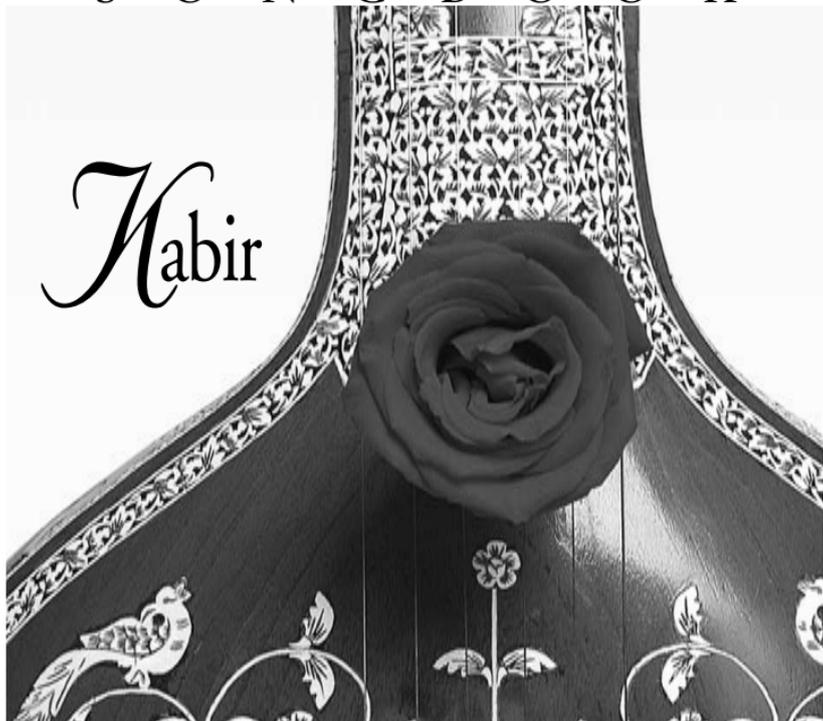


Divine Singing

S O N G B O O K

Kabir



Sounds True, Inc.
Boulder, CO 80306

Translations from the Hindi by Chaitanya Kabir:

Enlightenment: The Only Revolution. Osho's commentary on Ashtavakra's singing King Janak awake.

Die O Yogi Die: Talks on the Great Tantra Master, Gorakh. Includes many poems in the "modern Mira" style.

Music by Chaitanya Kabir:

Out of the Silence. Voice, bass, and small bamboo flutes, recorded a few days after Kabir's return from India in 1990. Reflects music he played at the Osho Samadhi, Poona, India.

Kabir's flute can also be heard on Polly Mahoney's album *Unstruck Sounds: A Contemplative Celebration of Rumi.*

Healing Mantras: Sacred Chants of India (Sounds True, 1997). Shri Anandi Ma and Shri Dileepji Pathak. Kabir plays flute in Raga Bairagi to accompany them on the Krishna healing mantra.

© 1997 Chaitanya Kabir

Raga diagrams © 1997 Chaitanya Kabir

SOUNDS TRUE is a trademark of Sounds True, Inc. All rights reserved. No part of this book may be used or reproduced in any manner without written permission from the author and publisher.

Printed in the U.S.A.

CONTENTS

Introduction	1
Session 1 – Divine Voice	3
Circle of Divine Voice / <i>Om</i> <i>Ganesha Sharanam / Chamundaye</i>	
Session 2 – The Saint Singers	5
<i>Miraprabhu Radheshyam / Om is the Essence</i> <i>Govinda Bolo Hari</i>	
Session 3 – Remembrance of God: Zikr	8
<i>Bismillah / La-Ilaha-Il-Allah</i> <i>Ishq Allah / Bismillah, La-Ilaha-Il-Allah</i>	
Session 4 – The Greatness of Devotion	10
<i>Radhe Krishna Govinda / Durge Durge</i> <i>Gat-e, Gat-e</i>	
Session 5 – Tone, Raga Bhupali	12
Scale of Raga Bhupali / Explanation of Raga Diagrams Raga Bhupali / Raga Attunement <i>Govinda Bolo Hari / Deeper Attunement</i>	
Session 6 – Raga, the Passion of Melody	18
Raga Hansadhuni / <i>Gam Ganapataye</i> Raga Shiva Ranjani / <i>Prema Divane</i>	

