

Prabhat Samgjit Retreat



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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.

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.

A WORD ON RAGA AND TALA

India has two streams of classical music: that of the north, known as “*Hindustani*” and that of the south, known as “*Carnatic*”. Hindustani music has three major classical vocal traditions: *Dhrupad* (originally *Dhruvapad* – i.e. containing centrally repeating pattern), *khayal* (literally means “Concept”) and *thumari*.

Dhrupad is a style dedicated to an austere rendition. This tradition is the oldest of the three, generally dating pre-mughal period, and is a bit rigid. This style is essentially going extinct today. Except for a few exponents such as Daagar Brothers, what we hear today is the *khayal* style. The *khayal* has a greater degree of freedom compared to *dhrupad*. The *khayal* became popular during and after the times of emperor Akbar of India. Akbar’s great court musician Tansen popularised this style that is still adhered to practiced, performed and taught to students both on instruments and in voice. Generally what you hear today as “Indian Classical Music” is in *khayal* style. *Thumari* is the lighter style, and has a greater degree of freedom of expression through choice of notes. Although, a lighter and least rigid among the three classical styles, it is probably the most difficult one requiring greater talents. The apparent “freedom” of selection of notes, not afforded in *khayal* and *dhrupad* style, requires great skills. The selection of notes must be judicious in the amount of usage and at correct places, so as to intensify the emotions and beauty. Unlike in *khayal* style, where variations are sparingly embedded around the central theme, in *thumari*, the variations from central musical structure are quite pronounced and key to the development of the composition

Besides these, there are many lighter semi-classical and folk forms such as *bhajans*, *dadra*, *tappas*, *ghazals* and *quawwali*. *Bhajans* are generally spiritual songs of Hindu traditions. *Dadras* are in 6-beat tala (called *dadra* too) and often part of the folk traditions. *Tappas* are usually composed in kafi-class of ragas. *Gazals* and *quawwalis* are generally compositions of Islamic origin.

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. 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, Chhayana, 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, Manbhumi 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.

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 beat #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, sarangi* (string instruments), *tabla, pakhavaj* (drums), harmonium, *shehnai* and *flute*. Percussion instruments are used in solo performances as well.

Glossary of Hindustani (North Indian) Classical Music

1. Swara (Sur) : Notes; Sa, Re, Ga, Ma, Pa, Dha, Ni
2. Shuddha swra: Natural notes, Sa, Re, Ga, Ma, Pa, Dha, Ni
3. Komal swara – flat notes (re, ga, dha, ni); Tivra swara (ma) – Sharp note.
4. Taal: Rhythmic cycle
5. Laya: Speed of the flow of music
6. Saptak: “Octave” (Mandra, Madhya, Taar) – Group of 7 notes
7. Mandra saptak: Lower octave
8. Madhya saptak: Middle octave
9. Taar saptak: Upper (Higher) octave
10. Bol: Words. Tabal bols are words used by tabla e.g. dhin, na, ghe, tirkat, tu, kete, dhage, treke, ta, tin etc. Words of sitar are Da, ra, dir; Bols of vocal compositions are actual words or names of notes also.
11. Raga: Musical framework of rules to aid in making compositions
12. Bandeesh: Composition (That which has been “bound” in taal, laya and rules of raga) in a taal, composition with tabla
13. Aaroha: Ascending structure of notes in raga
14. Avaroha: Descending structure of notes
15. Purvanga: First four notes of Saptak (Sa, Re, Ga, Ma)
16. Uttaranga: Last 4 notes of Saptak (Pa, Dha, Ni, Sa)
17. Vaadi: Most important note in the raga
18. Samvaadi: Second most important note
19. Anuvaadi: Other notes of the raga
20. Vivaadi: Forbidden notes in the raga – Varjit swara
21. Nyas: “Resting place” – Particular swara in the raga where you can rest i.e end the phrase.
22. Pakad: Defining or identifying pattern of notes in a raga
23. Alankar: Ornamental structure of notes (Meend, Kan, Gamak, Muraki, Khatka, Andolan, Kamapn)
24. Aalap: Introductory phase of composition (without tabla)
25. Gat: Portion of composition with tabla
26. Chalan: A specific characteristic of each raga that describes its “punctuations” of notes
27. Taan: Rapid succession of notes
28. Murchhana: Transposition of raga scale to create another raga scale
29. 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.
30. Anaghat: Taal played on tabla in such a way as to create sum prior (usually by one matra) to the normal first matra. It is used to create interesting rhythmic effect.

