



**Workshop of
Spiritual Songs, Indian Classical
Music and Meditation**

Prabhat Samgiita
প্রভাত সঙ্গীত



July 23 and 24, 2016
Espaço Ánandam
Porto Alegre – RS

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PRABHAT SAMGIITA

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PRABHAT SAMGIIT

Samgiit means a combination of vocal music, instrumental music and dance. *Prabhat* is the name of the composer of these songs. *Prabhat* also means dawn; hence *Prabhat Samgiit* suggests a new dawn in regards to how lyrics, music and dance can be conceptualized and presented - a new inspiration in collective spirituality through the blended beauty of these art forms.

Shrii Shrii Anandamurtiji (lovingly called Baba, and also known as Shrii Prabhat Ranjan Sarkar) composed the lyrics and music for 5018 songs from September 14, 1982 to October 21, 1990. Most of the songs are in Bengali, but over 40 were composed in other languages also.

An eternal note of optimism rings in all the songs, inspiring both singers and listeners to shake off depression, melancholy and fatigue, and generates a new vitality in life.

Prabhat Samgiit is a precious gift Baba has offered to humanity. In the short span of eight years, he composed these songs to kindle the flame of devotion and spirituality in every heart and to help lead humanity into the glory of excellence, life, light and fulfillment.

Singing or listening to these songs can help transform this world from one of malice, hatred and spite into one of harmony, amity and fraternity. We hope you will enjoy this music.

PRONUNCIATION AND LANGUAGE SYNTAX

The transliteration is presented strictly to assist in proper pronunciation. It closely resembles phonetics for that language. Although, most songs in Prabhat Samgiit are in Bengali, there are songs in other languages such as Sanskrit, Hindi, Angika, English and so on.

The Bengali language has unique sounds such that there are a lot of “o’s” at the end or in the middle of words, as in “mohono,” which would ordinarily be written as “Mohan”. The “aa” in these songs represents a longer sound as in “far”, as opposed to a shorter sound as in “fur”.

Another sound unfamiliar to Western ears is “chh”. “ch” is pronounced “ch” as in child. “chh” is pronounced as “ch” but a greater amount of air blown through the teeth.

RAGA AND TALA

THE SEVEN MUSICAL NOTES (SWARS)

Sa Re Ga Ma Pa Dha Ni are the seven *swars* or the seven notes that make up the scale. The scale is similar to a western scale; however there are many microtonal structures (called *shrutis*) in-between each swar. In Indian classical music, the artist tries to invoke one of nine major emotions (called *rasas*), which are associated with the musical composition, called a **raga**.

RAGA

A raga is a musical composition based on specially designed ascending (called *aroha*) and descending (called *avaroha*) scales for that raga. For example, raga “*desh*” only allows five notes in ascend (Sa, Re, Ma, Pa, Ni; all natural notes), but allows all seven notes in descend (Sa, Ni-flat, Dha, Pa, Ma, Ga, Re, Ga, Sa), such that the seventh note Ni must be flat and only allowed in descend.

By proper rendering of the notes, in their traditional patterns and styles, a performer can create a unique artistic exposition of that raga in every performance. Performing a note out side the scale of the raga is strictly forbidden in *dhrupad* or *Khayal* styles. In *thumari* style, variations outside the raga scale are allowed, but require great skill and training to accomplish it successfully. That is why *thumaris* are not ragas but are based on one or more ragas. The lyrics of a raga or a *thumari* (in the classical music) are usually spiritual in nature, because music in general was for spiritual purposes. There are thousands of ragas, but only a couple hundred at the most are regularly performed.

Many of the **Prabhat Samgiit** songs are based on the classical backgrounds of these ragas such as Bhairavi, Darbari Kanada, Malkauns, Chandrakauns, Kafi, Todi, Miya ki Malhar, Desh, Kedar, Bhimpalasi, Chhayanaat, Pahadi, Shiva Ranjani, Yaman Kalyan, Bageshri, Jayjayvanti, Asavari, Jaunpuri, Khamaj, Deshi, Piloo, etc.

