

# Healing Ragas II



### Raga Kirwani :

Originating in South India but now widely adopted in the North, Raga Kirwani is one of the most meditative scales used in India today. Generally played at night, it has an esoteric feel to it ~ full of silence, longing, depth and serenity. The mystical improvisations played here on this scale gently work through all the chakras and bring the listener to a space beyond time ~ the true essence of Indian music.

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### Raga Charukeshi :

Raga Charukeshi could perhaps be best described as a lotus opening its petals in the early morning sunlight. Fragile, tender, with an intense beauty and depth, the fine merge of major and minor scales makes this raga a very graceful one. The combination of notes creates a space of divinity, devotion and dhyana or meditation, caressing the subtle bodies and helping the listeners relax more totally into their inner beings.



Manish Vyas : Santoor, Tabla, Swarmandal, composition

Bikramjit Singh : Bansuri, composition

Recorded in Ishvani, Pune, India

Shastro : Keyboards, ambient sounds

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*“Music comes closest to meditation.*

*Music is a way towards meditation*

*and the most beautiful way.*

*Meditation is the art of hearing the*

*soundless sound, the art of hearing the music of silence*

*– what Zen people call the sound of one hand clapping.*

*And silence has a music of its own, it is not dead,*

*it is very much alive, it is tremendously alive.*

*In fact, nothing is more alive than silence.” Osho*



'In the opinion of the wise, that particularity of notes and melodic movements or that distinction of melodic sound by which one is delighted, is Raga.'

Virtually every writer has struggled with this fundamental question - what is a Raga? Although so much can be said about what is a Raga, still no amount of words can express what it really is. It is an expression of mood, color, fragrance, season... as it is described as 'Rasa' in Sanskrit.

It is not only a combination of certain notes, certain rules of ascending and descending, a few particular notes where one stays, rests and some notes one just passes by... but much more.

Traditionally the Raga music has been passed on from generations to generations verbally and that is why not many books are found about this ancient tradition. In India, traditions, sciences and arts have been always passed on verbally, where one listens, one assimilates, one practices and one becomes a true Sadhak of that particular field... until one is ready to share it in public.

Though in Indian classical music, to present a raga for an audience has a certain format, certain structure, certain rules that the musicians follow which the listeners are aware of mostly, here in this project, a deeper dimension of Raga has been explored. Usually Raga music is performed in front of an audience where the artists try to showcase their skills which they acquired over years and years of learning and intense practice, in return of which they receive praise, name and fame.

But in the series of the HEALING RAGAS albums collection, the very name has to be transmitted through its concept and creation of music. Here there is no showcase of impressive skills of a musician, which may attract applause and praises. On the contrary, both musicians Manish Vyas and Bikramjit Singh have attempted to create a space of meditation, relaxation and healing, using the same depth of Ragas, taking the listener into the soundscape of ancient India with a contemporary atmosphere of sounds, which truly creates a space of Healing.

Creating a lot of space and silence within this music, both these musicians have wonderfully laid the foundation for a space of transcendence and meditation. The seducing sounds of Bansuri and blissful resonance of Santoor invoke a very deep feeling of peace, relaxation and serenity. Especially the audiences in the West who are new to the phenomenon of Raga music, can have a beautiful gentle introduction to the beauty of Ragas and Indian music through these compositions, which may eventually take them to fall in love with the pure form of Indian classical music. -Manish Vyas