RELI GIOUS MUSIC OF INDIA

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REligious
Music of India

Recorded in India
under the direction of Alain Danielou,
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The National Council on Religion in
Higher Education. Introduction,
transliteration, translation and scores
by Alain Danielou.

Introduction

In Indian music all scales, all
intervals are established by relation to
one fixed sound, the tonic. There is no
absolute pitch in Indian music; every
artist places his tonic at the pitch most
convenient to him. For easier comparison
of the different scales we shall follow the
Indian system of notation and define them
as if the tonic were C.

The tonic is the unmoving center, the
fundamental unity in relation to which
all the descriptive or expressive elements
are evolved. The performers and hearers
gradually identify themselves with the
tonic. It is only when the tonic ceases
to be heard as a note but becomes
the unnoticed norm of our perception of melody
—just as the beats of the heart are the
unnoticed rhythm which defines our relation
to time—that we begin to perceive the
music.

This identification with the tonic,
the reduction of all the world of music to
its basic unmanifest unity is the essential
factor which allows the utilization of
music as one of the forms of Yoga, one of
the ways of spiritual attainment. The
absolute fixity of the tonic during a
musical performance and the resulting
identity of each expressive interval with
a given frequency is essential for the
magical effect of sounds. The meaning of
each sound being associated with a given
pitch, sound and idea become entirely
superimposed and can thus act upon the
hearers without the intervention of
mental activity.

TARAPADA KUNDU SINGING KIRTANA
The Bhajanā is a song of devotional love which plays a very important part in the religious as well as the musical life of India.

This Bhajanā was written in Sanskrit by the Oriya composer Jagannāthā Dāsā (1590-1550). It is sung by Swami D. R. Parvatikar of Hyderabad, Deccan, who is under a vow of silence and never utters a sound except to sing religious songs. He accompanies himself on the Vina, and is accompanied by a tablā (drum) and ghungaras (a string of very small bells tied on a ribbon, used for religious songs and dances).

This song is sung in the Rāgā Kalinga which is consecrated to the Lord Shiva; it is a chromatic mode in the scale of Bhairavl with second and sixth minor. In the recording the mode is transposed to D flat with the predominant notes the minor sixth and the major third.

Translation

To the "Remover of Sorrow" I bow.
O thou who dwellest in all things,
"Those who are near to thee are freed from sin.
I am thy servant, thy servant am I.

Thou art the soul of all that lives,
the ruler of life,
Away from life, (yet) the giver of life,
Thou art the support of life, the form of life,
the Progenitor of the Lotus-born,
the Lord of life.
I am thy servant, thy servant am I.

O thou who dwellest in all things,
"Those who are near to thee are freed from sin.

In all action thou art the doer,
The act accomplished, the skill of doing,
The giver of the fruits of action,
Thou bindest with action and freest from the burden of action,
Conqueror of the law of action:
Embody of action, Destroyer of evil deeds,
I am thy servant, thy servant am I.

O thou who dwellest............

Thy name is Time, (1) ruler of Timeless Time
Beyond time, witness of the three forms of time, (2)
Impeller of Time, and the undoer of Time,
Progenitor of Time, Embodiment of Time.
I am thy servant, thy servant am I.

Thou art the pillar of duty,
by thee duty's greatness grows.
First among those who know the righteous path,
Thou art the store of duty, subtle as duty,
Protector of the law, O Seer of righteousmess!
Friend of the virtue of abstinence.
I am thy servant, thy servant am I.

O thou who dwellest............

Thou art made of the secret words and diagrams, O seed of the Magic Word!
Thou art the Teacher who givest
The great initiation of the royal path.
Conqueror of the Power of Word!
Mysterious is thy name.
The hidden word leads to thy greatness,
O Resplendent Spirit who art the magic word.
Lord of the Moving Universe, O Krishna,
I am thy servant, thy servant am I.

O thou who dwellest............

(1) Time here also means Death.
(2) Past, present, future.

