is another common factory in all these saints. Saint Meerabai's surrender to Lord Krishna and her

musical prayers even cost her the family and life.

In the same age some more books were popular. The books were written by a Karnataka (Bhakta) Pandit Poet Pundarik Vitthal.

Emporer Jahangeer

After Akbar, Jahangeer (1605 to 1627) 17th Century became the Emporer. As the atmosphere of political peace continued in the Royal Court of Jahangeer musical tradition also continued. There were many musical performers in Jahangeer`s court.

"Sangeet Darpan" by Pandit Damodar

In the same period a great book on music written by Pandit Damodar became very popular. The title of the book is `*Sangeet Darpan`*. In the book there is detailed description of Ragas and Raginis. The book had a great practical value. The book had crossed the borders of India. In another book "*The Musical Modes of the Hindus*" written by Sir William Jones, an Englishman, there is a mention that "*Sangeet Darpan*" had been translated into the Pharse language.

Emporer Shahajehan

In the period of Emporer Shahajehan (1628 to 1658) the note and mode of Indian Music widened and deepened. The stream of music moved further with great musical torrent, because the Emporer himself was a singer. He was a great lover of beauty and art. The great Taj Mahal is really a great memorial of his love of his *begum*. The Mahal has become a subject of poetry and music. It is an eternal source of love of

beauty in every sense. The same Emperor contributed a great lot to music.

His Court was full of many singers and musicians. He was a poet and his Urdu songs were melodious and popular. Two great singers Dirang Khan and Lal Khan were exceptionally honoured. The Emperor weighed these two with silver, the value of which in those days was roughly four thousand five hundred rupees. This is how he expressed his love of music.

The great names in music - *Ramdas and Jagannath Pandit* are associated with Shahajehan.

His excellency's last days were tragic as everybody knows. He spent his last days in detention. His own son had put him in prison. And as we all know Aurangzed, his son, really put music and beauty in prison. This sad evening of life became bearable to the Emperor only because of his love of music and beauty and art.

Emperor Shahajehan's evening of life is a rare example of the power of music, art and beauty on human life. Music is not only a life saver, it is a life sustainer. The Mughals are generally the lovers of music. Hatred of music has no place anywhere in their life. Sahajehan, it is true, lost his political battle to Aurangzeb. But Shahajehan was a great Mughal. He had come of the great imperial family of Babar and Humayun. The case of Babar and Humayun is again a strange Mughal case where Babar offered his own life for his son. Babar died and Humayun survived his near fatal illness, so the anecdote says. Now this higher tradition of life and death may

further show that a great and ardent lover of music and beauty, could have easily offered his throne to his son. Throne is never more valuable than life. If one can sacrifice life, the other can more easily sacrifice the throne. But his was not to be. Life in prison means nothing but life in loneliness. For such music lovers like hahajehan loneliness is not a curse but a blessing. As a poet had said "Stone walls do not a prison make, nor iron bars a cage...." Emporer Shahajehan is the living example of this poetic saying. In prison he lived in the noble company of music. A music lover is never lonely.

Emporer Aurangzeb

After Shahajehan music, particularly royal court music suffered a great setback. This coincides with political decay and the falling days of Mughal Empire. The times had completely changes. The peace had gone. In the days of Emporer Aurangzeb the times were full turmoil and political instability. The Emporer had to face formidable challenges from all sides. The Emporer had just no time and ear too, for music. He was totally absorbed in political battles. It was almost a battle for survival. In one angry feat of mind, the Emporer even ordered that all musical instruments be burried deep down into the earth. That all musicians be exiled from the Court. He had every reason, at least politically, to hate music and that he did. The factor responsible for this can only be said to be the disturbed times.

It is commonly said, and near accepted, that music declined in the age of Aurangzed. But does historysupport this view? The fact is only this that

Jahapanha once became angry and issued the Royal Proclamation that music be banned in his imperial land. But music is, as all we very well know, indestructible. No one person can destroy music, as music is a value of life, not only human but even animal life. Values never die. In the same way the broad stream of music only narrowed itself, but did not dry, in the period of Aurangzeb. Music and musical instruments which were buried deep were converted into the living seeds of future forms of music. Music came out of the Court, away from the King. But it then went to people. It spread. In a way Court music was a caged music. Might be a golden cage, but the cage all the same. "Aurangzeb is ironically responsible for carrying music to common people, from court to the land." This is certainly not a decay or decline. It is not even a fall. It is a rise in another way. It is a kind of liberation of music from Court clutches. In the inner mind of music, it must have said to itself that it would never go back to the cage again (vide a popular story - "Parrot's Message"). The bird of music only flies where the sky is the only limit. The bird of music is not just any bird. It is Phoenix - the bird only seems to be dead, but it rises to life from its own ashes.

On the advent of the 17th century a great book on music was written by *Pandit Ahobal* titled "*Sangeet Parijat*".

Modern period : 1800 to 1995

The beginning of the 18th century saw the closing of the Mughal Empire. The dawn of the century was the dawn of something new that was coming. It is the

beginning of a foreign rule on India. The century marks the arrival of the British merchants finally taking full charge of political rule all over India. With the turn of the 17th century the turn of the political events was equally great, even greater. However, musical current kept on going ahead. Those were the last days of Mughal Empire. The Emperor was Mohammad Shah Rangiley. In his court there were two great scholar singers of music - *Sadarang* and *Adarang*. This duo spread and popularised Khayal music. They wrote and practised many Bandishis. They are so melodious that they are sung by performers even today and their echoes reverberate everywhere.

This constantly forward-going musical current just cannot forget two great names of poet singers - *Bahadur Shah Jaffar* and *Wajid Ali Shah*. They were music lovers and poets first and last. For them the imperial throne was less important and a useless matter. The spirit was music and poetry and that was with them. When Bahaddur Shah had to go to Rangoon and had to even die there, he had not lost his glory and dignity. Just as a lover of music is never lonely, the same way he is never lean and humble but always with honour and dignity. Bahaddur Shah is forgotten as an Emperor but is very lovingly remembered as a poet-singer. Wajid Ali also, when it came to leaving his throne, surrendering his rule to Lord Dulhousie, he did it with honour because of his surrender to music and poetry. This only shows that music is a value of life and values always come to our rescue in the nick of time. These two very well knew the price of the throne and also the value of music - the struggle between throne and music is the

struggle between price and value. When Wajid Ali jokingly asked the British Regent whether his queen was a poetess, the *saval* must have gone over his head which knew only bowing down.

The arrival of the British merchants was full of political Commotions. The Merchant Navy quickly became Royal Navy. In the initial days of the British Raj they had to struggle hard, fight tooth and nail against their native enemy. Much energy was spent. After the political consolidation the British paid more attention to law and order. They fragmented India into many small States. The British together with the State Rulers ruled India. In the process they had no time for music. Music was left to itself, to take its own care. As the Union Rulers, so the State Rulers. For fear of the British Raj the local State rulers also took away their interest from music. This general apathy on the part of the rulers resulted in music going still further down. It went to the basement of society. Society also ignored the music. Musical singers and dramatic artists were looked down upon. Social mixing was not allowed. going to a drama or a musical concert was a taboo. But as we know love of music is not only love, it is madness, it is a frenzy. Those socially-minded artists kept music on their heads and did not allow the noble head of music to bow down.

The British impact on music seems to be slightly different. As rulers they had no time for any artistic or cultural activity in Indian Society. They regarded Indian natives as their enemies and this was true to some extent. But when their rule was fully established here, the tension between the ruler and the ruled slowly vanished. The Britishers began to

take interest in such extra-political activities. Slowly the times became favourable to music, drama and other similar arts. Music was slightly lifted up.

Pandit Vishnu Digambar Paluskar and Pandit Vishnu Narayan Bhatkhande

Two great names need mention here: Pandit Vishnu Digambar Paluskar and Pandit Vishnu Narayan Bhatkhande. These two brought about Musical Renaissance in India. They wandered and travelled everywhere in the country. They visited every nook and corner. Their gleanings of musical honey, which they very labouriously collected together was put into a big compilation in the book form. This collection of treasure is mainly responsible for what music today is. Though for some time music was practised by the people who had to live a very dirty life. But the dirt was external, in their minds they were pure and faithful devotees of the Goddess of music. It is socially unfair to look down upon them.

Alongwith these two a few British people also took interest in Indian Music. The English scholar of music - *Sir William Jones, Capt. Day, Capt. Willard* wrote books on music. Indian intellectuals were impressed by their efforts.

At the same time a completely new and different form of music came into being. It is known as Ravindra Sangeet. The Nobel Laureate Rabindranath Tagore, the Vishwa Kavi, is the creator of this *Ravindra Sangeet*.

Pt. Vishnu Narayan Bhatkhande and Pt. Vishnu Digambar Paluskar, these two are solely responsible

for one more movement in music. As we all know, when music left the royal court, for some time it became almost an orphan. There was no one to look after and take care of music. In the process, music came down to the lowest low. Those who practised this art were people belonging to the lowest section of society. Their art was rich but their social status was poor. This state of affairs completely changes simply because of these two great personalities in the field. These two were of high social order. Their great social status was already established. There was no doubt about the greatness of music. When these two great things came together and joined hands, music got the real and honourable position which it deserves. This is a sea change.

In 1896, exactly hundred year ago, Pt. Paluskar began his musical pilgrimage with the sole aim of taking music to people, to bridge the gap between classical music and common fold in our country. Panditjee's Rishi-like character and Muni-like music changed the attitude of the people. Music came to be respected, not only to be enjoyed. Music began to enjoy a kind of sancity. Panditjee achieved this by two ways. he organised musical gatherings of people and they were very largely attended for the simple reason of sweet and melodious musical concert. This was a great and useful practical method. Alongwith this, he established special musical institutions all over. Gandharva Mahavidyalaya first in Lahore (5th May 1901) and then in Bombay and in the same way several similar branches were established in the country. His later contribution was in the form of scholarly books like - "*Sangeet Balbodh*", "*Swalpalap Gayan*", "*Sangeet Tatwadarshak*",

"*Ragapravesh*", "*Bhajanamrut Lahari*", and so on. He created his own notation system. His son Pt. D. V. Paluskar was a great musical performer of his own time.

The second pilgrim of music was Pt. Bhatkhande. He was a research pilgrimage. This was a very strenuous job. In this long journey he listened to hundreds and thousands of singers. He heard their individual performances, collected Khayals and Bandishis which was a gigantic job. He effortlessly carried it out. It became the mission of his life, the final fruit being seven great volumes of music, with his own independent Bhatkhande Notation System, the most valuable treasure in music. He produced musical textbooks, in six parts, full of knowledge and information of music, the title of which was, "*Hindustani Sangeet Paddhati Kramit Pustak Maalika*" which contain thousands of Khayals and Bandishis with Bhatkhande Notation System. He also wrote theory books on music, four in number, which have a great educational value for students of music. He wrote in Sanskrit language two books on music - "*Laksha Sangeet*" and "*Abhinav Raga Manjiri*". He also organised musical gatherings and out of these an idea of *All India music academy* was born. He delivered learned lectures in these gatherings. A book in English - "*A short historical survey of the music of upper India*" is a collection of such lectures. Because of his ceaseless efforts Sangeet Vidyalaya came to be established. *Maris music collage* in Lucknow - now known as - *Bhatkhande sangeet vidyapeeth*, *Madhav sangeet vidyalaya* in Gwalior and *Music collage* in Baroda are a few to mention. For this noble and

colossal missionary work on music, by these two Sangeet Rishis, all singers and music performers of today are indebted to them, the debt of which can never be repaid.

After independence music progressed in all directions by leaps and bounds. Music began to breath free air. It found place in educational curricula, students started getting degrees in music. Music found respected place on Radio and Television. Films also found music valuable andprofitable at the box office. The presence of music was felt everywhere and almost by everyone. Today it has become an inserparable part of daily life.

Chapter 4

NAAD

'Naad' is a combination of 'Nakar' meaning life-breathe (air) and 'Dakar' fire or energy. Thus the breath when energised gives rise to a musical sound and hence a musical sound is called a 'Naad'. This definition ought to be looked upon as correct and complete to explain human voice which in Indian at least is considered to be the prime source, the origin of music.

The spirit wishing to express itself prompts the mind or the will; the mind on its part awakens the heat or energy in the body which again in its turn prompts the breath dwelling in the "Brahmagranthi". This breath, thus prompted, rises up higher and higher step by step and comes out through the chest, the throat, as a musical tone. Thus human voice is the prime source of all music.

This 'NAAD' is of two types :

One is "*Ahat Naad*" and the other is "*Anahat Naad*".

Ahat Naad

This Naad is heard by our ears and it is created by the stroke or friction of any two things. This Naad is

directly connected with music, the relation is special. The elders in the field had regarded this Naad as a Musical vehicle for the journey from this world to the Heaven.

Anahat Naad

This Naad is not created by any stroke or friction. Naturally this is also not heard by the ears. The listener only knows this Naad by its knowledge. Anahat Naad is the exact opposite of Ahat Naad. If we close our ears with our hands we will hear a sound like, 'Su, Su' and this sound is called Anahat Naad. In olden times our Rishis and Munis used to cultivate this sound. This Naad indicated spiritual liberation and not the energy of the spirit. This is not used in music. It has the energy of the spirit. This is not used in music. It has nothing to do with music in any sense. Our elders regarded this Naad only as a means of spiritual liberation.

Struck sound (Ahat) which is musical and pleasing to the ears is called Naad. Naad has three special features : pitch, magnitude and timbre.

Pitch - Each note is higher or lower than the note next to it. This depends upon the number of the vibrations in that particular note. That is to say, greater the vibrations in a note, higher is the note and lesser the vibrations, lower is the note. For example, in the ascending scale each note is higher than the previous note because the number of vibrations increase in each note. In the descending scale it is just the opposite.

Timbre - This quality of Naad helps in differentiating

and recognising the various sounds produced by different instruments or voices. For example, without seeing a persons or instrument, the ability to recognise a particular sound is, because of Timbre.

Magnitude - This depends upon how the sound is being produced, softly or loudly i.e. the intensity of sound decides its magnitude.

SHRUTI

The word '*Shruti*' is derived from Sanskrit language root Shru, which means hearing, but the term Shruti is defined by linguists as the means of expression. These Shruties or intervals convey a distinct and definite expression to the listener.

A description in an ancient book of music called 'Swarmel Kalanidhi' says, there are twenty-two nerves in the heart region and the sound of these nerves can be heard clearly, these are called *Shruties*. These intervals cannot be sung in succession, but it is possible to distinguish them accurately in different melodic figures in vocal music. They can be demonstrated on a stringed instrument. Each Shruti has a name depicting its character. Now let us try to know and understand '*Shruti*'.

To understand this we have to analyse one concrete example. Suppose a particular Naad is created which has a frequency of 100 vibrations per second. Then we take another Naad which has a frequency of 101 vibrations per second. Technically speaking these two are different from each other, but the difference of one number is so small, so minute and so subtle

that it is virtually difficult to differentiate the two. But if we increase the differentiating number one by graded additions a stage may come that the listener is able to make a difference between the two Naads and these different Naads are called '*Shruties*'. These Shruties are 22 in number and all 22 Shruties are present in one '*Saptak*' or Octave. To perform music with the full use of 22 Shruties packed in one Saptak is practically almost impossible. Naturally, therefore, only 12 Swaras are chosen. All musical performances are conducted on the basis of the 12 Swaras.

SWAR

Our Rishis and Munis in ancient times had learnt original sounds from birds and beasts in nature. And out of that scholarly study they established the Swaras. Shadja from peacock, Rishabha from Bull, Gandhar from Sheep, Madhyam from Crane (*Crouch*), Pancham from Koyal, Dhaivat from Horse, Nishad from the royal animal Elephant. They established a particular order in the Swaras.

Man is an animal but in a different sense. He has mind, and he can think. Man is divinely gifted with Dhvani Pitika - Sound Box - a unique instrument in itself. Man is able to express from this Dhvani Pitika a variety of sounds, different Swaras and Vyanjanas. These different Swaras are musical notes - Sa Re Ga Ma Pa Dha Ni.

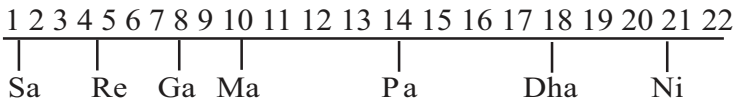
In the ancient treatise on music, Swar has been described, defined and interpreted in many ways.

Matang in '*Brihaddeshi*' interprets Swar as that which shines itself. In Raga '*Viboodha*' Swar is described as

the Naad which manifests itself, charms the listener and is intelligible. According to Shaarangdev, the author of - 'Sangeet Ratnakar' Naad is first heard as a Shruti or interval, then the resonance that follows immediately manifests itself and conveys an expression to the listener is Swar or Note.

Out of the twenty-two Shruties, seven shruties have been selected and placed at varies intervals in an octave. These seven Shruties are called Swar. Because of the difference in interval between them, they are more distinctly audible and they can resonate for a longer period without disturbing the balance of vibrations for a particular note. This quality makes the notes melodious, which is an inherent and desired quality of music. Swar is the alphabet of music. This chart will who the division and placing of notes and their intervals as accepted by contemporary musicologists.

SHRUTI



Names of the Notes are -

Shadja	-	Sa
Rishabh	-	Re
Gandhar	-	Ga
Madhyam	-	Ma
Pancham	-	Pa
Dhaivat	-	Dha
Nishad	-	Ni

We shall see S R G M P D N in further description and Notations for easier writing.

Swaras are of two types -

1. Movable or Vikrit or Komal
2. Immovable or Shuddha

1. Movable or vikrit or komal swar :

R G D N & M are movable notes. This movement is of two types. R G D N are Shuddha Notes and these four notes, when they leave their place, they are always placed lower than their respective normal notes. These notes are called Movable or Vikrit or Komal Notes. In the notation system they take the symbol of a small horizontal bar underneath the note. For example - R G D N.

'M' is the only Movable note which is placed higher than its

normal form. Because of its sharp tone this note is called Teevra or Sharp Note. While writing the notation of *Teevra* 'M' it is indicated by a small vertical line above the note. For example - M.

2. Immovable Swar :

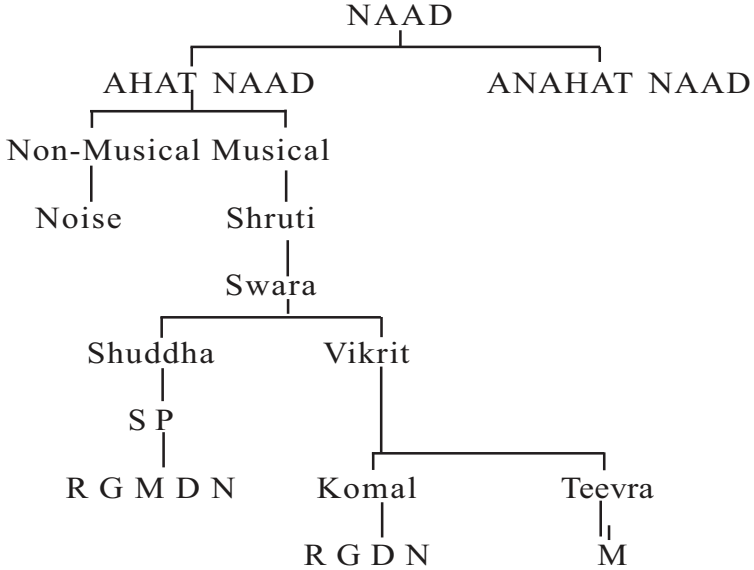
S and P are immovable notes. They invariably remain Normal or Achal.

In this way the twelve Swaras are -

- | | | |
|-----------|---|---------------------------|
| S & P | - | Stable or Normal or Achal |
| R G D & N | - | Shuddha or Komal |
| M | - | Shuddha or Teevra |

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

THE CHART



There are twelve Swaras -

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

Chapter 5

SAPTAK OR OCTAVE

There are Three voice registers recognised by our musicologists namely the "Mandra Sthan" or chest register. The "Madhya Sthan" which produces the normal voice and the "Taara Sthan" which produces the top or head notes. These are actually the "Octaves" each consisting of seven Swaras.

When the set of seven notes are sung or played in an order it is called a *Saptak*. For example -

S R G M P D N S

sung or played in this order is a *Saptak* or *Octave*.

The division of Octave is based on the normal and natural range of human voice. So music develops mainly within three octaves -

*Lower or Mandra, Middle or Madhya,
Higher or Taara.*

While singing, the lower octave has its place in the chest, middle in the throat and higher octave in the head.

In the notation system lower octave notes are

indicated by a small dot underneath the note. For example -

S R G M P D N
• • • • • • •

There are no symbols for the middle octave notes in the notation system. For example

S R G M P D N

In the notation system notes of the Taar Saptak or Higher Octave recognised by a dot on the top of the note. For example -

• • • • • • •
S R G M P D N

Chapter 6

THE ADVANCEMENT OF THATA METHOD

At the end of the 15th Century the poet Lochan - the writer of Raga-Tarangini had kept before people. Mel or Thata. Upto that time, according to the poet Lochan, there were sixteen thousand Ragas which were sung by Gopies in front of Lord Krishna. Out of these some thirty-six Ragas were well-known. The poet Lochan abolished all these and he only established twelve Thathas or Mels.

They are

1. Bhairavi	2. Todi
3. Gauri	4. Karnat
5. Kedar	6. Eaman
7. Sarang	8. Megha
9. Dhanashree	10. Poorvy
11. Mukhari	12. Deepak

After lochan there was practically no progress for some time in the direction of Thata or Mel.

The scholarly writer of Southern Indian Music - Pt. Venkat Makhi decided to make use of mathematics to fix the numbers of Thatas, and making a full and complete account of Thatas, fixed the total number of Thatas as seventy-two.

In our times another scholarly writer Pt. Vishnu Narayan Bhatkhande selected only ten Thatas out of the aforesaid seventy two, classified all Ragas into various sections.

In this way the progressive journey of Thatas started with the poet lochan and ended with Pt. Bhatkhande from the 15th Century to the 20th.

Defination of Thata -

The name Mel or Thata is given to that group of Swaras which produce Ragas. Naad produces Swar, Swar Octave and Octave produces Thata. In Sanskrit Thata is called 'Mel'. While thinking about Thata, the following points must be carefully kept in mind.

1. Octave is formed out of seven or twelve Swaras but Thata is formed out of seven Swaras. These seven Swaras are selected from twelve Swaras.
2. The seven Swaras ought to be in a particular order and must have names - S R G M P D N.
3. In the Thata there must be seven Swaras.
4. In the Thata there is only Aroha.
5. In the Thata the two forms of one Swar (Komal and Teevra) can be used one after the other.
6. That need not be entertaining.
7. To recognise the Thata from amongst the Ragas the important one is selected to give the name to the Thata.

From the following couplet made by scholarly Pandit Bhatkhande we can easily remember the names of the Thatas.

"Yaman, Bilawal, and Khamaji; Bhairav, Puravi, Marav, Kaphi; Asa, Bhairavi, Todi, Bhakhane; Dasha Mita Thata Chatur Gunmane".

Signs of the ten Thatas -

1. Yaman or Kalyan Thata	S	R	G	M	P	D	N	S	•
2. Bilawal Thata	S	R	G	M	P	D	N	S	•
3. Khamaj Thata	S	R	G	M	P	D	N	S	•
4. Bhairava Thata	S	R	G	M	P	D	N	S	•
5. Purvi Thata	S	R	G	M	P	D	N	S	•
6. Marwa Thata	S	R	G	M	P	D	N	S	•
7. Kafi Thata	S	R	G	M	P	D	N	S	•
8. Asawari Thata	S	R	G	M	P	D	N	S	•
9. Bhairavi Thata	S	R	G	M	P	D	N	S	•
10. Todi Thata	S	R	G	M	P	D	N	S	•

These ten Thatas can be further subdivided into three classes-

- I. Kalyan)
 Bilawal) :For Shuddha R G D Ragas
 Khamaj)
- II. Bhairav)
 Purvi) :for Komal R and Shuddha G N
 Ragas
 Marva)
- III. Kafi)
 Bhairavi) :for Koman G N Ragas
 Asawari)
 Todi)

In this way under these ten Thatas our Ragas suitable for each time can be included.

