

# Effect of Ragas and Mannerism in Singing

*A Chapter from Ma'danul Moosiqui, written in  
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—Translated by Govind Vidyarthi

FROM the nightingales of the garden of music we hear that in the past every *Raga* or *Ragini* produced a particular effect. Even today people say that when *Raga Bhairon* was sung an oil press moved without any aid whatsoever; the *Malkaus* stopped the flow of water and the *Hindol* moved a swing. Similarly the *Deepak Raga* caused a fire, even the lamps burnt without being lit by anyone. The beasts and birds became senseless when the *Sree Raga* was sung, why speak of the soft hearted human beings! And similarly, the *Megh Raga* brought about a downpour.

This kind of power was not confined to the six main *Ragas* mentioned above. Similar effects were produced by what is known as *Putra Ragas* and *Raginis*. Thus, the *Sohini* stopped rain; the *Todi* stopped a breeze; the *Sarang* threw animals and human beings into a state of frenzy. And when the *Zilf*, which was originated by Hazrat Amir Khusro, was sung fresh leaves sprouted on trees that had been dead long ago. Needless to say that this *Raga* brought freshness to the heart of the listeners. The *Poorabi*, which too was invented by Hazrat Amir Khusro and which was a favourite *Raga* of Hazrat Nizamuddin Aulia, turned a stone into a lump of soft wax. And

because of this Amir Khusro is considered a complete master of all the *Ragas* of the past as also the ones invented by him just like the Rishis who created various *Ragas*.

## Effective Singing by Qauwwals and Kalawants of the Past

Let it be clear to the readers and listeners and connoisseurs of music that the *Nayaks* of olden days were accomplished masters. They had a perfect mastery over every Indian *Raga*. In the time of Akbar only Miran Madhu Nayak had perfect mastery of all *Ragas* and *Raginis*. Other musicians were masters of one or two *Ragas* only and, therefore, were not *Nayaks*. They were effective in singing only those *Ragas* over which they had perfect control and were like wizards possessing the power of one or more spirits. Thus we hear that when Tansen sang the *Megh* there was rain: when Baiju Bawra sang the *Deepak* the lamps burnt automatically and fires broke out all around. When Raja Samokhan Singh sang the *Sree Raga* the animals became senseless. Same was the case with the singing of *Sree Chand*, *Brij Chand*, *Gopal Lal*, etc.

Among the *Khayal* singers who followed

Hazrat Amir Khusro there were quite a few musicians who were noted for effective expositions of different *Ragas*. Sultan Sharqui was famous for his *Purabi*, Baz Bahadur for his *Zilf*, Chand Khan for his *Sohini*, Kabir for his *Bageshree*, Chanchal Sain for his *Jaijivanti* and Suraj for his *Ramkeli*, etc. In short, a particular effect was created by all these singers. Therefore, the Qauwwals were considered very effective signers.

#### Effective Singing by Present-day Musicians— both Professionals and Nobles

Let it not be hidden from the listeners, singers and lovers of music that among the present day musicians I have undoubtedly seen a few who are effective in their singing and whose *Alap* or exposition had transported the listeners now into a sedate state of enchantment and now into a restless state of awakening. But the spectacular effects produced by the earlier musicians as described above have remained in the dreamland of the past only. However, following musicians are effective singers of the day.

Babu Ram Sahai of whom Syed Mir Ali Sahab of revered memory said: "I have heard two good and unique musicians of the day. One is Ramanuja Das, a master of *Khayal* singing and the other Babu Ram Sahai, a master of all branches of music and a Nayak of India." This remark of Syed Mir Ali Sahab had made me an admirer of Babu Ram Sahai. And when I had occasion to listen to him, I was really wonderstruck. No words can describe his knowledge and mastery of music. He fully justified the description of Syed Mir Ali Sahab. Verily one must have a proper grounding in music to listen to such exponents.

2. Janab Mir Ali Sahab of revered memory.  
He too was a Nayak of the time;
3. Bi Rahiman Bai;
4. The late Nawab Sultan Ali Khan Bahadur;
5. Nawab Husein Ali Khan Bahadur;
6. Mohammad Ali Khan, Khayaliya;
7. The late Shadi Khan son of Mian Gamun;
8. Amir Khan, Beenkar;
9. Yusuf Khan and Wazir Khan;

10. My uncle, Mohammad Azimulla Khan;
11. My father, the late Mohammad Dilawar Ali Khan;
12. My younger brother, the late Mohammad Fazal Imam Khan.