Text

Hari
Am Āum Vāsudevā
Remover of Sorrow I bow In-dwelling deity
tavā vigatāghā sanghā tavā dāso-ham
thy removing-sin contact thy servant I am
tavā dāso-ham. jīvāntaraṅgatā jīvā
thy servant I am living in-dweller life's
niyāmakā jīvā vilakṣanā jīvanadā
ruler from life removed life giver
jīvādārkā jīvārūpā Rājīvābhāva
life's support life's shape of the Lotus-born
janaṅka jīveśvarā. Tavā dāso-ham
the progenitor life's deity thy servant I am
tavā dāso-ham. Vāsudevā
thy servant I am In-dwelling deity
vigatāghā .....etc.
removing-sin

Karmā karmā
action of action
kṛtākṣaraṃ kṛtāgamaṃ
accomplished action the deed's skill
karmaḥapalapradā karmajītik
action of the fruit-giver conqueror of action
Karmaṇābhānā mahākarmaṇa
by action binding from the great action
vimoçakaḥ, karmañgrahā
liberating the embodiment of action
vijarmaṇaḥ. ... Tavā
destroyer of evil action thy
dāso-ham tavā dāso-ham.
servant I am thy servant I am
Vāsudevā.......etc
In-dwelling
The rhythm for this song begins with Tritālā (three beats) and later changes to Kaharāva.
Band 2: Rāgā Kāmāvardhani

This rāgā, known as "the instigator of desire", should preferably be played during the early night. Here it is played on the Vīnā, accompanied by the Swarā Māṇḍālā or psalterion. The Vīnā is made of bamboo with frets, seven strings and two resonators made of gourds. It is a difficult instrument to master, best suited for the more serious forms of music, and now rarely used. The playing of this sacred string instrument is considered excellent preparation for meditation.

In this recording the Vīnā is played by Swami D. R. Parvatikar, a wandering ascetic and a musician of great renown who came originally from Hyderabad, Deccan. The main theme is developed by improvisation and would never be played twice in the same way. The rhythm is only time marking for the exposition of the theme; in the later development of the theme the rhythm would probably develop into "śrītāla", three beats instead of four.

Rāgā Kāmāvardhani is the 51st scale in the classification of the 72 main scales by Venkatānāth Makkin (17th century). The scale is tonic C, here transposed to tonic D flat, with the predominant notes being the third and seventh.
BAND 3: VEDIC CHANTING

Ritual chanting of verses from the end of the third part of the Taittirīya Upanishad of the Krishna-Yajur-Veda.
Done by Pañčitā Rāmā Shāstrī Draviḍā, a Tamilian now residing in Banaras.

The chanting of the Yajur Veda is done on three notes which, in the present recording, are G A B. The middle one is the tonic. This corresponds to the scale B♭ C D, B♭ being the low note, C the tonic or high note, and D the sounded note. In the Śaman chant, at the end of the recording, the voice is more sustained and the pitch is raised by one half-tone; an ornamental note, one fourth below the tonic, is added. The scale becomes (F) A♭ B♭ C which corresponds to (G) B♭ C D with D as the tonic.

Vedic chanting is the oldest form of chanting known. It has survived for at least three thousand years to our day with very little alteration. The simple system of notation by numbers used from earliest times to represent the notes together with oral tradition, has been sufficient for the method of chanting to remain identical in all parts of India.

The chanting of Vedic verses forms an essential part of every Hindu religious ceremony, particularly of the great rituals. As a rule, Vedic verses should not be heard by others than high caste Hindus, which makes it difficult to get authentic recordings. This recording was made in Banaras in 1951 by a Pandit noted for his ability to chant the Vedas correctly. This passage is taken from the Krishna, or Dark Yajurveda. There are two traditions of the Yajurveda, known as the Krishna (dark) and Sukla (white). They are chanted in a slightly different style and the priestly families which preserve one of the forms do not usually know the other. The last paragraph of the chanting is sung in a style resembling that used for the Śama Veda.

