THE CHROMATIC ZIKAR PRACTICE
INSPIRED BY THE SPECIAL MELODY OF THE GENTLE SINGING ZIKAR OF HAZRAT INAYAT KHAN
AND
THE GENTLE SINGING ZIKAR OF HAZRAT INAYAT KHAN
A PERFORMANCE GUIDE
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The Singing Zikar of Pir-o-Murshid Hazrat Inayat Khan

The words of the Zikar are ‘La Ella ha - El Allah hu’

The most essential part is ‘El’, the central word, which has an influence upon the solar plexus when rightly done. If wrongly done for years, one practices without any result. If rightly done, one profits in six weeks.

When one says, ‘La Ella ha’, the breath becomes so vital, and when the ‘El’ strikes upon the nervous system, Joy arises, that is not dependent on outer things. Every day for five minutes, one must say that one word.

This is the center, from where every message goes. If you want a connection with a person, this is the connection. Anyone out of rhythm will be put in order. When the center is awakened, inspiration comes and healing becomes easy. Tuning a person’s life becomes easy.

Another word is ‘Hu’. This exercise must be done by drawing from the depth of the being, the center, and intuitive faculties become clear.

This is a reproduction of a precious document in words and music notes, written in the handwriting of Pir-o-Murshid Hazrat Inayat Khan, which was originally entrusted to Saida van Tuyll with the request for it to be preserved as an authentic reproduction of the Singing Zikar, according to the original inspiration.

The text below is written in the handwriting of Saida van Tuyll.

Hidayat Inayat-Khan

February 2000
The Chromatic Zikar practice is most helpful as a preparation for The Gentle Singing Zikar of Hazrat Inayat Khan, as well as for other concentration disciplines.

This practice develops magnetism in the voice by energizing the vocal cords. One might say, we are not all singers, so why should we develop the voice? The answer is, that it is with the sound of the voice, that we communicate our thoughts and feelings to others in a harmonious way or in an unconsidered way, and the sound of our voice can have a completely different impact than what one might expect.

The awareness of the voice is obviously one of the many ways with which, we can convey whatever we have to offer, and it also reveals the characteristic of the personality of the one who has made an effort to be considerate in the manner with which, the modes of expression are carried out along the voice flow.

Another important aspect of the Chromatic Zikar is that it also works as a breathing exercise. When chanting, one is breathing out through the mouth, expelling negative vibrations and toxins. Furthermore, it is also a thinking technique, because when coordinating the breath with the chanting, one is really relying on concentration.

In this practice, the breath follows a rhythm that corresponds to the group of notes chanted in each repetition of the Chromatic Zikar and the subtle sound vibrations resound within certain centers called Chakras.

Furthermore, when focusing with closed eyes on one of the five chosen chakras, while holding the thought-waves under control all along the breath-current, one's consciousness is directly linked to the kundalini energy-flow.

The Chromatic Zikar practice is chanted on the melodic pattern of the Gentle Singing Zikar and each repetition of that pattern is successively augmented by half tones, while rising to a given pitch, and then descending in the same way to the starting point. On each ascent and descent one intones a given vowel.

The last of the five sequences is chanted this time upon the words of the Gentle Singing Zikar and with eyes closed, one mentally focuses upon
the heart chakra, keeping in mind the following picture: ‘My heart is an empty bowl in which there is only place for Thee’.

The closing of this special practice is done in silence, while all thoughts and wants are cleared away, once the veil of the ‘I’ concept has been replaced by the brilliancy of the shining light in space.

Instructions Related to the Five Element Meditations

The Chromatic Zikar is sung to the accompaniment of an audio recording and is organized in six sequences. Each sequence ascends through four tones and then returns by descending to the starting note.

The eyes are closed while ascending and descending on each chromatic tone sequence.

It is not necessary to do all the sequences in one session. One could choose from any of the five element sequences and perhaps do two or three of them. Whichever sequences chosen, one will always end with the sixth sequence, the Heart Chakra.

The Chromatic Zikar is sung collectively and is not intended as an individual practice. It is also important that group be lead by an experienced musician so the intonation and rhythm of the performance can accurately match the audio recording.

The Chromatic Zikar can be performed in two parts with men and women’s voices set an octave apart. With a mixed choir, it is possible to add a quint, an interval of a fifth, above the lower part.

Hidayat Inayat-Khan
THE GENTLE SINGING ZIKAR OF HAZRAT INAYAT KHAN

The Gentle Singing Zikar

of

Hazrat Inayat Khan

The Zikar Meditation of Hazrat Inayat Khan
called ‘The Gentle Singing Zikar’

‘My heart is an empty bowl in which there is only place for Thee’. This is an ancient Sufi meditation done in attunement to the Divine, and the symbolic description herewith, helps to understand the mystical process followed along four stages experienced in what is known as the ‘The Gentle Singing Zikar’ of Hazrat Inayat Khan.

