

# **Sadharani Geeti Tradition of Ustad Zakiruddin Khan**

## **And**

### **Ustad Ziauddin Khan of Udaipur(Mewar)**

*“Music is pulsation of Life energy in its Sound form”*

Ustad Zakiruddin Khan was born in the year 1840. His father's name was Mohammad Jaan Khan and his grandfather's name was Haidar Baksh Khan. Ustad Zakiruddin Khan was trained in the Khandarvani Dhrupad style, both in Vocal and Instrumental (Rudra Veena) music under the guidance of his father and grandfather. Up to 1880, he remained in the court of Maharaja Ramsingh of Jaipur and when in the year 1880 the Maharaja expired, Ustad Zakiruddin Khan along with his cousin brother Ustad Allah Bande Khan came to Udaipur. The then ruler of Mewar Maharana Sajjan Singh patronized him and appointed him as the chief of the music department of the state known by the name 'Sangeet Prakash'

In the year 1884 Maharana Sajjan Singh expired and his adopted son Maharana Fateh Singh became the ruler of the Mewar state. Maharana Fateh Singh was a man of refinement and culture. He had great liking for Indian Studies, particularly Vedic literature, Philosophy, Music, Art and Literature. He was deeply interested in investigation and research in the field of Indian studies. In those days music loving people were unsatisfied and disillusioned with the existing musical forms. Some of the estate nobles of the Mewar state, more particularly the Raja of Banera named Rajadhiraj Sardar Singh, who was an eminent musicologist had expressed his opinion that the Samvedic music is no more in vogue and there is a need of deep research in the different forms of Indian Classical Music(ICM). These types of disappointments in the minds of music loving people, musicologists and scholars of music regarding ICM, compelled Maharana Fateh Singh to commission a research in the field of prevalent and Vedic music. He, the Maharana assigned the duty to Ustad Zakiruddin Khan to initiate and undertake deep and thorough investigation & research in the field of prevalent as well as Samvedic music. He assured Ustad assistance in all forms.

As per the wishes of the Maharana, Ustad Zakiruddin Khan first went to Benares, remained there for a long duration and held consultations and discourses with eminent Vedic scholars, particularly Samvedic Scholars and other scholarly musicians and musicologists. In his several trips to Benares he collected immense research material regarding Vedic music & ICM. Further, he made trips to musically rich regions like Patiala, Gwalior, Agra, Pune, Baroda, Allahabad, etc. and discussed different aspects of Indian Classical Music (ICM), particularly Dhrupad and Samvedic music with scholars, musicologists and musicians of those regions.

Having acquired all the necessary material and notes for his research and investigation, Ustad Zakiruddin Khan with the help of Vyas Pandit Shambhu Ram Shastri the Kulguru of the Mewar State, studied Samved and its allied literature, namely Pushpasutra, Rktantra, Samtantra, Akshartantra, Chhandogyaupanishad, Tandyabrahman, Shathpathbrahman, Panchvinshbrahman & 6 Brahman books of Samved as well as Shiksha manuals of Yagyavalkya, Paanini, Narada etc, and many more books related to Vedic Samgaan. Besides the Vedic literature he also studied the Natyashastra, Brihaddeshi, Sangeet Ratnakar and other available literature on ICM.

Finally as a result of all the investigation and research Ustad Zakiruddin Khan, on the basis of the Seven Geetis as prescribed in Saamswarkramani(the appended text of Rktantra), namely “Gayatri, Aindri, Roudri, Paavman, Chhandasi, Agneyi and Mahanamni” , and examining the elements of the 7 Geetis as prescribed in Brhaddeshi ,along with the four Vanis (Gauharvani, Khandarvani, Dagarvani and Nauharvani), developed the Sadharani Geeti style of Dhrupad singing and Rudra Veena playing. Here it is pertinent to note that the 7 Geetis of Brhaddeshi had developed in early Middle Age and the 4 Vanis had developed in later Middle Age.

Following are the main features and intricacies of Sadharani Geeti Dhrupad style as developed by Ustad Zakiruddin Khan and taught to his cousin brother Ustad Allah Bande Khan and to his own son Ustad Ziauddin Khan.

The most important feature of Sadharani Geeti is that practitioners as well the listeners must experience and feel the **“Music as the Life force floating in the boats of Musical notes”**. Ustad Ziauddin Khan who further enriched the Sadharani Geeti style of Dhrupad, always emphasized on the actual feeling and experiencing of life energy in the musical notes, by using the notes in such a manner that the notes pulsate alive with an energy force.