Translation

Taittirīya Upanishad
end of third part

Never send away any one who comes to the house. This is a meritorious discipline. Hence by some way or other one must secure a good stock of food. He (the householder) tells them (the visitors), “The food is ready.” The wise man no doubt (offers) in the best way the prepared food and he too gets in return the best of things. No doubt (he who gives) in an average way the prepared food will get average things and surely (he who gives) in the worst manner the prepared food will get the worst of things.

The power of preserving lies in speech. The power of acquiring and preserving dwells in the breathing and excretive power of doing is in the hands. The power of moving in the feet, the power of releasing in the anus. These are (divine symbols) to be worshipped in the human (form). Others are found in the heavenly (forms). The power of satisfying is in the rain, the virile power is in lightning, fame is in cattle (i.e. wealth), light in the stars. In the male organ are the power of procreation, the seed of immortality, and pleasure. In Ether are all things.

Having worshipped That (Divinity) as the support of all, he finds a support. Worshipping That as the Great, he becomes great. Worshipping That as Mind, he gains mental power. Worshipping That as deserving of reverence, all things desired bow before him. Worshipping That as the Principle, the Brahman, he becomes one with the Principle. He who worships That as the Angel of Death sees all the enemies who wish him ill destroyed and also all the kinsmen he dislikes.

He who dwells in man and in the sun is one. He who knows this when he leaves this world, crossing beyond his physical individuality (which is made of food), crossing beyond his subtle individuality (which is made of breath), crossing beyond his mental individuality, crossing beyond his intellectual individuality (made of knowledge), crossing beyond his transcendental individuality (made of joy), moves in these worlds enjoying all he wishes for, taking any form he pleases. He remains singing this chant:

Wonder! Wonder! Wonder!
I am the food, I am the food, I am the food. I am (life) the food-eater, I am the food-eater, I am the food-eater. I (as Divinity) bring them together, I bring them together, I bring them together. I am (the Cosmic Intellect), first born from "Absolute Reality". I am the navel of Immortality. Before the gods (I was). He who gives me verily protects me. I the food, devour the eater of food. What is the whole universe before me? He who knows this shines like the Sun. Such is the Nearest Approach.

Text

Na kañcana vasatā praty-ācakṣita
nev any one in the house send away

"ad vratam tasmād
this meritorious discipline hence

yasyā kayā ca vidhayā bahū annam
by this that and method much food

prāpyāt. Ārdhāy asmā annam
should be got ready to his food

ity ācakṣate. Etad vai mukhato
thus he tells this no doubt in best way

annam rāddham. Mukhato
food prepared in the best way by him
Vedā. Ity upāstīta. Sarvam ity śākṣe. Thus in the male organ all thus in Ether

