

Prabháta Sam'giita

Songs of the New Dawn

A brief introduction



Renaissance
Artists &
Writers
Association

A New Dawn

- Prabhata Samgiita
 - music of a new dawn
- 5018 songs
- From Indian classical to folk music
- Written and composed by:
 - Shri Prabhata Rainjana Sarkar
- Between 1982 and 1990

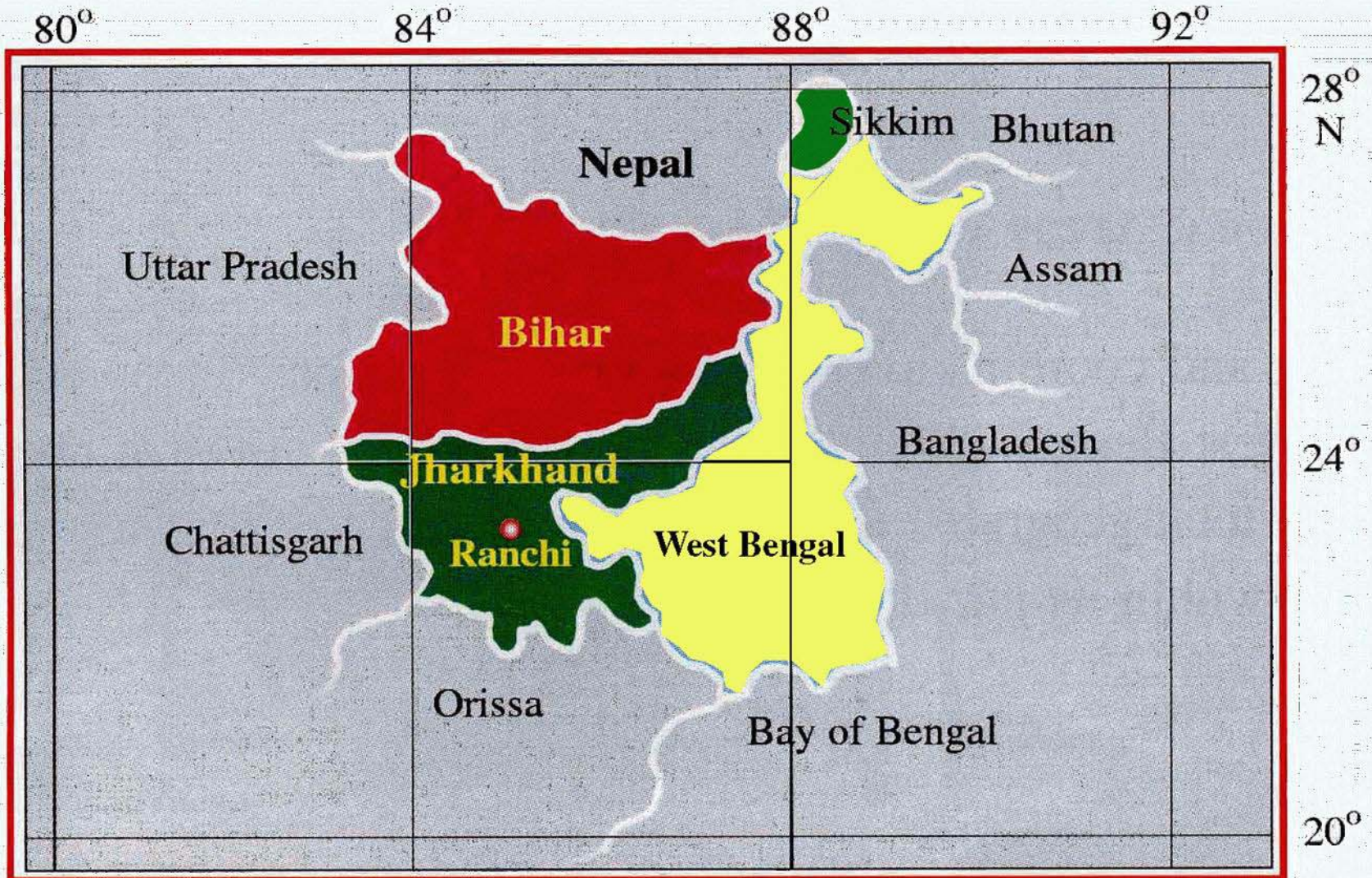
Variety of Themes

- Devotional
- Mystical love
- Seasons
- Ecology
- Social consciousness
- Marching songs
- Stages, feelings & experiences in spiritual meditation
- Krs'n'a
- Shiva