Session 7 – Divine Attunement	22
Raga Malkauns / Scale of Raga Malkauns in Three Tempos <i>Durge Maharani Devi / Group Attunement</i>	
Session 8 – Innocence and Longing	24
<i>Sudhosi Budhosi Niranjanosi / Darasa Bina</i> Raga Yaman	
Session 9 – Birthing Divine Voice	26
<i>Amba Bhavani / Ma Saraswati</i> Raga Bhairavi	
Session 10 – Simplicity	30
<i>Ram Ram, Allah Allah / Be Nobody</i> <i>Heart Is</i>	
Session 11 – Devotional Song Celebration	31
<i>Gan Ganapataye</i> <i>Durge Durge</i> <i>Radhe Krishna Govinda</i> <i>Durge Maharani Devi</i> <i>Om is the Essence / Chamundaye</i> <i>Amba Bhavani / Ram Ram, Allah Allah</i>	
Resources	34

INTRODUCTION

Divine Singing is an introduction to your own divine voice through Indian traditions of singing. The songs are drawn from Hindu, Sufi, and Buddhist traditions. Perhaps you've already heard *sitar*, *sarod*, or Indian classical singing and violin playing. You're probably also familiar with Indian Kirtan chanting (Om, Hare Krishna, Krishnadas, etc.). In *Divine Singing*, you will learn the fundamentals underlying the broad stream of sound traditions that includes these and many other styles of Indian music.

This music is a way of touching the divine through the medium of sound. The practice of divine singing is, by its nature, transformative. As you sing through this training, let ideas of mastery or accomplishment recede. Instead, surrender yourself to the mystery of inner growth and transformation. You will find that your voice is not only God's gift to you, but is itself a manifestation of the divine.

A GUIDE TO THE SESSIONS

Almost all the songs on *Divine Singing* are accompanied by the magic drone of a six-string *tambura*. You are encouraged to sing with each session many times. Use this songbook to refer to song texts, music notations, and raga diagrams.

- In sessions 1 through 4, we sing eleven devotional songs and learn about Indian traditions of devotion and divine singing.

Music is something very valuable... don't renounce music. If you truly enjoy music, this enjoyment will become your meditation, it will become your inner oneness.

Music is the easiest method of meditation. Whosoever can let himself dissolve into music has no need to seek anything else to dissolve into. Music is wonderfully intoxicating. Music is the ultimate wine. Dissolving deeper and deeper into it, your thoughts will go, your ego will go. Understand music as meditation.

(continued on p. 2)

Divine Singing

(continued from p. 1)

If one finds joy in music, then everything can be dropped, but music must not be dropped. If music can become your very spiritual life, then let it become. This much courage will be needed: the courage to put everything at stake. Then something can come to fruit in life. Then something is attained in life. Everything else is trivial. If this is the voice of your being, then follow this voice.

—OSHO

- Sessions 5 through 7 introduce four simple ragas. With each raga, we learn a song and sing attunements.
- Sessions 8 through 10 explore three phases of the path of devotional music. We learn seven more songs and sing attunements in two more ragas.
- In session 11, eight of the songs learned earlier are sung again, this time with a full devotional presentation. The accompaniment here includes tabla drums, *dotar* strumming, and raga attunements played on bamboo flute. These final sessions are designed especially for you to sing along.

Divine Voice

SESSION ONE

Circle of Divine Voice

When we sing, the voice vibrates the body, reaching the ear. The ear receives and passes on the sound waves—especially higher frequencies—feeding energy to the brain, helping the mind relax. As this happens, the focus drops from the mind to the heart. The heart expands and inspires the voice, and the cycle begins again. This is the Circle of Divine Voice. The more fully you sing, the more you grow into this transformative cycle.