Vat pratigāth ety upāstīta

that the support thus having worshipped

Pratiṣṭhāvam bhavati. Tām māha supported he becomes that the great

ity upāstīta. Mahāṃ bhavati. thus having worshipped great he becomes

Tan māna ity upāstīta. Nāyante that mind thus having worshipped they bow

—smā kāman. Tad brahma ety to him desires that the Principle thus

upāstīta Brahmavān bhavati. having worshipped Principle he becomes

Tad brahmavāna parimara that of the Principle appointed to kill

ity upāstīta. Pary upam thus having worshipped towards him

ariyante dvijanāta sapatnātha. Pari die hostile enemies towards

ye —priyā bhrātvyāḥ. he who unpleasing relatives

Sa yaś c āyam puruse yaś c āśāv. He who and in this man who and in that

śātaye sa ekā. Sa ya evamvita sun he one who he thus knows

Aṣmāl lokāḥ pretya. Etam anna mayam from this world going this food made of

ātmānām upasāṅ—kramya. Ātman individuality crossing beyond this

prāpa mayam ātmānām vital breath made of individuality

upasāṅ-kramya. Etam mano mayam crossing beyond this mind made of

ātmānām upasāṅ-kramya. Ātman individuality crossing beyond this

vijñāna mayam ātmānām knowledge made of individuality

upasāṅ-kramya. Etam ananda may crossing beyond this joy made of

ātmānām upasāṅ-kramya. Individuality individuality crossing beyond in these

lokāṇ kām annā kāma worlds as desired in food desired

rūpy ānusārcaran. Etat śāma in shape moving about this chant

gāyante āste. singing he remains

Ha Om vu Ha Om vu Ha Om vu wonder wonder wonder

Aham annam aham annam aham annam. I the food I the food I

Aham annādo Om hum annādo Om hum I food-eater I food-eater I

annādaḥ. Aham ślokakṛt aham food-eater I their uniter I

ślokakṛt aham ślokakṛt. their uniter I their uniter

Aham asmi prathama saOm sya. I am the first born of absolute truth

Pūrṇam devebhyyāṃ mātasyā nā Oṃbhāyī before the gods of immortality the navel

Yo mā dadātī sa id eva mā who me gives he by this verily me

Om vāḥ. Aham annam annam adantar preserves I the food the food eater

ā Om dī. Aham vīvām bhuvanam devour I the whole of the worlds

abhāopyayāḥ Om om. Suvarṇaḥ jyotih. disregard sun like light

Yah evam Veda. Ity upanīṣat. he who this knows thus nearest approach.
Whenever a religious ceremony or a household ritual is performed, the atmosphere should be purified by the auspicious sound of wind instruments and drums. To this end a small orchestra of oboes or flutes, accompanied by drums and cymbals, is installed before the entrance of the house or temple and plays almost continuously. This music is a necessary feature of all marriages, initiations and other religious ceremonies.

In Indian music the modes or rāgas are not merely scales but a scheme of expression corresponding to a particular emotion.

Bhairavī, the Dorian mode, is the mode dedicated to the Feminine Principle, the Divine Mother. Most songs in honor of the goddess and many other religious songs are composed in this mode. Bhairavī represents a balanced, soft, tender, peaceful emotion. It is here played on two flutes of the most primitive type, very difficult instruments to play, made of hollow bamboo with seven holes and open at both ends. The sound is produced by placing the lips against the edge of one end.

This is a recording of flute playing at the entrance of the temple, made up of a slow exposition of the theme and improvised variations. The flute players are Shyam Lal and Kanhaiyalal, professional musicians of Banaras. They are accompanied by a double drum played by Atman Prasad, and by a Vīnā giving the tonic fifth and octave.
This is a Hymn of Praise to the god Shiva, composed in the South Indian style by the performers. It is sung in Sanskrit by Mr. T. M. Krishnaswami Iyer, a retired Chief Justice of the Trivandrum High Court, & Tamilian, seventy years old; and Mr. P. K. Desubrahmaniam, a college student at Madras University, twenty years old, and also a Tamilian. The singing is accompanied by small cymbals (Karaštil!), a reed drone, and a Tanpura, a string instrument giving the tonic, fifth and octave.

Translation

O Supreme Deity, wed to the Peace of Night, 
Eternally young, Lord of Numbers, 
To Thee we bow, O Cosmic Dancer, 
Abode of Mercy, 
Lord of the Mountain, 
Destroyer of the three cities, 
O Fortune, Beloved of thy devotees, 
Treasure of all qualities.

O Remover of Pain, Remover of Sorrow, 
Giver of Peace, 
Consort of the Mountain's Daughter, 
O Auspicious Lord of Sleep, Giver of Rest, 
Wed to the Fair Goddess, 
Lord of the Mountain, 
Destroyer of the three cities, 
O Fortune, Beloved of thy devotees, 
Treasure of all qualities.

One eye on thy forehead, 
The crescent moon on thy brow, 
The fearful poison in thy throat, 
O Embodiment of all that is auspicious, 
Lord of the Mountain, 
Destroyer of the three cities, 
O Fortune, Beloved of thy devotees, 
Treasure of all qualities.