Some of the Prabhat Samgiit songs are in folk styles of dadra, gazals and quawwalis. A few songs are also based on themes from western tunes from Scandinavia etc.

Prabhat Samgiit collection also includes Padya (poetry) Kirtans. Traditionally these Kirtans are sung in Dhrupad style. The lyrics are about spirituality and often about the life of Krishna. Couplets of the lyrics are sung in slow dhrupad-type measures by the lead singer, and their significance is elaborated in recitation. The group of singers responds to the lead singer in quicker and quicker tempo, until the chorus finishes in a crescendo. Then the leader recites the next couplet again. The process goes on until a particular episode is completed. Tanpura and khol (special type of drum) are used for the accompaniment. In recent times the harmonium, violin, esraj, and sarangi are also used. The Kirtan style is distinguished by its elements of group singing and its use of time-measures. Various Kirtan styles (also called Gharanas) have developed. These are Manoharshahi, Garanhati, Mandarini, Manbhum and Reneti schools, each with its distinctive manner of presentation and incorporating some features of the different classical styles.

Prabhat Samgiit introduces a new gharana of Kirtans called “**Prabhat Gharana**” kirtans. Musically distinguishing features of Prabhat Gharana are the rules concerning the repeated patterns, the talas involved and the composition-ending pattern. Also, unlike other Gharana kirtans, the bhava (sentiment) of the lyrics contain direct address to God without a third person’s presence.

TALA (RHYTHMIC CYCLE)

Another important component of music is **tala** or a cycle of rhythm consisting of a fixed number of beats (called *matras*). A particular rendering of a raga may be in a particular discipline of a *tala*, suitable to the musical makeup of that particular composition. The synchronization of raga and tala is an absolute discipline imposed on the artist throughout the rendering of the composition. This synchronization is usually evident at the *sum* or bit #1 of the cycle of rhythm.

A drone instrument (*tanpura*) provides the pitch and accompanies performances of classical music. The tanpura provides a subtle, almost hypnotic background effect, of which the audience is often unaware.

Indian classical music uses a wide range of musical instruments, which may be used to accompany vocal or instrumental performances. Commonly heard instruments are the *sitar*, *santoor*, *sarod*, *sarangji* (string instruments), *tabla*, *pakhavaj* (drums), harmonium, *shehnai* and *flute*. Percussion instruments are used in solo performances as well.

MUSICAL NOTES AND NOTATIONS

1. Sa: Shadaj – Sound of Peacock
2. Re: Rishabh – Sound of bull
3. Ga – Gandhar – Sound of goat
4. Ma – Sound of horse
5. Pa – Sound of Cuckoo
6. Dha – Sound of donkey
7. Ni – Sound of elephant
8. There are 7 shuddha swara – Sa, Re, Ga, Ma, Pa, Dha, Ni. There are 4 komal swaras (re, ga, dha, ni) and one Tivra swara (ma). Thus total of 12 swaras. We will represent shuddha swara as capital letter, e.g. “ga” and komal and tivra swara by lower letters e.g. “ga” or “ma”.
9. Notation: Lower octave swara e.g. dhaivat swara as: dha’; and the upper octave dhaivat as: dha”.

Notations

Capital letters are shuddha swaras: Sa, Re, Ga, Ma, Pa, Dha, Ni.

Small letters are komal or tivra swaras: Komal: re, ga, dha, ni. Tivra: ma.