Languages Used

- Most songs are in **Bengali**
- Over 40 songs are composed in other languages, including:
 - **English**
 - **Sanskrit**
(language for literary & spiritual uses)
 - **Hindi**
(vocabulary borrows from Sanskrit, non-Persian & non-Arabic)
 - **Urdu**
(similar to elementary Hindi, vocabulary borrows from Persian & Arabic)
 - **Angika**
(spoken in in Bihar, Jharkhand & West Bengal)
 - **Maithili**
(spoken in North-East Bihar & Nepal)

Northern-Central India

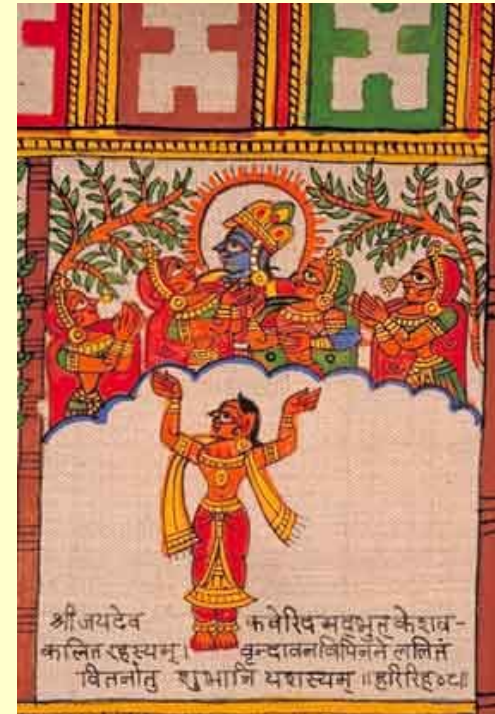


Some Genres of Prabhata Samgiita

- Kiirtan songs
- Tappa songs
- Thumri songs
- Gazal songs
- Kawali songs
- Baul songs
- Jhumur songs

Kiirtan Songs

- Kiirtan is a special type of devotional song style
- Centres around singing about the Supreme Entity (God)
- Developed towards the end of the 12th century through Jayadeva's composition of the *Gita Govinda* (around 1178 AD)
- These are Sanskrit love poems saturated with madhura bhava (high state of devotional sentiment and Divine Love)



Kiirtan Songs

- During the 15th century Dwija Chandidas (1390 -1450) advocated Krishna kiirtans
- These are songs in praise of Lord Krishna as the incarnation of the Supreme Entity
- They were composed in the same form as the *Gita Govinda* of Jayadeva
- Krishna kiirtans used to be sung in certain classical ragas (melodic modes) and talas (rhythms) and are the padavali kiirtans (lyrical literature) given by Chandidas in Bengal



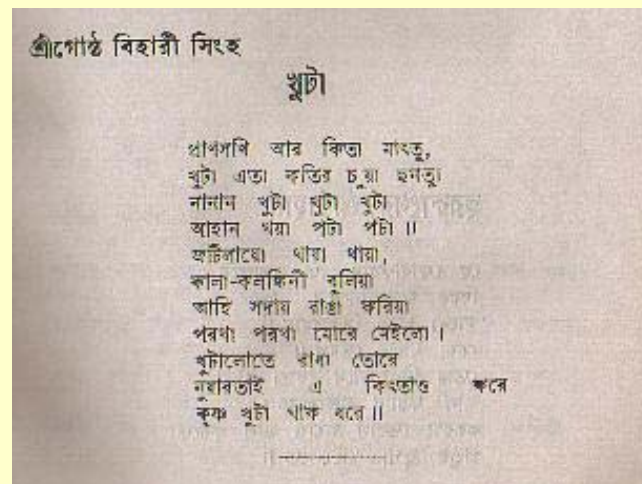
Kiirtan

- Kiirtan was popularised during the time of Caetanya Mahaprabhu (1484-1533)
- He was a great Bengali saint who emphasised nama kiirtan and nagar kiirtan
- Caetanya immortalised kiirtan and gave it status in the spiritual field



