



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

Prabhat Samgiita
প্রভাত সঙ্গীত



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INDEX

INTRODUCTION TO PRABHAT SAMGIIT.....	3
GLOSSARY	4
MUSICAL NOTES AND NOTATIONS.....	5
HARMONIUM KEYBOARD WITH NOTES.....	6
INTRODUCTION TO TAALS	7
SWARA VISTARA OF RAGA BHAIRAVI.....	8
SWARA VISTARA OF RAGA DARBARI KANADA	9
Ajana pothik thamogo khanik	10
(Aji) tomari paroshe tomari haroshe.....	11
Bhairavi composition in Dhrupad style	12
Jaya shubha vajradhara.....	13
Shubho Chetonay.....	14
Teen Taal Sargam.....	15
Tomar aapon hoter (Rabindra Samgiit)	16
Tumi je eshe chho aaj.....	17
Tumi noyon majhare royechho	18

INTRODUCTION TO 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.

Prabhat Samgiita Para Todos Movement

Since 2010 there has been a continuous and dedicated effort to advertise and make Prabhat Samgiita available in Brazil. This movement was named “Prabhat Samgiita Para Todos”(Prabhat Samgiita For All) because we understand that the contents of the songs is universal and that that was the intention of their author.

Kirit Dave, born in India and living in California, was and still is a key person in this movement, tirelessly nurturing it with knowledge and inspiration. He was personally instructed by Prabhat Ranjan Sarkar to do this work. Some of his students are already acting as teachers in diferente parts of Brazil, making this movement progressively self-sufficient and able to reach more and more people.

Please visit our website to have more information about the songs and the movement: <http://prabhatsamgiita.org>.

GLOSSARY

Indian Classical Music can be divided in two main traditions: Hindustani music, from North Indian, and Carnatic music, from South India. Many of the Prabhat Samgiita songs are based on the forms of Indian Classical Music belonging to the Hindustani tradition.

This glossary is a selection of basic terms of the Hindustani Classical Music:

1. Swara (Sur) : Notes; Sa, Re, Ga, Ma, Pa, Dha, Ni
2. Shuddha swara: Natural notes, Sa, Re, Ga, Ma, Pa, Dha, Ni
3. Komal swara – flat notes (re, ga, dha, ni)
4. Tivra swara (ma) – sharp note
5. Taal: Rhythmic cycle
6. Laya: Speed of the flow of music
7. Saptak: “Octave” (Mandra, Madhya, Taar) – Group of 7 notes
8. Mandra saptak: Lower octave
9. Madhya saptak: Middle octave
10. Taar saptak: Upper (Higher) octave
11. Raga: Musical framework of rules to aid in making compositions
12. Aaroha: Ascending structure of notes in raga
13. Avaroha: Descending structure of notes
14. Pakad: Defining or identifying pattern of notes in a raga
15. Alankar: Ornamental structure of notes (Meend, Kan, Gamak, Muraki, Khatka, Andolan, Kamapn)
16. Sum: The bit in taal where taal cycle and phrase of composition come together in a strong emphasis, it is usually first bit and is usually tali.
17. Rasa: Sentiment; Each raga carries a primary sentiment. There are 9 sentiments: devotion, peace, romance, disgust (used in drama), laughter (for drama), pathos, Viira, Seriousness.

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

HARMONIUM KEYBOARD WITH NOTES



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.

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
<i>Ajana pothik thamogo khanik</i>	1698	Bengali		Kaharva

Ajana pothik thamogo khanik
Tomay porabo mala
Kushumo porage smito onurage
Shajaye ene chhi dala. Tomay...

Gaan geye choliya chhi, tomare tushite
Shur loye shadhiya chhi, tabo shongite
Priti sanbite modhumakha chite
Mandrito mono mekhola. Tomay...

Chhonde chhonde nachi tomare barite
Uchhala nonde shudharo shorite
Chai na kichhu nite, chai shudhu dite
Bhalobasha porano dhala. Tomay...