#### 1) *Voice & Sound culture :*

a) In Vocal music it is necessary that the notes of Lower octave (Mandra Saptak) must be produced or uttered in a palatized sound; the notes of the middle octave (Madhya saptak) must be produced in under nasal sound; the higher octave (Tar saptak) must be produced in nasal sound. In general singing should be done through the upper tract of the throat. For instrumental music the jevari of the string instruments like Rudra Veena etc.,should be prepared in such a manner that while playing on the 4<sup>th</sup> and 3<sup>rd</sup> string on the Veena, the sound must emanate like the palatized sound of the human voice and the sound of the 2<sup>nd</sup> and 1<sup>st</sup> string up to the 2<sup>nd</sup> octave must emante as under nasal sounds of the human voice. Similarly the musical sounds in the 3<sup>rd</sup> and the 4<sup>th</sup> Octave of the Instrument must be produced like the nasal sound of the human throat.

b) The musical sound in Vocal as well as Instrumental music must always be lustrous.

c) For vocalists it is necessary that their mouth, throat, tongue, etc should never go dry. These organs must remain salivated every time while singing/practicing.

d) The vocalist must always keep in the mind that the sound must have a slight buzzing, just like the black bee.

#### 2) *Utterance of musical notes :*

The Sadharani Geeti Dhrupad tradition of Ustad Zakiruddin and Ustad Ziauddin Khan belongs to the Samgaan tradition of ICM and not the Gandharvgaan tradition. In this tradition Naad is believed to be gross (**LFkwy**) form of the musical sound. Shruti is referred to be fluid (**rjy**) sound in between two Swar and Swar is referred to be the rarified and precised finer most form (**fojy**) of the musical sound at the desired pitch of the musical scale.

In this tradition the Rathantarsaam is believed to be the gross musical sound and the Brhatsaam is believed to be the subtle musical sound. There are many other types of Saam in between the Rathantarsaam and the Brhatsaam, which can be understood and practiced only under the able guidance of a Guru.

Brhatsaam belongs to the sun and cosmos ,whereas Rathantarsam belongs to the earth (sound produced on earth by nature, men and animals).In this tradition the music practitioner must endeavour to correlate the Rathantarsaam with the Brhatsaam , taking the help of the 7 Geetis of the Saamaswarkramani mentioned above.

a) The notes must be uttered in their pure genuine form and at their accurate pitch as per the requirement of different Ragas.

b) The musical notes must be uttered in coiled with the semi sounds i.e the Shrutis. This must be learned in the presence of the guru/teacher/ustad. While uttering/playing the notes a Vocalist or Instrumentalist must keep in his mind the Dhatus and where ever it appears useful the Dhatus should be utilized. All this should be learned under the proper guidance under Guru-Shishy Parampara and not through books.

It is necessary to know about the Dhatus of the Sadharani Geeti Dhrupad style which are as follows: Ahar, Hahar, Dagar, Duran, Muran, Pukar, Laag, Daat,Ghasit, Teek, Chok,Kampan, Andolan, Lahak, Gamak, Udak, Hudak, Bhang, Vishram, Kartab, Tarkib, Sparsh, Sarpan, Hikka,etc.

Ahar: Utterance of Omkar in its correct form

Hahar: Utterance of Himkar in its correct form

Dagar: Taking simple ascending notes in simple form

Duran: Taking every ascending notes with jerk or stress

Muran: Duran in descending order

Pukar: Taking the note for a longer period i.e duration of 1 natural breath and producing the sound of a note in such a manner that listeners feel the musician is calling for someone-the Supreme Being or the Beloved.

Meend: Covering the in between notes in slow motion with one stroke

Ghasit: Dragging from one note to next third or more notes with one strike

Laag: Taking a note in half or ¼ speed of the established laya in order in meend style or meend work in slow motion in comparison to the established laya.

Teek: Taking 3 notes in ascending order on one fret with strokes on each note

Chowk: Coming back from the 4<sup>th</sup> note after taking Teek on a fret with strokes on every note

Kampan: Vibrating notes in quick motion on the fret or the same pitch

Andolan: Doing Kampan work in slow motion

Lahak: Taking minimum 3 or 4 notes on one fret making combination/permutations of these 3 or more notes

Gamak: Vigorous Kampan of 2 or 3 notes

Udak: Sudden jumping in descending order leaving in between few notes

Hudak: Going with Meend or Laag in ascending order with two or more notes and taking the last note with jerk and coming back to the next note

Hikka: Emanating the sound like the bass vocal stride of a Lion

Bhang: Short break & taking unusual silence period

Vishram: Leaving the sound of note till the end of vibration

### 3) *Practicing Fundamentals* :

A student who is interested in Dhrupad style of music (Vocal and Instrumental), should follow following system for his regular practice

i) Practice Omkar sadhana/Kharajsadhana by vocal students in the early morning before sunrise and till dawn when the birds start chirping. The beginner should practice Omkar sadhana in the palatized sound under the guidance of a teacher.