Padavali Kiirtan

- Padavali kiirtan is refined Bengali devotional music
- Its poetic and lyrical nature is very aesthetic
- It was emphasised in Bengal (present day Bangladesh) in around 1583 by Narottam Das



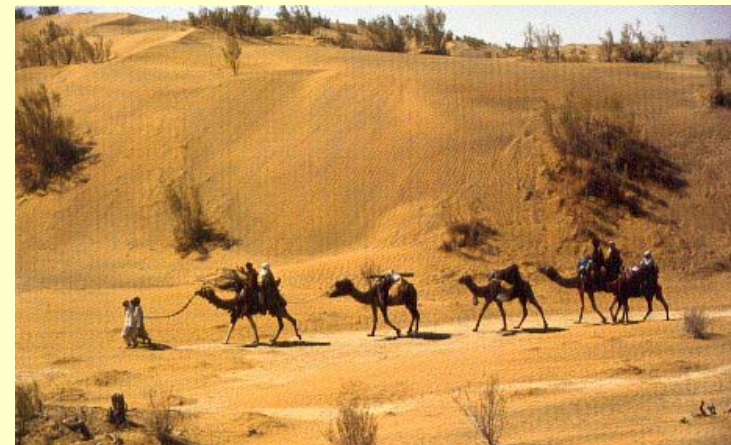
Pada Kiirtan

- Song numbers 138 -150
- 138 - A'MI, JE DIKE TA'KA'I HERI O RU'PA KEVAL
- 139 - TUMI ESE CHILE NIIRAVA NISHIITHE
- 141 - SE JE A'KA'SHE SA'GARE

Tappa Style

- A light classical style of music from the Punjab
- Arab traders used to arrive in the Punjab through Iran and Afghanistan for trading purposes
- Performed their music along the way at night as they travelled in groups with commodities heaped on camels' backs
- Over time, the music developed into a type of regional song associated with camel riders

227 - SHONO GO, SHONO GO,
SHONO GO, DHARA'VA'SII



Thumri Style

- Semi-classical style
- Language is Braj bhasha
- Mood and melody is very sweet
- A poetic form in which the singer develops the music by ornamenting on the most important words
- Raga and tala used are closely aligned to folk music, but structure retains the classical form
- Songs are as symbolic of spiritual love

- 1419 - O, SE MADHURATA' MA'KHA' SHYA'M RA'Y

- 3481 - MANANE ESO PRIYA MOR

Ghazal Style

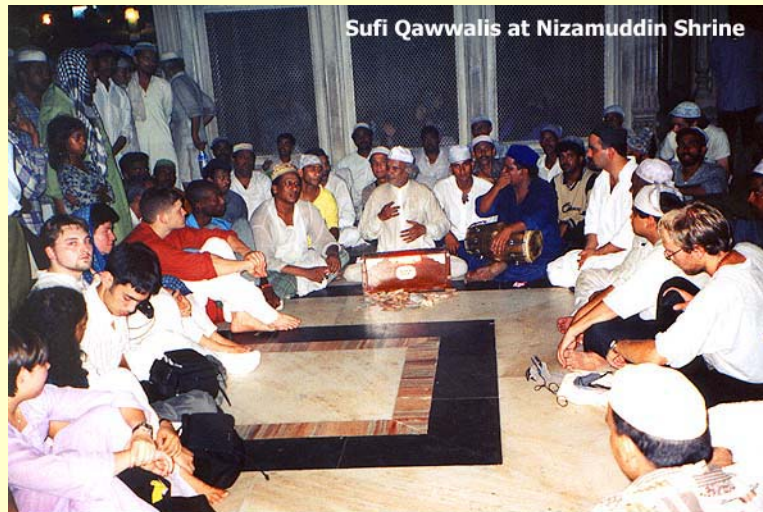
- Persian style that entered India
- Uses Urdu language
- Light vocal music – soft, sweet & slow
- Takes form of a short poem, not more than a dozen couplets in the same metre
- Demonstrates word play and cleverness of the poet
- Can be philosophical and express love and devotion towards God in human terms
- 212 - NIIRAVA RA'TE TOMA'RI SA'THE
- 1187 - TOMA'RI PRIITITE GAR'A'