Calcutta, August 2, 1984

Translation:

(From PrabhatSamgiita.net)

*O unknown traveller, please wait a minute.
I wish to garland You with the fragrance of flowers.
With smiles and love, I have decorated this garland.*

*I am singing songs for You,
I am trying to understand the rhythm
and melody of Your music.
My restless, complex mind mind wants to go
to Your loving, sweet vibrations.*

*I dance in rhythm to attract You.
In the changing world, flowing with the river of nectar,
I don't want to take anything, I only want to give.*

Just love me and make me full of life.

Song Name	Song Number	Language	Raga	Tala
<i>(Aji) tomari paroshe tomari haroshe</i>	734	Bengali	Bhairavi	Kaharva

Aji tomari paroshe tomari haroshe
Dharoni uthilo hashi
Aji tomari chhonde tomari anonde
Dhora kohilo bhalobashi
Ami tomakei bhalobashi

Tabo kripa dharate tomari aashishe
Kalo kuyashar kali kete gelo nimeshe
Jahara tomar aalo nibaiya dite chhilo
Kotha gelo she paporashi
Tomari paroshe...

Je bhabona chapa chhilo kalpona kushume
Taha aaj nebe elo morttero marome
Dhoray prodip jele shapto lokete mile
Eki shure bajabo bañshi.
Tomari paroshe...

Calcutta, August 8, 1983

Translation:

*With your touch and joy, the earth is smiling.
In Your rhythms and bliss
The earth proclaims: "I love You, I love You alone".*

*By Your ever flowing grace and blessings,
darkness of the fog destroyed in the blink of an eye.
The epitome of evil that used to extinguish Your light
Oh! Where has that disappeared?*

*The feelings that were hidden (as if) behind the flowers of imagination
have now emerged from the depth of the earth.
Lighting the lamps on the earth, merging in all universes,
All will play flutes in One note.*

Composition Name	Composer	Language	Raga	Tala
- (Dhrupad style)	Ramashraya Jha	-	Bhairavi	Chautaal

Matra:	1	2	3	4	5	6	7	8	9	10	11	12
	x		o		x		o		x		x	
	Dha	Dha	Dhin	Ta	Kete	Dha	Dhin	Ta	Tete	Kat	Gadi	Gin
Linha:												
1	S	S	r	g	>	M	P	g	M	r	>	S
2	r	n'	S	g	r	g	M	g	P	P	>	M
3	g	M	d	d	P	P	S''	d	n	d	P	>
4	S	r	g	r	g	M	P	g	M	r	>	S
5	S	S	r	g	>	M	P	g	M	r	>	S
6	d	g	M	d	d	n	S''	S''	>	r''	r''	S''
7	d	n	d	n	S''	S''	r''	g''	M''	r''	>	S''
8	d	n	d	M	>	P	g	M	S	r	g	M
9	S	r''	S''	n	d	P	P	g	M	r	>	S
10	S	S	r	g	>	M	P	g	M	r	>	S

Song Name	Song Number	Language	Raga	Tala
<i>Jaya shubha vajradhara</i>	2526	Sanskrit		Kaharva

**Jaya shubha vajradhara shubhra kalevara
Vyaghambara hara dehi padam**

**Jaya visana ninadaka kleshaviduraka
Sarvadhiidharaka dehi padam**

**Jaya adipita adideva mantresha mahadeva
Bhavatiita abhinava dehi padam**

**Rajatagirinibha madhumaya durlabha
Ananda amitabha dehi padam
Jaya satya sanatana paramapadam**

Calcutta, March 28, 1985.