Ragas are created from Thatas -

- I. Ragas from *Kalyan Thata*
 1. Yaman 2. Bhoopali 3. Kalyan 4. Hindol 5. Hamir
- II. Ragas from *Bilawal Thata* -
 1. Bilawal 2. Bihag 3. Deshkar 4. Durga 5. Shankara
- III. Ragas from *Khamaj Thata* -
 1. Khamaj 2. Rageshwari 3. Des 4. Tilak Kamod
 5. Jayajayvanti
- IV. Ragas from *Bhairav Thata* -
 1. Bhairav 2. Ramkali 3. Gunakali 4. Jogia
 5. Bibhas

V. Ragas from *Purvi Thata* -

1. Purvi
2. Puriya Dhanashri
3. Shree
4. Gauri
5. Vasant

VI. Ragas from *Marva Thata* -

1. Marwa
2. Puriya
3. Lalat
4. Bhatiyar
5. Sohani

VII. Ragas from *Kafi thata*

1. Ragas
2. Bhimpalas
3. Bageshree
4. Bahar
5. Saranga

VIII. Ragas from *Asawari Thata*

1. Asawari
2. Jaunpuri
3. Sindhu Bhairavi
4. Desi
5. Darbari Kanada

IX. Ragas from *Bhairavi Thata* -

1. Bhairavi
2. Malkans
3. Bilaskhani Todi

X. Ragas from *Todi Thata* -

1. Todi
2. Multani and kinds of Todis.

Chapter 7

RAGA

All knowledge was interrupted orally in ancient times in India. The Vedas, the Manusmriti, the Puranas, the Shastras, etc. were composed in hymns, in verses and these verses were taught and memorised in musical chants. The musical settings of Vedic hymns were later on developed into musical modes and thus we have the *Grams* (Gamuts), *Moorchhanas* (Modes) and *Jatis* (melodies) which were the basis of ancient system of music. The mantras of Rigveda were set to musical modes. These along with some other hymns were together known as Samaveda, when they were sung in musical passages. The Jatis were further developed into what we know today as Ragas. Ragas are melodic systems to be developed extempore according to certain rules of procedure and composition.

The word Raga is derived from the Sanskrit root Ranja (aṣO) meaning to please, to be agreeable. Literally anything that pleases that soothes the mind, would be a Raga. Technically Raga means a sweet combination of musical tones coming one after another in succession.

The Raga is made of that sound in which there is a specific Swar construction and also the Varnas which increase its beauty, which ~~56~~entertains human spirit and minds of the listeners become pleased and jolly.

Aroha : In an Octave when the notes are arranged in order so that each note is higher than the preceding note it is called Aroha which means to ascend. In other words ascending the ladder of the octave is Aroha.

For instance - S R G M P D N $\overset{\bullet}{S}$

Avaroha : Avaroha means descending. Descending the ladder of the octave is Avaroha.

For instance - $\overset{\bullet}{S}$ N D P M G R S.

VARNA

In the musical process there are four kinds which together are called VARNA. They are :

1. Sthai 2. Arohi 3. Avrohi 4. Sanchari

1. **Sthai** - Frequent repetition of a Swar makes Sthai. for example - S S S, R R R, G G G

The meaning of Sthai is one that stays.

2. **Arohi** - The *Swar* that moves from low to high is called

Arohi Varna. S R G M P D N $\overset{\bullet}{S}$ (ascendancy)

3. **Avarohi** - The *Swar* that moves from high to low is called

Avarohi Varna. $\overset{\bullet}{S}$ N D P M G R S (descendancy)

4. **Sanchari** - When Sthai, Arohi and Avarohi together show their combined form it is called *Sanchari Varna*.

ALANKAR

The meaning of *alankar* is Ornaments. With the help of these ornaments the entertainment value of music increases. These musical ornaments are also known as *paltas*. The knowledge of these ornaments help us to understand the knowledge of *swar* and the extension of *raga*. Multiple pleasures can be achieved by flowering of *ragas* through these musical ornaments. For example -

S R S R G R G R G M G M G M P

The rules of the Ragas -

1. There should be minimum five Swaras in a Raga.
2. Raga should come out of the Thata.
3. The frequent use of Shudha Swar followed by Komal Swar is not musically fair. eg. S R R G
G M M.
4. Varnas are necessary and essential for Ragas.
5. There must be S (Shadja) in every Raga.
6. Every Raga must have Vadi, Samvadi, Anuvadi.
7. The Raga in which Madhyam and Pancham together

are not used cannot be a Raga at all. For example -

S R G D N S this Aroha or Avaroha cannot make a Raga.

Vadi, Samvadi, Anuvadi and Vivadi

Vadi, Samvadi, Anuvadi, and Vivadi are strictly bound by musical rules. The rules are very important there. This can be better explained by a multiple metaphor - *Vadi* to King. *Samvadi* the Minister, *Anuvadi* the servant and *Vivadi* the opponent or Enemy.

Vadi - Vadi Swar is that which is often used in Raga.

Samvadi - That Swar is called Samvadi in which the use of Samvadi Swar is less than Vadi Swar and at the same time more than any other Swar; Samvadi is always in the help of Vadi.

Anuvadi - In addition to Vadi and Samvadi, Swaras which are used in the Raga are called Anuvadi.

Vivadi - It is the Swar that spoils the Raga and which should not be used in the Raga is called Vivadi.

The Swar Vadi occupies an important position in a Raga. It is almost its life. The time point of any Raga can be understood by Vadi Swar. When the Vadi Swar changes Raga itself changes. In some Ragas the Swaras, the Arohas and the Avarohas can remain the same, but the Vadi & Samvadi Swaras must be mutually different. This gives rise to different Ragas.

The jati of ragas :

Three Jatis of Ragas are recognised according to number of Swaras. They are known as - Odav, Shadav and Sampoorna.

Odav Raga - The one which needs 5 Swaras is known as Odav Raga, Raga Bhoop, Malkansa below to this type.

BHOOP - S R G P D

S D P G R

Shadav Raga - The one which needs 6 Swaras is known as Shadav Raga. Raga Marwa, Pooriya belong to this type.

Marwa - S R G MD N

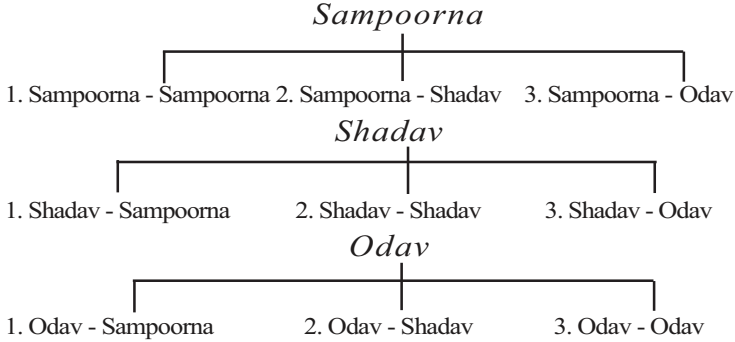
S N D MG R

Sampoorna - The one which needs 7 Swaras is known RAGA as Sampoorna Raga Yaman, Bhairav belong to this type.

Yaman - S R G M P D N

S N D P M G R

Three '*Upa-Jatis*' (Sub-Jatis) are formed from each of above three Jatis. As such 9 types of Jatis has come into existence.



1. **Sampoorna-Sampoorna** : A Raga which contains 7 Swaras in its Aroha and 7 Swaras in Avaroha is known as Sampoorna - Sampoorna Raga.
2. **Sampoorna-Shadav** : A Raga which contains 7 Swaras in its Aroha and 6 Swaras in Avaroha is known as Sampoorna-Shadav Raga.
3. **Sampoorna-Odav** : A Raga which contains 7 Swaras in its Aroha and 5 Swaras in Avaroha is known as Sampoorna - Odav Raga
4. **Shadav-Sampoorna** : A Raga which contains 6 Swaras in its Aroha and 7 Swaras in Avaroha is known as Shadav-Sampoorna Raga.
5. **Shadav-Shadav** : A Raga which contains 6 Swaras in its Aroha and 6 Swaras in Avaroha is known as Shadav-Shadav Raga.
6. **Shadav-Odav** : A Raga which contains 6 Swaras in its Aroha and 5 Swaras in Avaroha is known as Shadav - Odav Raga.
7. **Odav-Sampoorna** : A Raga which contains 5

Swaras in its Aroha and 7 Swaras in Avaroha is known as Odav-Sampoorna Raga.

8. **Odav-Shadav** - A Raga which contain 5 Swaras in its Aroha and 6 Swaras in Avaroha is known as Odav-Shadav Raga.
9. **Odav-Odav** - A Raga which contains 5 Swaras in its Aroha and 5 Swaras in Avaroha is known as Odav-Odav Raga.

From all these *Jatis* of Ragas we come to know approximate number of Ragas. From these 9 Jatis 484 Ragas can be prepared through one Thata.

1. From Sampoorna-Sampoorna - 1 Raga can be prepared
2. From Sampoorna-Shadav - 6 Ragas can be prepared.
3. From Sampoorna-Odav - 15 Ragas can be prepared.
4. From Shadav-Sampoorna - 6 Ragas can be prepared.
5. From Shadav-Shadav - 36 Ragas can be prepared.
6. From Shadav-Odav - 90 Ragas can be prepared.
7. From Odav-Sampoorna - 15 Ragas can be prepared.
8. From Odav - Shadav - 90 Ragas can be prepared.
9. From Odav-Odav - 225 Ragas can be prepared.

Chapter 8

DEFINITIONS OF MUSICAL TERMS RELATED TO THE COMPOSITIONS

Gamaka - There are many ways of ornamenting the notes. These are called *Gamakas*. In the ancient treatise of music names and descriptions of fifteen types of Gamakas are found. They are -

Kampita - Shake	Andolita - Swing
Ahat - Struck	Valit - Vipple
Tribhinna - Threaded	Threefold Gumphita -
Plavita - Flowing	Mishrit - Mixed
Kurula - Spiral	Sphurita - Pulsating
Tirip - Flurry	Leen - Absorbing
Mudrita - Imprint	Ullasit - Happy
Namita - Obeisance	

Many of these Gamakas are still used in Karnatak Music with their ancient names and forms. In the North Indian Music vibrating the notes with force is now called Gamaka which is an important technique in Dhrupad Singing. Even in Badaa Khayals, Gamaka is used quite often. Many of the old varieties of Gamakas are used in North Indian Music with different names and independent identities.

Kan or Sparsh Swar - The grace notes make the main note's sound sweeter. Grace notes are written slightly above the left side of the main note.

For example - G_p G_p is the main note and G is a Grace note.

Murkee - Murkee is a short Tann of three to four notes sung very fast.

Khataka - When singing or playing an instrument two or more notes are sung or played with a jerk, it is called *Khataka*. In the notation system it is written in the following way - SRNS, the S is the bracket has four notes but all these notes are sung very fast and with a jerk so that they take the value of a single note.

Meend - Meend is a technique of stretching or lengthening the sound from one specified note to the other. This technique maintains note to other. This technique maintains the continuity of the sound. Meend bring a uniform flow, softness and continuity in singing or playing an instrument.

Sthai - Sthai is the first part of the composition. In Sthai the composition mainly develops in the lower and middle octave.

Antara - Antara is the second part of the composition. In antara the composition mainly develops in the middle and higher octave.

- Mukhada** - Mukhada is the first line of the composition which is repeated after every Taan, Aalap and Bol-Taan when played or sung with the Tabla.
- Aalap** - The gradual exposition of Raga emphasising Vadi, Samvadi and other salient features in a slow tempo is called *Aalap*. The word Aalap means a dialogue or conversation. Aalap is a dialogue between the musician and the Raga in which he involves the audience. Aalap also reflects the depth, creativity, training and temperament of the musician.

In Aalap the musician improvises each note gradually beginning with the lower octave in a slow tempo and using techniques like Meend, Kan-Swar etc. The Aalap which is sung in the beginnings is without any rhythm accompaniment. When the Tabla or any other percussion instrument joins the musician while singing the composition, again Aalap is sung with it. This Aalap is lightly faster and rhythmic and sometimes even words of the compositions are improvised with notes. Aalap can be sung in Aakar that is without pronouncing any syllables, only using the sound of the vowel Aa. Some singers use syllables like teri, nom, tom, etc. to improvise the notes. Aalap is a very expressive form

of Singing or Playing.

Taan - To improvise the expand, weaving together the notes in a fast tempo is a Taan. Taans are very technical and show the training, practice and dexterity in weaving complicated patterns of notes with variations in rhythm. Taans are also sung in Aakar. Speed is an important factor for singing Taans. Some of the important types of Taans or Melodic Figures are given below.

Shuddh or Sapat Taan - Taans in which the notes are placed in an order in one or more octaves. For example N S R G M P M G R S N D P M G R S

Koot Taan -In Koot Taan the notes do not remain in an order. It is the opposite of the Sapat Taan. For example - G R G P D N D P S D P G R S

Mishra Taan - Mishra Taan is a combination of the two above mentioned Taans.

Gamak the Taan - Gamak is a technique that adds force to notes and each note is repeated at least twice. When Gamak is used in the Taans it is called Gamak Taan. For example - S S S S, R R R R, S R D S

Bol-Taan - When words are added to the notes of a Taan it becomes a Bol-Taan. That is to say, a worded Taan is a Bol-Taan. Bol-Taan is a difficult type of Taan because while singing a Bol-Taan correct

pronunciation of the words, lyrical beauty of the poem, meaning of the song, all these aspects of the composition will have to be taken into consideration.

Chapter 9

NOTATION SYSTEM

Notation System in Indian Music was first invented by the renowned musician Prof. Moula Bux of Baroda. Prior to this any evidence of documentation of music does not seem to have existed in the Northern India. Prof. Moula Bux was well versed in both the Karnatak and Northern Indian System of Music. He seems to have felt the need for a notation system in music when he established a music academy called '*Gayanshala*' in Baroda. His notation system shows the influence of Karnataka and Western Music. Today only a few people might be knowing that other than the two popular notation systems for North Indian Music there existed a third fully developed notation system. The reason for this is that a few years after Prof. Moula Bux's death his descendents emigrated to the West. His illustrious grandson - the Sufi Saint Musician Hazarat Inaayat Khan has used this notation system in his book of compositions. These books were printed in 1903.

As the notation system of Prof. Moula Bux was lost, the need for documenting traditional music was felt to preserve the best creations in music for the future. The two great doyens of the Music World - Pt. Vishnu Narayan Bhatkhande and Pt. Vishnu Digambar Paluskar came forward to give a concrete shape to this idea. They invented their own notation

systems and popularised them.

During the pre-independence era, popularity of music was at its lowest ebb. Degeneration in the quality of music had begun.

Women from respectable families were averse to making music their profession. These two stalwarts acted as pioneers, against all odds. They came forward to revive and accord music its present status. This was the period of renaissance for Indian Music.

Pt. Vishnu Digambar opened his first school at Lahore which was named. '*Gandharva Mahavidyalaya*'. Now this school has a chain of institutions in Indian. Pt. Vishnu Digambar had to strive hard to motivate both men and women to join the institution.

Pt. Bhatkhande also established his first school of music in Lucknow. It was called 'Maris Music College' and is still running very well.

Pt. Bhatkhande travelled widely to different States of Indian in order to collect traditional and good creative music compositions from great musicians. Later he compiled them in many volumes using his own notation system. This was a very difficult job as most of the traditional musicians were not willing to share their best creations with others. As a result of his endeavors the treasure of music could be preserved for future generations.

These two great men will always be reverently remembered for their selfless service rendered to the field of music.

The notation system of Pt. Bhatkhande is more widely used as it is easy to learn. This notation system has been used in the compositions given in this book. Pt. Bhatkhandes notation system is given here.

Pt. Bhatkhande's Notation System -

1. Shuddha Swar or Normal Notes - These notes do not have any symbols.

For example - S R G M

2. Komal Swar or Flat Notes - These notes are indicated by a horizontal line underneath the note.

For example - R G D N

3. Teevra or Sharp - There is only, one short note in Northern India Music. For example 'M' which is marked with a vertical line on top of the note.


4. Mandra Swar - R G D N a dot below the note.


5. Mdhya Swar - No symbols. For example - S R G M.

6. Taar Swar - S R G M a dot on the tope of the note.

7. - - A dash or a hyphen is used for lengthening the note. The length or the continuation of the sound depends upon the number of dashes after the note. For example - S - R. Two dashes after the note is to be continued for two beats when playing or singing with the Tabla. But in Aalap it means the note has two pauses.


8. SSS for having pauses in the words this symbol is mostly used in Hindi notation. For example - Go SSS vin SSS da. This sign is called *Avagrah*.


9.  For singing many notes in one beat the sign of half moon is used. Any number of notes which are covered by a half moon or bracket sign has the value of note beat. For example -

P M G, R G M P


10. Kan Swar or Grace Notes - Grace notes are written above the note.

P^G G^P etc.

11. Meend  This symbol is used for continuing the Sound

from one note to the other. For instance -  P G means the sound is to be continued from the note P to G.

12. (S) Notes in bracket - Notes in brackets are equal to short phrases of three or four notes. The order of singing this note is to sing the note next to the note in bracket first, then the note in bracket, the note before the note in bracket and the note in bracket is repeated again.

For example - (S) - - R S N S. These notes are sung very fast so that they blend into one another and sound as one note.

Symbols related to rhythm -

Division of beats in the composition are marked by a bar between the divisions. These dividing bars are placed according to the division of beats of a particular rhythm.

	1	2	3	4	5	6	7	8
For instance -	S	R	G	M	R	G	M	P
	X				0			

Each bar has four beats.

X-The first beat (Sam) is shown with a cross 0- Empty beat (Khali) are marked with zero. Beats-subsequent beats (Taalee) are marked 2,3,4 etc. depending upon the number of Taalees in rhythm.

Chapter 10

RAGA AND TIME

When Brahmaji created the Universe he made only two *Praharas* - Day and Night. Lord Brahma himself was lost in thought. All Gods were terrified. Then Lord Brahma, Lord Vishnu and Lord Mahesh sat together in a conference and thought for some time. Then Lord Brahma made eight Praharas.

Eight Praharas or twenty-four hours made a day. One full day was divided into two - Day and Night. In the eight-prahar day there are two occasions when there is neither a clear day nor a clear night. It is twilight. They are known as dawn and dusk. In music these times are called 'twilight time'.

Morning, that is the end of night and the beginning of day, that is dawn. All around, the atmosphere is very pleasant. It seems that sun, the God of Light, is sending messages of joy through His rays. These are the rays of joy and hope, and that is Dawn.

Evening, that is the end of day and coming of night, that is twilight ! The sun is setting, the light is on the way back home. The Western sky is like a colourful Kaleidoscope. That is Dusk !

Music in India is closely related to the emotional as

pect of life. Ragas evoke certain kinds (of moods of a particular time of the day or night. Each quarter of the day is connected to a certain emotion. This is the reason why Ragas are sung or played at a particular time. When sung or played at a specific times allotted to them, Ragas can develop more naturally and the mood of the Ragas can be expressed more impressively. Time theory in the Ragas is observed quite strictly even now. The ears become trained in such a way that to a person who has musical sense, the Raga sung at other than its allotted time sounds very odd. Ragas sung at the inappropriate hour cannot stir the audience emotionally to as great an intensity as they should. There are certain features of the Ragas which limit them to a certain time.

Ragas which have their Vadi in the lower tetrachord or Poorvang are called the Poorvang-Vadi Ragas. These Ragas are played between midday and midnight. Ragas which have their Vadi in the upper tetrachord or Uttarang are called - Uttarang-Vadi Ragas. The time of singing or playing are between midnight and midday. But this division was not free from doubts.

Another theory which is generally followed in this respect is that the Ragas have been divided on the basis of the notes. Following are the divisions -

1. Ragas with R flat and D flat -

These Ragas are called the Sandi-Prakash or the Ragas of Twilight. These Ragas are sung or played at sunrise and sunset.

2. Ragas with R and D as normal notes -

The time of these Ragas are after the twilight Ragas in the morning and evening. Generally these Ragas are sung or played between seven and ten in the morning and evening.

Morning Ragas - Bilawal, Deshkar etc.

Evening Ragas - Yaman, Bhoopali, Khamaj etc.

3. Ragas with flat G and flat N -

These Ragas are sung or played after the Ragas which have R and D normal, that is between ten and four at midday and midnight. The example of midday Ragas are - Asavari, Jaunpuri, Bhimpalasi etc.

The example of midnight Ragas are - Bageshwari, Malkans etc.

Apart from the fixed timings for the Ragas some Ragas are limited to certain seasons. These Ragas when sung or played in a particular season suited them, evoke greater emotions and sound more appealing. Music in India has remained closely connected to nature. This is why the time of day and the seasons have influenced the Ragas. There are many Ragas which are associated with certain seasons and one hardly hears them sung or played in seasons other than their own for instance - Raga Vasant as indicated by its name which mean Spring is only sung or played in the spring season and so is Raga Bahar. Raga Malhar and other Ragas of its kind are sung or played in the rainy season.

It is a part of a relation between time cycle and the

'Ragas'. It is related with the melody and a particular pleasant feeling and experience of an individual. The Sanskrit line explains it as -

"YATHAKALE SAMARABDHAM GEETAM
BHAVATI RANJAKAM"

e.g. Raga '*Deepak*' produces heat.
Raga '*Megha*' reduces heat (extinction of fire)

Some stories are self-explanatory from the historical period of King Akbar and the Singer Tansen.

According to Indian Calendar there are six seasons -

1. Chaitra-Vaishakh : Vasant Ritu (Spring Season)
2. Jyeshtha - Ashadh : Grishma Ritu (Summer Season)
3. Shravan-Bhadrapad : Varsha Ritu (Rainy Season)
4. Ashwin-Kartik : Sharad Ritu (Autumn Season)
5. Margashirsha-Pausha : Hemant Ritu (Early Winter Season)
6. Magh-Falgun : Shishir Ritu
(Deciduous Season - Late Winter)

These six seasons and six major Ragas are related to each other.

According to "Bharata" and "Hanuman" they are as follows

1. Season Spring (Vasant) : Raga Hindol
2. Season Summer (Grishma) : Raga Bhairava
3. Season Rainy (Varsha) : Raga Megha
4. Season Autumn (Sharad) : Raga Malkansa
5. Season Early Winter (Hemant): Raga Deepak
6. Season Late Winter (Shishira): Raga Shree

Someshwar gives examples as Raga Vasant, Bhairav, Megha, Nata Narayana, Pancham and Shree respectively.

The following charts are very useful to have a knowledge of correlation between sub or micro parts of Ragas and six seasons.