Kawali Style

- Genre of Muslim devotional songs sung mainly by Sufi devotees
- Language is Urdu
- Usually sung in a group with a main singer (kawwal) and chorus
- The dholak (drum) is used to maintain the rhythm, accompanied by clapping which is a distinct feature of kawali songs
- Has a change of pace and tune between the kawwal and the chorus, which claps in time to the rhythm
- Clapping increases in tempo as the song proceeds
- Sung in ragas that speak of spiritual love, such as *dadra*, *dhumali*, *rupak* and *pashtu*
- Popular on occasions like community gatherings and weddings

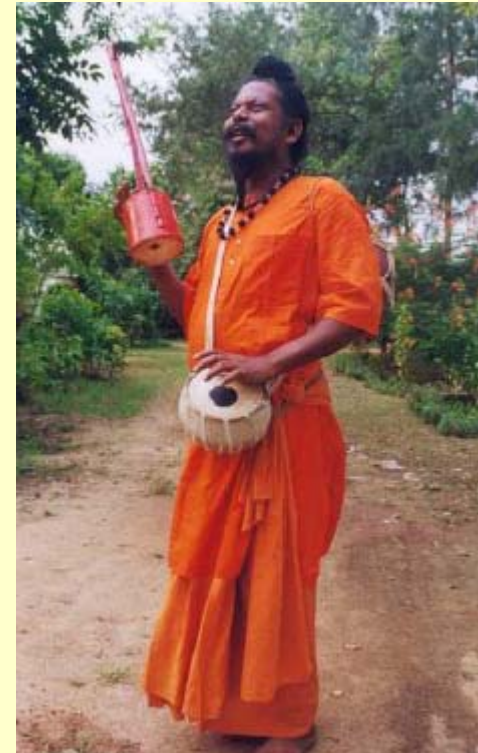
Kawali (Qawwali) Style in Prabhata Samgiita

- 25 - DUNIYA' VA'LON, TA'KATE RAHO
- 206 - MANER A'NKHI SATATA RA'KHI
- 223 - CHANDE CHANDE TOMA'RI LIILA'



Baul Style

- Indigenous folk songs of Bengal
- Contain much mystical content
- Draws spiritual inspiration from:
 - Islam
 - mystic Sufism
 - devotional (bhakti) path of Vaishnavism
 - Hindu-Buddhist tantric philosophy
- The wandering Baul minstrels make their living strumming one-string plucked lutes (ektara or gopi yantra) or playing a simple drum (dugi) while singing and dancing ecstatically
- Small ensembles include men and women



Baul Style in Prabhata Samgiita

6 - BANDHU A'MAR, BANDHU A'MA'R

494 - TOMA'R, BHA'VAT'I BHEVE METECHE JE MAN

911 - A'MA'R GRA'ME JA'IO RE BANDHU

919 - TOMA'R NA'ME GA'NE HOYECHI TANMAYA

4635 - KA'JAL KA'LO MEGHER DEKHE, KRS'N'A

Jhumur Style

- Folk songs, typical of Rahr
- Folk characteristics are deeply embedded
- Bhaduria form contains and expresses:
 - enchanting descriptions of the beauty of Nature
 - emotions like love, sorrow and joy of everyday events
 - touches the heart of the common people
- Darbari form is the court music tradition

Jhumur Style in Prabhata Samgiita

468 - MORA' MUKTA BHU'MIR MEYE

476 - VIHA'N KA'LE TA'LE TA'LE VAN KE JA'VA'R KA'LE ELI GO

479 - JOR'ETE HAR'AKA' NA'ME NAMALO PRA'N'E DH'AL

490 - BHA'LGO, AJA'NA' PATHIK EK DESH KE ESECHE

3910 - TU' JAKHAN A'S CHILI MU'R GHAR KE RE NIT'HUR

4245 - RA'R'HER E LA'L MA'T'I

North Indian Classical Music

- 2 important elements:
 - Raga (Rag)
 - Tala (Tal)
- Emphasis on melody
 - not on harmony
- Improvisation is always there
 - soloists are important

What is a Raga?