These people are well-known for their effective singing and I also found them to be effective. As for others, many of them are quite brainless.

Apart from the names mentioned above there was also quite an effective singer among musicians of earlier generation. He was Mir Ahmad Sahab of Azimabad whose love and kindness I always enjoyed. Nowadays people of his calibre are not found. Another good singer was Mehar-ud-Daulah Zaki Ali Khan alias Mir Zaki. I was on very intimate and informal terms with him. I had heard *Soz* etc. from him. In fact very few singers could be found with an enchantingly beautiful voice like him. If only he had paid a little more attention to master the nuances of the art he would have achieved wonders.

Tansen in his *Dhrupad* has described the effect of various *Ragas*. According to him when *Shree Raga* was sung trees dried up while stones melted with *Malkaus*. And the effect of the rest of the *Ragas* was alike. As far as I know, this statement of Tansen is totally untenable. Firstly, this goes against the *Sastras* and, secondly, it is impossible to have likeness in the effect of all other *Ragas*. It is surprising that a statement of such an eminent person should be wrong! The mistake, however, is there whether it is of the calligraphist or the musician.

According to ancient conception the *Malkaus* has the power to stop the flow of water whereas the *Shree Raga* has the power to deprive the beasts and birds of their senses. The ancient opinion is undoubtedly more reliable.

#### Other Opinions on the Effect of Ragas

The lovers of music should not be unaware of the fact that like other branches of science there have been differences of opinions about the science of music. Therefore, we have to follow the earlier authorities such as, '*Khulasat-ul-Aish*', '*Naghmat Yusufi*', '*Sangeet Darpan*' and '*Sangeet Sar*'. According to

these texts the effect of various *Ragas* is as under:

The *Bhairon* could move an oil-press; the *Malkaus* could produce light in darkness, i.e., the sun and the moon would rise out of time; the *Hindal* could make the flowers blossom and also make the swings move; the *Megh* could bring about a downpour; and the *Deepak* could produce a conflagration, and hence singing of this *Raga* was banned and its place given to the *Khat Raga*. As its name indicates, this *Raga* had six features which combined to produce the beauty of the *Deepak Raga* offsetting its power to burn. The *Shree Raga* could cause a storm. This is how our fore-bearers described the effects of various *Ragas*. In fact the above *Ragas* were able to produce the prescribed power in those days. But now these effects have totally disappeared. Instances of *Ragas* captivating the minds of the listeners or making them weep, etc., are to be found even today. Of these musicians whose singing had such effects many have already left this transitory world for heaven. A few are still with us. May God bless them with long life! Heaven be praised that they are with us.

#### Disappearance of Effect of *Ragas* in this Age

Let it be known to the singers gifted with melodious voice that the science of music is called *Naad* by the people of India. *Naad* means *Sabd*, that is to say the sound. They had a sound called *Adang* and Mahadevji arranged it into *svaras* and from the *svaras* came the *Ragas*. Each *Raga* was invested with some power and had an effect of its own. But nowadays this effect is lost. Why? Scholars have given us details regarding the composition and structure of each *Raga* and *Ragini*. But to this day no one has stated whether *Ragas* belong to the animals or to the human beings having a visual form or belong to the Gods without a visual form. I had asked this question to many but in vain. No one answered this question and the books written after the ancient *Rishis* and *Nayaks* fail to mention as to why these effects disappeared from the *Ragas*? Therefore, whatever I could think of with my limited knowledge I am writing here. I will appreciate if this poor opinion of mine is welcomed by the readers and the listeners.

In olden days *Rishis* and *Nayaks* practised this art as a natural devotional pursuit.

Therefore, every *Raga* was invested with a particular power. But nowadays a lot of infidelity and sensuality has crept into this art with the result that *Ragas* have been divested of their power. The second reason is to be found in the very nature of *Ragas*.