### 4) *Murchhana Paddhati*:

The Sadharani Geeti as developed by Ustad Zakiruddin Khan is based mainly on the Murchhana system, which he derived from the finest details of his study and research of the Vedic Litt.

Some examples of the Murchhana system are as follows:-

1. Swarashtak Murchhana(Lojk"Vd eqPZNuk) with explanation.

#### **vkjksq**

lk+ js+ x+ e+ i /k+ fu+ lk  
js+ x+ e+ i+ /k+ fu+ lk js  
x+ e+ i+ /k+ fu+ lk js x  
e+ i+ /k+ fu+ lk js x e  
i+ /k+ fu+ lk js x e i  
/k+ fu+ lk js x e i /k  
fu+ lk js x e i /k fu  
lk js x e i /k fu lak

#### **vojksq**

lk fu+ /k i+ e+ x+ js+ lk+  
js lk fu+ /k i+ e+ x+ js+  
x js lk fu+ /k i+ e+ x+  
e x js lk fu+ /k i+ e+  
i e x js lk fu+ /k i+  
/k i e x js lk fu+ /k+  
fu /k i e x js lk fu+  
lak fu /k i e x js lk

2. Swarashtak Murchhana in 2 strokes(Lojk"Vd eqPZNuk nks vk?kkr ds lkFk) with explanation.

**vkjksq &** lk+lk+ js+js+ x+x+ e+e+ i+i+ /k+/k+  
fu+fu+ lklk

**vojksq&** lklk fu+fu+ /k+/k+ i+i+ e+e+ x+x+ js+js+  
lk+lk+

And so on with other Notes in the same hierarchy, in both ascending and descending order.

3. Swarashtak Murchhana in 4 strokes(Lojk"Vd eqPZNuk pkj vk?kkr ds lkFk)with explanation.

**vkjks g&** lk+lk+lk+lk+ js+js+js+js+ x+x+x+x+ e+e+e+e+  
i+i+i+i+ /k+/k+/k+/k+ fu+fu+fu+fu+ lk|kl|kl|k

**vojks g&** lk|kl|kl|k fu+fu+fu+fu+ /k+/k+/k+/k+ i+i+i+i+  
e+e+e+e+ x+x+x+x+ js+js+js+js+ lk+lk+lk+lk

And so on with other Notes in the same hierarchy, in both ascending and descending order

4. Swarashtak Murchhana with “Meend” of 2 notes(Lojk"Vd eqPZNuk nks Loj dh ehaM ds lkFk)with explanation.

**vkjks g**

**vojks g**

lk+ js+ x+ e+ i+ /k+ fu+ lk  
lk+

lk fu+ /k+ i+ e x+ js+

js+ x+ e+ i+ /k+ fu+ lk js

js lk fu+ /k+ i+ e+ x+ js+

x+ e+ i+ /k+ fu+ lk js x

x js lk fu+ /k+ i+ e+ x+

e+ i+ /k+ fu+ lk js x e

e x js lk fu+ /k+ i+ e+

i+ /k+ fu+ lk js x e i

i e x js lk fu+ /k+ i+

/k+ fu+ lk js x e i /k

/k i e x js lk fu+ /k+

fu+ lk js x e i /k fu

fu /k i e x js lk fu+

lk js x e i /k fu lak

lak fu /k i e x js lk

In the same pattern, the same Murchhana is practiced in Descending to Ascending Order.

5. Arohanshi & Avrohanshi Murchhana(vkjks gka'kh o vojks gka'kh eqPZNuk)with explanation.

a. Murchhana No.1

Ascending Order

e+ i+ /k+ fu+ e+ x+ j+s lk+ && i+ /k+ fu+ lk i+ e+ x+ j+s &&/k+ fu+ lk js /k+ i+ e+ x+

fu+ lk js x fu+ /k+ i+ e+ && lk js x e lk fu+ /k+ i+ && js x e i js lk fu+ /k+

x e i /k x js lk fu+ && e i /k fu e x js lk && i /k fu lka i e x js

Descending Order

i e x js i /k fu lka && e x js lk e i /k fu && x js lk fu+ x e i /k

js lk fu+ /k+ js x e i && lk fu+ /k+ i+ lk js x e && fu+ /k+ i+ e+ fu+ lk js x

/k+ i+ e+ x+ /k+ fu+ lk js && i+ e+ x+ j+s i+ /k+ fu+ lk &&e+ x+ j+s lk+ e+ i+ /k+ fu+