31. Atit: Similar to anaghat, except sum is created delayed by one matra. It is used to create interesting rhythmic effect.
32. Jati of raga: Identification of raga based on number of notes in aaraha and avaroha. There are three Jatis: Odav, Shadav, Sampurna, and the combinations thereof.
33. Odav jati: Has five notes
34. Shadav jati: Has 6 notes
35. Sampurna jati: Has 7 notes
36. Samkirna raga: Raga with different number of notes in ascend and descend.
37. Example of Samkirna raga: Raga Desh is Odav-Sampurna raga because it has 5 notes in ascend (Sa, Re, Ma, Pa, Ni) and 7 notes (Sa, ni, Dha, Pa, Ma, Ga, Re, Ga, Sa) in descend. Raga Malkauns is Odav raga because it has 5 notes in ascend (Sa, ga, Ma, dha, ni) in ascend and 5 notes in descend (Sa, ni, dha, Ma, ga, Sa). It is not a samkirna raga.
38. Vakra jati raga: "Vakra" means indirect, or convoluted. This type of raga has specific rules regarding how a vakra swara must be approached in ascend or descend. This makes Chalan of raga a bit complicated and careful execution is required, else raga might slip into alternate raga scale. For example raga Darabari Kanada is a vakra sampurna raga with ni being a vakra swara in descend. The descend of Darabari Kanada is: Sa", dha, ni, Pa, Ma, Pa, ni, ga, Ma Re Sa. Notice that, in descend, one has to go to dha from Sa" before one can use the note ni. Bilaskhani todi is a vakra raga with Pa being a vakra swara in descend. The descend of the raga is: re" ni dha Ma, Pa dha ni dh Ma ga re, re ga Ma ga re, ga re Sa. In descend Pa is taken after going to Ma. Also, Ma is taken after ga (as in re ga Ma ga re phrase), after having travelled through the full scale. In a normal ascend, you can not take Ma after ga. You have to do: Sa, re ga Pa dha Sa".
39. Tarana: A composition that uses bols of tabla, sitar, pakhawaj as its words.
40. Tihai: Repetition of a phrase done three times usually ending in Sum.
41. Rasa: Sentiment; Each raga carries a primary sentiment. There are 9 sentiments e.g. devotion, peace, romance, disgust (used in drama), laughter (for drama), pathos, Viira, Serious
42. Time of performance: Each raga has been assigned a particular time of the day for its rendition.
43. Thaat: Main scale structures (10 of them) or classes of raga defined by a musicologist Bhatkhande. They are Bhairav, Asawari, Todi, Kafi, Marawa, Kalyan, Khamaj, Bhairavi, Poorvai, Bilawal

Raga Description

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: dh”

Raga Descriptions:

1. Raga Darbari Kanada:
Aaroha: Sa, Re, ga, Ma, Pa, dha, ni, Sa”
Avaroha: Sa”, dha, ni, Pa, Ma, Pa, ni, ga, Ma, Re Sa
Vadi: Re
Samvadi: Pa
Jati: Vakra sampurna
Pakad: Pa ni Ma Pa ni ga, ga Ma re Sa, Re ni’ Sa re dha’, ni’ re Sa
Thaat: Asawari
Rasa: Devotion, Serious
Time: Midnight
Notes: ni is vakra in avaroha; Pa ni ga meend. Ga Ma Re Sa pattern used because it is Kanada type, and helps differentiate from Asawari raga. Ga is sung with andolan from Ma, and dha is sung with andolan from ni.
2. Raga Bhairavi:
Aaroha: Sa, re, ga, Ma, Pa, dha, ni Sa”

Avaroha: Sa", ni, dha, Pa, Ma, ga, re, Sa

Vadi: Pa or Ma

Samvadi: Sa

Pakad: Sa, re ga Ma, ga re Sa dha' ni' Sa

Thaat: Bhairavi

Rasa: Romantic, yearning, devotion

Jati: Sampurna

Time: Morning

Note: Bhairavi allows all 12 notes if used properly. Suited for Bhajan, thumari and light music

3. Raga Bageshri:

Aaroha: Sa, ga, Ma, Dha, ni, Sa"

Avaroha: Sa", ni, dha, Ma, Pa, Dha, Ma, ga, Re, Sa

Vaadi: Ma

Samvadi: Sa

Pakad: dha' ni' Sa Ma Dha ni Dha, Ma ga Re Sa

Thaat: Kafi

Jati: Odav-Sampurna

Time: late night

Note: Pancham used very very scarcely and in avaroha only.

4. Raga Asawari:

It has two forms; Asawari (refers to Shuddha Re Asawari) uses shuddha Re, and Komal Rishabh Asawari uses "re".

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

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

Vaadi: dha

Samvadi: ga

Pakad: Ma Pa dha Ma Pa ga Re Sa

Thaat: Asawari

Rasa: Devotion

Jati: Odav-Sampurna

Time: Morning second prahar

Note: Must go straight from dha to Sa; intermediate effect of ni will feel like raga Jaunpuri.

5. Raga Yaman

Aaroha: Ni' Re Ga ma Pa Dha Ni Sa"

Avaroha: Sa" Ni Dha Pa ma Ga Re Sa

Vaadi: Ga

Samvadi Ni

Pakad: Ni' Re Ga, ma Ga, Pa ma Ga, ma, Re, Ni' Re Sa

Thaat: Kalyan

Rasa: Peace

Jati: Sampurna

Time: Night first prahar

6. Raga Desh

Aaroha: Sa, Re, Ma, Pa, Ni, Sa"

Avaroha: Sa", ni, Dha, Pa, Ma, Ga, Re, Ga, Sa

Vaadi: Re

Samvaadi: Pa

Pakad: Re Ma Pa Ni Dha Pa, Ma Ga Re, ni' Sa

That: Khamaj

Rasa: Romantic, light and seasonal compositions

Jati: Odav-Sampurna

Time: Night, Second prahar

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		

Taal Ek Taal – 12 Matras

Dhin	Dhin	Dhage	Tirkat	Tu	Na	Kat	Ta	Dhage	Tirkat	Dhin	Na
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		

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 amndra saptak komal dhaivat

Raga Desh

Desh is a popular raga, well suited for light classical and seasonal compositions. This raga is very similar to raga Sorath but unlike in Desh, Ga is not allowed in Sorath. In this raga shuddha Ni (in aaroha) and komal-ni (in avaraoha) are used. Re is the most prominent note (Vaadi) and Pa is next most prominent note (Samvaadi). Vaadi, samvaadi and nyaas notes are generally the resting point of the musical phrases. Proper “conversation” between vaadi and samvaadi allows for the systematic improvisation (samvaad) based on the rules of the raga. Although Desh has similarities with Tilak Kamod and Khamj ragas, the proper use of vaadi helps differentiate them.