#### What is a *Raga*?

Let it be clear to the sweet-voiced musicians and music lovers that according to my humble opinion the science of music is intimately linked with astronomy. Since in India the stars are considered as heavenly beings, this science is considered as created by the heavenly beings. They had, therefore, prescribed the proper time and auspicious occasion for each *Raga*. The entire *Ragas* were constituted on the basis of invocation. They knew astronomy and sang according to the time indicated by stars. It is well known that every star has a fixed time cycle. Therefore, the old *Ustads* had fixed a favourable time limit for every *Raga* and *Ragini*.

Speaking of stars and their effect it will not be out of place to recall an incident at the time of Prophet Moses. A Jewish astrologer, who was of villainous nature, came to the mountain and challenged the Prophet to drive a spoke into the rock. Should the Prophet succeed then the former would embrace his Faith. The Prophet as was his wont fixed his gaze on the God and drove the spoke into the rock. He repeated three times. The undaunted astrologer also performed the same feat and told the Prophet that such a feat was possible because of the power of a star that had turned the stone soft like wax. Now the time of that star had passed and if the Prophet were to repeat the performance he would be ready to become a convert. God be praised that the Prophet with the help of the Almighty repeated the performance and the interlocutor fell at his feet and accepted his Faith.

Similarly, the musicians of the past also were devotees well-versed in the science of astronomy. They were free from any greed. Therefore, their exposition of *Ragas* was effective.

It is necessary for the inhabitants of the happy world of music and for the sweet-voiced exponents to know the nature of the *Ragas* and *Raginis*, and also the conception behind them and whether this conception is comprehensible by the human mind.

In the past every *Raga* when it was sung had the power to produce an effect. But now we find that this power is lacking.

In my opinion a *Raga* which carries the name of a song is like the spirit that a wizard conjures up. Its words and *Sur* are like the magic formula and the methods employed in exposition are '*Tarkeeb*'. Thus when a wizard utters his magic formula (*Mantra*) or draws lines or patterns the desired spirit presents itself before him. The wizard has the right to get any work done by the spirit conjured up by him. For example, *Raad*, the deity of rain, when conjured up and ordered by the wizard to do its job, produces rain. When Mahadev with the help of the science of astronomy constituted *Ragas*, the first *Raga* was named after himself. It was called *Bhairon*. The task assigned to this *Raga* was to make an oil-press move; the *Raga Megh* was assigned the task of bringing about rains. Similarly some such power was conferred on each *Raga*. Thus every *Raga* waited in readiness to fulfil the assigned task when invoked. When a particular *Raga* was sung it fulfilled the task assigned to it. This was known as effective singing. In short, a singer was like a wizard and the *Raga* was like a spirit he conjured up. When a conjurer utters his magic formula and invokes a spirit we call his formula effective. Similarly, if anyone sings a particular *Raga* in its prescribed way and that *Raga* produces its assigned effect we call that *Raga* effective.

The fact of the matter, however, is that I have seen thousands of conjurers but except for their casting a spell on people I am yet to see one who could conjure up a spirit. The reason is that they do not follow the prescribed rules of the past. The same is the cause with the *Ragas*. The present-day singers do not follow the prescribed rules. Therefore, their exposition does not produce the assigned effect. Instead, the singers, due to sensuality, greed and the lack of sanctity, become victims of madness. The musicians of today are either hereditary or disciples of well-known *Ustads*. In spite of this fact they do not follow the time prescribed for different *Ragas*. They do not take into account the ancient idea of *worship* nor the *system of practice* nor the *position of stars*.\*

Therefore, their *Ragas* produce the opposite effect and they become victims of a mad feeling of self-deception. The fun is that such

mad nincompoops often call themselves *Ustads*. I am writing these lines after full consideration of existing facts. Let God show the true path.

### Shudh Bani & Shudh Mudra

Let it be clear to the musicians and music lovers that while singing it is necessary to observe the rules of *Shudh Bani* and *Shudh Mudra*. *Shudh Bani* means pronouncing words clearly and correctly. In Sanskrit there are three *Banis* or languages. The first is *Bhakari* which is the language of human beings and the beasts and birds. Second is *Naag Bani*, which is the language of the inhabitants of Nether World (*Patal*). The third is *Daguri*, which is the language of *Rishis* who are between heaven and earth. (The *Akash Bani*, the language of the heavenly being does not concern us here.)

The above three *Banis* are current in this world specially in the world of music. When a song is sung it is essential to pronounce the words in such a way that every word is understood by the listeners.