### Break-up of Murchhana No.1

Ascending Order

e+ i+ /k+ fu+ e+ x+ j+s lk+ && e+ i+ /k+ e+ x+ j+s && e+ i+ e+ x+

i+ /k+ fu+ lk i+ e+ x+ j+s && i+ /k+ fu+ i+ e+ x+ && i+ /k+ i+ e+ /k+ fu+ lk js /k+ i+ e+ x+ && /k+ fu+ lk /k+ i+ e+ && /k+ fu+ /k+ i+

fu+ lk js x fu+ /k+ i+ e+ && fu+ lk js fu+ /k+ i+ && fu+ lk fu+ /k+

lk js x e lk fu+ /k+ i+ && lk js x lk fu+ /k+ &&lk js lk fu+

js x e i js lk fu+ /k+ && js x e js lk fu+ && js x js lk

lk js x e lk fu /k i && lk js x lk fu /k && lk js lk fu

js x e i js lk fu /k && js x e js lk fu && js x js lk  
x e i /k x js lk fu && x e i x js lk && x e x js  
e i /k fu e x js lk && e i /k e x js && e i e x  
i /k fu lka i e x js && i /k fu i e x && i /k i e

Descending Order

i e x js i /k fu lka && i e x i /k fu && i e i /k  
e x js lk e i /k fu && e x js e i /k && e x e i  
x js lk fu+ x e i /k && x js lk x e i && x js x e  
js lk fu+ /k+ js x e i && js lk fu+ js x e && js lk js x  
lk fu+ /k+ i+ lk js x e && lk fu+ /k+ lk js x&& lk fu+ lk js  
fu+ /k+ i e+ fu+ lk js x && fu+ /k+ i+ fu+ lk js && fu+ /k+ fu+ lk  
/k+ i+ e+ x+ /k+ fu+ lk js && /k+ i+ e+ /k+ fu+ lk && /k+ i+ /k+  
fu+  
i+ e+ x+ j+s i+ /k+ fu+ lk && i+ e+ x+ i+ /k+ fu+ && i+ e+ i+  
/k+  
e+ x+ j+s lk e+ i+ /k+ fu+ && e+ x+ j+s e+ i+ /k+ && e+ x+ e+  
i+

b. Murchhana No.2

Ascending Order

e+ x+ js+ lk+ e+ i+ /k+ fu+ && i+ e+ x+ js+ i+ /k+ fu+ lk &&  
/k+ i+ e+ x+ /k+ fu+ lk js

fu+ /k+ i+ e+ fu+ lk js x && lk fu+ /k+ i+ lk js x e && js lk fu+ /k+ js x e i

x js lk fu+ x e i /k && e x js lk e i /k fu && i e x js i /k fu lka

Descending Order

i /k fu lka i e x js && e i /k fu e x js lk && x e i /k x js lk fu+

js x e i js lk fu+ /k+ && lk js x e lk fu+ /k+ i+ && fu+ lk js x fu+ /k+ i+ e+

/k+ fu+ lk js /k+ i+ e+ x+ && i+ /k+ fu+ lk i+ e+ x+ j+s && e+ i+ /k+ fu+ e+ x+ j+s lk+

### Break-up of Murchhana No.2

Ascending Order

e+ x+ js+ lk+ e+ i+ /k+ fu+ && e+ x+ js+ e+ i+ /k+ && e+ x+ e+ i++

i+ e+ x+ js+ i+ /k+ fu+ lk && i+ e+ x+ i+ /k+ fu+ && i+ e+ i+ /k+ /k+ i+ e+ x+ /k+ fu+ lk js && /k+ i+ e+ /k+ fu+ lk && /k+ i+ /k+ fu+

fu+ /k+ i+ e+ fu+ lk js x && fu+ /k+ i++ fu+ lk js &&fu+ /k+ fu+ lk

lk fu+ /k+ i+ lk js x e && lk fu+ /k+ lk js x &&lk fu+ lk js

js lk fu+ /k+ js x e i && js lk fu+ js x e && js lk js x

x js lk fu+ x e i /k && x js lk x e i && x js x e

e i /k fu e x js lk && e i /k e x js && e i e x

i /k fu lka i e x js && i /k fu i e x && i /k i e

Descending Order

i /k fu lka i e x js && i /k fu i e x && i /k i e  
e i /k fu e x js lk && e i /k e x js && e i e x  
x e i /k x js lk fu+ && x e i x js lk && x e x js  
js x e i js lk fu+ /k+ && js x e js lk fu+ &&js x js lk  
lk js x e lk fu+ /k+ i+ && lk js x lk fu+ /k+ &&lk js lk fu+  
fu+ lk js x fu+ /k+ i+ e+ && fu+ lk js fu+ /k+ i+ && fu+ lk fu+ /k+  
/k+ fu+ lk js /k+ i+ e+ x+ && /k+ fu+ lk /k+ i+ e+ && /k+ fu+ /k+  
i+  
i+ /k+ fu+ lk i+ e+ x+ j+s && i+ /k+ fu+ i+ e+ x+ && i+ /k+ i+ e+  
e+ i+ /k+ fu+ e+ x+ j+s lk+ && e+ i+ /k+ e+ x+ j+s && e+ i+ e+  
x+