Aaroha: Sa, Re, Ma, Pa, Ni, Sa”

Avaroha: Sa”, ni, Dha, Pa, Ma, Ga, Re, Ga, Sa

Pakad: Re Ma Pa Ni Dha Pa, Ma Ga Re, ni’ Sa

Vaadi: Re

Samvaadi: Pa

Thaat: Khamaj

Time: Evening, 2nd prahar.

Jaati: Odav Sampurna

Sentiment: light, seasonal, folk tunes, romantic, yearning

Raga Desh Exercises

Slow tempo:

1. Sa Re Ma Ga Re, Ga Ni', Sa, , Re ni' Dha' Pa', Ni' Sa, Ni' Sa Re Ma Ga Re, Re Ma Pa, Pa Ma Ga Re, Ma Ga Re, Ga Ni' Sa
2. Re Ma PA, Ma Pa Dha Ma Ga Re, Re Ma Pa, Ma Pa ni Dha Pa, Dha Pa MA PA, Dha Ma GA Re, Re Pa Re Ma Ga Re, Ga Ni' Sa Re, Ni' Dha' Pa' Ma' Pa' Ni' Sa
3. Ma Ga Re Sa Re Ni Sa Re Ma Pa Dha Pa, Ma Pa ni ni Dha PA, Dha Dha Pa Ma Pa, Dha Ma Ga Re, Re Ma Pa, Re Ma Pa ni Dha PA, Ma PA Ni Ni Sa", Sa" ni, Dha Pa, ni, Dha Pa Dha, Ma Pa Dha Ma Ga Re, Re ni Dha ni PA Dha MA Pa Dha MA Ga Re, Re Ma Pa Re Ma GA Re, Ga Ni' Sa

Composition References for Raga Desh

The best way to appreciate and learn intricacies of the raga is to hear as many compositions as possible. Each composition has some specialty that the composer is trying to express. I have carefully selected some of the best artists who are presenting genuine form of the style, raga and techniques. Please hear as many as you can, as well as search your own compositions!

Vocal

Bhajan:

1. Jasraj
http://www.youtube.com/watch?v=9KkHDdq_1H4 (Part 1)
<http://www.youtube.com/watch?v=HiFSuM2gSLI> (Part 2)

Tapp style:

1. Girija Devi
http://www.youtube.com/watch?v=2D2Ad_QvB3U

Thumari style:

1. Rashid Khan – Vocal
<http://www.youtube.com/watch?v=dKs892IqvZQ>
2. Farida Khanum – Vocal light
<http://www.youtube.com/watch?v=yrYRxEWug0I&feature=related>

Khayal style:

1. Rashid Khan – Vocal
<http://www.youtube.com/watch?v=6sT3DJsUIzo>
2. Bade Ghulam Ali and Munawar Ali
http://www.youtube.com/watch?v=0mFJ9WL_f7w
3. Malini Rajulkar
<http://www.youtube.com/watch?v=6JdJEPdd2LU>

Instrumental:

1. Sitar – Shahid Pavez
http://www.youtube.com/watch?v=HuRy_bGX3XY
2. Sarod – Amaan Ali Khan
<http://www.youtube.com/watch?v=COyOM3E8ccQ>
3. Flute – Rakesh Chaurasia
<http://www.youtube.com/watch?v=yZJ7ZjcK6Vs>
4. Sitar – Imrat Khan and sons
http://www.youtube.com/watch?v=eW2nBsh23Zo&feature=results_main&playnext=1&list=PLE3A8A8E568F2100B
5. Sitar – Anushka Shankar
<http://www.youtube.com/watch?v=8OUwwIRtnL4&feature=related>
6. Ravi Shankar – Shiv Kumar Sharma – Bhimsen Joshi – Ram Narayan
<http://www.youtube.com/watch?v=BgJ456m5ZSU&feature=related>

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, Ga, Re, Sa

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.

Raga Darbari Kanada Exercises

Slow tempo:

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.

Ma Pa dh, 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 Ma re Sa.

Composition References for Raga Darbari Kanada

The best way to appreciate and learn intricacies of the raga is to hear as many compositions as possible. Each composition has some specialty that the composer is trying to express. I have carefully selected some of the best artists who are presenting genuine form of the style, raga and techniques. Please hear as many as you can, as well as search your own compositions!

Vocal

Bhajan:

1. Jasraj
<http://www.youtube.com/watch?v=LBkXEJidX5g&feature=related>
2. Jasraj
<http://www.youtube.com/watch?v=pxvoL0FZqSM&feature=relmfu>
3. Jasraj (on Shiva Tandav)
<http://www.youtube.com/watch?v=LTzef4HqjDI&feature=related>
4. Jasraj (On pure consciousness)
<http://www.youtube.com/watch?v=Xlq269q4k54&feature=relmfu> (Part 1)
http://www.youtube.com/watch?v=6_1HdHD_AOQ&feature=relmfu (Part 2)
<http://www.youtube.com/watch?v=Vxnf2H4IJZ0&feature=relmfu> (Part 3)

Ghazal:

1. Mehadi Hassan
http://www.youtube.com/watch?v=-B_N2fDtcZE&feature=related
2. Ghulam Ali
<http://www.youtube.com/watch?v=InSe9MV06uA&feature=related>