“ signifies Taar saptak and ‘ signifies mandra saptak; else it is Madhya saptak.
~ signifies alankar

Examples:

re” => is a taar saptak komal rishabh

ma => is a Madhya saptak tivra madhyam

Ni’ => is a mandra saptak shuddha nishad

dha’ => is mandra saptak komal dhaivat

INTRODUCTION TO TAALS

Matra – Beat (Measure of time)

Tali: Emphasized beat (represented by “X” and #s)

Khali: Not emphasized beat (represented by “O”)

Taal Dadra – 6 Matras

Dha	Dhin	Na	Dha	Tin	Na
1	2	3	4	5	6
X			O		

Taal Kaharwa (1) – 8 Matras

Dha	Ghe	Na	Tin	Na	Ghe	Ghe	Na
1	2	3	4	5	6	7	8
X				O			

Taal Kaharwa (2) – 8 Matras

Dha	Dhin	Na	Tirkat	Ta	Tin	Na	Kete
1	2	3	4	5	6	7	8
X				O			

Taal Tin Taal (Tri taal) – 16 Matras

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

Taal Rupak – 7 Matras

Tin	Tin	Na	Dhin	Na	Dhin	Na
1	2	3	4	5	6	7
O			1		2	

Chau Taal – 12 Matras

Dha	Dha	Dhin	Ta	Kete	Dha	Dhin	Ta	Tete	Kat	Gadi	Gin
1	2	3	4	5	6	7	8	9	10	11	12
X		O		2		O		3		4	

Taal Jhap Taal – 10 Matras

Dhin	Na	Dhin	Dhin	Na	Tin	Na	Dhin	Dhin	Na
1	2	3	4	5	6	7	8	9	10
X		2			O		3		

SWARA VISTARA OF RAGA BHAIRAVI

1. Sa, re, ga, Ma, Pa, dha, ni, Sa'', Sa'', ni, dha, Pa, Ma, ga, re, Sa.
2. Sa, Sa re ga~ re Sa, re ni' dha' ni' Sa, Pa' dha' ni' Sa ga~ re Sa, Sa re ga Ma ga~ re Sa, dha' ni' Sa ga~ re Sa, dha' ni' Sa re ga Ma ga Ma~ re Sa.
3. ni' Sa ga Ma Pa, dha Pa, Ma Pa ga Ma dha Pa, Sa ga Ma Pa ga Ma re Sa, dha' ni' Sa ga~ re Sa, ni' Sa ga Ma dha Pa, ga Ma re Sa.
4. ni' Sa ga Ma dha Pa, ga Ma ni dha Pa, Ma Pa ga Ma, Sa ga Ma Pa ga Ma re Sa, dha' ni' Sa ga~ re Sa.
5. ga Ma dha ni Sa'', ni Sa'' ni Sa'' ni Sa'' re'' Sa'' ni Sa'' dha Pa, Pa dha Ma Pa ga~ Ma, Sa ga Ma Pa ga Ma re Sa, dha' ni' Sa ga~ re Sa.
6. ga Ma dha ni Sa'' ga'' re'' Sa'', Sa'' Re'' Sa'' Re'' ga'' Re'' Sa'', ni Sa'' ni Sa'' re'' Sa'' ni Sa'' dha Pa, Pa Sa'' Sa'' re'' Sa'' ni Sa'' dha Pa, Pa dha Ma Pa ga~ Ma, Sa ga Ma Pa ga Ma re Sa, dha' ni' Sa Re ga~ re Sa.
7. ni' Sa ga Ma Pa, Pa ni Dha ni Pa dha Pa, Pa Dha ni Sa'' Dha ni~ dha Pa, Pa dha Ma Pa ga~, Sa ga Sa ga Ma ma Ma ga~ re Sa, dha' ni' Sa ga Re ga Sa re Sa.
8. Sa re ga Pa, Sa re ga Pa ni dha Pa, Pa dha Ma Pa ga~, Re ga Ma ma Ma ga~ re Sa, dha' ni' Sa ga~ re Sa.
9. Pa dha Ni Sa'', Ni Sa''~ dha Pa, Pa dha Ni Sa'' Re'' Ni Sa''~ dha Pa, Dha - - ni Sa'' dha Pa, Ma Dha ni Sa''~ dha Pa, Pa dha Ma Pa ga~, Sa ga Ma Pa ga Ma re Sa, dha' ni' Sa ga~ re Sa.