c. Murchhana No.3

Ascending Order

lk+ js+ x+ e+ fu+ /k+ i+ e+ && js+ x+ e+ i lk fu+ /k+ i+ && x+ e+  
i+ /k++ js lk fu+ /k+  
e+ i+ /k+ fu+ x js lk fu+ && i+ /k+ fu+ lk e x js lk && /k+ fu+ lk js  
i e x js  
fu+ lk js x /k i e x && lk js x e fu /k i e && js x e i lka fu /k

Descending Order

lka fu /k i js x e i && fu /k i e lk js x e && /k i e x fu+ lk js x

i e x js /k+ fu+ lk js && e x js lk it+ /k+ fu+ lk && x js lk fu+ e+ it+ /k+ fu+

js lk fu+ /k+ x+ e+ it+ /k+ && lk fu+ /k+ it+ js+ x+ e+ it+ && fu+ /k+ it+ e+ lk+ j+s x+ e+

**Break-up of Murchhana No.3**

Ascending Order

lk+ js+ x+ e+ fu+ /k+ it+ e+ && js+ x+ e+ /k+ it+ e+ && x+ e+ it+ e+

js+ x+ e+ it+ lk fu+ /k+ it+ && x+ e+ it+ fu+ /k+ it+ && e+ it+ /k+ it+

x+ e+ it+ /k+ js lk fu+ /k+ && e+ it+ /k+ fu+ /k+ it+ && it+ /k+ fu+ /k+

e+ it+ /k+ fu+ x js lk fu+ && it+ /k+ fu+ js lk fu+ && /k+ fu+ lk fu+ it+ /k+ fu+ lk e x js lk && /k+ fu+ lk x js lk && fu+ lk js lk

/k+ fu+ lk js i e x js && fu+ lk js e x js && lk js x js

fu+ lk js x /k i e x && lk js x i e x && js x e x

lk js x e fu /k i e && js x e /k i e && x e i e

js x e i lka fu /k i && x e i fu /k i && e i /k i

Descending Order

lka fu /k i js x e i && fu /k i x e i && /k i e i

fu /k i e lk js x e && /k i e js x e && i e x e

/k i e x fu+ lk js x && i e x lk js x && e x js x

i e x js /k+ fu+ lk js && e x js fu+ lk js &&x js lk js  
 e x js lk i+ /k+ fu+ lk && x js lk /k+ fu+ lk &&js lk fu+ lk  
 x js lk fu+ e+ i+ /k+ fu+ && js lk fu+ i+ /k+ fu+ &&lk fu+ /k+ fu+  
 js lk fu+ /k+ x+ e+ i+ /k+ && lk fu+ /k+ e+ i+ /k+ &&fu+ /k+ i+  
 /k+  
 lk fu+ /k+ i+ js+ x+ e+ i+ && fu+ /k+ i+ x+ e+ i+ &&/k+ i+ e+ i+  
 fu+ /k+ i+ e+ lk+ j+s x+ e+ && /k+ i+ e+ j+s x+ e+ &&i+ e+ x+  
 e+

6. Swar Langhan Murchhana (Loj ya?ku eqPNZuk) with explanation.

Descending Order

lka /k e js lk x i fu]	fu i x lk fu+ js e /k]
/k e js fu+ /k+ lk x i]	i x lk /k+ i+ fu+ js e]
e js fu+ i+ e+ /k+ lk x]	x lk /k+ e+ x+ i+ fu+ js]
js fu+ i+ x+ j+s e+ /k+ lk]	lk /k+ e+ js+ lk+ x+ i+ fu+ A

Ascending Order

lk+ x+ i+ fu+ lk /k+ e+ js+	j+s e+ /k+ lk js fu+ i+ x+
x+ i+ fu+ js x lk /k+ e+	e+ /k+ lk x e js fu+ i+
i+ fu+ js e i x lk /k+	/k+ lk x i /k e js fu+
fu+ js e /k fu i x lk	lk x i fu lka /k e js A

Break-up of Swar Langhan Murchhana in Descending Order

lka /k e js lk x i fu && /k e js x i fu && e js i fu

fu i x lk fu+ js e /k && i x lk js e /k && x lk e /k  
 /k e js fu+ /k+ lk x i && e js fu+ lk x i && js fu+ x i  
 i x lk /k+ i+ fu+ js e && x lk /k+ fu+ js e && lk /k+ js e  
 e js fu+ i+ e+ /k+ lk x && js fu+ i+ /k+ lk x && fu+ i+ lk x  
 x lk /k+ e+ x+ i+ fu+ js && lk /k+ e+ i+ fu+ js && /k+ e+ fu+ js  
 js fu+ i+ x+ j+s e+ /k+ lk && fu+ i+ x+ e+ /k+ lk && i+ x+ /k+ lk  
 lk /k+ e+ js+ lk+ x+ i+ fu+ && /k+ e+ j+s x+ i+ fu+ && e+ j+s i+  
 fu+ A