Text

UmaMahesvarā 
O Supreme Deity wed to the Peace of Night

Kumārā 
Ganapatē 
Eternally young Lord of Numbers

Namēmi 
Naṭanā 
Krṇānidhē 
To Thee we bow Cosmic Dancer Abode of Mercy

Kailāsā-pate 
Tripuradahanā 
Lord of the Mountain Destroyer of the three cities

Śrī Bhaktā-janā-priyā 
O Fortune beloved of thy devotees

Gunā-nidhē 
Treasure of all qualities

Harā-Harā 
O Remover of Pain, Remover of Sorrow
BAND 6: RĀMA LILĀ

Popular Hinduism is known to the masses of India through the epics Rāmāyana and Mahabharata. Since most of the people cannot read, they learn the stories of the epics through listening to the singing of the storytellers in popular performances, usually outdoors. Such performances of the Rāmāyana are known as Rāma Līlā, the Play of Rāma.

This Rāma Līlā is taken from the Hindi version of the Rāmāyana by Tulsi Dvārak (16th century), and is sung here in the ancient style of psalmody known traditionally as the Chant of the Sages Narada. It is accompanied on the large drum (Mridangā) and the small cymbals (Manjira) played by the singers. It is sung by Pandit Amarnātā Miśrā, the High Priest of the Sakatā Vedic Temple in Banaras, and a group of Brāhmin Pandits: Sarju Prasād Miśrā, Visvanātā "Tripāthi, Rāmādhar Miśrā, Dulsinghā Pandé, Rājā Rāmā Miśrā, and Adya Shankara Miśrā.

Translation

spoken: Their heads adorned with lovely square hats, their black curly hair from nail to head the two brothers looked beautiful, charming in every limb.

Sung: The townspeople heard the news that the king's son had come To visit their city. They left their houses and their work And ran to see him Like poor people run to loot. Having seen the beauty and beauty of the two brothers, All eyes became happy, Having fulfilled their destiny. The girls crowded the windows of houses, Looking with love at the form of Rāma, The charmer. He spoke to each other with emotion, O sister! His beauty beats that Of a thousand cupids. Among rods and men, genii, Inhabitants of the underworld and genii, Such beauty never was heard of. Vishnu has four arms and Brahma four faces. Shiva has five faces and a fearful appearance. Is there any rod in the world, O sister, Whose beauty may be compared to his?

Text

Spoken: Rucirā cautari subhaṇa
lovely square hat adorned
sirā macaka kuṭicitā kaśa
head black curly hair from nail
sīkha sundāra bandhu dou
one of the two brothers
sobha sakalā sudesa,
appearing in every limb beautiful
Sung: Hē dākhana navara bhūptamūta
to see the town the king's son
Rāyē, Rāma Sundhara bāsinhā pāye.
came the news the citizens got
Hā! Hā! Hayā dhama kāma sādhya,
running house work all they left

Manahun rankā nidhi lūṭanē lāge\ like the poor wealth loot busy
Nikah sikāi sundara dou bhāṭī\ seeing bearing beauty the two brothers
hohō sukhī lochan phalā pārī\ became glad the eyes the fruit having got
Juvaṭ bhavanā jharakhanī līgī\ girls house windows placed
nirakhahin Rāma rūpā amara\ looking Rāma's form with love
Kahahin parasāparā bacana saprī\ say to each other words with love
Sakhi inhā koṭī kāmishahi jīti\ O sister he thousands Cupid's beauty beats
Surā narā asura njā\ Gods men genii inhabitant of underworld
muri bhāī Sobha asī kahun sūnyatā\ sages among beauty such anywhere heard
nātā Bīnū mṛt bhūjī vidhī mukha cut\ not Vishnu four armed Brahma faced four
Bikati vēga mukha paṇca purāṇī\ fearful appearance faces five Śiva
Aparā devī aṣṭo jāgā\ another god of his in the world is
Yahā chahi sakhi paṭatariya jātī\ whose beauty O sister compared could be

RĀMA LILĀ

TONIC C

KHYTH: > CHAUTĀLĀ (4 BEATS)

STROKES ON THE TAMBAHAN BAHAJṬA TETE BA JI TETE KITA CHAHIN

CHANTS

RUCIRA CAUTANI SUBHAÑA SIRĀ, MEDHA NUCITĀ BAHU NANDHA SIRĀ

SUNDARA BANDHU DO-U SO-DHĀSAKA-ŁODHESĀ.