1. SEASONS VASANT		GRISHMA	
VARSHA	SHARAD	HEMANT	SHISHIRA
Ragas :	Hindol	Deepak	Megha
Bhairav	Shree	Kaushik	
Ragini :	Deshakhya	Karnataka	Gujari
Bengal	Asawari	Kulkubh	
	Patamanjiri	Kamodi	Tunk
Bhairavi	Dhanashri	Khambayati	
	Ramkali	Kedari	Deshkar
Madhyamadi		Malava	Gunakari
	Lalita	Deshi	Bhoopali
Barati	Malavashri	Gauri	
	Veravali	Nata	Mallari

Saindhavi	Vasant	Todi	
2. Uparaga :	Ananda	Kamala	Kalyan
Tilak	Kumh	Khokar	
Upauparaga :		Gaura	Kalinga
Gajdhara	Madhu	Gambhira	Chandraka
	Chandrakinva		Kuntala
Gandhara	Madhav	Gupasagar	
Nanda			
	Pradhana	Kusuma	Jalandhara
Pancham	Gauda	Prabala	
	Mangala	Champaka	Nara Narayan
Puriya	Bihagada	Badahansa	
	Bibhasa	Rama	Sankarabharanam
Balneha	Malava	Bhramara	
	Vinoda	Lahar	Shahana
Sohu	Shankara	Maru	
	Shobha	Himalaya	Saranga
Harsha	Sindhura	Mevad	
3. Upasunsha :		Keravi	Ahiri
Kadambanata		Anadahi	Kumbhi
Kambodi			
Ragini	Jamti	Jayjaywanti	
Kannarnata	Kumbhari	Dayavati	Gandhari
	Triveni	Bhoopali	Gaudi
Patadeepika	Vijayi	Jetashree	
	Devagiri	Mangalagurjari	
Natamanjiri	Falagurjari	Sarva	Durga
	Parvati	Manohari	Paraj
Bilawali	Sadasati	Dhanashree	
	Poorvi	Malagurjari	
Bahar	Bhairavi	Sahastrashirsha	Bhimpalasi
	Leelavati	Yamunakalyan	

Manzi Soha Sohani Malashree
 Saraswati Hamirkalyan
ShuddhanataSorti Kshema Sudharami

Chapter 11

MUSIC AND RAS

If we describe human life on three different layer viz. Physical, Mental and spiritual - that which is concerned with mental is called - RAS. Ras is nine emotional aspects of Mental life i.e. nine different shades of emotional life love, laughter, tenderness, anger, heroism, fear, obscenity, surprise and peacefulness and that is Nav Rasas. Shrungar, Hasya, Karoon, Raudra, Veer, Bhayanak, Bibhatsa, Adbhut and Shant.

S	R	-	for Adbhut, Veer and
Raudra			
	D	-	for Bibhatsa and Bhayanak
G	N	-	for Karoon
M	P	-	for Hasya and Shrungar
R	D	-	for Shant and Karoon
G	N	-	for Veer and Hasya

The relationship between the Ragas and the Rasas is inseparable. Just as Raga and emotion. Time, Seasons and Ras. A great musical performer can create a desired Ras through his performance of the Raga.

On the desire of expression, the spirit prompts the mind, the mind prompts the energy of the body, the

energy mixes with the air travels upwards, uses the space & sound emerges. These sounds are related to notes and with the help of the notes emotion and Rasas are created.

Just as Rasas are created through Ragas, dance and rhythm also create Rasas. Just as Veer and Raudra by Tandav Dance, Shrunigar by Lasya Dance and Shrunigar, Hasya, Karoon and Shant by Katthak Dance.

This is how the entire musical world of Rasas can be created through music.

Chapter 12

COMPARATIVE STUDY OF METHODS

Methods of - North Indian Classical Music and
South Indian Classical Music :

In Indian Classical Music there are two methods - one is North Indian Classical Music and the other is South Indian Classical Music.

Those methods of Indian Classical Music which are prevalent in Madras, Mysore and Andhra Pradesh are known as South Indian Classical or Karnataki Classical Method.

Excepting the aforesaid methods in the remaining part of India the methods that are popular are known as North Indian Classical Method.

Now let us see the distinction between the two. For that we have to study the similarities and differences between the two.

Similarities :a) 12 notes are common to both;

- b) In both the methods Thatas are produced from 12 notes, the Thatas from which the Ragas are pro

duced.

- c) Aalap-Gan is common to both;
- d) In both these methods bundishes are sung;
- e) Both these methods have accepted the principle of Janya Janak thata Raga.

Differences :

- a) Even though 12 notes are common to both they differ from each other in their individual names.
- b) North Indian Classical Music has 10 Thatas. Whereas in South Indian Classical Music they are 72.
- c) Songs or poems that are in the North Indian Classical Music are constructed in the languages - Braja, Hindi, Urdu, Punjabi, Marwadi. Similarly South Indian Classical Music the songs and the poems are in the languages - Kannada, Telugu and Tamil.
- d) The rhythms and Taalas between the two are different and distinct.
- e) In both the methods the sound producing styles are very much different.
- f) The Ragas are different in both the methods.
- g) In South Indian Music the Shuddha Swar Saptak

(Octave of Shuddha notes or pure notes) is called 'Kanakangi' or Mukhari Male whereas in the North Indian Music the same is called Bilawal Thath.

h) In North Indian Music mainly instruments are used such as -

Tanpura, Tabla, Harmonium, Sarangi, Sitar, Violin, Sarod, Shehenai, Basri.

In the same way in the South Indian Music mainly instruments are used such as - Tanpura, Mrudangum, Ghatam, Gotu instrument, Veena, Naag Swaram, Violin.

Comparison between North Indian Notes and South Indian Notes

S.No.	North Indian Music Notes		South Indian Music Notes
1.		Sa	Sa
2.	Komal	R	Shuddha R
3.	Shuddha	R	Panch-Shruti R or Shuddha G
4.	Komal	G	Shut-Shruti R or Sadharam
	G		
5.	Shuddha	G	Antar G
6.	Shuddha	M	Shuddha M
7.	Teevra	M	Prati M
8.	P		P
9.	Komal	D	Shuddha D
10.	Shuddha	D	Panch-Shruti D or Shuddha N
11.	Komal	N	Shut-Shruti D or Kaushik N
12.	Shuddha	N	Kakli N

10 Thatas from North Indian Musical Method :

1. Kalyan
2. Bilawal
3. Khamaj
4. Bhairava
5. Poorvi
6. Marwa
7. Kafi
8. Asawari
9. Bhairavi
10. Todi

72 Thatas from South Indian Musical Method :

1. Kankangi
2. Ratnangi
3. Ganmurti
4. Vanaspati
5. Manvatti
6. Tanrupi
7. Senavati
8. Hanumattodi
9. Ghenuka
10. Natakpriya
11. Kokilpriya
12. Rupvati
13. Gayakpriya
14. Bakulabharan
15. Mayamalavgaul
16. Chakraval
17. Suryakant
18. Hatkambari
19. Jhankardh-wani
20. Natbhairavi
21. Kiravani
22. Kharaharapriyee
23. Gaurimanohari
24. Varunpriya
25. Manaranjani
26. Charukeshi
27. Sangi
28. Harikan-bhoji
29. Dhirashanka-rabharana
30. Naganan-dini
31. Yagapriya
32. Ragvardhini
33. Gangeyb hushana
34. Bagdhishvari
35. Shulini
36. Balnath
37. Salag
38. Jalavarnav
39. Jhalvarali
40. Navnit
41. Pavani
42. Raghupriya
43. Gavanbodhi
44. Bhavapriya
45. Shubha-Pantuvarali
46. Shadavidh amargini
47. Suwarnangi
48. Divyomani
49. Dhavalambari
50. Namnarayani
51. Kamvardhini
52. Rampriya
53. Gamanas-hruya
54. Vishvambhari
55. Shyamlangi
56. Shanmukha-
57. Simhendrapriya madhyam
58. Hemavati
59. Dharmavati
60. Nitimani

61. Kantimani 62. Rishibhapriya 63. Latangi
 64. Vachaspati 65. Mechakalyani 66. Chitrambari
 67. Sucharitra 68. Jyoti-Swarupini
 69. Dhatuwardhini 70. Nasika 71. Kosal
 72. Rasikapriya

Out of these 72 Thatas as many as five hundred Ragas are created-so it is said. There is difference between **North Indian Rhythm Method and South Indian Rhythm Method.**

Talas from North Indian Rhythm Method -

- | | | |
|---------------------|-------------|---------------|
| 1. Trital | 2. Jhaptal | 3. Ektal |
| 4. Chautal | 5. Zumara | 6. Tilwada |
| 7. Rupak | 8. Dadra | 9. Keherwa |
| 10. Bhajani Dhumali | 11. Punjabi | 12. Dipchandi |

There are seven Talas in South Indian Method. They are -

- | | | |
|--------------|--------------|-------------|
| 1. Dhruvatal | 2. Mhatal | 3. Rupaktal |
| 4. Jhanptal | 5. Triputtal | 6. Athotal |
| 7. Ekatal | | |

INDIAN MUSIC AND EUROPEAN MUSIC

Basically any great music, Indian or European, achieves a kind of spiritual unity, spiritual harmony and spiritual equality. As such the question of superior and inferior, higher and lower, greater and smaller does not arise in music. All music is great in its own way.

All music, both Indian and European, is great when it gives absolute joy to the spirit of man. All music, whether in the East, West, North or South or any face of the earth, started with melody.

The basis of Indian Music is melody and that of European music is harmony. According to some musical scholars harmony is improved form of melody. Both are equally good in their own way. However the functions of harmony and melody are different and distinct. Melody and Rhythm are two essential constituents of Music. In vocal recital words are another aspect. Melody and Rhythm are interrelated. This is especially the case of Indian Music.

Melody is that in which the arrangement of notes is such which enralls the spirit of man.

Harmony is that where the arrangement of notes is organised in a different manner, such as use of notes either in two or more than twos. In Western Music Melody is defined as "a musically pleasing succession of notes". But in Indian Music it is defined as "Ranjakash Swara-sandrabhah" i.e. a pleasing delightful, string of notes. Vocal music being considered the basis of all music in India.

In Western music due to the introduction of the Harmony i.e. simultaneous sounding of a number of concordant notes, melody has become only a small phase of that music. Melody forms the basis on which harmony is built in Western music. It is a melodic composition which is harmonised.

In Indian Vocal music following instruments are nor-

mally used - *Tanpura, Tabla, Mridunga, Harmonium, Sarangi, Violin* etc. In Indian Instrumental Music, the musical instruments that are popular are - *Shehanai, Sitar, Sarod, Santoor, Sarangi, Basari, Violin* etc.

In the same way i European Music at the time of vocal performance the following instruments are used as accompaniments - *Guitar, Piano, Violin, Drumset, Organ, Trumpet, Clarinet, Bongo, Kongo* etc.

Musical listeners have to use art and skill in listening to music, Because music listening itself as an art, the most natural condition in any good listening is to get involved in and to become one with the artist. When this happens music naturally becomes a matter of joy. Obviously to listen to European music you have to be conscious and aware that you are listening to European music. The same is true in case of Indian music or anymusic for that matter.

Melody and harmony have an independent importance and value.

Broadly speaking melody is basically individualistic, whereas harmony is collective. If 'S' is melody then "S, Gp" is harmony.

INDIAN NOTES AND EUROPEAN NOTES -

Names of Indian Notes are -

Sa, Re, Ga, Ma, Pa, Dha, Ni i.e. S, R, G, M, P, D, N

Names of European Notes are -

Do, Re, Mi, Fa, Sol, La, Ti i.e. C, D, E, F, G, A, B

Frequency Chart of Notes-Both Indian and European:

The rate of vibrations is known as 'Frequency'.

European Notes	Indian Notes	Frequency of European Notes	Frequency of Indian Notes
C	S	240	240
C	R	256	$254^{2/17}$
D	R	270	270
D	G	288	288
E	G	300	$301^{17/43}$
F	M	320	320
F	M	$337^{1/2}$	$338^{14/17}$
G	P	360	360
G	D	384	$381^{3/17}$
A	D	400	405
A	N	432	432
B	N	450	$452^{4/43}$
C	S	480	480

Chapter 13

*VOICE TRAINING AND
CULTURE*

An old saying which is very popular with musicians is that, a person who has given pearls in charity in his previous birth is gifted with a melodious voice in his next birth. How valid is this belief is not the question, but certainly one who is gifted with a beautiful voice is undoubtedly fortunate.

Voice is a natural instrument which does not need any outside help to manifest itself. This is the reason why vocal music is considered to be the highest form of the fine arts. Much has been written on the physical aspect of sound and how it is produced by causing vibrations on particular parts of the throat. But what makes the sound manifest as music, on the mental plane, is an entirely different aspect. This aspect of music had been very deeply thought about and dealt with by the great Sufi saint-musician Hazarat Inaayat Khaan. While writing about mysticism of sound and music, he says "When the spirit desired to express itself in voice, it first causes activity in the mind, and the mind, by means of thoughts, projects finer vibrations in the mental planes. These in due course develop and run as breath through the regions of the abdomen, lungs, throat, mouth and nasal organs causing the air to vi

brate all through, until they manifest on the surface as the voice." All this has been said because the voice, manifested through the physical organs, is an attitude of mind. So the metaphysical and emotional aspect of music help in training the physical voice for attributing to this celestial art a deeper meaning. Thus training the voice is like training the mind itself.

This chapter deals with the training of the physical voice. Just as a strong foundation is necessary for constructing a high building so is training the voice in a proper way and right direction necessary to lay the foundation for advance training. A few things have to be taken into consideration before practising. Time, posture, type of voice, control of breath are all important for the systematic training and development of the voice.

Early morning is the best time for training the voice, because a fresh mind and body can bear the strain of the arduous practise. Practising with empty stomach helps control the breathing. Sitting in the right posture helps circulation of air in the lungs, which clears the mucus collected in that region. Secondly a better tone can be produced which will make the voice resonate. One should sit erect, without bending forward or backwards. A few deep breaths before singing will open and clear the lungs.

Singing in a naturally open voice without causing unnecessary strain on the vocal chords will develop the right quality of voice suited to Indian music.

Control or breathing comes naturally, when practised

step by step. Breathing between the two phrases should not cause break in the sound, and breathing should not be audible.

A great emphasis has been laid on the Kharj Saadhana by ancient and contemporary musicians. Kharj Saadhana is practising the key note or tonics (Sa) as well as the other notes in the lower octave i.e. below the middle S (Sa). This kind of practise develops the tonal quality of the voice and improves the stamina and capacity of the singer.

The training of the voice proceeds step by step. The Taanpooraa should be perfectly tuned to one's pitch. The pitch varies from voice to voice. Deep voices of male singers have a low pitch and shriller voices of female singers have a comparatively higher pitch. Plucking of the strings of the Taanpoora regularly and continuously would keep the voice attuned to the right pitch.

To begin with, one should sing the note 'Sa' for some-time in a clear, open voice, in one breath, as long as the sound can continue without tremors. After this, the second step is to sing the other notes of the lower octave in the same manner. To begin with only normal notes, in the lower octave in the Avaroh and then in the Aaroh should be sung. This would depend upon how many notes one can sing in the lower octave. It would further depend upon the range of the voice no doubt, but the capacity of the voice will surely increase with regular practise. First the names of the notes have to be sung for instance - Sa Re Ga Ma etc. Then the names of the notes called Sargam

Aakaar is the vowel sound for example - Saa, Gaa, Maa etc. When the normal notes have improved, sharp and flat notes are to be practised in the same manner. For this the scale of Bhairavee and Yaman are appropriate. This is called Kharj Saadhana. One should not practise more than one hour in one sitting. A hot drink specially milk with half a spoon of honey added to it or even without honey is advisable after practising. Cold drinks or water is prohibited immediately after practise because it can affect the vocal chords.

Evening is the time to practise the techniques and improve the speed. This does not mean that one should not practise the technique in the morning. After the voice has

improved the time devoted to Kharj Saadhana can be minimised.

For a beginner it is essential to practise some Alankaaras or exercises. In the Alankaars order of the first phrase is followed in the whole scale. The second phase of voice training is mainly for the middle and higher octave. Beginning with 'S' or tonic the whole scale of normal notes are sung in a slow speed, following the same rules as that of Kharj Saadhana i.e. singing each note in a clear naturally open voice, singing the notes as long as one can sing without tremors in the voice. When the voice starts trembling, singing should be stopped for a minute or two. But an effort should be made to give a longer life to the notes.

Then the singer should start raising the tempo to

what we would call the second speed, that is in double the speed of the slow tempo. The scale is divided into two parts for breathing easily i.e. S, R G M in one breath and P, D, N, S in another breath. But the sound of breathing must not be heard, and the continuity of the sound has to be maintained. The third step is to sing the whole ascending scale in one breath and descending scale in another breath. This will be in double the speed of the second speed. The fourth step is to sing the whole scale in one breath. Increase in the speed will help control the breathing. That is to say, more notes can be accommodated in one breath.

While practising the higher octave notes, from S onwards, vocal chords should not be strained unnecessarily: this could spoil the voice. Carrying the sound from one note to the other, the voice should be raised gradually. Practising this way will enable the voice to develop naturally. How much lower or higher the voice can be stretched depends upon the range of the voice. Range of deep voices are more in the lower octave. Dhrupad singers cultivate such a voice, for maintaining the seriousness of the style. Shriller

voices can be stretched more in the higher octave. The range of a normal voice is four or five notes in the lower octave, below S and in the higher octave, four or five notes above S.

By practising regularly with a determined mind, any one who has a tuneful voice and interest can cultivate and develop the voice. This is a prelude to advanced training in music. A well trained good

voice is like a precious gem, which might lose its lustre, but not its value. When required, with a little polishing it can shine more brightly. In the same manner the voice may sound different if not used, but with little practice it will come back again with renewed vigor and beauty.

Voice culture - Voice Culture in Indian music is very different from that in Western music. The fundamental principles of sound in Indian music lay emphasis on the natural quality of the voice. The closer it is to nature, the more melodious and magical it becomes. Voice Culture is accepted in terms of cultivating and developing the voice to make it more refined and flexible for expressing various sentiments. In Indian music voices are not limited to a certain pitch or type, such as Soprano, Baritone, Tenor etc. These are the different types of voices and pitches in Western Music.

Bharat Muni in his Natya Shaastra has described nine moods of dramatic art, which are called Nava Rasa. Raagas also express these moods. Expression of the moods of the Raagas depend upon their presentation, and presentation depends upon how these moods are interpreted through the voice. Voice Culture in Indian music is mainly associated with the interpretation of various expressions. We do not have the technical divisions of voice but through proper training and practise, the voice becomes very flexible for expressing any emotion. The same voice can be soft, loud, tender, forceful, serene or melancholic. Different shades of emotions can be expressed through the same voice. Notes, intervals, techniques, style and raagas

also can culture the voice according to their needs. For instance according to ancient musicians notes express certain emotions, like as S and R for love and laughter; N and G for heroism, wrath and wonder, compassion; M and P for peace etc. The names of shruties depict their moods and when shruties are used in Aalaap or melodic figures they express a certain mood for example - G in Mian Malhaar, D in Raaga Darbaaree and N in Raag Todi are always not the swar, but they differ from the fixed frequencies of the notes and these notes when they are used as shruties adopt a certain quality of voice. Every technique needs a certain tonal quality which varies for different techniques: for example, tonal quality of Gamak is different from Meend and Kan from Khatkaa. In the same manner Dhrupad needs a different tonal quality from that of Khyaal and Khyaal and Bhajan. Thumree and Ghazal need yet another quality of voice.

Celebrated veteran vocalist late Pt. Omkar Nath Thakur had cultured his voice in such a way that each and every emotion would speak for itself. It was not that he had cultured his voice artificially, but he had trained and developed his natural voice in such a way that it had become highly refined and flexible.

Culturing the voice in Indian music is somewhat more difficult in the sense, that singing in an artificial or false voice is not acceptable. So the voice has to be developed in such a manner, so that it can mould itself to express any mood, any technique,

any style appropriately.

Physical aspect of voice culture depends upon the tongue touching various points in the mouth and the extent to which the lips are closed or opened to produce a variety of sounds. These sounds with varied tones express different emotions.

The two classical styles of Khyaal and Dhrupad require different training and development of voice. As Dhrupad is a serious form, singing this needs a deep resonant voice. So from the very beginning the voice is developed accordingly. But later there is little scope for voice culture in Dhrupad because after the initial Aalaap and Jor, rhythm and technique become more important.

Khyaal is an ornamental form. In this style there is more scope for creativity. Ideas depicting emotions can be expanded profoundly. Khyaal requires an expressive voice. So the voice is cultivated in a different way from that of Dhrupad. In Khyaal singing, voice culture, which is more or less related to the emotional expression, comes as a part of advanced training. Khyaal singers should be adept in singing other more light forms like Thumree, Bhajan etc., which require a very subtle, refined, sophisticated and flexible voice to suit their emotional character.

To sum up, we may come to the conclusion that voice culture in Indian music apart from its technical development is an intellectual development and refinement of the voice for expression the finer sentiments of music.

Chapter 14

COMPOSITION STYLES OF CLASSICAL MUSIC

Dhrupad - Dhruvapad which is now popularly known as *Dhrupad* means a song of the fixed state of mind. Dhruva means fixed and Pada means song in Sanskrit language. As indicated by its name Dhrupad is a philosophical and spiritual interpretation of Naad Yaga and a reminiscence of the old Prabandha style. Its origin is dated back to the time of Samveda, but kept changing its garb with the times retaining its spiritual character and dignity. The language of the Dhrupad was Sanskrit in those days. During the medieval period Dhrupad acquired its present form. In course of time the language also changed and Dhrupads were written in Braj and Avadhee dialects of Hindi language. The origin of the contemporary form of Dhrupad is associated with Raja Maan Singh Tomar in 15th century A. D.

Dhrupad is a deep and sedate style of classical music. The composition is divided into four parts -

Sthai Antra Sancharia Abhog

Present form of dhrupads mostly have only Sthai and Antara. Before singing the composition the

Raga is introduced with a long prelude called Aalap or Jor. Aalap is sung using the words Hari Om Ananta etc. meaning Hari or Lord Vishnu or god form and om the sacred monosyllable or the epithet of God is infinite and eternal. These words are shortened sometimes for convenience. Jor is an extempore rhythmic exposition of the Raga gradually increasing the speed of the melodic patterns.

Composition is sung with the accompaniment of Pakhawaj, a percussion instrument, weaving intricate rhythmic patterns. The Dhrupad compositions are set to Taals which are suited to this solemn style such as *Char taal*, *Rudra taal*, Brahma Taal, etc. A voice which is deep-sounding is more suited to this sonorous style.

Dhamar - Dhamar is a lighter form of Dhrupad sung invariably in Dhamar Taal. The lyrics generally describe the playful acts of Radha and Krishna and Holi, a spring festival. Dhamar also has two parts - *Sthai* and *Antra*.

Khayal - Khayal is a Persian word which means a thought or imagination. Adhering to the basic rules of the Raga, when a song is adorned with various techniques and sung creating diverse melodic patterns, it is called a Khayal. In comparison to Dhrupad, Khayal has a great freedom. A musician can use his creative ability to the best of his knowledge, training and practice in Khayals. Khayals are of two types -

Vilambit or Bada Khayal

Drut or Chhota Khayal

Vilambit khayal - It is said that this style was invented in the 15th Century by the King of Jaunpur, Sultan Hussain Sharkee. *Sadarang* and *Adarang*, the twin musician brothers composed many Khayals, as Khayal singing was considered inferior. Later three brother from Gwalior *Haddoo*, *Hassoo* and *Nathoo Khan* made this style very popular.

Vilambit Khayal is sung in a slow tempo. The composition has two parts - *Sthai* and *Antra*. Techniques such as Meend, Khatka, Taan, Gamak etc. are liberally used for ornamenting the composition. Different melodic figures and Bol-Taans, woven in intricate rhythmic patterns, form an integral part of Khayal singing. Languages used in the old traditional compositions are Persian, Urdu, Braj and Avadhee: the last two are the dialects of Hindi, Lyrics of the Khayals mostly describe various playful acts of Lord Krishna, the beauty of nature, etc. and express diversified emotions. Vilambit Khayals are set to - *Tilwara*, *Jhoomra*, *Aadachaultal*, *Ektal* etc.