Translation:

*Victory to the benevolent wielder of thunderbolts
With the white-complexed body
Clad in tiger skins, give me shelter at your feet
Victory to the blower of the long horn The remover of all afflictions
In whom all intellect rests, give me shelter at your feet*

*Victory to the first Father, the first Lord
The Lord of mantra, the Lord of Lords
Beyond all thoughts ever new, give me shelter at your feet*

*The one who looks like a silver mountain
Full of sweetness and difficult to attain
Blissful and infinitely radiant, give me shelter at your feet
Victory to the eternal truth, the shelter of all*

Song Name	Song Number	Language	Raga	Tala
<i>Shubho Chetonay</i>	4775	Bengali	Darbari	Kaharva

Shubho chetonay priti dotonay,
 Eshe chhile tumi priyo amar ghore.
 Mon jomunay dheu neche jay,
 Ujaner pane tumi chalale tare.

Nitto brindabone aachho bhokter shone.
 Shabakar kotha shune jao tumi protikhone.
 Shob bhab shob kaaj royechhe tabo monone
 Tumi achho mormo bhore.
 Eshe chhile tumi ..

Nittanondo tabo lilanonder shathe
 Shob kichhu ghire achho he priyo oto-prote
 Onu-poromanu majhe he chiro achho jogote
 Kalatito kalgoto proti prohore.
 Eshe chhile tumi..

Calcutta
 March 2, 1990

Translation:

*Oh beloved, You came to my mind, with blessed loving spirit.
 Surging waves of the Jomuna (river) of my mind, dancing away,
 You guide them upstream.*

*You are always in the Brindaban of devotees mind.
 You always listen to the stories of all.
 All sentiments and actions are within Your mind.
 You fill all hearts.*

*(While) In Your liila, You are beyond all liila,
 You surround (witness) all individually and collectively.
 You are eternally present in the deepest existence of all
 You are beyond time, in movement of time, at all times.*

Song Name	Song Number	Language	Raga	Tala
<i>Tomar aapon hoter (Rabindra Samgiit)</i>		Bengali	Bhairavi	Dadra

**Tomar aapon hoter dole, dolao dolao dolao amar hridoy.
Ke amare ki je bale, bholao bholao bholao amar hridoy.**

**Ora kebol kothar pake, nitto amay beñdhe rakhe.
Bañshir dake shakol bañdhon,
kholao kholao kholao amar hridoy.**

**Mone pode kato na din rati,
Ami chhilem tomar khelar shathi.
Aj ke tumi temni kore, shamne tomar rakho dhore.
Amar prane khelar she dheu,
tolao tolao tolao amar hridoy.**

**Rabindra Nath Thakur
Rabindra Samgiit**

Translation:

Swing my heart gently in the sway of your own hand
Make me forget all that others say

They only keep me bound in the web of words
Break all shackles with the call of your flute.

I remember how many days and nights
I was your companion in your play (liila)
Hold me the same way in front of you again today
Awaken the rhythm of your divine play (liila) in my life.

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	Song Number	Language	Raga	Tala
<i>Tumi noyon majhare royechho</i>	1315	Bengali		Kaharva

**(Tumi) noyon majhare royechho
 Tai noyon parena dekhite
 Nijo rupete perechho lukote.
 Noyon majhare ..**

**Tumi birat purush onu je shobi
 Tabo ashray shakole lobhi
 Tabo korunay tabo preronay
 Tomari pothe pari cholite.
 Nijo rupete ..**

**Tumi achho deb amito kaler
 Shapto loker ameyo baler
 He priyatamo, nikatotamo
 Ghore bahire theko shukhe dukhete.
 Nijo rupete ..**

Jammu, March 2, 1984.

Translation:

*You stay inside my eyes so they cannot see You,
 You have hidden Yourself in Your own form*

*You are the infinite one; all others are unit beings.
 Everyone is sheltered in You.
 Through Your compassion, Your inspiration,
 We can move along Your path.*

*You are the Lord of infinite time,
 You are the Lord of the seven worlds, of immeasurable power.
 Oh dearest one, nearest one, stay with me,
 Inside and outside, in pleasure and in pain.*