**Break-up of Swar Langhan Murchhana in Ascending Order**

lk+ x+ i+ fu+ lk /k+ e+ js+ && x+ i+ fu+ /k+ e+ js+ && i+ fu+ e+  
 j+s  
 j+s e+ /k+ lk js fu+ i+ x+ && e+ /k+ lk fu+ i+ x+ && /k+ lk i+ x+  
 x+ i+ fu+ js x lk /k+ e+ && i+ fu+ js lk /k+ e+ && fu+ js /k+ e+  
 e+ /k+ lk x e js fu+ i+ && /k+ lk x js fu+ i+ && lk x fu+ i+  
 i+ fu+ js e i x lk /k+ && fu+ js e x lk /k+ && js e lk /k+  
 /k+ lk x i /k e js fu+ && lk x i e js fu+ && x i js fu+  
 fu+ js e /k fu i x lk && js e /k i x lk && e /k x lk  
 lk x i fu lka /k e js && x i fu /k e js && i fu e js A

7. Murchhana Alankars ( eqPZNuk vyadjk ) in all the Octaves and on all the Four strings

Ascending Order

lk+ js+ x+ e+ & lk+ x+ j+s e+ & js+ lk+ x+ e+ & j+s x+ lk+ e+  
& x+ lk+ j+s e+ & x+ j+s lk+ e+ A

js+ x+ e+ i+ & j+s e+ x+ i+ & x+ j+s e+ i+ & x+ e+ j+s i+ &  
e+ j+s x+ i+ & e+ x+ j+s i+ A

x+ e+ i+ /k+ & x+ i+ e+ /k+ & e+ x+ i+ /k+ & e+ i+ x+ /k+ &  
i+ x+ e+ /k+ & i+ e+ x+ /k+ A

e+ i+ /k+ fu+ & e+ /k+ i+ fu+ & i+ e+ /k+ fu+ & i+ /k+ e+ fu+  
& /k+ e+ i+ fu+ & /k+ i+ e+ fu+ A

i+ /k+ fu+ lk & i+ fu+ /k+ lk & /k+ i+ fu+ lk & /k+ fu+ i++ lk &  
fu+ i+ /k+ lk & fu+ /k+ i+ lk A

/k+ fu+ lk js & /k+ lk fu+ js & fu+ /k+ lk js & fu+ lk /k+ js & lk  
/k+ fu+ js & lk fu+ /k+ js A

fu+ lk js x & fu+ js lk x & lk fu+ js x & lk js fu+ x & js fu+ lk x  
& js lk fu+ x A

lk js x e-----

Like wise the above lesson to be practiced on the other strings in all Octaves.

Descending Order

lk fu /k i & lk /k fu i & fu lk /k i & fu i lk /k & /k lk fu i & /k fu lk i  
A

fu /k i e & fu i /k e & /k fu i e & /k i fu e & i fu /k e & i /k fu e A

/k i e x & /k e i x & i /k e x & i e /k x & e /k i x & e i /k x A

i e x js & i x e js & e i x js & e x i js & x i e js & x e i js A

e x js lk & e js x lk & x e js lk & x js e lk & js e x lk & js x e lk  
A

x js lk fu+ & x lk js fu+ & js x lk fu+ & js lk x fu+ & lk x js fu+  
& lk js x fu+ A

js lk fu+ /k+ & js fu+ lk /k+ & lk js fu+ /k+ & lk fu+ js /k+ & fu+  
js lk /k+ & fu+ lk js /k+ A

lk fu+ /k+ i+ & lk /k+ fu+ i+ & fu+ lk /k+ i+ & fu+ /k+ lk i+ &  
/k+ lk fu+ i+ & /k+ fu+ lk i+---

Like wise the above lesson to be practiced on the other strings in all Octaves.