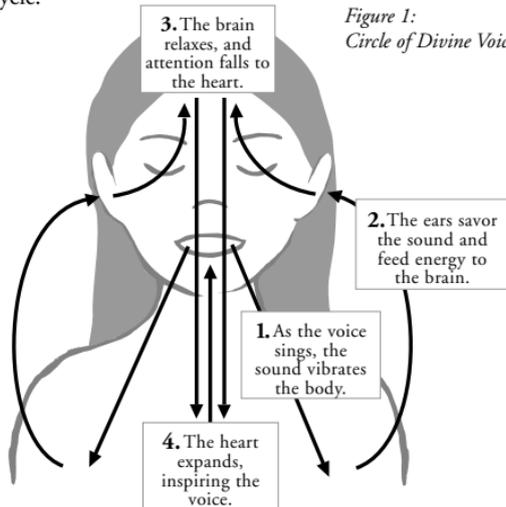


Figure 1:
Circle of Divine Voice

Everything has been born from this higher music. God is the great sound—God is Om. The whole music of life becomes absorbed into that great music. The world is sound. The meaning of sound is music manifested. God is silence. The meaning of silence is sound dissolved back into its fundamental source.

—OSHO

Divine Singing

Om is a symbol to convey this message to us: existence is song—a very deep song—unobstructed music! No one has created it; no instrument plays it. It is an unsounded sound, a causeless song that plays without any reason. You find music so absorbing because it is the very being of existence.

—OSHO

By making the body the lower piece of wood, and Om the upper piece, and through the practice of the friction of meditation, one perceives the luminous Self, hidden like the fire in the wood.

—SVETASVATARA
UPANISHAD

OM

Om, Om, Om

The sound Om, a deep common element in Hindu, Buddhist, and Jaina traditions, is the basis for all Indian music. It is the sound of unity, the one vibration at the heart of all creation. As you sing Om, feel it vibrate in your body and let the vibration expand to fill the entire space. Sing a full breath for each Om.

GANESHA SHARANAM

**Ganesha Sharanam, Sharanam Ganesha
Ganesha Sharanam, Sharanam Ganesha
Ganesha Sharanam, Sharanam Ganesha**

Ganesha is the elephant-headed god of Hindu traditions. We call on him first so that any obstacles to our singing can be removed. *Sharanam* means refuge. We ask for refuge to give us courage as we begin our singing. So, together, *Ganesha Sharanam* can mean “I take refuge in Ganesha, Lord of obstacles and auspicious beginnings.”

CHAMUNDAYE

Chamundaye, Kali Ma, Kali Ma, Kali Ma, Kali Ma

Goddess Kali's name means “Mother of radiant blackness,” “Mother of death,” and “She who protects her children from death.” She is the slayer of demons Chanda and Munda, symbols of ego and pride. *Chamundaye* means “She who destroys ego and pride in us.” Kali Ma is black and wears a garland of smiling severed male heads—smiling because Kali Ma's sword has relieved them of their egos. *Chamundaye Kali Ma* means “O Kali Ma, your radiant blackness shines within your shrine in my heart.”

The Saint Singers

SESSION TWO

MIRAPRABHU RADHESHYAM

We use Om, sung each time with a whole breath, to ascend the scale to the starting tone of the song.

Miraprabhu Radheshyam Venugopala

Ananda Sagara Murali Dhara

Mira (or *Mirabai*): the Rajasthani queen who danced and sang her love for Krishna everywhere

Miraprabhu: Mira's lord, i.e., Krishna

Radheshyam: the dark Krishna

venu: bamboo flute

Gopala: cowboy

ananda: bliss

sagara: ocean

murali: bamboo flute

dhara: holding

*"Mira's lord is the dark Radhe-Krishna, cowherd playing the flute,
His play is an ocean of bliss."*

*In Mira, found nowhere else,
is a natural expression of
love. There have been other
devotees, but they all pale
before Mira.*

*If in your heart a melody
begins playing as it played
to Mira—a little is enough
—one drop will color you
and make you new.*

*These are not songs to be
sung in front of others.
These are songs sung before
the Ultimate Lover.*

—OSHO

OM IS THE ESSENCE

**Come children, leave all your sorrow,
Find the truth that is dwelling within you.
Om is the essence of all you are searching for,
Om is your own true nature.
Oo-om, Oo-om**

This is the beginning, as sung in English, of Shri Mata Amritanandamayi's [Ammachi's] great circle of songs, *Omkara Divya Porule* ("Om is the Divine Essence").