Khayal style:

1. Jasraj:
<http://www.youtube.com/watch?v=B3zel2793TA&feature=related>
2. Fateh Ali and Amjad Amanat Ali Khan
<http://www.youtube.com/watch?v=9BiAymoFJsQ&feature=related>
3. Amir Khan:
<http://www.youtube.com/watch?v=nltLeUx2s3A&feature=related>
4. Bade Ghulam Ali Khan:
<http://www.youtube.com/watch?v=PveyZ1loymY&feature=related>
<http://www.youtube.com/watch?v=HANi1v0Zdm0>
5. Fateh Ali Khan / Amjad Amanat Ali Khan
<http://www.youtube.com/watch?v=9BiAymoFJsQ&feature=related>
6. Munawar Ali Khan
<http://www.youtube.com/watch?v=YghgZsbcmbY&feature=related>
7. Rashid Khan
<http://www.youtube.com/watch?v=usqZ3613PtQ&feature=related>
8. D. V. Paluskar
<http://www.youtube.com/watch?v=MHDjIn-cUZO&feature=related>

Dhruvpad Style:

1. Wassifuddin Dagar
<http://www.youtube.com/watch?v=LxUD1LyAyp0&feature=related> (Part 1)
<http://www.youtube.com/watch?v=mPowNjNqG7g&feature=relmfu> (Part 2)

Instrumental:

1. Sarod: Amjad Ali Khan
<http://www.youtube.com/watch?v=nAfFws1vLgc&feature=related>
2. Sitar: Vilayat Khan
<http://www.youtube.com/watch?v=kZB7ZnJM1E4&feature=related>
3. Sitar: Shaid Parvez
<http://www.youtube.com/watch?v=e1Z5Ib2o3uQ>
4. Ashit Desai
<http://www.youtube.com/watch?v=WkcnikvmVqs>
5. Sarod: Aashish Khan
http://www.youtube.com/watch?v=RfPL2z_Dybl&feature=related

Song Name	Song Number	Language	Raga	Tala
<i>Aaye ho tum</i>	4195	Hindi	Baul song	Kaharva - 185

Aaye ho tum, aaye ho tum, jugoñ ke baad pyare
Papiha bole, koyal bole, bolate hai mor more
Jugoñ ke baad pyare.

Jin dino se liila tumhari, unhi dinose pukar meri
Roti hai añkhiya aañsu bhari, jhumate hai man sare.
Jugoñ ke baad pyare.

Hai nahi meri tapasya, injor nahi hai, amaavasya
Rah gayi sirf ek hi chikirsha, banu charan rajkan tumhara.
Jugoñ ke baad pyare.

Nov 18. 1987
Calcutta

Translation:

*You have come, my dearest, finally You have come after ages,
Papiha sings, koyal sings, the peacock of my mind also sings.
My dearest has come after ages.*

*The day you unfolded Your liila, is the day I also called You
My eys full of tears cry (in happiness), all minds are dancing.
My dearest has come after ages.*

*No penance, nor light do I possess, the darkness but surrounds,
One yearning I beseech upon, may I be the dust of Your feet.*

Word By Word Meaning						
Song 4195						
Aaye ho tum jugon ke baad pyare						
March 14, 2012						
#	Word	Meaning	sub-word 1	Meaning	sub-word 2	Meaning
1	aaye ho	have come				
2	tum	You				
3	jugon ke	(of) ages				
4	baad	after				
5	pyare	dearest				
6	papiha	a name of the bird				
7	bole	sings				
8	koyal	a name of the bird				
9	bolate hai	are singing				
10	mor	peacock				
11	more	my				
12						
13	jin	which				
14	dino	days				
15	se	from				
16	liila	liila				
17	tumhari	Your				
18	unhi	that very				
19	dino	days				
20	se	from				
21	pukar	call				
22	meri	my				
23	roti	crying				
24	hai	are				
25	ankhiya	eyes				
26	aansu	tears				
27	bhari	full of				
28	jhunate	dancing, swinging				
29	hai	are				
30	man	mind				
31	sare	all				
32						
33	hai	Is, exists				
34	nahi	not				
35	meri	my				
36	tapasya	penance, good samskara				
37	injoor	light				
38	nahi	not				
39	hai amavasya	darkness exists				
40	rah gayi	remains				
41	sirf	only				
42	ek hi	one	ek	one	hi	emphasize
43	chikirsha	yearning, desire				
44	banu	become				
45	charan	feet				
46	rajan	dust particles				
47	tumhare	Your				

Song Name	Song Number	Language	Raga	Tala
<i>Ankhiya tumhi ko chahati hai</i>	4733	Hindi	Bhairavi	Dadra

Añkhiya tumhi ko chahati hai

**Brindaban ke ban ban me, Brajbasi ke man man me
Jamuna ke kale niir me, ek Mohan hi ramata hai**

**Dhenu chale tumhari khoj me, benu bole tumhari aash me
Koyal roye khel ki laaj me, biina chand andhera hai
Koyal roye khone ki laj me**

Calcutta February 2, 1990

Translation:

(Oh Parampurusha) My eyes only desire You

*In the forest of Brindaban, in the minds of people of Braj
In the black waters of Jomuna, only Mohan plays.*

*Cows are moving in Your search, flute is singing in Your anticipation
Cuckoo cries, ashamed to play, darkness surrounds without the moon.*