Many of our present day singers are victims of such madness that they badly imitate the *Akar* and *Gamak*, which are the gifts of the *Rishis*, but do not pay any attention to the correct uttering of words. Yet they try to impress on the world that they are great *Ustads*! What is necessary, is that while singing a song the singer should keep in mind the clarity and beauty of words, so that the listeners can get the meaning and enjoy them without difficulty. This is the rule laid down by the *Nayaks* of the past. The present day musicians, again contrary to the rules laid down by ancient masters, badly shake their heads putting even *Sheikh Saddoo* and *Kalua Bir* to shame. The limit is that sometimes they even get into a frenzy. As a matter of fact, it is necessary to keep one's face straight when singing. This is called *Shudh Mudra*. The writer knows a few musicians of the day who observe *Shudh Bani* and *Shudh Mudra*. They are *Janab Mir Ali Sahab* of revered memory. He was a handsome person and at the time of singing or reciting *Mersia* he looked even more handsome, so much so, that his enchanted audience offered salutations to him. *Babu Ram Sahai*, whose eyes, eyebrows and hands just quivered to highlight the nuances of his song. Others were *Bi Rahiman*

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\*I would welcome if anyone suggests more reasons than the three mentioned

Bai; the late Nawab Husein Ali Khan; Yusuf Khan Kalawant of Delhi, who was an expert in rendering the most difficult pieces with ease and beauty; Bandi Jan of Thana, Pargana Unnao, in whom I saw the *Shudh Mudra* in its perfect form. When this singer sat and sang, one thought it was not she but the lady sitting next to her who was singing. When she performed *Alap* one did not notice even a quiver on any part of her body and how could there be any distortion. It should be remembered here that it is very difficult to keep one's body straight and still when one sings. There should be slight movements of hands, eyes and eyebrows to highlight the beauty of the song. Because such well-measured actions of the body, according to the *Bhava* nuances bring added charm to the music.

### Bad Mannerism in Singing

Sweet-voiced musicians should note that ancient authorities have described 25 bad mannerisms in singing. Before we come to enumerate them I would like to mention a few that must be avoided at any rate. They are: wide-opening of the mouth; the un-systematic shaking of head; the unnecessary jerking of neck; causing the veins to swell up; wide and frightful opening of eyes; closing of eyes; awkward stretching of hands and feet, which is a serious fault; singing in a suppressed voice; singing in split voice; chewing of words and not uttering them clearly; singing through the nose; singing in such a subdued voice that the nearest person is unable to hear; raising the voice to a pitch beyond one's capacity and thus ending in shrieking; trying to reach great heights when one has no control over the voice and when fails indicating the height by hand gestures. This again is a serious fault. I have seen such musicians also who begin singing with the idea that their voice should be confined only to the people round them but due to lack of ability and practice end up by shouting so loud as to frighten even the birds in the nests. Yet their friends, due to ignorance, feel happy over this vain attempt. Not only that, they feel proud of such misadventure. In plain words what these people praise and feel proud of is the foolishness of such singers. Let us consider this point in a different way. Take for example, a bird which has no wings and tries to reach its nest, say, above the seventh heaven. But as it has no strength it is forced back from mid-way. How can such a bird ever reach its destination? Same is the case with such people. The voice

has the power to take a *taan* reaching up to the first *Saptak* but the musician decides to reach the second *Madham* or the *Pancham* or even beyond two *Saptaks*. How can his voice fulfil his desire? This is what is happening with many musicians. They do not have even an elementary knowledge of *Sur Beori* but they will indulge in violent shrieking and shaking of their neck. When some of them, due to their inability and lack of knowledge, fail to fulfil their desire and end up shouting, their *Sur* turns into a violent storm. Their *Laya* also disappears, may be due to the fright of their bad voice or some other reason. After all *Layadari* is not an easy task. As for the *Seedhi tal*, that goes to dogs in this mad race. If somehow, they become aware of this shameful situation they get angry with the accompanists. In the same way, as the saying goes: '*Yar ki jhar bhartar par utari*'. Apart from these I have seen quite a few stragglers these days who while singing skip the *Layas* in total disregard of rules and become *Betal*, yet they angrily blame the *Pakhawajia*. However, the above are some of the serious breaches in mannerisms in singing, which must be avoided at any cost. Every singer must keep in mind that his singing should be faultless.