SUNGA

HE DEKHAṆĀ NAGARĀ OKUPŠU-TX A \ YET, HAI DEKHAṆĀ NAGARĀ

KĀ BHU-PXSU-TX A \ YET, SAMĀCĀṆA PUKH BĀŚIWA PA

(EVERY HALF LINE IS REPEATED TWICE ON THE SAME TUNE)
Raghupati Rāghavā Rājā Rāma is one of the most popular Kirtanās in India, the song which was sung daily in the prayer meetings led by Mahatma Gandhi. It is sung in praise of the god Rāma, the divine incarnation of dharma (righteousness, or integrity, or duty), and his beautiful wife Sītā, the model of feminine virtues.

The Kirtanā is a form of religious entertainment found chiefly in Bengal. It consists of the singing of a religious poem by a soloist, each verse being repeated by a chorus with the singing occasionally giving place to recitation, dancing, and instrumental interludes. Kirtanās often last for several hours and usually create in the participants a state of religious exaltation.

Many Kirtanās are the composition of ancient poets such as Jayādeva (12th century), Chandi Dāsā and Vidyāpati (11th century) and in many cases are still sung in the original melody which has been handed down traditionally. Although the text is available with indications of mode and rhythm, the detail of the execution has rarely been written down.

It is generally agreed that Bengalis are the best Kirtanā singers. This one is sung, in Sanskrit and Hindi, by a group of Bengalis now living in Banaras. The soloist is Śrī Trāpadā Kundu, accompanied on the Khol (drum) by Bālā Chānd Mukhopadhyāyā. The chorus is made up of Rākhīl Chandrā Dāsā, Śiva Lāl Dāśā, Mamathānāthā Sarkār, and Haripada Dāsā, all of whom accompany their singing with small cymbals.

There are many variations of this song, all based on the raga, or mode, known as Mixed Kafi. Before the Kirtanā begins, a Hymn of Praise to Rāma is chanted; in the Kirtanā, each verse is first sung by the soloist and then repeated by the chorus.

Translation

Chanted: I bow to Rāma the charming, elder brother of Lakṣmaṇā celebrated in the clan of Raghuvās, beautiful husband of Sītā.

With all royal attributes, merciful, sum of all qualities, dear to priests, righteous.

Lord of kings, one with truth, son of Daśarathā (king of the ten chariots), dark in color, the image of peace.

Delight of the world, jewel of Raghuvā's clan, descendant of Raghuvā, enemy of Rāvanā.

We bow before him, the greatest of Raghuvās.

On whose right sits Lakṣmaṇā holding a bow, on whose left is the beautiful (Sītā) daughter of King Janakā.

Before him stands the son of the wind (the divine monkey Hanumān).

To Rāma the charming, pleasing as the moonlight, to Rāma the gracious, the Supreme Spirit, to the Uncontested Ruler, the Lord of all, husband of Sītā, we bow.

Sung: Hail to the Lord of Raghuvās, The uncontested Ruler, King Rāma the Charming, Purifier of the fallen, Hail to Sītā and Rāma, Hail to Sītā and Rāma, Sītā and Rāma. Sing O my mind: Sītā and Rāma.

Text

Chanted: Rāmaṃ Lakṣmaṇapūrvajam to Rāma elder brother of Lakṣmaṇā

Raghuvaram Sitāpatim best in the Raghuvā clan husband of Sītā

sundaram, Kākutstham beautiful with all royal attributes

Karunāmayaṃ guṇaniḥṣīm merciful above all qualifications

viprapriyam dhārmikām, Rājendram dear to priests righteous Lord of kings

satyasanḍham Daśarathā-tanayam to truth united of Daśarathā the son

śyāmalaṃ sāntamurttim dark in color of peace the image

Vande lokāhīrāmam I bow of the world the delight

raghu-kulā-tilakum of Raghuvā's family the jewel

Rāghavam Rāvaṇairīm descendant of Raghuvā enemy of Rāvaṇā

Dakṣinē Lakṣmaṇā dhanvi at his right Lakṣmaṇā with a bow

Vāmato jānakā on his left the daughter of Janaka (Sītā)