RAGA DARBARI KANADA

Darbari Kanada, composed by the great Tansen sometime in 15th or 16th century, is one of the most popular ragas. It is of very serious nature and has a complex descending scale. In ascent, all seven notes are used but in descent the seven notes are used but with a specific movement of notes only. Therefore jaati of the raga is called "Shadav Vakra Sampurna" meaning a "nonlinearly complete" raga. In descent, Sa" to ni is not allowed directly, but must progress by going through dha.

It is of "Kanada Prakar" meaning the note combination ga Ma re Sa is prominent and moving from ga to re must go through Ma. There are as many as 18 ragas that fall into this Prakar, such as Abhogi Kanada, Suha Kanada, Kafi Kanada, Nayaki Kanada etc. and all of them require ga Ma re Sa movement in that way.

In this raga, ga is almost always in the shadow of Ma, and dha is almost always in the shadow of ni. That is, singing of ga requires starting its pitch at Ma and then gradually lowering it to ga in the allocated time of the rhythm. Similarly, dha is treated in the shadow of ni.

This raga is of very serious nature and portrays Viira (bravado) and devotional sentiments. It largely flows in the lower octave and is developed in a slower tempo. Unusual tala such as Jhumara are seen in the renditions of this raga because of its serious and deeper sentiments. The popularity of this raga is so extensive that although it is a strictly classical in nature, the light classical compositions in Bhajans, popular movie songs, and even ghazals also utilize this raga.

Aaroha: Sa, Re, ga, Ma, Pa, dha, ni, Sa"

Avaroha: Sa" dha ni Pa, Ma Pa ni ga, Ma Re Sa (1)

Pakad: Pa ni Ma Pa ni ga, ga Ma Re Sa, ni' Sa Re dha' ni' Pa', Ma' Pa' dha' ni' Re Sa.

Vaadi: Re

Samvaadi: Pa

Thaat: Aasawari

Time: midnight.

Jaati: Shadav Vakra Sampurna

Sentiment: Bravery, devotion, serious.

¹ N.E.: A variation of the avaroha of this raga is: Sa", dha, ni, Pa, Ma, ga, Re, Sa.

SWARA VISTARA OF RAGA DARBARI KANADA

1. Sa Re ga, Ma Pa dha, ni, Sa'', Sa'' dha, ni, Pa, Pa ni Ma Pa ni
ga, ga ga Ma Re Sa, Sa, dha' ni' Pa', Ma' Pa' dha', ni' Re Sa.
2. Ma Pa dha, ni Pa, Ma Pa dha ni ni Sa'', ni Sa'', ni Sa'' Re'' dha,
ni Pa, Pa Re'', Re'' Sa'', Re'' Sa'', Re'' Sa'', Re'' Pa'' ga'', ga'' ga'' Ma''
Re'' Sa'', Re'' ni Sa'' Re'' dha ni Pa, Pa ni Ma Pa ni ga, ga ga Ma Re
Sa.
3. S, S, n' S, n' S R, n' S, n' S R S, n' S R d' n' S, S d' n' S, S R S, n' S d' n' R S,
n' S n' S n' S R d', n' R S,

d' n' S, M' P' d' n' P', M' P' d' n' S, n' S R S, n' S R g, g g M R S, n' S R d' n'
S, S R g M R S, n' S R d' n' P', M' P' d' n' R S, S R g M P, M P g M R S, S R
g M P, M P g M R S, n' S n' S R d' n' R S, S R g M P, M P d n P, M P g M R
S, M P d n P, M P d n n S'', M P d n n S'', S'' d n P, M P g R S R S, d' n' R S,
n' S R d' n' R S,

S R g M P, M P d d n P, M P d n S'', n S'' n S'' R'' d n P,

M P d d n P, M P d d d d n P, M P d d d d d d n P, M P d n n S'', n S'' n
S'' R'' d n P, P n M P n g, g g M R S, n' S R d' n' R S,

M P d n S'', n S'' n S'', M P d n S'', n S'' n S'' n S'' R'' d n P, P R'', P R'', R'' S''
R'' S'' R'' S'' R'' P'' g'', g'' g'' M'' R'' S'',

M P d d n P, M P d n n S'', n S'' n S'' n S'' n S'' R'' d n P, P R'', P R'', R'' S'' R''
S'' R'' S'' R'' S'' R'' P'' g'', g'' g'' M'' R'' S'', R'' n S'' R'' d n P, R'' n S'' R'' d n P,
M P n g, g g M R S, n' S R d' n' R S, d' n' S, n' S R g g M R S,

S R g M P d n S'', S'' d n P M P n g M R S,

R S d' n' R S, R S d' n' R S.

