



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

Prabhat Samgiita
প্রভাত সঙ্গীত



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PRABHAT SAMGIITA

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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.

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

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>Aamar dukher rate ele probhu</i>	1563	Bengali	Bhairavi	Dadra

Aamar dukher rate ele probhu, shukher dine ele na
Aañkhir jole dhora dile, phañkir chhole bhulle na.
Shukher dine ele na.

Boshonteri phuler dalay, shajiye rakha pujarchanay,
Orgho dite paini tomay, jeche nile bedonay
Shukher dine ele na.

Hashir khelay, aalor melay, paini tomay khushir belay,
Nirandhro ei amanishay, pelum tabo koruna.
Shukher dine ele na.

Calcutta, June 12, 1984

Translation:

*You visited me on the painful nights, but did not come to share my joys.
You could not be known by the trickery of intellect but by the tears of heart alone.*

*The spring brought the beauty of flowers; I prepared Items for your worship,
You could not be realized with any offerings,
but only with sincere surrender of the anguished heart.*

*In the frivolous playfulness and glittering, I did not seek You.
Yet I received Your grace, on the darkest night of the new moon.*

Song Name	Song Number	Language	Raga	Tala
<i>Bhajo re istho nam</i>	4673	Bengali	Bhairavi	Bhajan

Ishta Mantra Song:

**Bhajo re istho nam, mon amar
 Bhajo re istho nam,
 Mon amar Bhajo re istho nam
 Srishti sthiti tatei nihito
 Tahatei shesh porinam
 Mon amar Bhajo re istho nam.**

**Dilen je purush e amrito nam
 Tini i janen er nabo dham
 Dhorar dhulay ei obhram
 Shune jao obiram. Mon amar...**

**Je amrito loka achhen she srashta
 Anrito jogote bhangen she spardha
 Shakol dharaker ekak she dhortta
 She amar mohon shutham. Mon amar...**

Calcutta January 4, 1990

Translation:

*O my mind, Sing the name of Ishta (Ishta Mantra)
 Creation, present form and final consequence,
 All reside covertly within Him.*

*Only the supreme One, who bestowed on us
 this immortal name,
 knows its true resting place.
 On this dusty earth, His name is truly beautiful
 constantly listen to His name.*

*He is the Creator, who remains in the world of immortality
 (from there) He breaks all attachments of the transient world
 He is the One (and only) controller of all vibrations
 He is my ultimate and charming true home.*

Song Name	Song Number	Language	Raga	Tala
<i>Bone upobone khuñjiya khuñjiya</i>	1082	Bengali	Bhairavi	Dadra

**Bone upobone khuñjiya khuñjiya
Kono khane tabo dekha na pai
Bhudhore shagore niharika pore
Kothay aachho ta jana nai.
Kono khane...**

**Je tomare bhalobashe tar kotha
Bhabite nahi ki kono byakulota
Tomare jibon je diye diye chhe
Taar tore mone nahi ki thai.
Kono khane...**

**Aaj bujhilam monete royechho
Mono bhumi aalo koriya rekhechho
Bahir bishshe khuñjiya khuñjiya
Kachhere dure pathate chai
Kono khane...**

Calcutta, December 13, 1983

Translation: (From PrabhatSamgiita.net)

*I searched for You in the woods and in the forest
but I failed to find You anywhere.*

*I searched for You on land,
in the ocean, in the nebula,
in every nook and corner I searched.
I don't know where You are.*

*Do You not desire to think of those
who have immense love for You?
Do You not have any place in Your mind for those
who have dedicated their life for Your cause?*

*But I realize today, You reside in my mind.
You brought effulgence and dispelled my ignorance.
Searching in the outer world,
I am sending my nearest to the farthest place.*

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 istho
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>Shubho chetonay</i>	4775	Bengali	Darbari	Kaharva

Shubho chetonay priti dotonay,
 Eshe chhile tumi priyo amar ghore.
 Mono 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 kotha bhebe bhebe</i>	668	Bengali	Desh	Dadra

Tomar kotha bhebe bhebe, anno kichhu bhabate nari
 Bhababo 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.*

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.*