### 25 Faults Described in the Text

The ancient texts have enumerated 25 examples of bad mannerisms in singing. They are:—

1. *Sandashta* — to sing with closed teeth;
2. *Okhashta* — to sing in such a way that — the *teep* does not possess the charming sweetness necessary to produce the effect;
3. *Sutkari* — to produce sound by tightly closing the teeth. This type of singing does not produce any effect. The singer must be bold; otherwise his singing is useless;
4. *Bheet* — to feel shy which robs the effect of the music in spite of the singers' knowledge.
5. *Shankit* — to sing hurriedly;
6. *Kampit* — to shake the voice and the body due to nervousness;

7. *Karali* — to keep the mouth wide open exhibiting all the teeth and throat;
8. *Kapal* — to employ all the *Shrutis* of *Sargam* without a knowledge of their rules;
9. *Kaki* — to have voice like a crow;
10. *Bitāl* — to sing out of *tal*;
11. *Karabha* — to raise the neck high when singing like a camel;
12. *Udhad* — to sing in such a way as to sound plaintive;
13. *Chumpuk or Jhombak* — to sing with so much force as to cause the veins on forehead and neck to swell up;
14. *Tumbaki* — to sing in such a way that the face gets puffed up like a pumpkin;
15. *Bakri* — to bend the neck when singing;
16. *Prasari* — to sing in such a way that the voice and all the limbs of the body become stretched and disorderly;
17. *Bimmelak* — to close the eyes while singing;
18. *Biras* — to sing without evoking any *Ras* or feeling;
19. *Besur* — to sing out of *Sur* and also with fluctuation in *Sur*;
20. *Apakta* — not to utter words clearly and to sing as if sobbing;
21. *Sthanbhrashta* — to fail to touch the three *sthans* of *Mandra*, *Madhya* and *Tar*;
22. *Anavasthita* — to fail to render the three *saptaks* properly;
23. *Misrita* — to mix *sudh* and *chhayalag ragas*;
24. *Anudhan* — not to know *Sanchari*, *Sthai*,

*Baran*, etc. It should be remembered—the *sthai* is that which employs *surs* with *takrar*; *arohi* means to climb up and *avrohi* means to climb down. When these three things are put together it is called *sanchari*.

25. *Sannasik* — to keep the eyes and nostrils wide open while singing and thus appear frightful. This is a serious fault;

Every singer must keep in mind the good and bad mannerisms in singing, otherwise his singing is meaningless. \*

26. *Pratik* — to sing through the nose. It is the worst fault. This has not been enumerated in the ancient texts. This is my addition to the list. Really speaking it is considered to be a serious fault by *Ustads* and is hated by the listeners.

### The Method of Alap

Let it be known to the sweet-voiced musicians that the singing of *Khayal* has been prevalent among *Quawwals* but they do not have *Alap*. Instead they begin with words of *Tarana* which are in Persian and after exercising these words for sometime they straight come to *Khayal*, etc., and quickly create a highly colourful effect. So much so, that the people who practise *Alap* appear inferior before them. But to *Kalawants*, however, the primary thing is *Alap* although nowadays they render it wrongly.

In the beginning *Alap* originated from *Mahadeo* in *Naag Bani* that is to say, the *Bani*

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\* I have retained the names in the corrupt form in which they are found in the book with the idea of retaining their colloquial form. According to '*Sangeet Darpan*', a source book mentioned by the author their names are:—*Sandashita*, *Uddhushta*, *Sitkari*, *Bheet*, *Shankita*, *Kampita*, *Karala*, *Vikala*, *Kaki*, *Vitali*, *Karabha*, *Udbhata*, *Jhambak*, *Tumbaki*, *Vakri*, *Prasari*, *Nimilika*, *Viras*, *Apaswara*, *Avyakta*, *Sthanabhrashta*, *Misraka*, *Anavadhanaka*. The *Sannasik* and *Anavasthita* are not found in the edition published by *Saraswati Mahal Library*, *Tanjore*. The '*Sangeet Sar*' another source book mentioned by the author gives 32 bad mannerisms with more distortions in their names.