- Melodic & modal system in music
- Texture and emotions (rasa) in the melody are expressed through use of the raga
- Expressed by:
 - melodic instruments like sitar, sarod, sarangi, bansuri, shenai; &
 - the human voice



**Melodic
Instruments
of
Northern
India**



Indian Musical Scale

komal (flat - <i>b</i>)	shuddh (natural)	tivra (sharp - <i>#</i>)
	Sa	
<u>Re</u>	Re	
<u>Ga</u>	Ga	
	Ma	M ^l a
	Pa	
<u>Dha</u>	Dha	
<u>Ni</u>	Ni	
	Sa'	

Examples of Raga in some Prabhata Samgiita

- Bihag
1002 - TUMI JE BA'SATE BHA'LO BHULONA'
- Bhairavi
4673 - BHAJA RE IS'T'A NA'M, MAN A'MA'R
- Malkauns
34 - TOMA'R NAYAN TALE SAB KICHU NECE CALE
- Yaman
1565 - VAJRA KAT'HORA KUSUM KORAKA

This is Bhairavi Raga

Bhairavi

Sung in morning hours

Arohana:

Sa Re(*b*) Ga(*b*) Ma Pa Dha(*b*) Ni(*b*) Sa'

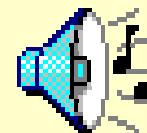
Avarohana:

Sa' Ni(*b*) Dha(*b*) Pa Ma Ga(*b*) Re(*b*) Sa

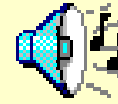
Pakad: e.g.

Ga(*b*) Ma Pa Dha(*b*)– Pa– Ma Ga(*b*)- Re(*b*)- Sa

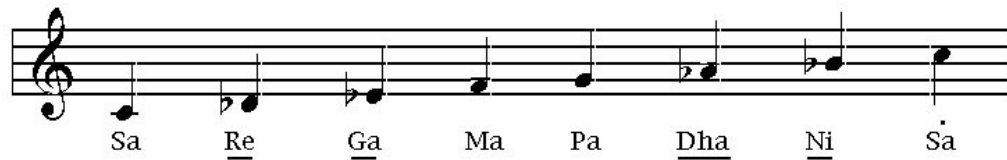
- **Arohana** – ascent
- **Avarohana** – descent
- **Pakad** – characteristic pattern / defining phrase



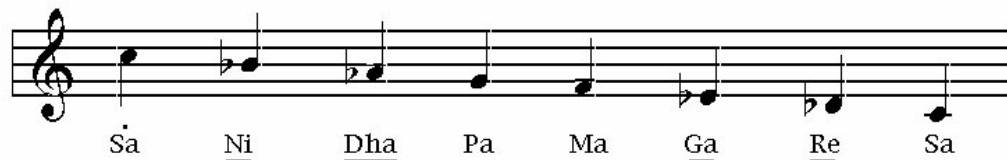
Bhairavi Rag



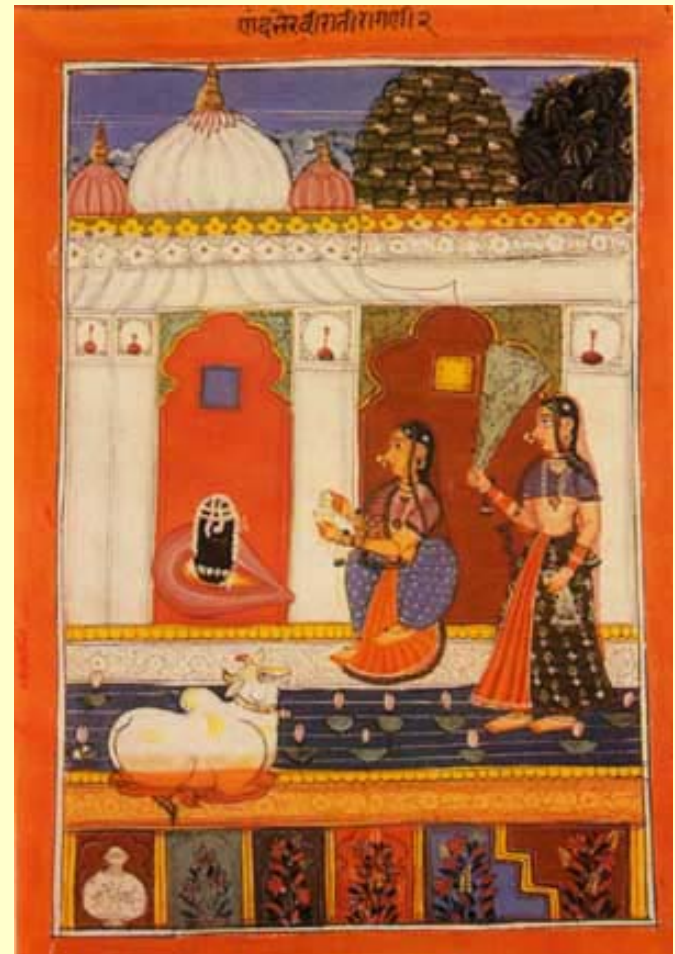
Arohana (ascent):