Word By Word Meaning

Song 4733

Ankhiya tumhi ko chahati hai

January 18, 2012

#	Word	Meaning	sub-word 1	Meaning	sub-word 2	Meaning
1	añkhiya	eyes				
2	tumhi-ko	to You only	tumhi	only You	ko	to
3	chahahti	desires				
4	hai	is				
5						
6	Brindaban ke	(of) the brindaban				
7	ban ban	entire forest				
8	me	in				
9	Brajbasi ke	(of) people of Braj				
10	man man	minds				
11	me	in				
12	Jamuna ke	(of) the river Jamuna				
13	kale	dark				
14	niir	water				
15	me	in				
16	ek	one, only				
17	Mohan	Krishna				
18	hi	only				
19	ramata hai	is playing				
20						
21	dhenu	cow				
22	chale	move around				
23	tumhari	Your				
24	khoj	search				
25	me	in				
26	benu	flute				
27	bole	speaks, sings				
28	tumhari	Your				
29	aash	anticipation				
30	me	in				
31	koyal	Cuckoo bird				
32	roye	cries				
33	khel ki	(of) sport, game				
34	laaj	shame				
35	me	in				
36	biina	without				
37	chand	moon				
38	andhera	darkness				
39	hai	is				

Song Name	Song Number	Language	Raga	Tala
<i>Bashudha bibhu kotona</i>	4866	Bengali	Desh	Bhajan Theka - 140

**Boshudha bibhu kotona koruna kore chole chho
Gane spandon dile, dhyane onuraag aanile
Monone murchhona dhele chho. Kotona koruna..**

**Krishna tithite achho, dhrubotara hoye
Jyotsna nishithe nacho, snigdhoti dhele diye
Kaler kapole dola dite chho. Kotona koruna...**

**Kichhu na hi toma bina, biina chhondo-hina
Chitagnite pran ene chho. Kotona koruna..**

May 25, 1990

Translation:

*O Lord of the world,
how vast is Your grace!
You have given rhythm to songs, love to (my) meditation,
and filled my mind with (Your) musical variations.*

*You shine like the polestar in the dark night
You dance with (Your) softness, on moonlit nights.
all .. in the rhythms of time.*

*Without You there is no charm, like a biina out of tune,
You bring life (even in) funeral pyre.*

Word By Word Meaning						
Song 4866						
Boshudha bibhu kotona koruna						
Februaty 29, 2012						
#	Word	Meaning	sub-word 1	Meaning	sub-word 2	Meaning
1	boshudha	earth, world				
2	bibhu	God, Lord				
3	kotona	how much				
4	koruna	grace, compassion				
5	kore chole chho	do continueously				
6	gane	(in) the song				
7	spandan	vibration				
8	diye	give				
9	dhyane	(in) the meditation				
10	onurag	attraction, love				
11	aanile	bring about				
12	monone	(in) the mind				
13	murchhona	musical variations				
14	dhele chho	pour				
15						
16	krishna	dark				
17	tithite	on the date				
18	accho	are				
19	dhrubotara	polestar				
20	hoye	to be				
21	vyotsna	moon light				
22	nishithe	night				
23	nacho	dance				
24	snigdhoti	softness				
25	dhele diye	pour				
26	kaler	(of) the time				
27	kapole	cheek, jaw, face				
28	dola dite chho	to make dance				
29						
30	kichhu	something				
31	nahi	not				
32	toma	You				
33	bina	without				
34	biina	a musical instrument				
35	chhondo	rhythm				
36	hina	without				
37	chitaghi-te	(in) fire of funeral pyre	chita	funeral pyre	agni	fire
38	pran	life				
39	ene chho	bring				

Song Name	Song Number	Language	Raga	Tala
<i>Goloker hori gokulete ele</i>	4677	Bengali	Bhairavi	Dadra - 130

**Goloker hori gokulete ele kaahaar bhaaggo phole?
Balo aamay balo;
Rupatito chhile rupe dhora dile, kaar tapossha bole?
Rupe hole choncholo. Balo aamay balo.**

**Triloker benu bhuloke bajale,
Duloker dhenu monone chorale.
Chhile modhumoy, hole shudhamoy
Bhabe hole uchhalo. Balo aamay balo.**

**Aadite amar, chhile je shonge
Triguner hori nacho tribhonge
Lilar chhonde bhasho aanonde
Dhyane hole ujjvalo. Balo aamay balo.**

Calcutta January 7, 1990

Translation:

*Parampurush, who is of the cognitive world,
Came in the midst of mundane world (Gokula)
By whose good future (good samskara)? Tell me how, tell me?
He who was beyond forms, came in the bounds of the forms.
He who came under the bondage (of prakrati).
By whose good penance (intense meditation)?*

*The flute of the divine world, He played on this earthly world
The cows of the heavenly world, He grazed in the mental world
He who was sweetness personified of mind, became the nectar (of my soul)
Flooding my heart with His vibrations. Tell me how, tell me?*

*He who was with me from the very beginning (of creation)
is the Lord of the three-worlds, dancing mischievously.
Blissfully flood my mind with the rhythms of Your liila (oh Parampurusha)
He enlightened my meditation with his brightness,
Tell me how, tell me?*