—TRANSLATOR.

of the inhabitants of Nether world. Among the three *banis* mentioned earlier this *bani* is most delicate and beautiful. Therefore, the *Rishis* liked it. On the contrary *Dagari* and *Bhakri banis* are harsh. Therefore, Mahadeo ji fixed four letters of that *bani* for the purpose of *alap*. They are *Aa, Na, Ta, Ra*. If we add all these four letters they will read as *Antar*, which means Jyotisarup Nirankar, i.e., God (according to the *Shastras* God has thousand names). *Rishis* and Gods arranged these letters into *Sur Beori* and performed *alap* which in other words meant a form of worship by repeating the name of God. Among the Kalawants it is the practice to begin singing of a *Raga* with *Alap*. Whereas the Quawwals fix the *swaras* of *sargam* through the medium of tarana and then sing *khayal, quaul, qalbana, naqsh-o-gul* or *tarana*, whichever is decided and quickly produce an effect. They do not depend on the *alap*. It should be remembered that singing of *Quaul* and *Qalbana*, in which the sacred text of Quran is expressed, is also a form of worship. In short, both Indian and Persian *Ragas* come in the category of worship. They are like magic words and their exponents are like conjurers. After the *Rishis* there came into being two classes of musicians; firstly Quawwal and secondly Kalawants. Quawwals are those wizards who follow Hazrat Amir Khusru and render the *Ragas* of India and also the *Muquams* of Islamic countries, and the Kalawants are those who practise the Indian *Ragas*, originated by the *Rishis*. Where as the Kalawants begin with *alap*, the Quawwals create an effect without *alap* with the help of sacred names. There is, however, a difference between Quawwals and Kalawants. It is based on the *ragas* they perform. The *ragas* of India are like *Amal-sifla*, i.e., which invokes the earthly spirits and the *ragas* originated by Amir Khusru with the help of Persian *Muquams* are like *Amal-alvi*, i.e., that which invokes the heavenly spirits. This is a big difference. In other words, Qawwals are worshippers of higher spirits while Kalawants are worshippers of inferior ones. Those musicians, who belong to Kalawant family and know the science of music, sing the *alap* according to the rules. In my opinion the *alap* is also like uttering the magic words. When a person renders *alap* according to the rules, the appropriate spirit is invoked. That is, the spirit of the *raga*. Thus when the *raga* is properly rendered it is bound to produce its prescribed effect. After the *alap* the singing of *Hori* and *Dhrupad* begins. The method of *alap* is as follows:—

The *Tivra* and *Komal svaras* of the prescribed *raga* are sung with the above mentioned four letters. In this singing neither the well-known names of those *swaras* nor the *Bols* come. There is another method also. For example, the *Bols* of *Dhrupad* as also the *Bols* of the *Raga* are sung in *sthai, antara* and then *Aabhog* according to the rules alongwith the *swaras* of *sargam*. And when the *Bols* of *Alap* and *Sur* of *Raga* are fixed then create *Tans* according to one's ability, knowledge and mood. The rules of the *Alap* are as under:—

Suppose the *Kharaj* is the *Sur* of the *Raga* to be sung then one must begin with the *Kharaj* and proceed with *Rikhab*, and *Gandhar* etc. in *Tivra Komal* with *Srut* (*Sruti*) *Murchchana* and *Kala*, and stabilise the *Sur* which should be firm. This holds good for *Ragas* belonging to all groups like *Sankirna, Mahasankirna, Audav, Khadav* etc. The *Bols* should not go against the example given below:—

अ. ना. ना. ता. तना. निरी.

रे. ना. ना. नाम्. ना तना. न. नोम्. नानोम्.

These words should be rendered in *alap*. At the *Sam* i.e., where the *Sthai* terminates the word *Nom* should be uttered in place of the *Bol* on which the *Sam* is intended. Then *Sthai, Antara, Aabhog* (it is also called *Bhog*) all should be rendered according to the rules. The stipulated four letters we spoke of earlier i.e., अ न त र can also be correctly rendered like this: In place of short *Aa* it can be long *Aa*; in place of *Ta* it can be *Tom*, in place of *Na* it can be *Nom*; in place of *Ra* it can be *Ri* and in place of long *Na* it can be short *Na* and *Ni* also. At the beginning and end where the *Sam* rests it is improper to use *Tom* or *Dom*. The *Bols* like *Dom* and *Tadom* and *Da* are against the rules of the *Rishis* and *Nayaks*. The *Bol Tom* can be used in place of *Ta* in between other *Bols*. For example, अ ना ता तोम ना. Here the use of *Tom* is correct. If anyone uses the prohibited *Bols* or adds any word other than mentioned above to satisfy his fancy in his *Alap* he will, on this account, be considered an ignoramus or a disciple of a person who does not belong to a musician's family. One can distinguish the lack of depth in an *Atai* from the way he renders *Alap*. It is, therefore, proper to learn the rules of *Alap*. It is necessary to keep in mind that the use of *Bols* नारा तारा नाना नानी नारी is improper and is considered a serious mistake. However, at the time of rendering