śubhā Purato Mārūti beautiful in front Son of the Wind

yasāyā namāmi Raghu-tanamas of whom to him we bow the greater Raghuvā

Rāmāya Rāma-chandrāya to the charming moonlight's delight

Rāmā-ḥadṛayā Vēḍhase Rāma the gracious, the Supreme Being

Raghunāthaśya nāthasya Sitāyā Lord of Raghuvā's clan the Lord of Sītā

pataye namah. the husband we bow

Sung: Jayā Raghupati hail to Lord of the Raghuvā clan

Rāghava Rājā Rāma

Descendant of Raghuvā King Rāma

patitā pāvanā Sītā-Rāma of the fallen the purifier Sītā and Rāma

Jayā Sītā-Rāma Sītā-Rāma

Hail to Sītā and Rāma Sītā and Rāma

Bhaja rū maṇā Sītā-Rāma. Sing O mind Sītā and Rāma
The rhythm is the Bengali rhythm Danda-Pahida, similar to the Northern Indian three stroke, called Tritālī. When this rhythm is used for a kirtan, the arrangement of strokes varies as the tempo is changed. There are four main beats (one being silent), and the time division is in sixteen units in slow tempo and in eight units in fast play.

According to J. C. Choudhury, this rhythm inevitably puts the hearers in a state of ecstatic trance when they feel the urge to stand up with upraised hands and start dancing. Then the mood becomes more intense. In order to produce a climax the drummer must change his phrase, or pattern of strokes. Every rhythm has a particular rhythmic pattern which brings out a climax.

RHYTHM

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The Black Parrot tells how Krishna, the Eternal Beloved, left his beloved Radha and the cowherdesses of the forest of Vrindavan and came to the capital of his kingdom. Vrina, the spirit of the forest and the maid of Vrindavan, approached King Krishna to tell their sorrow in an allegory in which he is represented as a black parrot and his beloved as a hunchback girl in the city as a hunchbacked girl.

Translation

Invocation: O Nityananda O Goverdhan Lord of Vrindavan and to Mathura she went O Lord and in the royal court was taken to King ballabhena Maharanji maharaj ekta pakh saying O King our one bird churi hse gehe. Maharanji ballabhena stahlen has been king says

Sung: Meera ekta suham suha pahir a single black parrot bird sundara mohana harimayana beautiful to see caught of eyes phalah, in the net Chorus: Bhaji sustha suham pah, sundara niranha, charitma mayana phalah. Phal hyaraj pinjare khettha the bird in the heart cage we kept sadav manchi sikai with honor of my men with chain behde. (Repeated by Chorus). bound

Sung: O Lord speak O King chhar beo pah, kaiba her mate bird she will get or not Ogoi balo rajo vichara kiro. Now speak O King thinking do Balo rajo vichara kiro. thinking so Ogoi jara pahet se pahav, kinz Ogoi jara pahet se pahav, kinz Ogoi jara pahet se pahav, kinz Vichara prabhu haiba mam for the decision candidate will be I Balo rajo vichara kiro. speak speak O King thinking do (Repeated many times.)

Rhythm

The rhythm (tala) is one of twelve beats in two divisions, called Sada-Dasamata. A group of rhythms suitable for dancing and tender love songs is known in Bengal as Thumra. Sada-Dasamata is used only for light Kirtans. One division of twelve beats uses a clear stroke on the drum, the other division is distinguished by a dull, suppressed stroke. At the end of the song the rhythm is altered into a hybrid variation.
The recordings in this collection were made at the request of the National Council on Religion in Higher Education, 100 Prospect Street, New Haven, Conn., to supplement other materials gathered in India for the study of contemporary Hinduism.

These materials, which have been brought together by Kenneth Morgan of Colgate University, include colored slides of Hindu pilgrimage places and religious practices, and a book, An Introduction to Hinduism, written by Hindu scholars, and published by The Ronald Press.

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