This special Zikar, which is officially adopted in the Inner School of the Sufi Movement, is intentionally spelled as here above mentioned, for the purpose of identifying it from among so many varieties of Zikars performed in India, in the Middle East and in so many other countries, where numberless melodies are chanted to this sacred code know by the term Zikar. Each of those melodies correspond to the vibrations of the time and place where they are differently performed according to Cultures and Customs since thousands of years.

Hazrat Inayat Khan created his own melody to the words of the Zikar, which has the effect of awakening serene vibrations, as well as uplifting energies within the feeling heart. It is certainly to be understood that out of devotion to the Message in our time, we feel so privileged to adopt this special melody, when performing the Zikar meditation, which is now known as the Gentle Singing Zikar, to which, every sincere seeker is welcome.

The Gentle Singing Zikar is sustained by a musical recording, which helps to keep the sound pitch constant, and to insure that it does not descend. It is also essential to maintain a steady tempo all along the four stages experienced in this meditation.

The music used is recorded from the original manuscript of Hazrat Inayat Khan, which is preserved at the Museum of the Sufi Movement in The Hague, Holland, together with the ancient mechanical metronome ‘Maizel’, with which, the rhythm was originally held at a given tempo. (60).

We must not confuse the Gentle Singing Zikar meditation with other types of Zikars adopted in various Cultures, where the words are differently pronounced, thereby generating specific psychological and physical effects.
In Eastern Cultures, some pronounce the words of the Zikar, as 'Il Allah Hu', and again others pronounce the same words as 'Al Allah Hu' or 'Ayl Al-lah Hu'. The sound 'Il' awakens kemal energies resonating at the level of the throat Chakra, reinforcing thereby, a personal affirmation of the concept known as 'God alone exists'.

Hazrat Inayat Khan was inspired by the ancient Persian pronunciation ‘El Allah Hu’, as from the time of Rumi, which is so helpful in attuning to the specific vibrations of the Message in our time, reaching far beyond religious and cultural theoretical limitations. In various teachings, our Master repeatedly indicated that when pronouncing the 'El', there is a gentle voice resonance awakened at the level of the heart Chakra, humbly expressing an inner longing. Another essential sound is 'Hu', drawn from the depth of the heart, which the Sufis call the Throne of God.

The Gentle Singing Zikar is done either sitting cross-legged on the floor, or sitting normally on a chair, depending upon one's physical condition. If sitting upon a chair, one sits on the edge of the seat, so that one is not leaning on the back of the chair, and in both cases, the palms of the hands are placed upon the knees, thereby closing a magnetic circuit.

The rotation of the torso is synchronized with the rhythmic pattern of the Zikar melody. This rotation is done with the whole torso, and not just only twisting the neck, which explains why the body must not lean against anything. During the rotation starting on the left side with the chin slightly inclined toward the heart, one visualizes with closed eyes a luminous circle shining around one.

This meditation ends with a short silence, during which, one tries to keep every possible thought out of the mind, only keeping in sight such abstract concepts as bright light and the sound 'Hu', both automatically manifesting above the head and beyond. There is no demand, there is no request, and there are no wants. One harkens to the all-pervading cosmic tone, and one contemplates upon the all-pervading light.

A SINGING ZIKAR PERFORMANCE GUIDE

ZIKAR I
La Ellah ha – El Allah hu
Starting with the chin lowered toward the heart and rotating from left to right, the chanting is on 'La Ellah ha'. When rotating back toward the heart, the second part of the chanted sentence is 'El alla a hu', feeling the vibrations of the sound 'EL', resounding within the heart. This first stage could be understood as a Love Song expressed as the following affirmation: 'Thou alone Art'.

ZIKAR II
El Allah hu
Starting with the chin lowered toward the heart and rotating from left to right, the chanting is on 'El Allah a'. When rotating back toward the heart, the second part of the chanted sentence is 'Hu', feeling the vibrations of the sound 'Hu' resounding within the heart. This second stage could be understood as a longing, expressed in a silent call: ‘Come into my heart.’

ZIKAR III
Allah Hu
Starting with the chin lowered toward the heart and rotating from left to right, the chanting is on 'Allah a'. When rotating back toward the heart, the second part of the chanted sentence is 'Hu', feeling the vibrations of the sound 'Hu' resounding within the heart. This third stage could be understood as an awakening to a very deep feeling of gratitude and humility, feeling 'The response to the call'.

ZIKAR IV
Hu
Starting with the chin lowered toward the heart and rotating silently from left to right on the in-breath through the nose. When rotating back toward the heart, the second part of the chanted sentence is 'Hu', feeling the vibrations of the sound 'Hu', resounding within the heart. This fourth stage is a profound meditation. One is only conscious of the 'All-pervading Divine Presence'.

Each sequence brings a deeper understanding of what the words ‘La Ellah ha - El Allah Hu’ really convey inwardly. The main purpose of proceeding through four stages is to gradually wipe out the thought of the self which is replaced by ‘The consciousness of the Divine Presence’.
THE GENTLE SINGING ZIKAR of HAZRAT INAYAT KHAN (2011)

Zikar 1, 50 repetitions

Zikar 2, 40 repetitions

Zikar 3, 30 repetitions

Zikar 4, 20 repetitions