Word By Word Meaning								
Song 4677								
Goloker hori gokulete ele								
December 14, 2011								
#	Word	Meaning	sub-word 1	Meaning	sub word 2	Meaning	sub word 3	Meaning
1	goloker	(of) the psychic world						
2	hori	Parampurusha						
3	gokulete	(in) the Gokula						
4	ele	came						
5	kaahaar	whose						
6	bhaaggo	fortune, luck						
7	phole	as a result of						
8	balo	tell						
9	aamay	to me						
10	balo	please tell						
11	rupatito	beyond form, formless	rupa	form	atito	beyond		
12	chhile	was, were						
13	rupe	form						
14	dhora dile	came within grasp						
15	kaar	whose						
16	tapossa	penance, intense meditation						
17	bole	(with) the force						
18	rupe	form						
19	hole	became						
20	choncholo	active, not calm						
21								
22	triloker	(of) the three worlds	tri	three	lok	world		
23	benu	flute						
24	bhuloke	(in) the mundane world						
25	bajale	play						
26	duloker	belongin to other world, heavenly						
27	dhenu	cow						
28	monone	(in) the mind						
29	chorale	graze						
30	chhile	were						
31	modhumoy	sweetness personified	modhu	sweetness, honey	moy	personification		
32	hole	became						
33	shudhamoy	nector personified	shudha	nector	moy	personification		
34	bhabe	(in) the ideation, thoughts						
35	hole	became						
36	uchhalo	uncontrolled						
37								
38	aadite	from the beginning						
39	aamar	my						
40	chhile je	was						
41	shonge	with						
42	triguner	(of) the three gunas	tri	three	gun	qualification		
43	hori	parampurusha						
44	nacho	dance						
45	tribhonge	mischievous, crooked	tri	three	bhonge	broken		
46	liilar	(of) the liila						
47	chhonde	(in) the rhythms						
48	bhasho	flood, overflow						
49	aanonde	(with) ananda						
50	dhyane	(in) the dhyana, meditation						
51	hole	became						
52	ujvalo	bright, enlightened						

Song Name	Song Number	Language	Raga	Tala
<i>Nayoneri anjon</i>	1370	Bengali	Darbari Kanada	Bhajan Theka -

Nayoneri 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 amar 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.*

Word By Word Meaning								
Song 1370								
Nayoneri anjon manosho ranjono								
#	Word	Meaning	sub-word 1	Meaning	sub word 2	Meaning	sub word 3	Meaning
1	nayoneri	of the eyes						
2	anjono	makeup						
3	manosho	of the mind						
4	ranjono	color, joy, happiness						
5	tumi	You						
6	jonome	(in) the life						
7	morone	(in) the death						
8	shathi	companion						
9	mor	my						
10	monjhulo	sonorous sound						
11	mohakashe	vast sky	moha	vast	aakashe	(in) the sky		
12	ango-laboni	overall beauty	ango	limbs	laboni	beauty		
13	bhashe	float, sweep away						
14	tomate	(in) You						
15	hoye chhi	I become						
16	bibhor	suspended, speechless, hypnotized						
17								
18	proponcho	material world						
19	porishore	within the bounds						
20	tomari	Your						
21	maya-mukure	mirror of maya, liila of God						
22	shab	all						
23	kichhu	things						
24	ronito	vibrated with the sound						
25	shinjito	sound of anklet						
26	nupure	ankle bell						
27	aafikhi	eyes						
28	tule	lift						
29	dhoru	hold						
30	aamare	(on) me						
31	koruna	compassion						
32	koro	do						
33	shab bhabe	(in) all thoughts	shab	all	bhabe	thoughts		
34	ogo	oh						
35	chitochor	one who steals the heart	chito	heart, mind	chor	thief		
36								
37	kichhui	anything at all	kichhu	anything	i	emphasis		
38	chahi na	do not want	chahi	want	na	not		
39	ami	I						
40	tomari	Your						
41	chorone	feet						
42	dao	(please) give						
43	porabhokti	supreme devotion						
44	aatto-shamarpone	self-surrender	atto [atma]	self	shamarpone	surrender		
45	tomar	Your						
46	obhishtho	object of Dhyan						
47	aamar	my						
48	je	that						
49	ishtho	beloved, dearest						
50	tumi	You						
51	bidhu	moon						
52	ami	I						
53	je	that						
54	chakor	a type of bird						

Song Name	Song Number	Language	Raga	Tala
<i>She din shondhay</i>	3382	Bengali	Nat Bhairavi	Bhajan Theka - 140

She din shondhay smit boshudhay
Tumi eshe chhile mor ghore
Chhond chhilo mone anondo dhyane
Onjon eñke dile aañkhi pore.
Tumi eshe chhile mor ghore.

Shishare rekhe hat kotha kohile,
Nimishe shab betha shoraiya dile
Bolile nahi bhoy jhoñjha jhod ele,
Ami achhi tomare ghire.
Tumi eshe chhile mor ghore.

Otha nama aar poton obhudoy,
Cholar pothe aashe o kichhui noy
Lokhha shathe rekhe choli o nishchoy,
Manabtar joy aanibare
Tumi eshe chhile mor ghore.

Calcutta February 8, 1986.