Drut Khayal - Drut Khayal is a medium or fast tempo composition. Its origin is dated back to the time of AMEER Khusro, the celebrated Persian Scholar and Sufi Saint Musician (14th Century). He is supposed to be the inventor of this style of singing. The composition of Drut Khayal is short. Like Vilambit Khayal the compositions are adorned with various techniques. The main difference between the two Khayals is that of tempo. Drut Khayals are

set to - *Teental, Jhaptal* etc. Khayal is the most popular form of classical music in contemporary times.

Tarana - Tarana is also a classical form but the composition does not have any poetical beauty because only Bols or syllables such as Ta, Na, De, Re, Odaanee etc., which have no meaning, are used. It is believed that when Ameer Khusro found the Sanskrit language difficult to learn because he was a scholar of Persian and Arabic. Then he composed some melodies based on Bols which became very popular.

Taranas are sung in a very fast tempo. So this style involves a great deal of practice, skill and technique. Rhythm is important in Tarana. Like Khayals, Tarana also have two parts - *Sthai and Antra*.

Sargam - Sargams are sung using the names of the notes. Sargams are short compositions consisting of *Sthai and Antra* set to a Taal.

Lakshan Geet - When a Raga is described in a composition this is called a *Lakshan geet*. For example the composition describing the particulars of Raga 'Yaman' is a '*Lakshan geet*' of this Raga. Like other composition styles Lakshan Geet is also divided into two parts *Sthai and Antra*. Lakshan Geets are also set to Teental, Jhaptal, Ektal etc.

Thumree - The creation and invention of this style is not attributed to any person or time but it is a common assumption that Thumree was very popular in the courts of the Nawabs of Lucknow.

Thumree is a very sweet and melodious form ex-

pressing the soft and tender sentiments of love. Normally and compositions are short but the singer while improvising the composition embellishes it with a variety of melodic patterns and techniques in order to express diversified sentiments. Thumrees are composed in the Ragas which convey a lighter mood such as - *Khamaj, Peeloo, Bhairavi, Tilang, Pahari* etc. The Taals used for the compositions are - *Deepchandee* (14 beats), *Teental* (16 beats) and *Dadra* (6 beats).

Bhajan - A devotional song or a poem composed in a Raga is a *Bhajan*. Words are important in Bhajans. Like Thumree, Bhajan is also an expressive style, for this reason the emphasis is on the expressive presentation of the song and not on the purity of the Raga. Mostly Bhajans are set to medium tempo Taals such as *Dadra* (6 beats), *Roopak* (7 beats), *Keharva* (8 beats) and *Teental* (16 beats). The devotional poems of famous saints like Meera, Kabeer, Soordas, Tulsidas and Nanak, etc. are very popular.

Gazal - Gazals are literary poems in Urdu and Persian language mainly expressing the sentiment of love. Gazals are also set to *Keharva, Dadra, Teental* etc. The salient features of Gazals are highly lyrical poetry and pleasing melody which can express the tender sentiments with sophistication.

Gazals of poets like *Ghalib, Momin, Daag, Sahir Ludhianvee, Faiz Ahmed Faiz* are very popular.

Thumree, Bhaja, Gazal, etc. are light classical forms.

Stage performance - Music is the highest form of performing arts. Vibration of a tuneful melody is all pervading: whoever comes under its spell, cannot remain without being enchanted. Joy and ecstasy which one experiences is beyond words. While performing on the stage, a musician should bear in mind this special quality of music and take full advantage of it.

Secret of success of the artist and the art lies in the presentation of the concerned art. In music this is more important because the audience and musician are face to face with each other. While performing on stage, the musician is not singing for himself. The Audience are sharing in his music. For this reason the choice of the Raga must be made carefully, depending upon time, place and the type of audience one is expecting. Correct and appropriate selection of the Raga has a great impact upon the audience.

The performer has to look and feel relaxed. If signs of tension are visible on the singer's countenance and through his mannerisms, he is likely to convey the same feeling to the audience who come to a music concert to get away from tensions. If the singer is tense he cannot establish a good rapport with the audience.

Aalap is the first part of the item and Aalap introduces and creates an environment for the Raga. Aalap expresses the temperament of the singer. So aalap sung in a restless, hurried manner always makes the listener uncomfortable.

While singing a composition the singer should pronounce the words of the song clearly. When a particular line or a phrase of the song is selected for improvisation its poetic beauty and meaning should not be spoiled. In vocal music, words of the composition help in expressing sentiments.

Some musicians develop certain mannerism and they use various gestures to express themselves. Apart from normal movement of the hands and the facial expression, making faces or too many gestures is undesirable. In the ancient books of music much has been written on this subject.

The singer should sing in an natural voice. Voice can be cultured according to the mood of the Raga, the meaning of the words and the techniques used.

Percussion instruments play a great role in enhancing the performance of the soloist. An opportunity must be given to the Tabla Player to show his skill and not only to the percussionist, but also to other accompanists such as - Sarangi or Harmonium players. The accompanists also help the musician to rest in the middle of the performance because they pick up from where the singer leaves and maintain the continuity of the performance.

Chapter 15

GURU-SHISHYA PARAMPARA ***(Master and Disciple Tradition)***

Guru-Shishya Parampara is nothing but a kind of 'Pyramidal preservation' of any noble thing or great art. The process of "Guru-Shishya Parampara" is nonstop and eternal.

In the olden days when Vedas were created the greatest need of the times was to preserve them. As a matter of fact preservation was a part of creation. As Vedas were being created part of the Vedas had already got engaged in the process of preservation. This might have continued for a very long time. It might have been that the creation of Vedas had stopped at a particular point of time, what remained there was only the preservation of that which was created. This also must have happened about five thousand years ago. "Holy Vedas" that we have today have come down to us only through the master-disciple tradition.

We have already said that music makes remembering easy and enjoyable. If we say that remembering is impossible without music it will not be too much. The whole process of preservation seems to be remembering with the help of music and achieving preservation. This only means that preservation, re

membering and music are inseparably inter linked.

In the process of development and progress the particular type of Vedic music, which was essential to preserve, any Vedas and nothing else must have been preserved also. In the same process of Vedic preservation, Vedic music was also preserved might be unknowingly and unintentionally. Still the fact remains that Vedic music was preserved. It also happens that in such a lengthy process of preservation a kind of monotony is also born. Preservation music is bound to be monotonous because there the motive is not to entertain but to preserve.

At some point of time, a talented musician must have felt the monotony: very much, so much that he might have invented a variation which could be a deviation. After this point of time music must have got an independent existence. Those were the days of Gurukul system of learning and Ashram education, where only one system was in practice which was Master Disciple Tradition. As times went on changing and society underwent different shapes and forms and still master-disciple tradition remained intact. Even today the same goes on.

As far as music is concerned it is a Gurumukhi art. This is nothing but learning, through demonstration, a skill fully and scholarly presented by the concerned Guru.

In the course of time if we look at the history of music we will see that music passed through many phases of which Royal patronage is an important one. We think that Royal patronage is very impor

tant as a phase because out of this came the Gharana system of music which in its own way gave rise to musical richness. There is a kind of uniqueness about the relationship between the master and disciple. No simile or no metaphor can describe it properly. We can call it the father-son relationship or the God and His devotee relationship and still it will not be complete. There is a kind of holiness about it, something religious, something sacred, something divine.

Chapter 16
"GHARANAS"

Traditional styles in Khayal singing maintaining their characteristic traits and retaining their separate identities brought forward a unique style of presentation. This specification of style became a Gharana. Disciples and kith and kin of the famous maestros who started the Gharana followed the same style.

Formation of Gharanas depended upon following traits -

1. The composition
2. Tonal quality of voice
3. Improvisation and development of Raga
4. Usage of Taans and Bol-Taans
5. Treatment of Rhythm
6. Choice of Raga.

The popular Gharanas of Khayal singing are - *Gwalior Gharana, Agra Gharana, Kirana Gharana, Delhi Gharana, Jaipur Gharana, Patiala and Alladia Khan Gharana.*

Gwalior Gharana - Special features -

1. Singing of Khayals in Dhrupad style
2. Singing with open forceful voice.

3. Typical style of improvising the Alap
4. Special use of Gamakas
5. Singing straight Taans as well as using intricate and difficult melodic patterns for singing Taan.
6. Variation of rhythms in Bol-Taans.

Natthan Peer Bux is considered to be the person who started this Gharana. Then his sons - Kadir Bux and Peer Bux and grand sons - Haddu, Hassu and Natthu Khan kept the tradition alive, which was further developed by their children and disciples.

Natthu Khan's adopted son Nisar Hussain Khan was a celebrated musician. He was appointed the court musician after his father's death. He had many disciples but the names of Shankar Pandit, Bhau Rao Joshi and Ramkrishna Buva Waze are specially mentioned. Shankar Rao Pandit's son Krishna Rao Pandit, a veteran musician represented this Gharana for a long time till he expired in the year 1989.

Other great musicians who belonged to this Gharana were Vasudev Joshi, Baba Dixit, Balkrishna Buva, and son on. Balkrishna Buva's illustrious disciple - Pt. Vishnu Digambar Paluskar popularised this Gharana. He also had many disciples, quite a few of them were celebrities like Pt. Omkar Nath Thakur, Pt. Vinayak Rao Patwardhan, Narayan Rao Vyas and Pt. Vishnu Digambar Paluskar's highly gifted son Dattatreya Paluskar who died at a very young age. All of them contributed a great deal to the field of music and carried the tradition ahead in the post-independence era.

Agra Gharana - Special features -

1. Like the Gwalior Gharana musician, singers of this openness refers to the tonal quality of the voice that is to say, to sing without suppressing the natural tones.
2. Like Dhrupad singers, musicians of Agra Gharana sing the Aalap using syllables such as Nom, Tom, Teri, etc.
3. Special importance is given to the singing of compositions.
4. Along with the Khayals, Agra Gharana musicians are also well-versed in Dhrupad singing.
5. They have a good control of rhythm.

Agra and Gwalior Gharanas have a special relationship and this is the reason why they have some traits in common. The founder of this Gharana was Haaji Sujaan Saahib, who was the son-in-law of Taansen, the celebrated court musician of the Moghul Emperor Akbar. His tradition was kept alive by Ghagge Khudaa Bux. Ghagge Khudaa Bux became the founder of the Gwalior Gharana. After his training was over he came back to Agra but the retained some of the special features of the Gwalior Gharana, addition his own traditional traits to it. This is how the special relationship was formed between the two Gharanas. The celebrated musician Ustad Faiyaz Khan was known to be the most precious gem of Agra Gharana.

Delhi Gharana - Special features -

1. Skillful presentation of the composition.

2. Specialised technique of Khayal singing.
3. Use of Bol-Taans is fast tempo.

It is considered that the Delhi Gharana was founded by indicated Taanras Khan was expert in Taan Singing. For some reason this Gharana did not flourish so well. After many years this Gharana was revived by Ustad Chaand Khan. As a result of his hard work his sons and disciples are carrying the torch forward. Ustad Chaand Khan's son Naseer Ahmed Khan was specially known for his sparkling Taans.

Jaipur Gharana -

Jaipur Gharana is said to have been started by Muhammad Ali Khan. Later this Gharana split into two more Gharanas namely *Patiala and Alladia Khan Gharana*.

Patiala Gharana - Special features -

1. Skillful presentation of the Khayals
2. Precise compositions
3. Complicated Taans
4. Singing Taans in fast tempo
5. Along with Khayal Singing the musicians of this school are also well-versed in singing Thumree.

This Gharana was formed by two brothers - *Ali Bux and Fatte Ali*. After being trained by the Jaipur Gharana maestros these two brothers started an independent Gharana. The celebrated musician Ustad

Bade Gulam Ali Khan, who was specially known for his melodious voice belonged to this Gharana. His son Munavvar Ali Khan and Bade Ghulam Ali Khans' disciples successfully kept the tradition alive.

Alladiaa Khan Gharana - Special features -

1. Preference for the uncommon Ragas.
2. Complicated Taans
3. The musicians of this Gharana specialise in singing the Badaa Khayal in a very slow tempo.
4. Importance of Bol-Taans and Aalap.

This Gharana is named after its founder - *Allaadiaa Khan Sahib*. Ustad Allaadiaa Khan's two sons - Manjee Khan and Bhurjee Khan and other illustrious musicians who belonged to this Gharana were - Bhaskar Buva Bakhale, Kesar Bai Kerkar, Moghu Bai Kurdikar etc. This Gharana is now represented by renowned musician Smt. Kishoree Amonkar.

Kirana Gharana - Special features -

1. Importance is given to Alaap
2. Expressive singing
3. Musicians of this Gharana are specially well-versed in singing Thumrees.

It is not certain as to who had started this Gharana, but Abdul Kareem Khan and Abdul Vasheet Khan - two celebrated musicians had revived and

popularised this Gharana. Abdul Kareem Khan was famous for his melodious voice. This Gharana has produced many illustrious musicians like - *Sawaai Gandharva*, Suresh Baboo Mane, Smt. Hirabai Badodekar, Roshanara Begum, Ustad Ameer Khan, Smt. Gangubai Hangal and the famous maestro Pt. Bhimsen Joshi.

These are the main Gharanas of Khayal singing. Traditions are continuing and the Gharanas have maintained their importance in field of music. If you want not only to hear music but to enjoy it, the only thing that you can do is to surrender yourself completely and unconditionally to that Gharana of Music. Surrender and enjoyment always go together.

Genesis of the concept of Gharana might have come out of necessity of preservation. Preservation itself is a basic human quality. Preservation is natural and instinctive and when a great thing is born or made or created one desires to preserve it. Because of this process or preservation, human civilization can boast of preserving great Holy Vedas and great melodious Music. Vedas are preserved through Vedic Institutions. Music is preserved through Gharanas.

Preservation is not only important but essential for any civilization. Also fanaticism and orthodox element are equally essential for any preservation because preservation expects exactitude.

This Gharana style of Musical Performance continues unabated even today and naturally in the process gets itself enriched.

List of Artists different styles of Music -

1. Artists of Khayal Singing Style -

1. Ustad Amir Khan
2. Pt. Bhimsen Joshi
3. Pt. Kumar Gandharva
4. Pt. Jasraj
5. Pt. Jitendra Abhisheki
6. Dr. Vasant Rao Deshpande
7. Ustad Nazakat Ali Salamat Ali
8. Ustad Bade Gulam Ali Khan
9. Pt. Mallikarjun Mansur
10. Pt. D. V. Paluskar
11. Kesarbai Kerkar
12. Modubai Kurdikar
13. Roshnara Begum
14. Parveen Sultana
15. Manik Verma
16. Kishori Amonkar

2. Artists of Thumree Singing Style -

1. Ustad Bade Gulam Ali Khan
2. Ustad Nazakat Ali Salamat Ali
3. Begum Akhtar
4. Shobha Gurtu
5. Nirmala Arun
6. Ustad Barkat Ali
7. Girija Devi

3. Artists of Ghazal Singing Style -

1. Gulam Ali
2. Mehandi Hasan
3. Begum Akhtar
4. Madhurani
5. Jagjit Singh

4. Artists of Stage Music Singing Style -

1. Bal Gandharva
2. Master Dinanath Mangeshkar
3. Keshavrao Bhosale
5. Pt. Jitendra Abhisheki
6. Manik Verma

5. Artists of Devotional Singing Style -

1. Pt. Jitendra Abhisheki
2. Pt. Bhimsen Joshi
3. Anup Jalota

6. Artists of Quwalli Singing Style -

1. Ustad Nusarat Fateh Ali
2. Shankar Shambhu

7. Artists of Playback Singing Style -

1. Lata Mangeshkar
2. Asha Bhonsale
3. Mohammad Rafi
4. Manna Dey
5. Kishore Kumar
6. Mukesh

List of Artist of instrument players -

1. Shehenai - Ustad Bismilla Khan
2. Sitar - Pt. Ravi Shankar, Ustad Vilayat Khan, Ustad Abdul Halim Jafar Khan.
3. Sarod - Ustand Amjad Ali Khan, Zarin Daruwala, Ustad Ali Akbar
4. Santur - Pt. Shivakumar Sharma
5. Basari or Flute - Pt. Hariprasad Chaurasia, Pt. Vijay Raghavrao, Pt. Pannalal Ghosh.
6. Violin - Pt. V. G. Jog, N. Rajam
7. Sarangi - Pt. Ram Narayan, Usad Sultan Khan
8. Tabla - Ustad Ahammadjan Thirakwa, Pt. Samta Pradad, Pt. Kishan Maharaj, Ustad Allarakha Khan, Ustad Zakir Hussain, Ustad Nijamuddin

Chapter 17

MUSICAL INSTRUMENTS USED AS ACCOMPANIMENT IN CLASSICAL VOCAL MUSIC

Instruments used as accompaniment not only lend a good support to the vocalist, but also enhance the quality of music. Therefore even the solo concert becomes a teamwork. A good understanding between the main performer and the accompanist is desirable otherwise lack of harmony can affect the performance.

Tanpura, Tabla, Pakhwaj, Sarangi and Harmonium are the main accompanying instruments. A short introduction of these instruments is given in this chapter.

Tanpura - Tanpura is a classical instrument of the stringed group. Its deep resonant drone forms a perfect base for the human voice. Tanpura keeps the voice fully attuned to the pitch. Its powerful resonant drone helps in creating the musical environment which sounds as a prelude to the performance. Tambora or Tanpura, as it is popularly known in the North, seems to have originated from the time of the Gandharvas. In Indian mythology Gandharvas are described as celestial musicians. Gandharva seer Tumburu is always painted with the Tanpura in pictures.

Tanpura is made of seasoned wood and dry hollowed pumpkin. The length of the instrument varies from three and a half to five feet. Nowadays small Tanpuras are also very popular with the instrumentalists. The strings are placed on the bridge, which is made of ivory, bone or wood.

The Tanpura has four strings. The first three strings are made of steel and the fourth string is made of brass. The first string is tuned to the lower octave P note. The next two strings are called 'Jori' or twin strings, they are tuned in the middle octave S. The last string is called Kharaj and this string is tuned to the lower octave S. Sometimes in the Ragas where P note is not used, the first string is tuned in the prominent note of the Raga.

For example - In Raga Malkans P note is omitted. So when singing this Raga first string is tuned to the lower octave M.

Playing the Tanpura does not involve much of skill, but continuity of sound has to be maintained. The Strings are plucked gently one after the other with finger tips. The first string plucked with the middle finger and rest of the strings are played with the index finger. The Tanpura is usually held upright when played. The flattened bottom of the gourd rests on the ground.

Tanpuras used by male and female singers are of different sizes. Male singers use large sized Tanpuras which have thicker strings for producing deep sound to suit the male voice. Tanpuras used by female musicians are made in a size to suit the

smaller structure and high-pitch voice of the women.

Tanpuras used in the South have wooden bodies but gourds are used in the North for more resonance. Miraj, a small town in Maharashtra, is famous for good quality Tanpuras.

Harmonium - Although Harmonium is a Western Instrument it has been adopted to Indian Music as any other Indian Musical Instrument. Mostly Harmonium is used as an accompaniment in light classical music. But some musicians prefer to use it for Khayal singing also. Using the this instrument for accompaniment has always remained controversial with musicians because of its fixed tones. Harmonium players in India have mastered this instrument and invented techniques to make it more suitable to Indian Music.

Sarangi - Sarangi is the most suitable instrument for accompanying the vocalist because this instrument reaches closest to the human voice. It can interpret each and every technique of the voice. This is the reason why vocalists have always included this instrument in their concerts. In the feudal era Sarangi was regarded as an accompanying instrument to the singing courtesans, so its potentialities went unrecognised. Because of its sad tonal quality Sarangi was branded as a melancholic instrument, this was another reason why Sarangi was not very popular with musicians. Sarangi players had to struggle hard to bring it to its present respectable status. Even in the post-Independence era, for many years Sarangi was not considered fit for solo concerts. Now solo concerts of Sarangi are gaining popu-

larity.

Invention of all instruments which are played with a bow are attributed to the demon Kind Ravana. Many folk instruments bear a similarity to the Sarangi. In Sanskrit treatises, like *Sangeet Ratnakar*, *Natya Shastra*, *Sangeet Darpan* etc. various names like Saranga, Sarangi, Saranveena are mentioned. Sarang-Veena could have been one of the Veenas mentioned in Bharata's *Natya Shastra*.

Sarangi is made from a single block of wood which is about one and a half feet long. This single block of wood is hollowed and covered with parchment. Four pegs are fixed to the hollowed head - one on each side. gut strings are used in place of steel strings. Sarangi has three such strings. They differ in thickness. Sarangi does not have frets. Thirty to thirty-five sympathetic strings. They are tuned according to the scales of the Ragas. The holes for fixing the small pegs of the sympathetic strings are on the right side of the finger board.

Sarangi is placed on the lap of the performer while playing and it rests on the right shoulder. Notes are produced by pressing the starting point of nails of the fingers against the gut strings. Three fingers of the left hand are used for playing. Sarangi is played with a horsehair bow which is held in the left hand. Main strings from the left hand side are tuned in S and P of the lower octave and the third string is tuned in the middle octave S.

After a long struggle for a respectable position and

sustenance, the Sarangi now has occupied a prominent position as an accompaniment to the main performer and also as a solo concert instrument.

Tabla - The name "*Tabla*" seems to have been derived from the Arabian Drum called "*Tabla*". It is believed that the Sufi Saint Ameer Khusro had evolved this instrument by dividing the *Pakhawaj*, an ancient Indian percussion instrument into two pieces.

Tabla consists of two drums - *Tabla or Dayan and Dagma or Bayan*.

Dagma is played with the left hand. It can be made from clay, copper, silver or nickel. The Tabla is made out of a hollowed block of wood. Both these drums are covered with parchment which is fastened to the leather hoops. Leather braces are used to stretch this over the body of the drum. For tuning adjustment cylindrical blocks of wood measuring about three inches are inserted between the braces and wall of the Tabla. In the Dagma instead of leather braces cotton strings are also used and for tuning adjustments iron or steel rings replace the wooden blocks of the Tabla.

Tablas are normally tuned to the S or P note. A metal hammer usually of brass is used for tuning the Tabla. Different Tablas are used for accompanying the voice and for instruments are tuned high. Tabla and Bayan is played with finger tips and open palm but this depends upon the syllables of the rhythm. Tabla has a highly developed technique. It can reproduce all the intricate rhythmic patterns of the voice and instrument. A dexterous and creative Tabla player adds

grace to a performance.

Pakhwaj - Pakhwaj is an ancient Indian Instrument which is also called Mridang. It was very popular during the medieval period as it was used for accompanying Dhrupad singers. Its present name seems to have been derived from Awaj - a kind of drum which was used in the Moghul period.

Pakhwaj is also made from a hollowed block of wood which is cylindrical in shape, but slightly elongated in the ends. Openings on both sides are covered with skin. They vary in circumference. The right side hole is slightly smaller. The skin is fastened with leather braces which run along the length of the Pakhwaj. Cylindrical blocks of wood are inserted between the wall of the Pakhwaj and braces for adjusting the tuning. Wheat flour kneaded into a dough is applied on the left side which lowers the pitch and gives a deep sound. This plaster of wheat flour is removed after use. Each time freshly kneaded dough is applied. Pakhwaj is played with an open hand. Tuning of the right side of the Pakhwaj is similar to the that of Tabla. Pakhwaj Bols are different from that of Tabla - Ta, Di, Na, Te, Gha, Ka are the main syllables used. The rest of the Bols are a combination and improvisation of these basic syllables.

Pakhwaj is a highly developed percussion instrument. Its deep sound is more suited as an accompaniment for Dhrupad and Dhamar and instruments like Rudra-Veena, Vichitra-Veena and Surbahar.