GOVINDA BOLO HARI

**Govinda Bolo Hari, Gopala Bolo
Radha Ramana Hari, Gopala Bolo**

Govinda and *Gopala*: protector of cows, cowherd
bolo: praise! hail! sing!
Hari: thief who steals our heart
Radha: Krishna's beloved
ramana: beautiful

*"Praises to Lord Krishna, divine-love-cowboy,
He steals the hearts of beautiful Radhas,
Praises to Lord Krishna!"*

This chant comes from the meditation camps led by Osho in the mountains of Rajasthan, India. The song praises the names of Krishna.

Divine Singing



*I hear my Dark One
Giridhara Krishna from
every nook and corner*

*I go in surrender: this
ancient love of lives gone by.*

*I am totally lost: your face,
your beautiful body, you
adorable beloved.*

—MIRA

*Shyam enters my courtyard,
now women are singing the
festive songs.*

*I decorate the courtyard floor
with pearls, I offer my body,
my heart*

*Mira—yours for myriad lives
—surrenders to you totally.*

—MIRA

Allah, who does not fit into heavens and worlds, fits into your heart. Beautify your heart so that God comes to it. The process of cleaning your hearts is zikr, the remembrance. All existence from the tiniest speck of dust to the furthest corner of the heavens is in remembrance of Allah. Those who love in their heart find joy in zikr and their love increases.

—MUZAFFER EFFENDI

Remembrance of God: Zikr

SESSION THREE

Zikr means “remembrance of God” in Arabic. *Zikr* is the Sufi way of group chanting.

BISMILLAH

Bismillah-e-Rahman-e-Rahim

Bismillah: in the name of God

Rahman: most merciful and forgiving

Rahim: most compassionate

“Beginning in the name of Allah, who is mercy and compassion.”

This song contains the opening words of the Koran.

“H” is pronounced with more air in Arabic than in English. You can hear this in the “h” of “Rahman.”

LA-ILLAHA-IL-ALLAH

La-illaha-Il-Allah, Il-Allah, Allah, Hu

“In the whole universe and beyond, there is nothing except God.”

This one sentence expresses the whole *zikr*, the remembrance of God. *Hu* is the Sufi equivalent of Om.

ISHQ ALLAH

Ishq Allah Mahbud Leila

Ishq Allah Mahbud Leila

Ishq Allah Mahbud Leila

Ya Qalbi Fatah Allahu, Ishq Allah Mahbud Leila

*ishq: love / Allah: God / Mahbud: lover / Leila: beloved
ya qalbi: O heart / Fatah: opener / Allahu: God*

*“Allah is love, lover, and beloved,
O Allah, opener of the heart!”*

A song from Murshid Samuel Lewis’ *Dances of Universal Peace*

BISMILLAH, LA-ILLAHA-IL-ALLAH

Bismillah-e-Rahman-e-Rahim

Bismillah-e-Rahman-e-Rahim

La-illaha-il-Allah...La-illaha-il-Allah

*“Beginning in the name of Allah, who is
mercy and compassion.*

*In the whole universe and beyond,
there is nothing except God.”*

We begin again with the opening words of the Koran and end
in remembrance of Allah.

*Repeat without ceasing
the name of Allah
and celebrate his praises
night and day.*

—THE KORAN

*Love of God is one-pointed.
One should be free of the
concept of different deities.
All the colorful resplendent
forms should merge in the
Essential One.*

—AMMACHI

The Greatness of Devotion

SESSION FOUR

RADHE KRISHNA GOVINDA

**Radhe Krishna Govinda, Gopala Radhe Madhava
Govinda Radhe Madhava
Govinda Radhe Madhava
Gopala Radhe Keshava**

Radhe: Krishna's beloved
Govinda and *Gopala:* protector of cows.
Madhava: essence of sweet intoxication
Keshava: with gorgeous hair

*“O Radhe-Krishna, near you I taste the essence of
sweet intoxication! O Govinda Gopala, I am entranced with your
gorgeous hair ...”*

This chant cries out to be sung on the street. Like “Govinda Bolo Hari” (Session 2), it lovingly recites names of Krishna.