Song Name	Song Number	Language	Raga	Tala
Bhalobasha bhora bhubaner	4713	Bengali	Bhairavi and a touch of Chandrakauns	Dadra

**Bhalobasha bhora bhuboner ronge tiktota dhelo na
Kareo kañdite dio na, kareo kañdite dio na
Mohanero rupe smito dhupe dipe
Oshanti bhoro na. Kareo kañdite dio na.**

**Probhato proshun smito shatodol
Chhodaiya dey priti porimol
Modhurima makha aalokojjvalo
Dine kalo korona. Kareo kañdite dio na.**

**Shondha tara bole mridu heshe
Shabar momota shabetei meshe
Ketoki keshoro mohakashe bhashe
Tahare rodhio na. Kareo kañdite dio na.**

Calcutta, January 27, 1990

Translation:

*This universe filled with color of love,
Please do not emit bitterness.
Let no one cry (in pain)
In the charming colorful smiles
Please do not disturb peace.*

*The morning lotus with lovely smile,
Conveys fragrance of love,
Sweetness full of lovely light
Please do not darken.*

*The evening star (Venus) speaks with a gentle smile
The love of all merged in all
The scent of Ketaki, kesar floating away in the vast sky
Please do not hinder.*

Song Name	Song Number	Language	Raga	Tala
<i>Meghmeduro rate</i>	4529	Bengali	Darbari Kanada	Tintala, Sitarkhani

Meghmeduro rate chhonde gite,
Tomare ami probhu tushite je chai.
Klishtho dhorate sheba dhalite,
Shatoto tabo kripa kona jeche jai
Meghmeduro rate chhonde gite

Pranero prokash mor tumi ektara,
Dik bhranta pothe tumi dhrubotara
Atol opar tumi shahasro dhara,
Khuñje khuñje tol nahi pai.
Tomare ami probhu tushite je chai
Meghmeduro rate chhonde gite

Jobe kichhu chhilo nako ekala tumi chhile,
He Purushottamo ki kore dhora rochile
Kisher aashe ek theke onek hole,
E proshner uttaro nai.
Tomare ami probhu tushite je chai
Meghmeduro rate chhonde gite

Ananda Nagar, January 3, 1989

Translation:

*In the midst of the dark cloudy night, and the songs and music
Oh Parampurusha I want to please You.
I will serve this universe suffering in sorrow.
I keep begging for Your grace.*

*You are the light of my pranas, You are the pole star of the lost (traveler)
Your depth immeasurable and vast like thousand flows
Much as one may try, (but) can never measure your depths.*

*When there was nothing, You were there alone.
Oh Purushottama how could You have created this universe?
How did You become many from One?
There is no answer to this question.*

Song Name	Song Number	Language	Raga	Tala
<i>Noyoneri anjon manosho ranjono</i>	1370	Bengali	Darbari Kanada	Kaharva

Noyoneri anjono manosho ranjono
Tumi jonome morone shathi mor
Monjhulo mohakashe ango laboni bhashe
Tomate hoye chhi bibhor.

Proponcho porishore tomari mayamukure
Shab kichhu ronito shinjito nupure
Aañkhi tule dhoru aamare koruna koro
Shab bhabe ogo chitochor.

Kichhui chahina ami tomari chorone
Dao porabhokti aattoshomarpone
Tomar obhishtho aamar je ishtho
Tumi bidhu ami je chakor.