Chapter 18

TAAL-MATRA-LAYA-VIVARANA

Definitions of terms related to rhythm -

Taal - Taal is the measurement of time in singing, playing and dancing. The time cycle when set to beats and divided into bars gets a name i.e. Teen Taal, Jhap Taal and so on. In other words - measured rhythmical time is Taal.

Matra - Each equal time unit is called a Matra or a beat Taalas are formed with Matras.

Laya - Tempo or Laya is a regular occurrence of measured time. There are three tempos in music -

1. Vilambit or Slow - The slow rhythmical flow in Vilambit Laya. Pure classical styles such as Dhrupad, Bada Khayal etc. have a slow tempo. These composition styles are set to slow tempo Taalas such as Jhoomara, Tilawara, Chautal and son on.
2. Madhya Laya - Madhya Laya is medium tempo i.e. tempo which is neither fast nor slow. Chota Khyals, Bhajans, etc. have medium tempo.

3. **Drut Laya** or Fast Tempo - The tempo which can be double the speed of Madhya Laya and more is Drut Laya. Talas which are used for Madhya Laya can also be used for Drut Laya.

Avartan - A complete cycle of Talas is called an Avartan for example - a full cycle of Teen Taal or Jhaptaal or any other Taal played on a percussion instrument, completes an Avartan. A series of Avartans are played on the percussion instrument for continuation of the rhythm.

Bol - Syllabic names used for different strokes of drums are called BOLS.

Vibhaag - Vibhaag is the division of bars in a Taal for example - Teen Taal is divided into four Vibhaags.

Theka - When a Taal is played on the rhythm instrument without variation, it is called a Theka.

Sam - The first beat of a Taal is called a Sam. When a Taal is played on a percussion instrument Sam is always emphasised for clear distinction from the other beats.

Khaalee - Khaalee means empty or blank. In a Taal Khaalees are empty beats. While playing a Taal on the Tabla, when the left hand is not used it is called a Khaalee.

Taalee - The subsequent beats other than in the bar or Vibhaag of Khaalee and Sam as Taalee. Taalees are marked 2, 3, 4 etc. depending on the number of Taalees in a Taal. An example of a Taal is given be

low -

MAIN TAALS

Trital, Jhaptal, Ekatal, Drut-Ekatal, Chautal, Zumara, Tilwada, Rupak - are used in Classical Music.

Dadra, Keherwa, Bhajani Dhumali, Punjabi, Dipchandi - are used in light Classical Music.

I	I	-	Vibhaag
1, 2, 3, 4		-	Mantra
Dhin, Dhage		-	Bol
X, 0		-	Signs of Taal

Taal Ekatal - Matra - 12 Vibhaag - 6

1 Dhin X	2 Dhin	3 Dhage 0	4 Tirkir	5 Tu 2	6 Na
7 Ka 0	8 Ttta	9 Dhage 3	10 Tirkir	11 Dhin 4	12 Na

Taal teentaal - Matra - 16 Vibhaag - 4

1 Dha X	2 Dhin	3 Dhin	4 Dha	5 Dha 2	6 Dhin	7 Dhin	8 Dha
9 Dha 0	10 Tin	11 Tin	12 Ta	13 Ta 3	14 Dhin	15 Dhin	16 Dha

Taal Jhaptaal - Matra - 10 Vibhag 4

1	2	3	4	5	6	7	8	9	10
Dhi	Na	Dhi	Dhi	Na	Ti	Na	Dhi	Dhi	Na
X		2			0		3		

Taal Rupak - Matra - 7 Vibhag - 3

1	2	3	4	5	6	7
Ti	Ti	Na	Dhi	Na	Dhi	Na
X			2		3	

Taal Dadra - Matra - 6 Vibhag - 2

1	2	3	4	5	6
Dha	Dhi	Na	Dha	Ti	Na
X			0		

Taal Keherava - Matra - 8 Vibhag - 2

1	2	3	4	5	6	7	8
Dha	Ge	Na	Ti	Na	Ka	Dhi	Na
X				0			

Relation of Singing style and Taal -

1. Khayal -) Ekataal, Jhumara, Tilwada,
Rupak
Bandish -) Jhaptaal, Tritaal, Drut Ekataal
2. Dhrupad -) Chautaal, Dhamar, Tilwada
Dhamar -)

3. Dadra) Dadra, Keherwa, Bhajani, Dhumali,
Thumari) Punjabi, Deepchandi, Rupak
Hori)
Bhajan)
Ghazal)
Quwalli)

In addition to these Taals there are -

Ada chautaal, Tivara, Shulताल, Mattताल, Bramhताल, Ganesh Taal, Vikram Taal, Gajazampa Taal, Shikhar Taal, Yatishekhar Taal, Chitra, Basant, Vishnu, Mani, Zumpa Taal, Rudra Taal, Aadhaa, Savari, Laxmi Taal, Pashto Taal, Shulfakta and Taals in North Indian Music.

Chapter 19

LIST OF 34 RAGAS

**List of 34 Ragas
with Thata, Jati, Vadi-Samvadi
Aroha-Avaroha and time.**

List of 34 ragas

Sr. No.	Raga	Thata	Jati	Vadi	Sam vadi	Aroha	Awaroha	Time of raga
1.	Yaman	Kalyan	Sampoorna	G	N	SRGM ¹ PDN ¹ S	ṢNDP ¹ MGRS	Night
2.	Sham Kalyan	Kalyan	Shadv-Sampoorna	S	M	NSR ¹ MPDN ¹ S	ṢND ¹ MPGMRS	Night
3.	Hamir	Kalyan	Sampoorna	D	G	SRS ¹ GMDND ¹ S	ṢNDP ¹ MPDPMRS	Night
4.	Hindol	Kalyan	Odav	D	G	SG ¹ MDND ¹ S	ṢND ¹ MGS	Morn.
5.	Bhup	Kalyan	Odav	G	D	SRG ¹ PPD ¹ S	ṢDPGRS	Night
6.	Kedar	Kalyan	Odav-Sampoorna	S	M	SMMP ¹ PDN ¹ S	ṢNDP ¹ MPGMRS	Night
7.	Bilawal	Bilawal	Sampoorna	D	G	SRGM ¹ PDN ¹ S	ṢNDP ¹ MGRS	Morn.
8.	Durga	Bilawal	Odav	M	S	SRMP ¹ D ¹ S	ṢDPMRS	Night
9.	Deshkar	Bilawal	Odav	D	G	SRG ¹ PD ¹ S	ṢDPG ¹ PDPMRS	Morn.

List of 34 ragas

Sr. No.	Raga	Thata	Jati	Vadi	Sam vadi	Aroha	Awaroha	Time of raga
10.	Bihaga	Bilawal	Odav-Sampoorna	G	N	SGMPNŚ	ŚNDPMGRS	Night
11.	Shankara	Bilawal	Odav-Shadav	G	N	SGPNDŚ	ŚNPNDBGGRS	Night
12.	Hansa Dhwani	Bilawal	Odav	S	P	SRGPGRGPNŚ	ŚNPFGRS	Night
13.	Khamaj	Khamaj	Shadav-Sampoorna	G	N	SGMPDNŚ	ŚNDPMGRS	Night
14.	Kalawati	Khamaj	odav	P	S	SGPDNDPDŚ	ŚNDPGDPGRS	M.Night
15.	Jayjaywanti	Khamaj	Sampoorna	R	P	SRGMPNŚ	ŚNDPDMRGRS	Night
16.	Des	Khamaj	Odav-Sampoorna	R	P	SRMPNŚ	ŚNDPMGRS	M.Night
17.	Bhairava	Bhairava	Sampoorna	D	R	SRGMPDNŚ	ŚNDPMGRS	Morn.
18.	Ahir Bhairava	Bhairava	Sampoorna	M	S	SRGMPDNŚ	ŚNDPMGRS	Morn.

List of 34 ragas

Sr. No	Raga	Thata	Jati	Vadi	Sam vadi	Aroha	Awaroha	Time of raga
19.	Jogia	Bhairava	Odav-Shadav	M	S	SRMPD ^ˆ S	ˆSNDPDMRS	Morn.
20.	Purvi	Purvi	Sampoorna	G	N	SRGMPDN ^ˆ S	ˆSNDP ^ˆ MGRS	Eve.
21.	Basant	Purvi	Odav-Sampoorna	S	M	SGMDR ^ˆ S	ˆSRNDPMPMDMGRS	L.Night
22.	Shri Raga	Purvi	Odav-Sampoorna	R	P	SRMPN ^ˆ S	ˆSNDP ^ˆ MGRS	Eve.
23.	Marva	Marva	Shadav	R	D	SRGMDND ^ˆ S	ˆSNDMGRS	Eve.
24.	Puriya	Marva	Shadav	G	N	NRSGMDNR ^ˆ S	ˆSNDMGRS	Eve.
25.	Bhatiyar	Marva	Sampoorna	M	S	SDPMPGMD ^ˆ S	ˆRNDPMPGRS	Morn.
26.	Kafi	Kafi	Sampoorna	P	S	SRGMPDN ^ˆ S	ˆSNDP ^ˆ MGRS	M.Night
27.	Abhogi	Kafi	Odav	S	M	SRGMD ^ˆ S	ˆSDMGRS	Morn.

List of 34 ragas

Sr. No	Raga	Thata	Jati	Vadi	Sam vadi	Aroha	Awaroha	Time of raga
28.	Bhimpalas	Kafi	Odav-Sampoorna	M	S	NSGMPṄṠ	ṠNDṖMGṘS	A.Noon
29.	Asavari	Asavari	Odav-Sampoorna	D	G	SRMPḊṠ	ṠNDṖMGṘS	Morn.
30.	Darbari Kanada	Asavari	Sampoorna-Shadav	R	P	NSRGṘSṀPḊNṠ	ṠDṄṖṀṖGṀRS	M.Night
31.	Bhairavi	Bhairavi	Sampoorna	M	S	SRGMPḊNṠ	ṠNDṖMGṘS	All Time
32.	Malkans	Bhairavi	Odav	M	S	NSGMḊNṠ	ṠNḊṀGṀGS	M.Night
33.	Todi	Todi	Sampoorna	D	G	SRGMPḊNṠ	ṠNDṖMGṘS	Noon
34.	Gurjari Todi	Todi	Shadav	D	R	SRGMḊNṠ	ṠNḊṀGṘRS	Noon

M-Night - Mid Night Eve - Evening
Morn - Morning Rainys - Rainy Season
L-Night - Late Night A-Noon - Afternoon

Chapter 20

ADI SHAKTI

The manifestation of Adi Shakti and Omkar simultaneously took place at one single moment of time before the Universe was created. Adi Shakti thereafter took incarnations in different forms at different periods of time in accordance with the needs of the time. Let us see the example of the Avtar of Parbhu Ram. In the times when this Avtar took place Rawan had taken a mighty form of Evil. There was no Evil deed in the world which Rawan did not resort to. the destruction of this mighty Evil was the need of the time and Prabhu Ram was born in the form of man with Shri Sita, the incarnation of Shri Adi Shakti as his consort. The Avtar had one single specific purpose, to kill Rawan and destroy whatever he stood for. The work was only the part - Anish - of Lord Vishnu. It is called 'Avtar Karya'. When the work was done the Avtar ended.

When we come to the Avtar of Lord Krishna with Shri Radha as his Shakti, we see a great change in times. Kauravas was not a single individual as Rawan was. Kauravas was a large group, a big section of society. duryodhana was at the head. But he was not alone in his Evil. He has a big contingent of evil supporters. The individual evil had become social evil. That is why it came to Lord Krishna to

destroy the large section of society. This was the need of the times. Accordingly Lord Krishna had to socialise the entire issue of *Good* destroying *Evil*. Lord Krishna also had a big group of mighty men symbolising *Good*. In a sense Maha-Bharat is a long story of this eternal struggle between *Good* and *Evil* ending in the final triumph of Good over *Evil*.

Our times are witnessing the multiple manifestations of Evil. Evil has gone to every nook and corner of the world. It has taken many forms and many shapes. The work of destroying this type of many-sided Evil is equally powerful therefore had to take a human form and had to come to the world. So far the Avatars were Ansh Avatar, now humanity needs a Poornavatar. The need of the times is high and heavy. Someone strong enough to universalise the problem. Adi Shakti Shri Mataji Nirmala Devi is this human form that our times need.

When we say that the need today is of a multiple power to be born in human form what we mean thereby is that almost every human individual is very uneasy and disturbed in his mind. This has resulted in man losing his mental balance. He sees nothing in future. The future for man today is bleak, dark and void. The need of the hour is to give him mental peace, restore his balance of mind. To give back his original power and finally to enable him to get a clear vision of reality. This malady is not confined to only India. It is happening anywhere and everywhere. More so in rich countries, as their materialistic needs are satisfied. Hence the problem has assumed universal proportion. Shri Mataji Nirmala Devi has fully understood the magnitude of this Evil. Because the mission is for entire humanity it can be called as

considering the enormity of prolem, one cae realise that it is beyond the capacity of a human being. Hence this stupendous task calls for Divine Power to incarnate and that is precisely what Shri Mataji is. The fact that she is single-habdledly accomplishing all this, proves that She is the incarnation.

Shri Mataji achives this through Sahaja Yoga. Sahaja Yoga is a simple technique of self-realisation. For spiritual peace this self-realisation is of great importance. '*Sahaja*' in Sanskrit means '*Sponaneous*' or that which is, inborn within you; and '*Yoga*' is '*Ultimate union with god*'.

In the human nervious system, there are subtle different centres. These centres are called '*Chakras*'. These Chakras control the very being of an individual - physical, mental and spiritual, which is very vital to the well-being of man. Further, these Chakras represent different stages of Evolution. In each Chakra reside certain qualities of God. The aim of all Yoga is to understand the delicate functioning of these Chakras and also to understand the connection of the individual with his own Spirit.

The technique of Sahaja Yoga is simple and anyone can practise it with ease and comfort. It is a way of activating a mechanism. The '*Kundalini*' is the mechanism. The Kundalini is divine energy lying dormant at the base of the spine. The mechanism is like a power cord. This power cord must be plugged in. Then ony we can harness the unused sectors of our brain. When this takes place, a new supply of energy becomes available to us. The final experience

is a feeling of total internal silence, complete health and well-being. We experience a thoughtless awareness, and feel a cool breeze of vibrations on the head and on the palms of our hands.

This experience is rare in itself. It is a next step in Evolution. In the past it was not available to any man and every man. Shri Mataji Nirmala Devi did this. It is a colossal human service. It is an 'Avtar Karya'. Shri Mataji did this by her extraordinary spiritual powers. This spontaneous and effortless technique is the key to success. It transcends above all discriminations based on castes, creeds or religions. It is for mankind as a whole.

Shri Mataji Nirmala Devi remains for all of us an ultimate light of Love. If any one, it is only She who has ability and desire to take entire humanity to the next step in Evolution.

"Om Twameva Sakshat Shri Mahalaxmi
Mahasaraswati Mahakali Trigunatmika
Kundalini, Sakshat Shri Adi Shakti Mataji
Shri Nirmala Devi Namoh Namah".

"This is the era of Enlightenment. One can see and feel the bubbling of new idioms in our creative world of Art, Music and all that is beautiful and joy-giving. Integration is the key note of this new regeneration of universal tones. These tones are ripples of the harmonic, dynamic undercurrent-music of the Universal Divine Love."

H.H. SHRI MATAJI NIRMALA DEVI.....

Chapter 21

A JOURNEY OF SAHAJA SANGEET

Music is meant to be a means of entertainment. An artist entertains his listeners and listeners are almost drowned in the joy of the music. When the aim and purpose of entertaining music changes viz. instead of mere entertainment the music touches the spirit of man, then it embraces the Universal Divine Power of Love which is omnipresent. And this Sangeet is *Sahaja Sangeet*.

The Sahaja Sangeet is like beautiful early morning hours. Auspicious, refreshing and nourishing. It energises every cell of the body of a singer and a listener. The Sahaja Sangeet has come from Divine and has kindled and enhanced divinity in the singers and the listeners. It is said - "Veda-vid Vedo Bhavati - A knower of vedas becomes 'vid-gnostic". Similarly Sahaja Sangeet connects a person to Divine and imbibes in him or her spontaneously the eternal Principle of Vedas. "Tat-twam-asi". Like Sahaja Yoga, it is the creation of the Adi Shakti. And having soothened and charmed the Sahaja Yogis, it has become heart - throbs of Sahaja Yogis all over the world.

Sahaja Sangeet and Sahaja Yoga grow and flourish together, hand in hand, as both of them are born with man. A Sahaja Sangeet listener is a pilgrim, a holy traveller on his way to spiritual peace, that is *Niranand*.

What exactly happens when Sahaja Sangeet performance begins? The artist who has completely surrendered to Shri Mataji, and Sahaja Yogis are present there wilfully surrendered to Shri Mataji and to Sahaja Sangeet, the atmosphere is full of joy and enthusiasm. The next stage of this process of holy journey is that the artist becomes hollow and very easily becomes an instrument of Shri Mataji; and the journey towards eternal joy begins. The joy is pure joy for every—that is *Niranand*. Then the music becomes the carrier of vibrations. Shri Mataji through the artist as medium and music as carrier awakens Kundalini which taken the listeners in the thoughtless awareness and attains the highest point in *Chaitanya*, that is the *Param Chaitanya* or all-pervading power of Divine Love, This is the only purpose of Sahaja Sangeet.

The awakening of Kundalini in Sahaja Yoga taken place with the touch of Musical Notes. the notes touch the Chakras and the Kundalini gets awakened. The Kundalini reaches Sahasrara through Sushumna and through all Chakras. Then Kundalini become one with God. Vibrations begin to flow, Yogis go into *Nirananda* and the seeker begins his journey on the path of evolution.

Way back in the year 1982, Her Holiness Shri Mataji taught the first song to Western Sahaja Yogis - "Bhaya Kaay Tayaa Prabhu Hyaacha Re." by Rev.

Waman Tilak. Shri Mataji had also composed one lyric "Aamhi Bee Ghadalo, Tumhi Bee ghadaa naa."

Since 1979, Mrs. Venugopalan, a devout Sahaja Yogini and an accomplished artiste used to enthrall the audience in Shri Mataji's public programmes in Delhi with melodiously rendered Bhajans.

Around this time music groups were also formed in European Countries, Australia, U.S.A. Besides songs composed in their respective languages, these artists started learning songs composed in Marathi and Hindi languages.

In the month of January 1985 in Pune, after Shri Mahalaxmi Puja of Shri Mataji, boys and girls in their early teens and above were called to the stage for presenting their musical skills. One by one, five six of them came. Music which came spontaneously from those innocent children was enjoyed by all. Shri Mataji greatly appreciated their songs and blessed and encouraged them.

In the year 1984 - 1985 Shri Mataji might have decided to give full and complete form to Sahaja Sangeet. Shri Mataji inspired Saundankarji of Nasik to form a Music Group. The purpose of this group was to spread and popularise Sahaja Yoga through Sahaja Sangeet. This Sangeet was used in the Pooja Ceremony of Shri Mataji, Shri Mataji's public programmes and at the time of Maharashtra tours of foreigners. Saundankarji selected very good poems and songs, tuned them melodiously and the cassette of the same was released in the year 1986 on January

the 17th. This was the first cassette of Sahaja Sangeet. Some of the songs, which this music group gave to Sahaja Sangeet are still being sung in the Puja.

1. Ai Girinandini
2. Tere hi guna gaate hai / tuzako Nis din dhyate hai.
3. Namostute Shri Nirmala Devi Namostute.

Sanjay Talwar of Delhi holds a unique place in Sahaja Sangeet. Deepak Verma, Simple Mukhram - these artists have contributed to Sahaja Sangeet with a distinct mark.

With the grace of Shri Mataji Sahaja Sangeet became rich with a variety of types of music viz. Devotional songs, Chorus, Music, Duets, Bodh-Geet, Surrender Songs, Gazals, Kawalis, Jogwa, Instrumental Music, Dance and Vocal Classical Music.

Many International artists contributed to the *Chaitanya Sangeet - Sahaja Sangeet*. The Sahaja Sangeet and Sahaja Yoga became one with each other and attained a kind of Advait.

This Sangeet taught them - “Jo Ubhara So dub gaya / Jo Doob So Paar”

Chapter 22

BABAMAMA

Shri Mataji gave a blessing and a great “*Sahaja Poet*” was born. The name of this blessed poet is - *Babamama*. Babamama is Shri Mataji’s youngest brother. His real name is Hemendrakumar Prasadraoji Salve. By profession he is a well - known Chartered Accountant. The name “*Babamama*” is taken with full respect in the entire world of “*Sahaja Sangeet*”. The musical heritage, he got from his parents. They were not only ardent music lovers but also patrons of artists.

Babamama is a unique versatile personality. He is a good Tabla player, a harmonium player, a vocalist and a great organiser. When he comes upon the stage with *Nirmal Sangeet Sarita*, the expectant minds of the listeners become enthusiastic and eager. On the 28th December 1985 he got self-realisation.

In the year 1986 when Babamama was travelling in a train going to Calcutta, the first poem was born. When this poem was born the background music was Railway Rhythm. Naturally it has two great qualities - *Music & Rhythm*.

The first poem born was - “Na Khuda Ko Dhunda tae hae.” After this it was the spontaneous overflow of his powerful feelings and - “Mauline Thothavile daar;

Houni Ja Ata Gadya Paar”, “Brahma Shodhile Brahmanda milale; Aae tuziya Dhami” songs like these began to flow from his pen. This poetic inspiration continued and many beautiful poems with potentials of Kundalini awakening and teaching of Sahaja Yoga came into being.

Babamama’s poetic creativity is rich with a variety of songs - Devotional songs, Duets, moral songs, Group songs (Chorus), Surrender Songs, songs in the Pooja, Gazals, Kawalis and so on.

Some poems and songs of BABAMAMA

1. Duets a) Pyar Bhare ye do Nirmal Nain
 b) Duniyame tera Nijam teri jaisi Sarkar nahi
2. Devotional a) Brahma Shodhile Brahmanda Milale
 Songs b) Aya hu Darbar Tumhare
 c) Mauline Thothavile Daar
3. Moral Songs a) Apne Dilme Sahajko Basaya Karo
 b) Chalal Musafir
4. Surrender a) Ma tere Nirmal Prem ko mera Shatashat
 SongsPranam
 b) Tere Charankamalme Rahanewalome
 likhle mera nam.
5. Pooja Songs a) Tuzya Poojani Archani Leen Vhave
 b) Jaya Ambe Kundalini Maa
 c) Nirmala Kiti varnavi tuzi stuti

Chapter 23

NIRMAL SANGEET SARITA

The birth of Nirmal Sangeet Sarita seems to be Shri Mataji's divine planning. The story of its birth is very interesting. The year was 1984. The place - Bordi in Gujarat (Just as at present a Seminar is held at Ganapati Pule, in those days it was held at Bordi in Gujarat). The time was at about 8.00 p.m. Babamama had reached Bordi from Nagpur after a hard journey. The first notes that came to him were "Raghupati Raghava Rajaram". The foreigner Sahajis were singing very devotionally. Shri Mataji was lovingly and intently listening. Babamama was astonished to see this. "How come, that Shri Mataji, the Goddess of sixty-four arts, could pay so much attention to such tuneless songs?" And here Babamama became uneasy and disturbed. And Nirmal Sangeet Sarita was born in his mind. With Shri Mataji's kind blessings, Babamama established Nirmal Sangeet Sarita.

In the year 1987 the first cassette of Nirmal Sangeet Sarita was released. This cassette is a result of the combination of two great forces -

Babamama's great poems and Guruji's melodious music.

He found a gem in Pandit Prabhakar Dhakade (Guruji)

- Violinist, Harmonium Player, and Music Director - all these qualities rolled into one single person.