#### **Break-up of Murchhana Alankar in Ascending Order**

lk+ js+ x+ e+ & fu+ /k+ i+ e+ & lk+ x+ js+ e+ & fu+ i+ /k+ e+ &  
js+ lk+ x+ e+ & /k+ fu+ i+ e+

js+ x+ lk+ e+ & /k+ i+ fu+ e+ & x+ lk+ js+ e+ & i+ fu+ /k+ e+ &  
x+ js+ lk+ e+ & i+ /k+ fu+ e+ A

***In the above Break-up of the Murchhana Alankar, the breakup has to be practiced in accordance with the practice lesson of Murchhana No.3 as shown in above example and practised like wise on all the Four strings and in all the Octaves. Same break-up applies in Descending Order***

- ii) When the sun rises 2 feet above the horizon, from this time up to before noon, fundamentals in the form of these Murchhanas should be practised in the Shudha scale (Bilawal scale) for two hours in different Layas.
- iii) According to the instructions of the teacher, a morning Raga should be selected and the above mentioned Murchhanas bdesigned or developed and practiced in the Raga for an hour, in the presence and guidance of the teacher
- iv) The same practice should be repeated in the afternoon hours applied on a selected afternoon Raga. The afternoon practice should be stopped at the time of dusk ,when cows come back home from grazing (before sunset)
- v) The night practice must start when prayers after the lighting of lamps are completed (after complete sunset). The same practice should be repeated with the selected evening /night Raga
- vi) Along with the Murchhana practice the student should try to apply the Dhatus under the guidance of the guru.

5) *Raga practice (selection of the Raga according to the advice of the guru):*

i) **Content Analysis of the Raga**

- Checking the Murchhana note of the Raga
- Checking Udatta, Anudatta and Swarita i.e Nyas, Apanyas and Vinyas respectively
- Checking the Dirgh/Guru and Hrswa/Laghu and Plut of different notes
- Checking Bahutwa, Alpatwa, Abhyas, Anabhyas notes
- Checking Andolana, Kampana notes
- Checking the Laya of the Raga
- Checking the Langhan & Alanghan notes etc.,etc.

All the details of this practice should be done only under the able guidance of the Guru.

ii) **Practicing the Raga**

Being introduced with the particular notes of the Raga and practising the correct position of the notes under the able guidance of the teacher

- First the Raga should be practiced in Aroh and Awaroh in all the three Layas (speeds)
- Murchhanas and their break ups
- Designing the beginning phrase of Alap

Development of Alap and other parts of Raga should be done according to the instructions of the teacher.

6) *Note on Hiatu:*

In the tradition of Sadharani Geeti of Ustad Zakiruddin Khan it is believed that, Indian Classical Music(ICM) is comprised of not only two factors “ Dhatu” & “ Matu”, but of three factors, viz “ Dhatu (/kkrq) , Matu (ekrq), and Hiatu(<sup>o</sup>;krq)”.

Dhatu, Matu & Hiatu are the three broad sub stratums of (ICM). In fact these are the three main edifices of ICM as a whole, and are applicable in all styles of ICM, and not confined only to Dhrupad style. Among these ‘Dhatu & Hiatu’ are indispensable, whereas ‘Matu’ is only relevant with Vocal music, and partially with Dance.

Dhatu i.e “Swar-Shruti Samudaya”( Loj&Jqfr leqnk; ), provides the base for musical renderings and expressions and comprises of Naad, Swara, Shruti, Murchhana, Taan, Alankar, Raga,etc,etc, i.e all the tonal rendering treatment is regarded as Dhatu.

Matu has two connotations:-

- 1) Vaag –varna Samudaya(okx&o.kZ leqnk;)i.e, the verbal or literary /textual part of music like, Speech(okd~), Syllables(o.kZ ), Words(in), Stanzas(i| ) etc., And,
- 2) To Measure.

In its first implication Matu is only related with Vocal Music, hence it is less important and, in its second implication it becomes the component of Hiatu.

Hiatu i.e 'Kaal-Bhakti Samudaya' (dky&HkfDr leqnk;), in relation to ICM connotes, the measure of the time interval taken in between utterances of two notes or two phrases etc. Hiatu is the Time element and which comprises of 'Yati', 'Laya', 'Taal', 'Kala', 'Laya-Bhed', and different time durations of varied microgamete and macrogamete tones and tonal combinations of Infinitesimal time.

Such time durations can be Infinitesimal (y?kqre), Short (y?kq), Long (nh?kZ), Longer (nh?kZrj) & Longest (nh?kZre). In fact "HIATU" is the most important sub stratum of ICM.

It is pertinent to note that, ICM takes its impressive form because of the indispensable application of the above referred to components of Hiatu. In fact Hiatu is the key factor by reason of which Dhatu becomes Music. Hiatu is the impulsive element of Dhatu.

It is to be noted that, Attraction (vkd"kZ.k) & Attention (vo/kku), are the two important characteristics of Sadharani Geeti, and the apt use of the components of Hiatu in musical performance enhance these attributes.

It is stressed that proper, specific and accurate application of the various components of Hiatu by an adept musician, transforms any ICM rendition beautiful, graceful, impressive and blissful. However it is pertinent to note that, of all the styles of ICM, Dhrupad and other styles (Instrumental) could be performed without Matu. But in absence of Dhatu & Hiatu, no musical rendering is possible.