Avarohana (descent):



Pakad (pattern):



Ragmala Painting of Rag Bhairavi
(Sirohi-Rajasthan circa A.D. 1725)

4673 – Ista Mantra Song

- Bhaja Re Ist'a Na'm, Man A'ma'r
Bhaja Ist'a Na'm
Srs'ti Sthiti Ta'tei Nihita
Ta'ha' Tei Shes' Parin'a'm Man A'ma'r
- Dilen Je Purus' E Amrta Na'm
A'a'a'a'....
Tinii Ja'nen Er Na'ba Dha'm
Dhara'ra Dhu'la'y Ei Abhira'm
Shune Ja'o Abhira'm Man A'ma'r
- Je Amrta Loke A'chen Se Sra'st'a'
A'a'a'a'....
Amrta Jagate Bha'ngen Se Spardha'
Sakal Dha'raker Ekak Se Dartha'
Se A'ma'r Mohana Su'tham Man A'ma'r

4673 – Translation / Inner Meaning

- Oh my mind chant the name of my Ista (Cosmic Name).
The aspects of creation and preservation lie in Him.
The aspects of dissolution lie utterly in Him.
- Only the Entity who has given that sweet name (Ista Nam) knows its abode.
Go on listening without pause to that name.
- That Creator who stays in the abode of bliss,
in that sweet land, He dissolves all vanity.
He is the sole entity upholding all.
He is the charming embodiment of love,
Who is my ultimate shelter.

What is a Tala?

- Rhythmic cycle & metric system in music
- Made up of recurring groupings of beats (matras) expressed in the tala
- Expressed by:
 - rhythm of the tabla
 - main percussion instrument in North Indian classical music
 - consists of two drums: tabla (right) & bayan (left)
 - pakhawaj
 - double headed barrel drum
 - to accompany vocals & dancing and the bin (plucked zither stringed instrument)
 - dholak
 - double headed barrel drum
 - used in folk and lighter forms of Indian music



**Rhythmic
Instruments
of
Northern
India**



What the Tabla Player Does

- Uses several different layers of metrical information:
 1. Basic outline of the tala
 2. Outline realised as a theka (framework) of stroke patterns consisting of sets of bols (strokes)
 3. Distribution of strokes across tali and khali sections of the tala:
 - tali - stressed or accented counts
 - khali – non-stressed count

Examples of Tala in some Prabhata Samgiita

- Dadra

40 – CAMPAKA BANE DAKHINA' PABANE

- Kaharva

6 – BANDHU A'MA'R BANDHU A'MA'R

Theka for Da'dra'

+ - o
dha dhin na / dha tin na //
1 2 3 4 5 6

The diagram shows six vertical strokes, each with a black dot at the base. The first three strokes are grouped by a vertical bar on the right, and the last three are grouped by a vertical bar on the left. Below each stroke is a Hindi character and an English transliteration. The first three are 'धा धिं ना' (Dha Dhin Na) and the last three are 'धा तिं ना' (Dha Tin Na). A small '0' is placed above the first bar, and a small '1' is placed above the second bar.