Babamama discovered hidden talents in persons who completely surrendered their art to Sahaja Sangeet and Sahaja Yoga.

The great group - *Sarita* - has artists like -

Anil, Chhaya, Sham	-	The Vocalists
Sandesh, Prabhu	-	The Tabla Players
Ashok	-	Dholak and Dholaki Player
Prashant	-	Guitarist
Bhattacharya	-	Sarod Player
Guruji	-	Harmonium Player and the Music Director

Shri Mataji spread Indian Music throughout the world through *Nirmal Sangeet Sarita*.

Babamama himself seems to have an exceptional talent to discover a musician in a man. To find out a new artist is in his blood and breath.

In Pune, Babamama found a couple - *Arun Apte* and his wife *Surekha* : Arun - Classical Music Singer and Surekha - Light Music Singer. Therafter Classical Vocal began to flow in *Nirmal Sangeet Sarita*.

In the year 1993 *Nirmal Sangeet Sarita* Programme was orgnaised in Delhi when the group was on its way to Russia. At the time Sir C.P. Srivastava was also present. After the programme real appreciation came from Sir C.P. Srivastava that Nirmal Sangeet

Sarita has ceased to be *Sarita* and has become *Sagar*. This kind of appreciation is a rare honour bestowed upon Nirmal Sangeet Sarita.

Nirmal Sangeet Sarita inspired by Shri Mataji Nirmala Devi and established by Babamama is a blessing to the entire world of Music.

Chapter 24

MUSIC AND MEDITATION

As we know that Man today is standing on the threshold of 21st Century where he is cursed with a complex mental life. Human mind today is full of thousand and one diverse ideas and thoughts mutually completely disconnected from each other. The natural results of this is a kind of mental disease or mental disorder. For such a malady, meditation is the only way out. Meditation is nothing but a mental transformation from a thousand and one things in the mind to zero in the mind. Thousand and one is a malady whereas zero is a remedy.

Shri Mataji says - “Meditation is a commonly known word. Meditation has three stages which cannot be verbally described. However in Sanskrit there is clear and detailed description and explanation of how to enter the meditation stage of our mind. To reach the meditation stage there are three steps. Dhyān, Dhārnā and Samādhi. Fortunately Sahaja Yoga is that Yoga, where a Sahaja Yogi can get all the three steps rolled into one, in a bundle. Eliminating the first two, a Sahaja can directly enter into Samādhi and there is its beauty”.

Meditation or Dhyān is the entrance step of Samādhi. Attention is not only important but essential for meditation. A thousand and one attracting and attractive

things round about us make attention difficult, thereby in a way we waste our energy. If we want to stay in a meditation stage, the first thing we have to do is to bring our attention within us. Once the attention is brought in, the thoughtless awareness can be easily achieved and after that the “Kundalini” is awakened to all the Chakras and the ‘Kundalini’ enters into Sahasrara and becomes one with all-pervading power and reaches the stage of “Nirananda” which is nothing but “Samadhi”.

There are three things that are important and fundamental to Sahaja Yoga. The first is total and complete surrender to “Shri Mataji”. The second is collectiveness and the third is meditation. The person who has imbibed in him all these three things is called Sahaja Yogi. The first requirement of Sahaja Yogi is complete surrender to “Shri Mataji”. Awareness through collectivity is the important feature of Sahaja Yoga. The awakening of Kundalini through meditation resulting in thoughtless awareness, we reach the stage where the human soul becomes one with the divine soul. This is nothing but “God’s Kingdom” where the “God Almighty” becomes our protector and caretaker.

For staying in the meditation the great and simple way is “Music”. Let us see what happens in Music.

The great artist is a born realised soul. Such an artist is more an artist and less a man. The soul of a man is always pure and clean even though his body suffers from diseases and mind from vices. In the same way the art of an artist is pure like the soul, though his behaviour is full of vices, this is why the people like

and enjoy the art of the artist and ignore his personal character. For the simple reason that the art of the artist is always free from vices. This is all about non-Sahaja artist and their art.

Now let us turn our attention to Sahaji Artist and their art. A Sahaji Artist is blessed by “Shri Mataji” as he is complete surrendered to Her Holiness. Now we have to see what happens when a Sahaji Artist present his art in the form of divine worship of “Shri Mataji”. Both Sakar and Nirakar forms.

“H.H. Shri Mataji” is sitting on her throne. An artist has began presenting his art after he has presented his due respects to H.H. Shri Mataji. The mehfil has started. The Sahaji listeners have already gathered. The moment the musical notes come out the wandering attention of the artist and his audience enters within and get blessed with thoughtless awareness and thereupon the Kundalini is awakened. Then as the notes come from the artist they give vibrations to the respective chakras i.e S - Mooladhara. R - Swadisthan, G - Nabhi, M - Anahat, P - Vishuddhi, D - Agnya, N - Sahasrara and Kundalini easily reaches Sahasrara ; and Nirananda is experienced and this is the ultimate bundle form of Dhyān Dharana and Samadhi.

When a Sahaji listens to music, he hears it not through ears but through chakras. Chakras become ears and Kundalini gets awakened.

This clearly proves a great universal truth, that by listening music through Chakras, the awakening of

Kundalini takes place and spiritual emancipation follows and to achieve this “*Sahaja Yoga*” is the only *Yoga* in the entire world and this Sahaja Yoga is discovered by no one else but - H. H. Shri. Mataji Nirmal Devi.....

Chapter 25

HOW TO RECOGNISE RAGAS

In recent times it seems that Indian Music has gone to many places and countries of the world and has become very popular there. The Indians who have gone to these places and have become the natives of these respective countries have made a considerable progress in the popularisation of Indian Music. There many of them have established academies and musical centres. Indian artists who went there for their musical concerts also helped the native Indians there in their mission of the development of Indian Music.

Music being a cultural activity it naturally has a tradition of its own. Just as Indian music has a long tradition, Western music also has a tradition of its own spread out in the countries in the past. Because of this rich musical tradition it becomes essential for every pop musician first to be trained in classical music and then enter into its pop variety. In Britain on the BBC there is a special channel reserved for Indian Classical Music and there are hundreds and thousands viewers who regularly watch this channel.

All these things show that Indian Classical Music has crossed Indian borders and reached many lands all over the world and has taken deep roots there.

In Sahaja Yoga, H.H. Shri Mataji has given a special place and position to music and Shri Mataji has very emphatically taught the Sahajis that music is not means for all to entertain the mind, but it is meant to uplift the spirit and this is why in the Sahaji World, Sahajis do not only love Indian Classical Music but they are mad after it, because musical notes awaken the “Kundalini”.

The attitude towards music is full of respect and honour. Many international artists have presented their art before the Sahaji audience in the presence of Shri Mataji. It has become very easy for the listeners to recognise different Rages. it is almost a miracle that Western musicians present their Indian Classical Music with ease and comfort before H.H. Shri Mataji and Sahaji audience-so much so that their music makes us feel that they are Indians and not foreigners.

A kind of musical research is going on the field of musical aspect of medication and to discover the inter-relationships between musical Ragas and human diseases with the confidence that music does cure diseases. As it is a common observation that to recognise Ragas is not easy, a Sahaji listener could learn the art and skill of recognising Ragas it will be very useful, helpful and beneficial for their physical health, mental peace and spiritual upliftment. On pages 102 onwards of this book a chart is given where there is a mention of seventy five different Ragas with the help of which we will be able to learn the Ragas. In addition to the chart we have also furnished here with easy and simple method of recognising Ragas.

Almost all Sahaja Yogis very well know Sahaj Songs. These well-known songs are sung at the time of Shri Mataji's public programmes, musical concert and Shri Mataji's Pooja ceremonies. These songs carry with them the teaching of Sahaja Yoga and vibration and the spring of vibrations begins to flow. These songs are based on particular Ragas. When the words in the song come out on their musical way, the words become "Mantras". It is not that music does not have entertainment value, the entertainment value of music has only the price, the real value lies with the spiritual aspect of music.

It may so happen that in some songs more than one Ragas are used. But this use is meant to improve its melody value.

Even then, in every song the basic Raga is always one. If we develop our ability to recognise Raga in the song our knowledge of Ragas naturally improves. To achieve this, the fixation of the inter-relationship between the Raga and song is essential.

Let us now explain one example which will make the point clear. All of us know the famous song - "Tujhya Poojani Archani Leena Vhave".

We also know the basic Raga of this song which is 'Yaman'. Once the inter-relationship between the song and the Raga is fixed in our mind, whenever a 'Yaman' Raga is being sung our attention naturally goes to "Tujhaya Poojani". This psychological association is nature's gift to man, and this helps us to know its Raga which is 'Yaman'. This habit leads us to improve our knowledge of Ragas. The knowledge

of Ragas improves our spiritual aspect of musical enjoyment. For Sahaja Yogis the most important thing is that they should bring their wandering attention within, to achieve which Raga is used and in such a situation if we already know the Raga, the energy which we have to use to recognise the Raga can be put to its better use which is attention in the depth of meditation.

All this will help to recognise the Ragas which are presented in the following chart -

- | | | |
|------------------------------------|---|-----------------|
| 1. Tujhya Poojani | - | Yaman-Kedar |
| 2. Hasata Aali | - | Khamaj |
| 3. Hemaja | - | Kafi |
| 4. Aya hoon Darbar Tumhare | - | Jog Kans |
| 5. Pyara Bhare ye do Nirmal nain | - | Kafi |
| 6. Nirmal kiti varnavi | - | Bhimpalas |
| 7. Na Khuda koi dhoondate hain | - | Marva |
| 8. All Tero nam | - | Bilaval |
| 9. Brahma Shodhile | - | Hansdhvani |
| 10. Ma Tere Nirmal Prem ko | - | Bageshree |
| 11. Duniyame Tera Nizam | - | Bhimpalas |
| 12. Ali Ali Ali Maula Ali - Kawali | - | Jogiya |
| 13. Guru Tocha Mhanavi | - | Bilaval |
| 14. Namu Namu Maria | - | Charukeshi |
| 15. Vishva Vandita | - | Bairagi Bhairav |
| 16. Anadi Nirguni | - | Bhairavi |
| 17. Binati Suniye Adi Shakti Meri | - | Bhimpalas |
| 18. Bitu na Arsaye | - | Parmeshvari |
| 19. Koyi Insa Mile | - | Ahir Bhairav |
| 20. Tere Charan Kamal me | - | Sham Kalyan |
| 21. Jai Jai Janani Shri Ganeshki | - | Bhairavi |
| 22. Jai Ambe Kundalini Ma | - | Lalat Bhatiyar |
| 23. Namami Shri Ganaraj | - | Shuddha Kalyan |

- | | | |
|--|---|-----------------|
| 24. Apne Dilme Sahaj Ko
Basaya Karo | - | Bilaval |
| 25. Sahaji Atma ki Chadar | - | Khamaj |
| 26. Jagi Tarak Janama Ala | - | Bhairavi |
| 27. Mataji Tuhi Bhavani | - | Yaman |
| 28. Tuhi Alla Tuhi Isayi | - | Bhairav |
| 29. Kripa Karo Shri Ma | - | Jaijaiivanti |
| 30. Tu he Guru Guruonki Mata | - | Madhuvanti |
| 31. Sanja Bhai Ab | - | Marva |
| 32. Mata ke guna gao | - | Todi |
| 33. Tanom Tan A nat dere | - | Malakans |
| 34. Jai Jai ho Mahima Teri | - | Durga |
| 35. Banke Bihari Mharo Pranam | - | Yaman |
| 36. Gheyi Chhand Makarand | - | Salag Varali |
| 37. Gheyi Chhand Makarand | - | Dhani |
| 38. Abeer Gulal Udhalit Rang | - | Bhoop |
| 39. Saiya neekas gaye mai na
ladi thi | - | Bhairavi |
| 40. Tujhya Poojanache Tujhya
Darshanache | - | Bairagi Bhairav |
| 41. Anandache moola tethe
Premacha Kallol | - | Bhairavi |
| 42. Teen Mantra | - | Jaijaiivanti |

MARATHI TYPING

Chapter 26

*SHADJA TO NISHAD MOOLADHARA TO SAHASRARA**

After thoroughly knowing and understanding the twelve notes of music it is now our turn to study their Sahaji Musical Application.

SHADJA

Abbreviated form of Shadja is Sa or S. Its frequency is 240.. In olden times our Rishis and Munis had learnt original sounds from birds and beasts in nature. And out of that scholarly study they established the Swaras. Shadja - from Peacock. The note Sa is static and stable. Sa is the basis note of all twelve notes and this is why Sa is regarded in Sahaja Music a Muladhar. In every musical note the element of Sa is present.

Chakra	-	Mooladhara
Deity	-	Shri Ganesha, Shri Gauri Kundalini, Shri Kartikeya
Left Side	-	Shri Ganesha
Centre	-	Shri Ganesha, Shri Ganesh Gauri, Shri Kundalini Mata

Right Side - Shri Kartikeya

Mantras for Mooladhara Chakra :

1. Om Twameva Sakshat Shri Ganesha Sakshat Shri
Adi Shakti Mataji Shri Nirmala Devyai Namoh
Namah
2. Om Twameva Sakshat Shri Gauri Kundalini
Sakshat Shri Adi Shakti Mataji Shri Nirmala
Devyai Namoh Namah
3. Om Twameva Sakshat Shri Kartikeya Sakshat
Shri Adi Shakti Mataji Shri Nirmala Devyai
Namoh Namah.

Gross Expression : Prostate Gland (Pelvic Plexus),
Sacrum (Coccyx), Part of Uterus.

Qualities of Shri Ganesha : Innocence, Eternal Child-
hood, Wisdom

Qualities of Shri Gauri Kundalini : Seat of Kundalini,
Purity, Motherly Love, Virgin Purity, Holiness of
Mother.

Qualities of Shri Kartikeya : Valour, Knowledge

Location of Hand : Heel of Palm

Manifestation - Sex Elimination, Sympathetic Sys-
tem, Parasympathetic System.

Number of Petals - Four

Symbol - Swastika

* Power - Mother

Colour - Coral Red

Rasa - Omkar, Music

Dear - Love for Mother

Leaves & flowers - Durva, Red flower (Hibiscus)

Varnakshar - Vam, Sham, Sham, Sam

Vam - Vimalatoya

Sham - Shveta, Sadgunadayaka, Sankalpdayaka,
Sampattidayaka.

Sham - Amala, Sarvaphaladayaka

Sam - Sakaligarana

Beejakshar - Lam

Akshar - Akar

Tatva - Prithvi (Bhumandal)

Tatvakarya - Smell

Veda - Rigveda

Mudra - Aie

Vahana (Vehicle) - Mooshaka (Mouse)

Tatva Colour - Yellow

Granthisthana - Brahmagranthi

Instrument - Shehenai

Vayu (Gas) - Apana

Vacha - Madhyama

Guna (Quality) - Rajoguna

Vara (Day) - Tuesday

Graha (Star) - Mars

KOMAL RISHABH

Abbreviated form of Komal Rishabh is Re or R. Its frequency is - $254 \frac{2}{17}$.

Chakra - Left Swadisthan

Deity - Shri Nirmala Vidya

Mantra for Left Swadisthan Chakra -

Om Twameva Sakshat Shri Nirmala Vidya Sakshat
Shri Adi Shakti Mataji Shri Nirmala Devyai Namoh
Namah.

Qualities - Pure Knowledge

SHUDDHA RISHABH

Abbreviated form of Rishabh is Re or R.

Its frequency is 270. Rishabh from Bull.

Chakra - Swadishthan

Deity - Shri Brahmadeva Saraswati Shri
Nirmala Chitta

Centre - Shri Brahmadeva Saraswati

Right Side - Shri Nirmala Chitta, Shri Hazrat Ali Fatima

Mantras for Swadisthan Chakra :

1. Om Twameva Sakshat Shri Bharamadeva Saraswati Sakshat Shri Adi Shakti Mataji Shri Nirmala Devyai Namoh Namah
2. Om Twameva Sakshat Shri Nirmala Chitta Sakshat Shri Adi Shakti Mataji Shri Nirmala Devyai Namoh Namah

Gross Expression - Aortic Plexus

Qualities of Shri Brahmadeva Saraswati- Creativity, Aesthetics

Qualities of Shri Nirmal Chitta - Creative action

Qualities of Hazrat Ali Fatima - Creative action

Location on Hand - Thumb

Manifestations - Liver, Kidney, Spleen, Pancreas, Uterus

Number of Petals - Six

Symbol - Star of David

Power - Shri Saraswati Shakti

Colour - Yellow

Rasa - Music, Creation

Dear - Music

Leaves & flowers - White flowres

Varnakshar - Vam Bham, Mam, Yam, Ram, Lam

Vam - Sundar Asadavruttanashak

Bham - Bhutpishachhanashak

Mam - Pratipakshasamohak

Yam	- Sarvavyapishuddhikar
Ram	- Agni
Lam	- Daydeepyaman, Akhiligagadrakshak
Beejakshar	- Vam
Akshar	- Ukar
Tatva	- Jala (Water)
Tatvakarya	- Rasa
Veda	- Yajurveda
Murder	- Clim Kshama
Vahana (Vehicle)	- Swan and Peacock
Tatva Colour	- White
Instrument	- Veena
Vayu (Gas)	- Apan
Vacha	- Madhyama
Guna (Quality)	- Rajoguna
Vara (Day)	- Wednesday
Graha (Star)	- Mercury

KOMAL GANDHAR

Abbreviated form of Komal Gandhar is Ga or G.

Its frequency is 288.

Chakra - Left Nabhi
Deity - Shri Gruha Laxmi

Mantras for Left Nabhi Chakra :

1. Om Twameva Sakshat Shri Gruha Laxmi
Sakshat Shri Adi Shakti Mataji Shri Nirmal
Devyai Namoh Namah.

Qualities - Household Matters, Creative action.

SHUDDHA GANDHAR

Abbreviated form of Gandhar is Ga or G.

Its frequency is - $301^{17}/_{43}$ Gandhar from Sheep

Chakra - Nabhi, Right Nabhi, Voids (Ocean of Illusion)

Deity - Shri Laxmi-Vishnu, Shri Raja Laxmi and Shri Adi Guru

Centre - Shri Laxmi - Vishnu

Right Side - Shri Raja Laxmi

Mantras for Nabhi Chakra :

1. Om Twameva Sakshat Shri Laxmi Vishnu Sakshat Shri Adi Shakti Mataji Shri Nirmala Devyai Namoh Namah
2. Om Twameva Sakshat Shri Raja Laxmi Sakshat Shri Adi Shakti Mataji Shri Nirmala Devyai Namoh Namah
3. Om Twameva Sakshat Shri Adi Guru Dattatreya Sakshat Shri Adi Shakti Mataji Shri Nirmala Devyai Namoh Namah

Gross Expression - Solar Plexus

Qualities - Dharma (Virtue) Ten Commandments, Satisfaction, Right behaviour, Wealth, Welfare, Wellbeing, Evolution, Liver Attention & Guru Principle.

Manifestations - Stomach, Liver (Part),
As Nabhi + Swadisthan

Number of Petals - Ten

Power - Shri Laxmi Shakti

Colour	-	Green or Pink
Rasa	-	Generosity
Dear	-	Satisfaction
Leaves & Flowers	-	Yellow flowers, Davna, Lotus
Varnakshar	-	Dam, Dham, Nam, Tam, Tham, Dam, Dham, Nam, Pam, Fam
Dam	-	Vishaghna
Dham	-	Bhagyadayak
Nam	-	Siddhiprada
Tam	-	Anandvardhak, Sakalbhagyadayak
Tham	-	Vishuddha, Sadgunprabhavi
Dam	-	Suramya, Manyatadayak
Dham	-	Tivra, Tapanashak
Nam	-	Anadshantidayak, Moksha prada- yak
Pam	-	Gambhira, Visharupa
Fam	-	Diadipyaman, Animadishiddhipradayak
Beejakshar	-	Ram
Akshar	-	Makar
Tatva	-	Tejas (Agni)
Tatvakarya	-	Roopa (Sight)
Veda	-	Samveda
Mudra	-	Shri Vittal
Vahan (Vehicle)	-	Garud (Eagle)
Tatva Colour-		Red
Instrument	-	Santur
Vayu (Gas)	-	Saman
Vacha	-	Shanti
Guna (Quality)	-	Satvaguna
Vara (Day)	-	Thursday
Graha (Star)	-	Jupiter

SHUDDHA MADHYAM

Abbreviated form of Madhyam is Ma or M.

Its frequency is 320 Madhyam from Crouch.

Chakra	-	Left Heart and Centre Heart (Anahat)
Deity	-	Shri Shiva Parvati, Shri Durga Mata, Shri Jagadamba
Left Side	-	Shri Shiva Parvati
Centre	-	Shri Durga Mata, Shri Jagdamba

Mantras for Heart Chakras :

1. Om Twameva Sakshat Shri Shiva Parvati Sakshat
Shri Adi Shakti Mataji Shri Nirmala Devyai
Namo Mamah.
2. Om Twameva Sakshat Shri Jagadamba Sakshat
Shri Adi Shakti Mataji Shri Nirmala Devyai
Namo Namah

Gross Expression- Heart Organ, Sacred Heart, Cardiac Plexus

Qualities - Shri Shiva Parvati Mother's
place, Seer of Spirit, Existence
Shri Jagadamba - Sense of security

Location of Hand- Little finger

Manifestations - Heart Beat, Breathing

Number of Petals- Twelve

Power - Shri Durga Shakti, Power of
Love

Colour - Crimson Red Rasa - Prema
(Love)

Dear - Truth, Love Leaves & flowers -
White flowers, Bel, (Bilwa)

Davana Varnakshar- Kam, Kham, Gam, Gham, Dam,

		Cham, Chham, Jam, Sam, Nam, Tam,Tham.
Kam	-	Varad, Vishahar
Kham	-	Sarvaskhobhkar
Gam	-	Samulavighnahr
Gham	-	Sthiratadai, Daivavan
Dam	-	Atiteevra Vishaghna
Cham	-	Nishthur
Chham	-	Bhutnashak, Shreshtha
Jam	-	Vammarga Anupameya Vishvanasaka, Jada Atulpanashak
Zam	-	Bhutpishachhavinashaka
Nam	-	Mrutyunjay
Tam	-	Daivavan, Sarvarogaharaka
Tham	-	Chandra
Beejakshar	-	Yam
Akshar	-	Omkar
Tatva	-	Air (Vayu)
Tatvakarya	-	Sparsha
Tatvakarya	-	Atharva Veda Dakshinagni
Veda	-	Ai - Vistrut
Vahana	-	Lion & Tiger
Tatva Colour-		Dhurkat
Granthisthana	-	Vishanu Instrument - Mrudunga, Tabla (Rhythm)
Vayu (Gas)	-	Pran
Vacha	-	Para
Guna (Quality)	-	Tamoguna
Vara (Day)	-	Friday
Graha (Star)	-	Venus

TEERA MADHYAM

Abbreviated form of Teevra Madhyam is Ma or M

Its frequency is - $338^{14}/_{17}$

Chakra - Right Heart

Deity - Shri Sita Rama

Gross Expression - Lungs

Mantra for Right Heart Chakra :

Om Twameva Sakshat Shri Sita Rama Sakshat Shri
Adi Shakti Mataji Shri Nirmala Devyai Namoh
Namah

Qualities - Father's place, Responsible beha- viour

PANCHAM

Abbreviated form of Pancham is Pa or P.

Its frequency is 360. Pancham from Koyal.