Ustad Ziauddin Khan, the father of Ustad Zia Mohiuddin Khan and Ustad Zia Fariduddin Khan always stressed the judicious and dexterous use of the components of Hiatu in all types of musical renditions, to embellish the texture and structure of the presentation to the highest degree, so as to make renderings blissful and sempiternal. Again it is to be stressed that Kaal-Bhakti, dividing the time in different durations and breaking as well as giving period of silence are important aspects of Sadharani Geeti. It is necessary to understand the concept of Kaal-Bhakti because there are many periods of silence and breaks having different durations.

#### 7) *Bhava, Ras and Mudras:*

In Sadharani Geeti style of dhrupad it is necessary that Bhava and Ras of the Raga should be brought out. These are the most important elements of Sadharani Geeti style of dhrupad Vocal as well as Instrumental. A student of this style must know about the Bhava and Ras of each Raga and it should be his endeavor to bring out the desired Bhava and Rasa in his practice and presentation.

This is the most delicate aspect of Sadharani Geeti in particular and ICM in general. This ability could be acquired only through regular and correct practice under the able guidance of the teacher.

It is necessary for students and practitioners to clearly understand the concept of Bhava and Ras of different ragas. The Bhavaas and Ras of the Ragas should be experienced and felt. For example, Raga Bihag (Solitude and Sleep inducement), Raga Malkauns (Fire and Heat inducement), Raga Puriya (Motherly Love inducement) etc., etc.

To produce desired Bhava total involvement of the body is required. Ustad Zakiruddin Khan and Ziauddin Khan always stressed the use of total body in practising or presenting.

*Quoting a couple from Abhinava Darpan*

‘Through the throat we can prolong the presentation, the hand gestures translate the meaning of the notes taken , the eyes express the music sung.’

Bhava and Rasa could be produced with the correct utterance of the note plus proper Hand and finger gestures along with the proper co-ordination with the vision of the eyes and use of Laya & Taal with the help of movements of the feet. There must be accurate co-ordination between them. The feet express the Rhythm (**rky**). A combined effort of all these four makes a musician’s performance blissful. That means the hand gestures and changing the eye sight or looking in different angles and keeping the rhythm with the feet are integral parts of Sadharani Geeti dhrupad style.

While giving performance, the performer’s glancing of eyes, trembling of the eyes, winking of the eyes, rigidity of the eyes, widely opened eyes, eyes fixed on one point, looking at one point, with the expression of asking or saying something (conversing), the glance of eyes as if under intoxication, are all Mudras of eyes, which in turn assists in conveying the Bhava & Ras of the Raga and the performer.

#### 8) *Naad-bhed and Swar-bhed as per the need of the Raga:*

In the dhrupad style of Zakiruddin Khan it is deemed necessary that the notes should be uttered/played in 100% accurate position and place. At the same time Naad-bhed and Swar-bhed applied according to the needs of the Raga. These are also two important elements of Sadharani Geeti, which can be learned only under the able guidance of the Guru.

#### 9) *The use of Saamgaan based Vikars and Gunas:*

The Sadharani Geeti style of dhrupad singing and playing must incorporate the Vikars and Gunas of Saamgaan.

Vikars – Vishlesh, Vikarshan, Abhyaas, Viraam, Stobha etc., etc.

Gunas – Rakht, Purna, Prasanna, Sam, Sukumar etc., etc.

These can be learned only under the guidance of the Guru.

#### 10) *Usage of unexpected notes and phrases not connected with the Raga(Adhbhut Ras)*

The usage of unexpected notes and phrases in musical presentation, which are not connected with the Raga, thereby creating an atmosphere of bewilderment (Adhbhut Ras) is also an important element of Sadharani Geeti of Ustad Zakiruddin Khan. This also can be learnt only under the able guidance of a Guru.

#### 11) *Utterances of the musical sounds touching the Upper Palate (BrahmaTaal):*

Another most important feature of Sadharani Geeti style of dhrupad is that the sounds from the Human throat must be uttered in contact with the upper palate i.e the BrahmaTaal (**cz<sup>o</sup>e rkyq**), as per the tradition of Saamgaan. This also can be learned only under the able guidance of the Guru.

#### 12) *Raga presentation to create an atmosphere of Beauty, Lustre and Charm:*

The presentation of the Raga should be done in such a manner that it creates an atmosphere of Beauty, Lustre & Charm, and it should be felt and experienced by the performer as well as the listeners. This aspect is a very delicate and finer most aspect of the Sadharani Geeti tradition of Ustad Zakiruddin Khan and Ustad Ziauddin Khan. It can only be learned under the able guidance of the Guru.