Calcutta, March 16, 1984

Translation:

*(Oh Parampurusha), You are (close to me) like the makeup of the eye
You are the colors (aspirations) of my mind
You are my true companion in life and death.
In this vast cosmos, full of beauty and sweet sound
My mind is suspended, hypnotized in You.*

*Everything in this material world, bound in Your liila
Is vibrating with sweet sound like an anklet
Oh Parampurusha please grace me with Your kind sight
You have stolen my mind.*

*I want nothing else in Your shelter,
But grant me the Supreme devotion (so that) I can fully surrender
Oh the dearest You are the essence of my love, meditation
You are the moon and I am the bird Chakor.*

Song Name	Song Number	Language	Raga	Tala
<i>Tumi je eshe chho aaj</i>	647	Bengali	Darbari Kanada	Kaharva

**Tumi je eshe chho aaj, byathito joner kotha bhabite
Shabar moner kalo nashite, shakol jibere bhalobashite**

**Tabo aasha poth cheye boshiya chhilo je dhora
Bethar chinho tar chhilo je onge bhora
Shukher shakol resh hoye giye-chhilo hara
Klesher darun bhar bohite bohite.**

**Dhoraro bokhkhe jalo aaro beshi kore aalo
Nipidito hiya majhe aaro beshi shudha dhalo
Udatto shore shabare dak diye balo
Uñchu shire shammukh pane cholite**

Calcutta, July 5, 1983

Translation:

*O Lord, you have come today to care for suffering people,
to destroy the darkness from all minds, to love all living beings.*

*The earth waited eagerly for Your arrival.
Signs of injury all over her body.
Traces of happiness all but lost,
Carrying on and on the burden of agony.*

*On the bosom of the earth, kindle more light.
Into the distressed heart, pour even more nectar.
Calling everyone in resolute voice,
to move forward with heads held high.*

Song Name	Number	Language	Raga	Tala
<i>Monke kono chhoto kajei</i>	163	Bengali		Dadra

Monke kono chhoto kajei nabate dobo na
Na na na, nabate dobo na.
Dhyaner aaloy boshiye dobo,
Korbo notun dhora rochona. Na na na ...

Bhulok dulok aamari aashe,
Cheye aachhe rudhdho aabeshe
Tader aasha purno kore
Bohabo praner jhorona. Na na na ...

Oshru muchhe aanabo hashi
Kanna shore bajabe go bañshi
Matir pore aashbe shudin,
Klesh jatona karo robena. Na na na ...

Calcutta, December 20, 1982

Translation: (from *prabhatsamgiita.net*)

*I will not allow my mind to fall in any mean thought.
Keeping my mind fixed on effulgence
I will create a new world.*

*The physical world and the celestial realms are waiting for me
with steadfastness.
I will fulfill all their hopes
and make the stream of life to flow.*

*Removing all tears I will bring smiles.
Crying will cease and flutes will play.
On this very earth will descend auspicious days.
Nobody will cry with sorrows and pains.*

Song Name	Song Number	Language	Raga	Tala
<i>Janmodine ei shubho khone</i>	135	Bengali		Kaharva

Janmodine ei shubho khone, pran bhora apar anonde
 Onute onute prota poromanute, dola lage nabo borne gondhe.
 Pran bhora ...

Khushite bibhor, aapono hara, shabakar mon aabeshe bhora,
 Udbelo hiya tomari lagiya, neche chole mohono chhonde.
 Pran bhora ..

Bhalobeshe eshe chho, kachhtite roye chho,
 aalor chhatay achho shabar anonde.
 Pran bhora ...

Calcutta, November 22, 1982
 (Birthday song)

Translation:

*On this auspicious moment of the birthday, heart full of boundless joy.
 Every cell of body and mind, dancing with new colors and fragrance.*

*Full of happiness, lost in self, everyone's mind is excited.
 My heart, anxious for You, is dancing in divine rhythms*

*(You) came to love, in close proximity,
 (You) came with flow of light, in everyone's happiness.*