Chakra - Vishuddhi

Deity - Vishnumaya, Shri Radha Krishna,
Yashoda

Left Side - Shri Vishnumaya

Centre - Shri Radha Krishna

Right Side - Shri Yashoda Mata,
Shri Vitthal Rakhumai

Mantras for Vishuddhi Chakra :

1. Om Twameva Sakshat Shri Vishnumaya Sakshat
Shri Adi Shakti Mataji Shri Nirmala Devyai
Namoh Namah

2. Om Twameva Sakshat Shri Radha Krishan
Sakshat Shri Adi Shakti Mataji Shri Nirmala
Devyai Namoh Namah
3. Om Twameva Sakshat Shri Yashoda Mata Sakshat
Shri Adi Shakti Mataji Shri Mataji Devyai Namoh
Namah

Gross Expression	- Cervical Plexus (Thyroid)
Qualities	- Shri Vishnumaya Self-esteem, Virata (The Vast cosmic being)
Shri Radha Krishna	- Divine Diplomacy, collectively playful witness
Shri Yashoda	- Joy in self, Respect for others
Location on hand	- First finger
Manifestations	- Neck, Arms, Mouth, Tongue, Hearing, Face
Number of Petals	- Sixteen
Power	- Radha Shakti
Colour	- Blue
Rasa	- Sakshat Sangeet
Dear	- Rasa Dance, Butter, Honey, collectivity
Leaves & flowers	- Tulsi
Varnakshar	- Am, Aam, Eem, Eem, Vm, Vam, Rham, Rham, Rlam, Rlam, Aim, Aim, Om, Oum, Am, Aha
Aim	- Sarvavyapi Shashvata

Aam	-	Power
Eem	-	Shoshak, Power of Silence
Eem	-	Vishuddha, Vachashakti
Vm	-	Sarvashaktisar
Vam	-	Asahyanipklasanshakti
Rham	-	Trouble
Rham	-	Samohan Shakti
Rlam	-	Prabhavi mohan
Aim	-	Atyanta Vishuddha
Aim	-	The Power of Vishuddha Shakti
Om	-	God, Eternal
Oum	-	Attractive for all words
Am	-	Attractive for all animals
Aha	-	Mrutyu Sanharak
Beejakshar	-	Hum
Akshar	-	Ardhamatra (Amatra)
Tatva	-	Akash (Sky)
Tatvakarya	-	Word
Veda	-	Sukshamaveda
Mudra	-	Hum-Linga
Vahana	-	Swar (Note)
Tatva Colour	-	Blue
Instrument	-	Basari (Flute)
Vayu (Gas)	-	Udan
Vacha	-	Vaikhari
Guna (Quality)	-	Tamoguna
Vara (Day)	-	Saturday
Graha (Star)	-	Saturn

KOMAL DAHIVAT

Abbreviated form of Komal Dhaivat is Dha or D
 Its frequency is - $381\frac{3}{17}$

Chakra - Right Agnya
Deity - Shri Buddha

Mantra for Right Agnya Chakra :

Om Twameva Sakshat Shri Buddha Sakshat Shri Adi
Shakti Mataji Shri Nirmala Devyai Namoh Namah

Quality - Ego

SHUDDHA DAHIVAT

Abbreviated form of Dhaivat is Dha or D.

its frequency is - 405. Dhaivat from Horse

Chakra - Agnya
Deity - Shri Mahavira, Shri Jesus Mary
Mata,

Shri Maha Kartikeya, Shri Maha
Ganesha

Left Side - Shri Mahavira
Centre - Shri Jesus Mary Mata
Front Side - Shri Maha Kartikeya
Back Side - Shri Maha Ganesha

Mantras for Agnya Chakra :

1. Om Twameva Sakshat Shri Mahavir Sakshat Shri
Adi Shakti Mataji Shri Nirmal Devyai Namoh
Namah
2. Om Twameva Sakshat Shri Jesus Mary Mata
Sakshat Shri Adi Shakti Mataji Shri Nirmala
Devyai Namoh Namah

3. Om Twameva Sakshat Shri Maha Kartikeya
Sakshat Shri Adi Shakti Mataji Shri Nirmala
Devyai Namoh Namah
4. Om Twameva Sakshat Shri Maha Ganesh Sakshat
Shri Adi Shakti Mataji Shri Nirmala Devyai
Namoh Namah.

Gross Expression	-	Right Temple, Crossing of Optic Thalamus (Pineal + Pituitary glands) Left Temple
Quality	-	Forgiveness, Resurrection The Lord's Prayer, Superego, Conditioning
Location of hand- Manifestations- ness	-	Ring finger Conditioning Sight, Thought '1' -
Number of Petals-	-	Two
Symbol	-	Cross
Power	-	Kshama Shakti (Power of Forgiveness)
Colour	-	Red
Rasa	-	Sakshat Kshama
Dear	-	To forgive
Leaves & flowers-	-	Sunflower
Varnakshar	-	Hum, Ksham
Hum	-	Amal, Akhilvachavyapak, Vachasiddhikar
Ksham	-	Praptisahayak
Beejakshar	-	Om
Akshar	-	Ardhamatra
Tatva	-	Avyakta
Tatvakarya	-	Sankalpa-Vikalpa
Veda	-	Sanvartak Nityagni

Mudra	-	Klim-Moksha
Granthisthana	-	Rudra
Instrument	-	Sarod
Vayu (Gas)	-	Pran
Guna (Quality)	-	Shuddha
Vara (Day)	-	Sunday
Graha (Star)	-	Sun

KOMAL NISHAD

Abbreviated form of Komal Nishad is Ni or N
Its frequency is 432.

Chakra	-	Sahasrara
Deity	-	Shri Mataji Nirmala Devi

SHUDDHA NISHAD

Abbreviated form of Nishad is Ni or N
Its frequency is - $452\frac{4}{43}$ Nishad from Elephant.
Chakra - Sahasrara
Deity - Shri Mataji Nirmala Devi

Mantras for Sahasrara Chakra :

1. Om Twameva Sakshat Shri Mahalaxmi
Mahasaraswati Mahakali Trigunatmika
Kundalini Sakshat Shri Adi Shakti Mataji Shri
Nirmala Devyai Namoh Namah
2. Om Twameva Sakshat Shri Kalki Sakshat Shri
Adi Shakti Mataji Shri Nirmala Devyai Namoh
Namah
3. Om Twameva Sakshat Shri Kalki Sakshat Shri
Sahasrara Swamini Moksha-Pradayini Mataji Shri

Nirmala Devyai Namoh Namah

Gross Expression	-	Limbic area
Qualities	-	Collective consciousness, Integration, Silence
Location on hand	-	Centre of Palm
Manifestations	-	Cool Vibrations
Number of Petals	-	Thousand
Symbol	-	Bandhan
Power	-	Adi Shakti
Colou	-	All colours
Rasa	-	All Rasas
Dear	-	Truth, Love, Music
Leaves & flowers	-	Rose
Varnakshar	-	Lam
Lam	-	All Power
Beejakshar	-	Om
Akshar	-	Brahma
Tatva	-	Akash (Sky)
Tatvakarya	-	All
Veda	-	Nyanagni
Mudra	-	paramatmaprakash
Vahana	-	White Horse of Kalki
Tatva Colour	-	All colours
Instrument	-	Sitar
Vayu (Gas)	-	Vyan
Guna (Quality)	-	Nirguna
Graha (Star)	-	Moon

NADIS

1. <i>Nadi</i>	-	Ida Nadi (Moon Line)
Deity	-	(Shri Maha Kali) Archangel Michael

Qualities - Tamo Guna Subconscious Joy
Past

Gross Expression - Left sympathetic Nervous System

Location on Hand - Whole Hand

Manifestations - Auspiciousness Emotions
Existence

Causes of Catch - Superstition Badha
Possessions, Mother's
problem, Habits

2. *Nadi* - Pingala Nadi (Sun Line)

Deity - (Shri Maha Saraswati) Archan
gel

Gabriel Shri Hanumana

Qualities - Rajo Guna Supraconscious
Attention Future.

Gross Expression- Right Sympathetic Nervous
System

Location on Hand- Whole Hand

Manifestations - Self respect Physical and
Mental creativity

Causes of catch - Suppression, Egoism, Father's
Problem, Worries, Possession
by Ambition Spirits

3. *Nadi* - Sushumna Nadi

Deity - (Shri Mahalakshmi)

Qualities - Satva, Guna, Truth, Present

Gross Expression- Parasympathetic Nervous
System

Location on Hand - Cool Hands

Causes of Catch- Lack of faith, Ego

Chapter 27

MEDICINAL INDIAN VOCAL MUSIC THERAPY

What is Medicinal Indian Vocal Music Therapy ?

- It is a complementary therapy that promotes the inbuilt natural healing process. It can be effective by itself and can also be used along with other therapies to provide comfort from the side effects. It has curative as well as preventive effects.
- Medicinal Indian Vocal Music Therapy is being evolved not only with Music as a base, but by a unique combination and study of other sciences as well. These are:
 1. Science of primordial Sound
 2. Science of human voice
 3. Science of Music
 4. Science of Human Four Bodies
 5. Science of Spirituality

Science of the Primordial Sound

Creation of the Universe and Five Elements Through

The Power of Primordial Sound Omkara

- In Indian view, in the theory of origin of the universe, it has been brought out that whole creation has come into existence out of the desire power of the Primordial Being –Shri Sada Shiva (Highest form of pure consciousness). Thus, the Primordial Being – Shri Sada Shiva (Highest form of pure consciousness) is the source, beginning and end of everything.

This Primordial Being was complete in itself *Ardha - Narinateshwar* (Half-man and Half-woman). It is said that when Primordial Being – Shri Sada Shiva (Highest form of pure consciousness) desired to create, his creative energy (Shri Adi Shakti) separated from him.

This creative energy started the process of creation. The manifestation of this Primordial Energy and the Primordial Sound (Omkar) simultaneously took place at one single moment of time

Shri Sada Shiva – Highest form of Pure Consciousness



(Primordial Being) *Ardha - Narinateshwar*
(Half-man and Half-woman)



Primordial Energy (Shri Adi Shakti) – Creative Energy



Primordial Sound (Omkar) – Unstruck Sound
The cosmic sound continuously flows in the ether.
Omkaar is the manifestation of three primordial powers



“ A “ “ U “ “ M “ (Naad Brahma)
A – Power of Desire and Existence
U – Power of Action and Creation
M – Power of Evolution and Awareness

Cosmic Sound Omkaar

“*Aum*” (Om) is Anahata Nada (Unstruck Sound). It is the manifestation of three primordial powers, which are “ A U M ”. The cosmic sound or *Aum* is the synthesis of all the sounds of the highly vibrating life forces. It is the combined vibration of three phases of Nature: the ‘A’ of the *Aum* means the Maha Kali Energy having the power of desire and existence. The ‘U’ is Maha Saraswati Energy having the power of action and creation. The ‘M’ is Maha Lakshmi Energy having the power of evolution and awareness.

Creation of Five Elements through the power of Primordial Sound Omkara

- The whole universe was created by the Primordial Energy (Shri Adi Shakti) through the power of Primordial Sound (Omkar).
- From the Omkar the five elements called as Pancha Mahabhutas emerged : Firstly Space & Ether, next Air, then Fire, followed by water, and lastly earth. These elements combined to form Galaxies, stars & planets.
- These 5 Elements also combined to form the human body each element contributed to the evolution of the entire body.

Connection of Human Body and Five Elements:

The human body is a miniature form of this Cosmos. The human body is a composition of the same five elements. In the human body, our bones and muscles are composed of the Earth element. Blood and other Fluids are composed of the Water Element. The entire vital energy is the Fire element. Movements are made by use of Air element. And body form is attained by the Space element.

Role of Elements for Emerging Sound

When the friction of Fire and Air are given Space to interact, Sound emerges.

Science of Human Voice

When the heat energy (Fire element) in our stomach

mixes with the Air element in our Lungs and uses the Space and ether elements in the sound box in our throat, it emerges as Human Voice .

Heat (Fire) In Stomach	+	Air in Lungs	+	Space Ether in Throat	+	=	Human Voice
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Four Successive Stages of Human Sound

1. Para Vani - Subtlest Sound
2. Pashyanti Vani - Subtler Sound
3. Madhyama Vani - Subtle Sound
4. Vaikhari Vani - Gross manifestation of Human Sound

The spirit wishing to express itself prompts the will; the will on its part awakens the energy in the body, which again in its turn prompts the breath dwelling in the “Brahmagranthi”. This breath thus prompted rises up higher and higher step by step and comes out through the chest, the throat, as a musical tone. Thus human voice is the prime source of all music.

Science of Music

Talented and gifted men contemplated and meditated on this four successive stages of Vanis: Para, Pashyanti, Madhyama and Vaikhari. They heard sounds from the nature and learnt original sounds from birds and beasts in nature. And out of that scholarly study they established the swaras. They established a particular order in the swaras.

There are twelve notes -

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

What is Music?

Music is a refined language for a dialogue with the Supreme power.

Sadashiva, the Supreme God almighty has blessed us with Rhythm. Everything in the universe is related to each other through the rhythm. The orbiting of stars and planets, the revolution and rotation of earth, cycles of the seasons and flowers and fruits that bloom during a particular season and their specific properties of colours, tastes, etc, are the result of that rhythmic cycle. The Chaitanya, the Divine Vibrations, is the blessings of Shri Adi Shakti. The blessing of Omkar, the sacred primordial sound Om, are felt in the form of sound existing in all animate and inanimate objects.

Blending of rhythm, Vibrations, word and sound is called Music.

Development and Enhancement of 12 Notes

From birth human being, has been expressing his different emotions throughout his life through music. In this way music became an integral part of his life. Through research, experiments, study, performance, listening and meditation he invented different kinds of music through these “ 12 Notes ” for different purposes.

- He used music for Religious ceremony to worship God, like Vedic Ruchas , Mantras , Prayers ,

Stotras and Church Music.

- Indian Classical Music like Dhruwad , Dhamar, Khayal, Bandish , Tappa, Tarana, Instrumental Classical Music.
- Indian Semi Classical music like Thumari , Dadra, Kajri, Hori , Gazal , Quawwali , Emotional songs, Devotional songs
- European Music like Zass , Pop music , Choir , Instrumental music, Orchestra and all types of Dances.

Now Science has proved that the pure sound of human voice has a Preventive and Curative Effects on his Four bodies which results into his Physical, Mental, Emotional and Spiritual Ascent.

- We rejuvenate our four bodies by matching individual Sound frequency with the frequency of the cosmic Sound through singing and listening:
 1. Omkar (the primordial sound)
 2. Bija mantras (Seed mantras)
 3. Bija Akshar (Seed Syllable)
 4. Specific Indian Classical Ragas.

Cosmic Sound Omkaar

“*Aum* (Om) is Anahata Nada (Unstruck Sound). It is the manifestation of three primordial powers, which are “ A U M ”. The cosmic sound or *Aum* is the synthesis of all the sounds of the highly vibrating life forces. It is the combined vibration of three phases of Nature:

the ‘A’ of the *Aum* means the Maha Kali Energy having the power of desire and existence. The ‘U’ is Maha Saraswati Energy having the power of action and creation. The ‘M’ is Maha Lakshmi Energy having the power of evolution and awareness.

What is a mantra?

It is the name of god to remember him. A mantra is a recitation of God’s name that keeps our constant connection with God and so protects us from bad things. God helps those who help themselves. So if we want God’s help,

We should recite a mantra and remember Him. This is self-help which makes God help us. It is god’s qualities and name recited in a particular tune and tone to get love from him. A mantra is a great help when we meditate. It is a way to concentrate. It makes meditation easy. While meditating our thoughts run here and there. The recitation of a mantra not only helps to concentrate but unfolds the hidden power of God. A mantra is charged with the vibrations of the Supreme Being, almighty God, Shri Mataji. Through vibrations created by the mantra, we also get the power.

Meditation is an asset for the awakening of the Kundalini. A mantra of a particular Deity of a particular Chakra helps to rise that Kundalini through that Chakra as the Kundalini clears that Chakra. Mantras are one of the means of tuning with Divine Energy. The word ‘Mantra’ is derived from the root Man – to think or to meditate. That which protects as meditated on (mananat trayate iti mantraha) is a mantra. A mantra is uttered in meditation. It is the phonetisation of vibra

tions into a specific sound, which has a direct effect on the inner being. When a realized soul utters a mantra, he/she meditates spiritual energy for the specific purpose for which the mantra is intended. (Sahaja Yoga Mantra Book – Page 23)

Mantras or words or letters denoting a particular pronunciation are in the form of sounds. The concept of the Word and its transformative power is universal. Each tradition recognizes that there is an aspect of language, the *Word*, that is a manifestation of the Supreme Being, or the Absolute Truth. The Word is in fact not a means of communicating with the sacred realm; it is itself the Absolute Truth. Guru Gorakhnath says, “The Word is the lock and the Word is the key. An awakened Word, received from an awakened master, is the only way to awaken the dormant Word in the heart of a sleeping disciple. Upon introducing the Word, the gross articulate word merges into the eternal Word”.

Flowing forth from the highest Source in the form of light, mantra shakti descends into the consciousness of the seers – Rishis- and assumes a body made of sound. This is the genesis of mantras.

Mantras can be categorized into different qualities.

1. Meditative mantras— “That which protects a person due to meditation is a mantra”.

This is how the word “Mantra” has been derived. Meditative mantras give pure spiritual energy and bring about spiritual illumination. In Sahaja Yoga the three great mantras and the mantras related to the different deities of the different charkas either

to clear or to empower or to enrich the channels and the charkas, are the meditative mantras. In Sahaja Yoga, mantras have a great significance. They are the Prana – lifetrans – of meditation.

2. ***Contemplative mantras***— These mantras are the MahaVakyas(great sentences) from the Upanishads. They are brief, terse and profound phrases imbued with unimaginable philosophical insight. They are used for self-analysis, self-reflection and ultimately Self-realization. So-ham is a contemplative mantra, when we use it focussing on its meaning. “You are That ; “I am Brahma”; “All this is verily Brahma” ; are the examples of contemplative mantras where the meaning is the most important.

3. ***Siddha mantras*** —These are the mantras which are capable of awakening supernatural power though they may not have a spiritual value. We read from ancient books that with the help of these siddha mantras, persons who had full practice of the mantras could bring rains or stop the storms or stop the flow of a river to pave a way through it. It was not necessary that they were realized souls. Being the masters of those mantras through constant practice and establishment for a particular purpose, they could make these things happen because they knew the great energy of sound.

In one of the speeches delivered by Shri Mataji, it has been clearly stated that Sahaja Yoga Mantras are siddha mantras. But here, the word siddha means established for every seeker of Sahaja Yoga. They are not meant to awake super-natural powers.

Hence, the third category Siddha mantras has a limited meaning. They are not spiritual. The Sahaja Yoga mantras, on the other hand, are essentially spiritual.

4. ***Mahamantras***—These are not the three Maha-Mantras in Sahaja Yoga. They are called as Maha-Vidyas also. They have a complete system of Sadhana i.e. a specific practice to accompany them, and a unique metaphysical foundation. They evoke force outside and inside the body and mind simultaneously. They are practiced by very rare seekers. Sahaja Yoga mahamantras are different from these mahamantras mentioned above. They are essentially spiritual in their character. Their aim is self-realization.
5. ***Apta Mantras***—These mantras are uniquely associated with the sage who imparts them. They manifest their potentials in the precise manner determined by the sage, and there are no rules about how to receive and practice them.
6. ***Shabara mantras***—The source of these mantras is unidentifiable. They contain some words, phrases, concepts and expressions from a vast range of languages and geographic regions. They are generally used for the material and physical welfare of human beings. People have a great faith in the miraculous power of these mantras.

In Sahaja Yoga meditative mantras are used. These mantras can lead the seeker to experience the Maha-Vakyas or the contemplative mantras.

The most significant thing about the Sahaja Yoga mantras is that they cannot be categorized according to the above system. They are beyond all these categories because they have been initiated directly by Adi Shakti Shri Mataji Herself. They give the Sahaja Yogis the unique experience and bliss of self-realization.

The recitation of a mantra, even with the help of music has its own method or technique. But we should never forget that mantras are essentially musical. As the Vedas had the tradition of oral instruction and recitation to pass on the mantras to the next generation of disciples, this technique was strictly observed. A story can be narrated to show how correct pronunciation, pitch, tune and tone are to be followed strictly while chanting a mantra. Certain vibratory sounds produce by proper pronunciation a specific good or malefic result; however may give rise to results opposite to those expected. Vrutasura was an avowed enemy of god Indra. He was performing a prescribed ritual, but was unwittingly intoning “Indra’s enemy” instead of “Indra, the enemy”. In this way by mispronunciation, he changed the entire direction of the vibratory power set to motion. The incantation operated in accordance with his words, not his intention. At the end of the ceremony it was not Indra but “Indra’s enemy” who lay dead!

It is also to be underlined that, as we have seen, any letter, word, sentence or verse does not become a mantra unless it has the vibratory energy of that particular Deity or God. The realized souls or great seekers or the Rishis, with constant practice, empower the letter or verse with vibratory energy and then it is

called a mantra. It essentially gives you the desired result with its vibrations.

BIJA AKSHAR (Seed Syllable)

When the Kundalini rises, it makes sounds and sounds that I heard in the different Chakras can be pronounced in the following way. These pronunciations are being used in the phonetic language of Devnagari, which means language spoken by the Devas.

Chakra	Sounds
Mooladhara	Wa, Sha, Sha, Sa
Swadhisthan	Ba, Bha, Ma, Ya, Ra, La
Manipur	Da, Dha, Na, Ta, Tha, Da, Dha, Na, Pa, Fa
Anahata	Ka, Kha, Ga, Gha, Ga, Cha, Chha, Ja, Za, Nya, Ta, Tha
Vishuddhi	A, Aa, I, Ii, U, Uu, Ru, Ruu, Lru, Lruu, E, Ai, O, Ou, Am, Aha
Agnya	Ha, Ksha
Sahasrara	One becomes thouthless and no sound is made but the pure Anahat, meaning the throbbing in a purest form and in a heart is A, La, Ta, La, Ta, A, La.

(Shri Mataji in her talk in 1979)

BIJA MANTRA (Seed Mantra)

As a tree lies in seeds, in the same way the power of Mantra lies potentially in a Bija mantra. As a tree comes from seed, likewise the whole mantra evolves from Biji Mantra. And being so, the Bija Mantras are considered as a source of creation. From the realization of the potencies of these vibratory Bija Mantras, the Rishis devised Mantras, when properly intoned; the Mantras activate these creative forces to produce the desired result. Divine protection and guidance are general characteristics of all seed mantras. Each of them has its own specific transformative power. Bija Mantras contain the potential of the Divine to manifest into the grand tree of spiritual illumination. They are like engines pulling a train, and for this reason they are often called Shakti mantras. Om is the Bija Mantra of universal consciousness.

All the petals in all the charkas have a particular letter which was seen and heard by the great Rishis in the of Meditation. The letters are charged with the specific power of that particular petal and so when chanted, give the desired result. That is the power of that particular chakra.

There are five seed letters that are present on the Chakras as main energy letters. These seed letters are known to contain essences of the corresponding elements.

Chakra	seed letter	Element
Mooladhar	Lam	Earth

Swadhishtan	Vam	Fire
Nabhi	Ram	water
Anahat	Yam	Air
Vishudhi	Ham	Ether

Shri Adi Shankaracharya has attributed, in Saundarya Lahari, the fire element to Swadhishtana and the water element to Nabhi. Shri Mataji too has said so and therefore in Sahaja curatives, the foot soak and drinking vibrated water were recommended in addition to other treatments on ailments and catches related to the Nabhi Chakra.