*Alap*, the use of तना ने री and ता ने री and ना ना री and तनोम and ननोम is perfectly correct. If anyone performs *Alap* against the above rules you can take it for granted that he is a violator of rules and a charlatan. He may have a wonderful voice, nonetheless, he is a violator of rules and, therefore, useless and ineffective. If a person, gifted with a melodious voice, also acquires mastery over the rules then he will shine as a superb singer. Apart from this, it is necessary to have a correct knowledge of *Svaras*. That the *Ragas* do not produce the prescribed effect is due to the lack of knowledge of the rules on the part of their exponents. Hence it is essential to learn the rules. As for the professionals it is a serious fault not to know the rules. They must, therefore, acquire this knowledge if they don't want to lead the life of beggars! Many call themselves *Dharis* and *Kalawants*. But due to their lack of knowledge and mastery they earn more disrespect than respect. For proper knowledge and grounding in music it is essential to acquire a mastery over the rules of *Sargam*. That makes it easy to grasp the most difficult *Sur Beori* of music. The science of music is limitless and to acquire a knowledge of it is extremely difficult. That can only be done by perseverent efforts. Without such efforts one cannot achieve the necessary perfection.

According to the *Hanuman* system at the time of *Alap* the *Bols* such as *Da दा*, *Tadom तदोम*, and *Dom दोम*, are employed in *Antara* and not in *Sthayi*. But this is against the rules of *Sastras*. Therefore, it was considered improper to continue that system. To my mind the *bols* that are considered against the rules laid down above, should not be given currency just because they have the support of the *Hanuman* system. We have to follow the opinion of the majority.

#### Ragas: Sankirna, Mahasankirna, Audav & Khadav

Sweet-voiced readers and singers will recall my earlier statement that those were considered accomplished in music who had the mastery of *Ragas*, both *Desi* and *Marga*, and who had mastered *Salal*, *Bidar*, *Akrit*, *Bikrit*, *Audav*, *Khadav*, *Sampooran*, *Sudh*, *Salang*, etc.

Now we will classify them in a different way. The one who knows both *Desi* and *Marga Ragas*, i.e., both the new and the old

*Ragas* is called a *Gandharva*. The one who knows only *Desi Ragas*, is called *Gunkar* or *Guni*. If a *Gandharva* and *Guni* knows *Dhrupad*, *Triyat* and such other things he is called a *Kalawant*. And the one who knows *Khayal*, *Quaul*, *Qualbana*, *Naksh-o-gul* and *Tarana* is called a *Qauwwal*. The *Kalawant* community came into being during the reign of Akbar whereas the *Qauwwals* came into being seven hundred years ago at the time of Alauddin Ghorī. Their preceptor was Hazrat Amir Khusrau. The *Dhari* community is older than *Qauwwals*. They were originally Hindus who sang *Karka*. But later they embraced Islam. During the reign of the Sultans of Delhi they took to the profession of *Safardais*—accompanying dancing girls. To come back to the classification of musicians, the one having a theoretical knowledge only is called *Pandit*. The one who is a master of theory and an expert exponent of both vocal and instrumental music and also a master of dancing and a composer is called a *Nayak*.

#### Sudh and Sankirna Ragas

Let it be known to the connoisseurs and lovers of music that there are three types of *Ragas*; they are *Sudh*, *Salang* and *Sankirna*. The *Sudh Ragas* can further be divided into three categories

- The ones that are large and wide (बड़ा और चौड़ा). The large here means having clear *Sur* and *Tivra Komal*.
- The ones in which there is no mixture of other *Ragas* and whose *Srutis* are strong, such as *Todi* and the like.
- The ones which apart from possessing all the qualities mentioned above, also have all *Srutis* in a complete form with their *Murchchanas* and *Kalas*, such as *Kanhara* and the like.