धा धिं ना |⁰ धा तिं ना |
Dha Dhin Na Dha Tin Na

- **sam (+)** is the principal accent (clap)
- **tali (-)** is the minor accent (clap)
- **khali (o)** is the empty accent (wave)
- **2 vibhags** of 3 **matras** each (total **6 beats**)
- i.e. **2 bars**, each containing **3 strokes**
- **vibhags** represented by **clap, wave**

6

Ta'1 : Ka'ha'rba'

I' o I' o

II Sa' ga' ga' ga' | ga' a' ga' ga' I ga' ga' ma' pa' | dha' a' na' a' I
 Ba n dhu a' ma' a' a' r ba n dhu a' ma' a' a' a'

I A' a' a' a' | dha' na' dha' pa' I a' a' pa' dha' | pa' ma' ga' ma' I
 A' a' a' a' a' a' a' r r r so na' r a' lo y

I Ra' ga' ga' a' | a' a' a' a' I a' ga' a' ma' | ra' gara' sa' ra' II
 Dha' a' ka a' a' a' a' a' ba n dhu a' a' ma' r

II A' a' sa' ga' | a' ga' ga' a' I ga' ma' pa' dha' | dha' a' dha' a' I
 R r bho re r pa' khii ii u th la a da' a' ki i

I A' a' pa' dha' | pa' ma' ga' ma' I ra' ga' ga' a' | a' a' a' a' I
 I i pra' n'e r pa ra g ma' a' kha' a' a' a' a' a'

I A' ga' a' ma' | ra' gara' sa' r' II
 A' ba n dhu a' a' ma' r

II A' a' sa' ga' | a' ga' ga' a' I ga' ma' pa dha' | dha' a' dha' a' I
 R r ki se r ta re e ki i se r da' a' ke e

I A' a' pa' dha' | pa' ma' ga' ma' I ra' ga' gr' a' | pama' maga' ga' a' I
 E e di ne e ra' te e khu u ji i i ta' ke e

I A' a' sa' sa' | a' ga' ga' ra' I ra' raga' ga' ma' | ga' ra' sa' na' I
 E e no tu n a' lo r jha l l ka' ni i de y

I A' a' ga' ma' | ga' ra' sa' ra' I na' sa' sa' a' | a' a' a' a' I
 Y y do la' y no tu n pa' a' kha' a' a' a' a' a'

I A' ga' a' ma' | ra' gara' sa' ra' II II
 A' ba n dhu a' a' ma' r

BANDHU A'MA'R, BANDHU A'MA'R

Shows combination of:
 tala;
 sargam notation; &
 words
 in Prabhat Samgiit
 song number 6.

6 - SAMVIT SAMGIITA

- Bandhu A'ma'r, Bandhu A'ma'r
Sona'r A'loy D'ha'ka', Bandhu A'ma'r
- Bhorer Pa'khii Ut'hlo Dha'ki
Pra'n'er Para'g Ma'kha', Bandhu A'ma'r
- Kiser Tare Kiser Dha'ke
Dine Ra'te Khunji Ta'ke
Notun A'loy Jhalka'ni Dey
Dola'y Notun Pa'kha', Bandhu A'ma'r

6 – Translation / Inner Meaning

- My Paramapurusa, my Lord,
is covered with golden light.
- The bird of dawn begins to sing,
vibrant with new life.
Why all this?
In answer to whose call?
- Day and night I seek Him.
The new light sends forth
a blaze of effulgence
and beats its new wings of joy.
- My Paramapurusa, my Lord,
is covered with golden light.

Drone Instruments

- To give sound of constant melodic pitch or pitch sequence
- Lies underneath melody and melodic improvisation
- Tambura
 - plucked lute / zither stringed instrument
 - 4 strings:
 - tuned 'Pa Sa Sa 'Sa (G c c C)



Drone Instruments of Northern Indian



Improvisation

- A feature of Indian music
- Reworking of musical material
- Musical permutations done ‘on the spot’
- Improvise so long as the artist does not leave format of the raga and tala
- Tan:
 - improvised passages
 - variations in quick tempo
 - prominent sequencing and scalar passages

For more information

- <http://www.prabhatasamgiita.net>



Prabháta Sam'giita
Songs of the New Dawn

*"Art for Service and
Blessedness"*