SUBTLE SYSTEM AND RAGAS

Channels

Left channel	Miyanki Todi
Right channel	Maru Bihag
Central channel	Jog

CHAKRAS

Left, Central and Right Muladhar
Hindol, Shyam kalyan,

	Hansadhwani
Left Swadisthan	Gujri Todi
Central and Right Swadisthan	Yaman
Left Nabhi	Bhatiyaar, Bibhas, Lalat, Gunakali
Central and Right Nabhi	Abhogi, Bhimpalas
Void	Malkauns, Bhimpalas
Shri Lalita Chakra	Jogkauns

Shri Shri Chakra	Shree
Left Anahat	Bhairav,Ahir Bhairav
Central and Right Anahat	Durga
Left, Central and Right Vishuddhi Des	Jaijaiwanti,
Left Agnya	Bageshri
Central and Right Agnya	Bhup
Sahasrara	Darbari and Bhairavi

By the grace of H.H. Shri Mataji there is a scope for research between subtle system and raga.

Physical, mental, emotional and spiritual interpretation of Ragas for better health and life

Well-being is the state of balance and harmony, of physical, mental, emotional and spiritual level. When balance is established the journey starts for achieving good health. Maintaining this balance and harmony is essential to prevent ill health.

- 1) Raga Shyam Kalyan helps to activate Mooladhar chakra. It helps to allow Kundalini to rise easily, naturally and gently. Kundalini energizes and nourishes the chakra. Also Raga works on chakra to maintain its optimum spin and balance. Energy supply is taken care of to the different organs, which are connected with this chakra. This raga gives strength to Apan Vayu (Lower Air) which is responsible for activities in the lower abdomen and excretion and sex sublimation. Chastity, innocence and wisdom are established. Power of Shri Ganesha gives auspiciousness, this Raga develops quality of earth element i.e. Gravity, smell, sense of direction. Para Vani gets enlightened which further leads to Pashyanti Vani and makes our personality fragrant.

2) Raga Gurjari Todi has a capacity to cool down the Liver and Raga Gurjari Todi and Yaman has a power of sustenance (Dharana Shakti). Both Ragas help to activate Swadhistan Chakra. Swadhistan Chakra governs attention. Both ragas have a power to stabilize the wandering attention, which is very important for Meditation. Meditation is the core of Spirituality. The calming effect of meditation is a proven antidote for stress, tension, anxiety, and panic. Meditation is also a scientifically verified method to reduce high blood pressure and relieve chronic pain. Many people find it helpful for headaches and respiratory problems such as emphysema and asthma. Diseases of psychosomatic nature are due to unsteady attention and imbalance of sympathetic and parasympathetic nervous systems. According to medical science, worn out cells of gray matter are replaced by cells formed by conversion of fat particles coming from stomach. Yoga has observed that the Swadhistan Chakra governs this function. An over worked brain needs increased supply of fat particles creating an emergency for the Swadhistan Chakra. Consequently its energy is used in meeting this excess requirement. As a result other organs being short of energy, become dysfunctional causing Diabetes, Liver disorders, Gynaecological problems, imbalance of fluid contents of the body etc. Raga Todi helps to cool right Swadhistan Chakra whereas Raga Yaman helps to heat up the left Swadhistan. These Ragas develop quality of fire element i.e. Rasa, and Power of Shri Brahamadeva Saraswati makes

our personality creative, balanced, closely attentive and spiritual.

- 3) Raga Abhogi helps to activate Nabhi or Manipur chakra and stimulate the digestion process. When the Kundalini Shakti enters this Chakra the Chakra is cleansed bringing about change of attitudes and inner transformation of a person takes place. One feels contented and righteous. It also effortlessly brings about de-addiction and the person develops nausea towards vice. This raga gives strength to Saman Vayu (Equalizing Air), which is responsible for assimilation, digestion and excretion. Pashyanti Vani gets enlightened which further leads to Madhyama Vani. This Raga develops quality of water element i.e. Teja or Light, Roop or vision and Power of Shri Laximi Narayan makes our personality contented, righteous and generous.
- 4) Raga Bhairav and Durga have a power of Divine bliss and Divine protection. Both Ragas help to activate Anahat or Heart Chakra. Both Ragas enhance the Divinity and Immunity power in children up to 12 years through Thymus gland which produces *T - Lymphocytes* and *B - Lymphocytes*. It gives laya or rhythm for whole life and gives strength to Vyan Vayu (The Air of Energy), which works at the level of subtle movements of organs. When Kundalini touches Heart Chakra Raga Bhairava activates spirituality in the person. Raga Durga gives self-confidence; Madhyama Vani gets enlightened which further leads to Vaikhari Vani. This Raga develops quality of air element i.e. Sparasha or touch and Power of Shri

Jagadamba makes our personality self confident, devotional and loving.

- 5) Raga Jayjaywanti helps to activate Vishuddhi Chakra, which is a Divine workshop of Tanmatras or essence of

five elements and controller of pancha Gnyedriya (Five sense organs) Nose works for Earth elements-Gandha tanmantra i.e. smell, Tongue works for water element —Rasa Tanmatra i.e. taste, Eyes work for fire element — Teja Tanmatra i.e Vision, Ears work for Ether element i.e. Shabda Tanmatra and Skin works for Air element i.e. Sparsha Tanmatra. Vishuddhi Chakra is Divine door of Vocal Music. This raga gives strength to Udan Vayu (The Air of divine flight), which is responsible for energy and strength for speech. A person with an enlightened Vaikhari Vani becomes sweet and melodious in his speech and music. This Raga develops quality of ether element i.e. expression of voice and Power of Shri Radha Krishna makes our personality loving and sweet.

- 6) Raag Bhup is found effective to purify and open the Agnya chakra by deflating balloon-like structures, of subconscious and ego. It is also useful to release tensions, anger, and mental fatigue. Mood created by this Raga greatly assist the kundalini to pass through the Agnya chakra and enter the apex chakra Sahasrara in the limbic area. The person is now in the state of thoughtless awareness. This raga gives strength to Prana Vayu (Breathing Air). Power of Shri Yeshu Maria Mata or Jesus Mary Mata makes the person for-

Raag Darbari and Bhairavi are extremely helpful to settle and prolong the thoughtless state. Notes of these ragas, relax the limbic area. The kundalini Shakti then soothes and nourishes the chakra and the brain. One feels joyous, energetic, peaceful and relieved of tension and depression. The person also enjoys the sensation of cool breeze on his fingertips. This is the state of Yoga or the self-realization. Regular practice in this way can open a new dimension of self knowledge (that is objective indication of his own chakras on the finger tips) and collective consciousness (objective indication of the state of other person's chakras on the finger tips). Through this meditation, the person can effortlessly achieve his complete well-being.

Chapter 28

SCIENCE OF HUMAN FOUR BODIES

A human being consists of the following four bodies.

1. Physical Body (Sthool Sharira) or Gross Body Physical body is the outer most structure comprising five major elements
2. Subtle Body (Sukshama Sharira) Three Nadis (3 Nerve Currents), Seven Chakras - Seven Power Centres and Kundalini – Primordial Energy
3. Causal Body (Karana Sharira) The causal body includes Chitta , Ahankara and Sukshma Prakarti
4. Super Causal Body (Mahakaran Sharira) Super causal body includes soul , Paramatma and Prakarti.

Four bodies are interlinked with each other.

THE MECHANISM OF YOGA

The nadis

Rays of all pervading power of God's love fall on the head of child in mother's womb. Due to prism-like

shape of human brain those rays get refracted and divided into five parts. The rays falling on left side of the brain cross and enter into right side and those falling on the right side enter into left side. These two parts constitute *Ida Nadi* (Sympathetic Nervous System - left) on the left, *Pingala Nadi* (Sympathetic Nervous System - right) on the right. Third part makes *Sushumna Nadi* (Para - Sympathetic Nervous System) in the middle. The fourth part gives energy to Central Nervous System. Residual fifth part that descends through the Sushumna Nadi and settles into sacrum bone, is the Kundalini Shakti. Being Divine Power, while traversing down it establishes energy centres along the Sushumna Nadi, which are known in Yoga as the Chakras.

The discontinuity between the cranial and pelvic outflows of the parasympathetic system reflects the gap in the Sushumna known as the void in Sahaja Yoga and as Maya or the Bhav Sagara in Indian Philosophy. The Pingala is also known as the Sun (Ha) channel, and the Ida the Moon (Tha) channel.

The Ida Nadi nourishes and nurtures our desires and our emotions. It begins at the mooladhara Chakra and crosses at the Agnya Chakra. Its activity gives rise to waste products which bloat up into a ballon-like structure which in Jung's Psychology is called the super-ego. This is controlled by the left Agnya.

The Pingala Nadi looks after our action both physical and mental, that is to say our intellect. It gives us energy when we think and plan about the future. It begins at the Right Swadisthana Chakra and crosses

at the Agnya. Its activity gives rise to another balloon-like by-product, the ego, which is controlled by the Right Agnya. In Sanskrit this super-ego is called 'manasa' and the ego 'ahankara'. The Sushumna Nadi represents our parasympathetic nervous system and it looks after our evolutionary capacity. In the normal human being this Nadi is not fully enlightened. It is, in a way, a potential channel as far as our central nervous system (C.N.S.) is concerned, that is, one can not feel its existence in one's conscious awareness. This potential channel only becomes activated after Yoga has taken place i.e. after Kundalini awakening. Then one can feel its existence through the C.N.S. i.e. in our consciousness.

Chakras

'Chakra' is a Sanskrit word for "Wheel". The Chakra is subtle energy centre which cannot normally be seen but perceived as one's attention reaches subtle level. The human being has seven major Chakras and these correspond to the autonomic nerve plexuses. Thus -

The Mooladhara Chakra corresponds to the Pelvic Plexus.

The Swadisthana Chakra corresponds to the Aortic Plexus.

The Nabhi (or Manipur) Chakra corresponds to the Colic Plexus.

The Anahat (or Hridaya) Chakra corresponds to the Cardiac Plexus.

The Vishuddhi Chakra corresponds to the Cervical

Plexus.

The Agnya Chakra has its gross expression as the Optic Chishmsa.

The Sahasrara - the Limbic Area.

Furthermore the petals of each Chakra correspond to the sub plexuses of the autonomic system. For example - the classically described six petals of the Swadisthan Chakra correspond to the Spermatic, Left Colic, Sigmoid, Superior Haemorrhoidal, Inferior Mesenteric and Hypogastric Sub-plexuses of the Aortic Plexus.

The Chakra directs the particular type of energy controlling the autonomic nerve plexus and also adjacent endocrine and other organs. For example-

- | | |
|----------------------------|--|
| Molladhara Chakra - | Prostate Gland, Vas Deferens Cervix of the Uterus, Fallopian Tubes. |
| Swadisthan Chakra - | Pancreas, Part of Liver and spleen |
| Nabhi Chakra - | Adrenal Gland, Remainder of Liver and Spleen, Pancreas, Kidneys, Part of the Uterus. |
| Anahat Chakra - | Lungs,Pleura, Pericardium, Heart |
| Vishuddhi Chakra - | Thyroid and Parathyroid Glands, Neck, Ear, Nose, |

Throat, Face, Teeth,
Tongue, Mouth, palate,
Anterior parts of the Eyes.
This centre is also
important for its control
over the hands.

Agnya Chakra - Pituitary and Pineal
Glands, Hypothalamus,
Retina, Optic Chiasma and
Optic Lobes.

By a series of subtle connections called 'Nadis' in Yogic terminology each Chakra is connected to and brings its influence to bear on the whole body. For example - the Nabhi Chakra controls the entire lymphatic system. In classical texts there are said to be a hundred and fifty million of these Nadis. Very importantly each Chakra is connected to a part of the hand. Once the state of the Chakras and with practice this is easily interpreted. The Chakras also influence and reflect our mental and emotional life. For example - the Swadisthan Chakra controls a person's creativity and in those who work too hard - artists and other creative people - it may become weak. The right Anahat Chakra (there are three part of the Anahat Chakra - Right, Centre and Left) reflects the relationship of fatherhood, either with the person's own father or his own children. Sufferers from Anorexia Nervosa, for example - invariably have problem with this centre.

Thus the state of the Chakras at a subtle level reflects and influences a person's physical, mental and

emotional welfare. This is dynamic relationship and so action at a subtle level on the Chakra can improve and (very importantly) integrate all these aspects. This is why, in a nutshell, people who achieve and consolidate their Yoga invariably find that their physical, emotional and other problems getting cured.

The kundalini

All pervading power of God's love, the "Shakti Principle" manifests in the Universe through myriads of forms. It is most developed in human beings in whom it circulates through thousands of nerves and thereby works one's physical, mental, psychic and spiritual beings. The Kundalini is the residual energy of that Shakti, residing in the sacrum bone of every human being, in three and half coils. 'Kundal' means 'Coil'.

The Kundalini Shakti is like a rope comprising countless number of strands of energy twisted together. Epithes of Devi in Lalita Sahsra Nama, signifying the Kundalini aspect, are Kundalini, Bisatantu-taneeyasi (whose body is like fibres of stock of lotus) and many more.

When awakened by the grace of Her Holiness Shri Mataji, two or three strands, depending upon the opening in Sushumna Nadi, rise. Piercing six Chakras, they enter in the Sahasrara, in lymbic area. This is the blissful state of the Self-realization where the light of Spirit (Atma) enlightens the brain. This is the second birth of the seeker, like bird coming out of the egg, he becomes 'Dwija' (Twice born).

Shri Adi Shankaracharya has vividly described in - *Saundarya Lahari*, condescending and rising aspects of the Kundalini.

"Oh! Glorious one, drenching all the veins with the nectar dripping from your lotus feet, from the dizzy heights you descend to your abode and turning yourself into a serpentine coil sleep in the fine hole of the lotus-root-like-Mooladhara. (Note : This description of Mooladhara, applies well to Sacrum Bone) *(Verse 10)

"In the thousand petalled lotus, Sahasrara, you sport with your lord in secret having traversed the entire path of Kundalini, viz. the element of Earth in Mooladhara, Water in Manipur, fire in Swadishthan, air in Anahata, ether above it in Vishuddhi and the mind in between the eye-brows in Ajna (Verse - 9)".

About the Kundalini a number of ancient sages of yore have written in the various scriptures in the Sanskrit language. However Saints from mediaeval centuries like Shri Kabeer, Shri Dnaneshwara, took this knowledge upto masses by explaining in vernaculara. Her Holiness Shri Mataji who has perfected and made miraculously simple, the method of awakening and raising of the Kundalini, has brought revolution in spirituality. Through her untiring efforts, many a misleading and wrong notion about the Kundalini, were corrected. All that has been written in this article has come from her.

Shri Mataji says "Kundalini gives self-knowledge i.e. she points out problems on Chakras. She is the pure desire, meaning chaste disire. There is no lust, greed,

anything and she is your own individual mother. She knows everything about you and is absolutely the knowledge".

"She is the pure light of knowledge, love, compassion and attention. She is the tremendous force within, the storehouse of compassion, love and knowledge and ocean of forgiveness. She is the power which is absolute purity, auspiciousness, pure love, detachment, concern, enlightened attention and joy. She gives witness state, peace, security, and wisdom etc."

- There are 7 power centres control different organs, plexus, and endocrinal glands.
- Plexus is the gross expression of Chakra And Chakra gives Energy to Plexus. Endocrine glands are controlled by the Chakras. The Chakras have subtle connections with different sense organs through subtle nerves.
- Each Power Centre represents particular principles which are manifested in us naturally or automatically when these power centres work optimally & harmoniously. Any defect in these power centres also diminishes the qualities they represent.

We saw that our gross body is composed of 5 basic Elements called as Pancha Maha Bhootas in our scriptures . These are , earth, water, fire, air, ether. Each of these elements correspond to a particular power centre. The first centre called as Mooladhara has earth as its primary element. The second, centre Swadhishthana has water as its primary element, The third centre Nabhi has fire , the fourth centre Anaahat or Heart has air & the fifth Vishuddhii has ether as

their respective primary elements.

The subtle body interacts & experiences the external world through the senses of smell, taste, sight, touch, & sound / word . For this it uses the gross body's organs of nose, tongue, eyes, skin & ear. The 4 basic chakras (Mooladhara , Swadhishtana, Nabhi & Heart) with their primary elements of earth, water, fire & air correspond to the sense of smell, taste, sight & touch which receive & internalize

all external phenomenon to the experiencer. It is only by the combination of the Vishuddhi Chakra's primary element " Ether " that the 5th sense of sound is introduced which alone can both receive & internalize as well as express or emit & communicate its experience. Sound is manifested by three primary elements : Fire, Air & Ether

How Does Medicinal Indian Vocal Music Therapy Heal?

- In our day to day life we find that all the seven energy centres (Chakras) are not active all the time . Some do not work properly, as there are some hindrances, due to lack of required energy power. Since these energy centres are connected with different organs, (please see diagram) any hindrance in their functioning creates physical, mental or emotional imbalance in the person.
- Medicinal Music Therapy helps the practitioner to match his individual energy's frequency with the frequency of the Cosmic Nada or Omkara. Once

matched, they start activating the power centres . When we recite the Bija Mantras & Bija Aksharas, we are fine tuning the individual power centres, & more & more inner integration or tuning or balancing of these Chakras & nadis takes place. The central channel or Sushumna is widened allowing more & more strands of the Kundalini to rise . We already know that once the kundalini emerges from the Brahma randra , it starts nourishing the power centres which in turn nourish the body organs.

- Medical music Therapy produces different effects such as heating, cooling or soothing the particular power centres & nerve channels.

Once balance in our power centres & nerve channels is restored, we become self realised & regain physical, mental, emotional & spiritual health. More & more knowledge of the chakras, their cleansing and nourishment is obtained & this self knowledge is manifested by an inner blissfull, soothing silence. The patient begins an enlightened journey from disease to ease.

"Medicinal Indian vocal music therapy"
for

*The stress releted ailments afficating the common
man today.*

- Modern world is a world of rapid advancements where rat race has become a part of our life. Globalization with this unavoidable rat race is causing all round physical and mental challanges resulting into stress, tension, trauma as well ailments.

- Thus with increasing modernisation and inventions, it is a paradox of life that number of diseases and ailments are equally increasing.
- The obvious reasons for this situation are the imbalance between mind and body.
- The major causes of human diseases are mainly two- physical & mental. A majority of diseases are caused by mental disturbances.
- Mental disturbances are invisible and are ignored till they lead to physical illness. The sound of the human voice is most healing instrument of all.
- We shall now see the interlink between chakras & how imbalance in chakras cause specific ailments
- We know the Chakras govern Endocrinal glands which control our well being.
- Stress gives rise to anger which when not managed develops into frustration & depression. This slowly corrodes our attention power & we start developing an uncontrolled & very brief span of attention on any subject. Naturally any science or topic requiring focused & continuous attention will never be mastered by us.
- While reacting to every day situations, we start thinking and planning. When thoughts become uncontrollable, we get our primary ailment : stress which affects our spleen and pancreas. This in turn affects our insulin production & we develop our secondary ailment : diabetes. The next step in gradation is of course blood pressure & soon we

double graduate heart diseases. To stop this over graduation for Stress, Anger, Depression & diabetes Music therapy pinpoints the following chakras

Stress : is caused by the malfunction of three chakras Mooladhar, Swadishthana & Agnya The HPA Axis-The Hypothalamus-Pituitary-Adrenal Axis is a part of the brain's neuroendocrine response to stress.

- Diabetes : Is caused by the malfunction of 4 Chakras : Mooladhar, Swadishthana, Anahata & Sahasrar. These correspond to the Prostate, Adrenal, Thymus & Pineal glands.
- Heart Diseases : Is caused by the malfunction of 4 Chakras : Mooladhar, Swadishthana, Anahata & Sahasrar. These correspond to the Prostate, Adrenal, Thymus & Pineal glands.

SCIENCE OF SPIRITUALITY

Attention is a core of Meditation, Meditation is a core of Spirituality, Spirituality is a core of Yoga which means to yoke, to join, to connect, oneself to the holy spirit, the

Paramchaitanya. the Cosmic Energy.

Medicinal Indian Vocal Music Therapy achieves Easy, Quick, Deep and Effortless Meditation which results into the Physical, Mental, Emotional balance and Spiritual Ascent.

- Why does music play such an important role in all spiritual activities or centres?

This is because Music acts as an power step down transformer which helps to bring down the tremendous energy released in Spiritual places such as temples, or meditational Centres to reasonable levels which humans can absorb or withstand.

Regular practice of this Therapy shall help us sustain & prolong this Meditative state.

Due to meditation, there is a repeated ascent & descent of the Kundalini energy, which nourishes our power centres & nerve channels.

Just as water turns to steam, & steam condenses into droplets of pure water, similarly we experience this absorption of energy

ETERNAL OUTCOMES

By awakening shall be made effortlessly)

So now we understand the need for self effort vocally, in a proper intelligent way by the participant to really benefit from this Omkara & the Kundalini's mutual & natural response to each other.

By the conscious vocal recitation of the Omkara, the Bija Mantras & Bija Aksharas, our individual frequencies start matching with the Cosmic frequencies, the Central channel is widened & the Kundalini rises automatically. So matching individual frequencies with the Collective frequencies is how Medicinal music works. Once the Kundalini ascents & emerges from the Brahma randra, (Or the fontanelle bone area) the rest of the nourishment is done automatically, & we reach

the Meditative state effortlessly.

The person gets physical, mental, emotional and spiritual balance since he becomes the enlightened one this self knowledge is manifested by an inner blissful silence the person begins an enlighten journey from Disease to Ease.

- The speed of our breathing is the key to long life . As we regularly sing (not chant mechanically) the Omkara, the Bija Mantras, & Bija Akshars , our breathing gets automatically regulated, & all our body cells get ionised from within.
- This internal ionisation, naturally, makes us physically & mentally well which is reflected by a glow on our faces. We become very alert & dynamic yet very soothing & peaceful naturally. Nowadays ionisation is a costly & temporary beauty treatment to improve skin texture & complexion, by using electric currents. I am sure our music therapy shall work wonders in your complexion also, but in a very natural , simple & enduring way. You may use money saved on these fancy cosmetic treatments due to music therapy for more worthy causes.

By regular recitation, the internal & external environment gets ionised and an vibratory field or area is created around the practicer . This is reflected in your aura & an magnetic attraction is created for this person.

- Prolonged life through controlled & regulated breathing made easy by Music

- Stress Free life with power of detached dynamism
- Over come & avoid Depression, Manage the Energy of Anger positively
- Development of Inborn qualities, Know your own Caliber, Become your own guru
- Development of Intelligent, Emotional and Spiritual Quotient
- For improving pronunciation and voice for particular profession
- For Expecting Mothers, (Ensure your offsprings Evolution before birth)
- For Children's upbringing (To develop a matured holistic personality)
- For women suffering from post menopausal Syndrome and having undergone hysterectomies
- Yoga Nidra and To be in a perpetual state of meditation

To achieve easy, quick, deep and effortless Meditation for Spiritual Ascent

From the entire world of Sahaja-Sangeet, ther is a prayer to the Lotus Feet of H.H. Shri Mataji-

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Indian music is considered sublime and has a vast and rich tradition. Whilst Music is bliss, Sahaja Music is divine bliss.

This book is useful for the students and lovers of Indian music, who are familiar with the English language.

In the music section, the theory of music, it's historical survey, various styles, Naad, Shruti, Swar, Ragas, Rules of Ragas, Music and Ras, Taal-Matra are explained in a very humorous and anecdotal style. The second part explains beautifully the connection between Music and Sahaja Yoga, Why is music important for meditation? How are Ragas recognized?

It is of particular interest to all Sahaja Yogis & those aspiring to be Sahaja Yogis, as the book uncovers important connection between Music and Sahaja Yoga. The book further explores the Swar, it's emergence on the Earth, affect of Music on the Human mind & it's relevance in removing the common maladies afflicting today's society.

Important recent research findings on Music and Medication, particularly the curative aspects of Sahaja Yoga and Music have also been dealt with.