2. *Salang* is large and wide like *Sree Raga* in which it has a complete affinity with *Sudha* and yet keeps the shadow and colour of other *Ragas*, such as pure *Gauri* and the like.

3. *Sankirana Raga* and *Raginis* are divided into two:— *Sankirana Raga* and *Mahasankirana*. The *Sankirna Ragas* are composed of two *Sudh Ragas*, such as the *Bhairon* which is composed of *Todi* and *Kanhara*. The *Mahasankirna* is composed of *Sudha* and *Salang*, or



*Sudha* and *Sankirna*, or *Salang* and *Sankirna* or two *salangs* or two *sankirnas*, or two different *Naghmas* (*Naghma* here means *Raga* and *Sur*). In the regions of the capital twelve *Naghmas* are in vogue just like the twelve *Muquams* of the Persians. The word *Naghma* is more popular there than the *Muquam*. They are like the twelve Indian *Surs* with their *Tivra Komals*. In India, however, the *Ragas* and *Raginis* are distinguished by the number of *Surs* and *Srutis* they contain. It is necessary for both professionals and amateurs to go deeper into this subject.

#### **Ragas of Audav, Khadav and Sampooran etc. with their Bandhan**

It should not be hidden from the inhabitants of the world of music that in the preceding chapters we have more or less dealt with the *Ragas* of *Akrit*, *Bikrit*, *Desi*, *Marg*, *Salal* and *Badar*. We will now analyse the nature of these *Ragas*.

1. *Akrit* : *Ragas* having three *surs* such as, *Malsri*. Some people call *Malsri* as *Audav* also. *Akrit* is very difficult. Its *Bandhan* is स. ग. प.
2. *Bikrit* : *Ragas* having four *Surs* such as *Bhatiar*. Its *Bandhan* is घा. री. स. म.
3. *Audav* : *Ragas* of five *surs*, such as *Malkaus* or *Hindol*. Its *Bandhan* is स. ग. म. घा. नि. It should be understood that the *Bandhan* of both *Malkaus* and *Hindol* is the same. The difference is in the *Uchar*. In *Malkaus* it is *sudh madhyam* i.e., *Komal* where as in *Hindol* the *Madhyam* is strong (*Kadi*) like *Yaman* etc.

4. *Khadav*: *Ragas* of six *surs* such as *Behag*. Its *Bandhan* is स. ग. म. प. घा. नि.

5. *Sampoo*- *Ragas* in which all the seven *ran*: *svaras* are found such as *Bhairon*. The *Bandhan* is स. ग. म. प. घा. नि. स.

These are the five varieties of *Ragas*. According to *Hanuman* system *Bhairon* is composed of five *svaras* and its *Bandhan* is घा. नि. स. ग. म. But in my opinion and also in the opinion of many *Ustads* this is wrong. Another *Raga* is *Malkaus*. In the opinion of the *Rishis*, scholars and *Nayaka* of the past and also according to the *Sastras*, both in Indian and Persian languages, *Malkaus* is a *Sampooran Raga* composed of seven *svaras*. But nowadays the people consider it *Audav* and sing it in five *svaras*. Hence, I have given the popular version here by making the *Rikhab* and *Pancham* as *Vaadi*. The fact, however, is that *Malkaus* is *Sampooran*. But a common mistake becomes a rule! As has been shown above *Raga Hindol* is *Audav*. That is correct. These are the five groups. But many musicians of today do not know *Akrit* and *Bikrit* as there is no one to listen to them. On the other hand, *Ragas* of *Audav*, *Khadav* and *Sampooran* are famous. Therefore, they sing only these *Ragas*. In other words these are the *Ragas* in vogue now. *Desi* and *Marg Ragas* are also famous. The simple *Ragas* are called *Desi* and the difficult ones *Marg*. *Seedha Ragas* are called *Salal* while complicated and difficult ones are called बड़ार and ओखा. When the line of *Surs* is broken in *Taan* it is called छूट. When many *Surs* follow in an unbroken chain it is called *Musallat* and when in quick and fast *Taans* it becomes difficult to distinguish the *Surs*, it is called *Rav*.