Translation:

*That day in the evening, when the earth was smiling
You came to my home
My mind was in blissful vibration of meditation
You applied divine ointment to my eyes.*

*You blessed me with Your hand on my head and talked to me,
removing all pains in a blink of an eye.
You told me to fear no storms as You surround me (in protection).*

*Rising and falling, progress and digress
Inevitably appear in the journey (of life).
Move on, for sure, with clarity of your goal
In order to secure victory for humanity.*

Word By Word Meaning				
Song 3382				
She din shondhay				
Februaty 1, 2012				
#	Word	Meaning	sub-word 1	Meaning
1	she	that		
2	din	day		
3	shondhay	(in) the evening		
4	smit	smile		
5	boshudhay	of the earth		
6	tumi	You		
7	eshe chhile	came		
8	mor	my		
9	ghore	home		
10	chhond	rhythm, vibrations		
11	chhilo	was		
12	mone	(in) the mind		
13	anondo	bliss		
14	dhyane	(in) meditation		
15	onjon	ointment		
16	enke dile	apply		
17	aankhi	eyes		
18	pore	on		
19				
20	shishare	head		
21	rekhe	placing, keeping		
22	hat	hand		
23	kotha	story		
24	kohile	told		
25	nimishe	(in) blink of an eye		
26	shab	all		
27	betha	pain		
28	shoraiya dile	removed		
29	bolile	said, told		
30	nahi	no		
31	jhonjha jhod	storm, twister		
32	ele	coming		
33	ami	I		
34	achhi	am		
35	tomare	you		
36	ghire	surround		
37				
38	otha	rising		
39	nama	falling		
40	poton	digression		
41	obhudoy	progress		
42	cholar pothe	on the path		
43	aashe	will come		
44	o kichhu noy	nothing else		
45	lokkhko	goal		
46	shathe rekhe	keeping with		
47	choli	move		
48	o	also		
49	nishchoy	for sure		
50	manabtar	(of) the humanity		
51	joy	victory		
52	aanibare	to bring about, secure		

Song Name	Song Number	Language	Raga	Tala
<i>Tomar kotha bhebe</i>	668	Bengali	Desh	Dadara - 130

Tomar kotha bhebe bhebe, anno kichhu bhabate nari
Bhaba-bo nako jotoi bhabi, bhabonate jodiye podi.
Tomar kotha bhebe bhebe.

Tumi achho ami achhi, bishsho jogot bhule gechhi
Tomar rupe, tomar rage, shob kichhutei tomare heri.
Tomar kotha bhebe bhebe.

Duraakasher oi je tara, shamol shobhay ei je dhora
Tomar bhabe aatto hara, neche chole tomare gheri.
Tomar kotha bhebe bhebe.

July 14, 1983
Calcutta

Translation:

*Thinking about You, I could think none else
Thinking of not to think (of You), I was only trapped in You.*

*You are, and I am, the universe has disappeared
In Your form, in Your charms, I see but You in all.*

*Your beauty in the distant star, in the green of the earth
All have vanished in Your thought, dancing around You.*

Word By Word Meaning						
Song 668						
Tomar kotha bhebe bhebe						
March 14, 2012						
#	Word	Meaning	sub-word 1	Meaning	sub-word 2	Meaning
1	tomar	Your				
2	kotha	story, thoughts				
3	bhebe bhebe	thinking again and again				
4	anno	other				
5	kichhu	things				
6	bhabate	able to think				
7	nari	not				
8	bhabbo	will think				
9	na ko	not again				
10	jotoi	how so ever				
11	bhabi	(i) think				
12	bhobonate	(in) the thoughts				
13	jodiye podi	anchored, connected				
14						
15	tumi	Your				
16	achho	are				
17	ami	I				
18	achhi	am				
19	bishsho	universe				
20	jogot	world				
21	bhule ge chhi	have forgotten				
22	tomar	Your				
23	rupe	form				
24	toamr	Your				
25	rage	charms, colors				
26	shob	all				
27	kichhutei	(in) things				
28	tomare	(in) You				
29	heri	loose				
30						
31	dur-aakashar	(of) far in the sky	dur	far	aakashar	(of) the sky
32	oi	that				
33	je	that				
34	tara	star				
35	shamol	green				
36	shobhay	(with) beauty				
37	ei je	this very				
38	dhora	earth				
39	tomar	Your				
40	bhabe	thoughts				
41	aatto	Self				
42	hara	lost				
43	neche chole	keep dancing				
44	tomare	(to) You				
45	ghire	surrounding				

Song Name	Song Number	Language	Raga	Tala
<i>Tondra dao katiye</i>	867	Bengali	Jogiya / Gunkari	Kaharva - 160

**Tondra dao katiye, bhiti dao shoriye
Aaloker poth dhore, shahoshe jai egiye.
Bhiti dao shoriye.**

**Je bol diye chho more, je giiti bhore chho shure,
Je modhu koroke bhore, tahake nao bariye.
Bhiti dao shoriye.**

**Je shur hiyate shadha, je sriti morome gañtha
Je druti dile debota, shebate nao lagiye.
Bhiti dao shoriye.**

Calcutta Sept. 11, 1983

Translation:

*Oh Parampurush, please destroy my drowsiness (ignorance), and remove fear
Holding on to the path of effulgence, I will move forward courageously.
Remove my fears.*

*The force You have given, the song You have infused in the music.
The nectar You have filled in the bud, please do not allow their destruction
Remove my fears*

*The notes I practiced to my heart, the memory I wove in my depths
The speed oh Lord You gave, please utilize it in the service.
Remove my fears*

Word By Word Meaning				
Song 867				
Tondra dao katiye				
January 18, 2012				
#	Word	Meaning	sub-word 1	Meaning
1	tondra	drowsiness		
2	dao katiye	destroy, remove		
3	bhiti	fear		
4	dao shoriye	remove		
5	aaloker	(of) the light, effulgence		
6	poth	path		
7	dhore	hold, cling		
8	shahoshe	with courage		
9	jai egiye	move forward		
10		(of) the attachments		
11	je	that		
12	bol	force		
13	diye chho	you have given		
14	more	to me		
15	je	that		
16	giiti	song		
17	bhore chho	have filled		
18	shure	notes, music		
19	je	that		
20	modhu	sweetness, nectar		
21	koroke	bud		
22	bhore	fill		
23	tahake	to them		
24	nao	do not		
25	bariye	strike		
26		had forgotten		
27	je	that		
28	shur	notes, music		
29	hiyate	in heart		
30	shadha	perfected, practiced		
31	je	that		
32	sriti	memory		
33	morome	in the depths, deep in mind		
34	gañtha	weave		
35	je	that		
36	druti	speed		
37	dile	gave		
38	debota	vibrations, Lord		
39	shevate	in the service		
40	nao lagiye	utilize in, employ in		

Song Name	Song Number	Language	Raga	Tala
<i>Tum ho mee Krishna</i>	4070	Hindi	None	Bhajan Theka - 155

Tum ho mere Krishna jagatpati,
 Mai tumhe chahata huñ divarati
 Tum alakh niranjan purna jyoti
 Mai juganu ki jyot kshudra ati
 Mai tumhe chahata huñ ...

Tum ho srishthi me, aadi ananta
 Kabhi karal bhayal, kabhi dayal prashanta
 Ek hañsi se tumhari vishav bechain
 Ek khushi se tumhari jhume jaladhi
 Mai tumhe chahata huñ

Tumhare sath meri tulana nahi
 Tumhari upama tum ho sahi
 Mai srotoñ ka phul baha raha tha
 Tune mujhe utha kar sunai giti
 Mai tumhe chahata huñ ..

May 26, 1987

Translation:

*O Lord of the universe, You are my Krs'n'a.
 I love You day and night.
 You are a fully effulgent flame invisible, without blemish
 I am a meager twinkle of a firefly.*

*In this creation
 You are the Supreme Source and infinite
 sometimes terribly frightening
 and sometimes affectionately kind.
 The world is restless for Your single smile
 Oceans swing with Your joy*

*I cannot be compared with You,
 Your comparison can only be You
 I was floating away like a flower in a stream,
 You lifted me up and sang me Your song.*

Word By Word Meaning

Song 4070

Tum ho mere Krishna jagpati, May 26, 1987

April 25, 2012

#	Word	Meaning	sub-word 1	Meaning	sub-word 2	Meaning
1	tum	you				
2	ho	are				
3	mere	my				
4	Krishna	Krishna				
5	jagatpati	lord of universe	jagat	universe, world	pati	controller
6	mai	I				
7	tumhe	to You				
8	chahata hun	I love				
9	divarati	day and night	diva	day	rati	night
10						
11	tum	You				
12	ho	are				
13	srishthi me	(in) the creation				
14	aadi	origin, source				
15	anant	infinite				
16	kabhi	sometimes				
17	karal	terible				
18	bhayal	frightening				
19	kabhi	soemtimes				
20	dayal	compassionate				
21	prashanta	deeply peaceful				
22	ek	one				
23	hansi se	(with) smile				
24	tumhari	Your				
25	vishva	universe				
26	bechain	restless				
27	ek	one				
28	khushi se	(with) joy				
29	tumhari	your				
30	jhume	dance				
31	jaladhi	ocean				
32						
33	tumhare sath	(with) You				
34	meri	my				
35	tulana	comparision				
36	nahi	not				
37	tumhari	Your				
38	upama	comparision				
39	tum ho	You are				
40	sahi	proper				
41	mai	I				
42	sroton ka	of the stream				
43	phul	flower				
44	bah raha tha	was flowing				
45	tune	You				
46	mujhe	me				
47	utha ke	lifting up				
48	sunai	sang				
49	giti	song				

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.*

Word By Word Meaning								
Song 647								
Tumi je eshe chho aaj								
September 7, 2011								
#	Word	Meaning	sub-word 1	Meaning	sub word 2	Meaning	sub word 3	Meaning
1	tumi je	You						
2	eshe chho	came						
3	aaj	today						
4	bethito	suffering						
5	joner	people						
6	kotha	story, situation						
7	bhabite	to think about						
8	shabar	all						
9	moner	minds						
10	kaalo	darkness						
11	nashite	destroy						
12	shakol	all						
13	jibere	living beings						
14	bhalobashite	to love						
15								
16	tabo	your						
17	aasha	coming						
18	poth	path, road						
19	cheye	to stare						
20	boshiya chhilo	sitting						
21	je	that						
22	dhora	earth						
23	bethar	suffering						
24	chinho	sign						
25	tar	its						
26	chhilo	was						
27	je	that						
28	onge	body						
29	bhora	full of						
30	shukher	happiness						
31	shakol	all						
32	resh	lingering						
33	hoye giye	happen						
34	chhilo	was, past tense						
35	hara	lost						
36	klesher	unhappiness						
37	darun	severe, intense, extreme						
38	bhar	weight						
39	bohite bohite	carry on and on						
40								
41	dhorar	of the earth						
42	bokhkhe	chest, breast						
43	jalo	brighten						
44	aaro	even						
45	beshi	more						
46	kore	do						
47	aalo	light						
48	nipidito	suffering						
49	hiya	heart						
50	majhe	within						
51	aaro	even						
52	beshi	more						
53	shudha	nectar, sweetness						
54	dhalo	pour						
55	udatta	noble, high						
56	shore	notes of music						
57	shabare	to all						
58	dak diye	call						
59	balo	say						
60	unchu	holding up						
61	shire	head						
62	shammukh	in front						
63	pane	towards						
64	cholite	move						