DURGE DURGE

**Durge – Durge – Durge Jai Jai Ma
Durge – Durge – Durge Jai Jai Ma
Jagadambe Jai Jai Ma**

Durga: Warrior Goddess who helps us across this world
jai Ma: victory to the Mother
jagat: universe
Ambe: Mother

*Individual recitation is
like irrigation by water
from a well which only
benefits a small field;
on the other hand,
group kirtan singing
is like rainfall which
covers a large area and
benefits many people at
the same time.*

—GURU ARJAN

*“Glory to the Mother, mounted on a tiger in my heart,
Only she who has created this universe can take me across,
Glory to the Mother.”*

Durga, a fierce and powerful goddess, is often depicted sitting astride a tiger.

GAT-E, GAT-E

Om Gat-e Gat-e Para-gat-e Para-sam-gat-e Bodhi Svaha

gate: gone in

paragate: gone beyond

parasamgate: gone beyond beyond

bodhi: awakening

svaha: blessing

*“Om, gone, gone, gone beyond, gone beyond beyond, the
awakening, the blessing.”*

This chant is the supreme unfailing formula to awakening found in the Heart Sutra. It is an invitation to disappear into the Buddha’s emptiness.

It matters not whether one believes in Krishna or Christ, Mother Kali or Mother Mary. A formless God or even a flame, a mountain, or an ideal such as world peace can be meditated upon while singing. By letting the mind expand in the sound of the divine chanting, each one can enjoy the peace born of one’s inherent divinity.

—AMMACHI

Someday music will be the means of expressing universal religion. Time is wanted for this, but there will come a day when music and its philosophy will become the religion of humanity.

—HAZRAT INAYAT KHAN

Tone, Raga Bhupali

SESSION FIVE

*Understand the truth,
the subtleties of the
seven svara tones.*

*Listen, learn, sing:
listening to your
teacher's voice.*

*Maintain your focus,
live in your ears, bring
all energies to hearing.*

—TRADITIONAL
CLASSICAL SONG

Raga is the central concept of Indian melody and harmony. Tone is the elaboration of the fundamental vibration of Om into twelve expressive tonal colors. *Svara* is the Indian term for “tone.” It means that which vibrates itself, or is self-resonating. Singing with svaras is like singing “do, re, mi” (SA, RE, GA). Singing with svara syllables means understanding melody as you sing it. Do this deeply, and you will start to hear all melodies in terms of svara.

The Indian mind breaks sound into its smallest elements. Each tone has its distinct feel and specific relationship to every other tone, especially to SA. In the endless discovery of exploring these tonal relationships, we unveil the divinity of each tone.

Scale of Raga Bhupali

Here, we build the scale by adding one tone at a time, first from SA, then from PA. This exercise builds the scale of Raga Bhupali.

SA RE SA
 SA RE GA RE SA
 SA RE GA PA GA RE SA
 PA DHA PA
 PA DHA ŚA DHA PA

Sing this scale of Raga Bhupali, using full breaths:

SA RE GA PA DHA ŚA

Explanation of Raga Diagrams

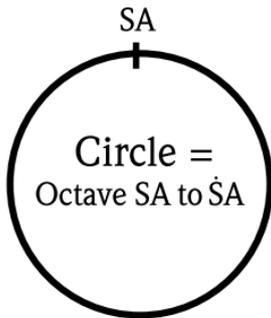


Figure 2: Preliminary Raga Diagram 1

Raga diagrams place the tones of a scale around a circle. The circle stands for the octave. The two tones of the same name at the beginning and end of the octave represent the most perfect relationship between two tones. The other tones will be placed around the circle as steps up (clockwise) or down (counterclockwise) the octave.

O mind, serve and worship the beautiful shapes of the seven resplendent tones.

In the navel, in the heart, in the throat, in the tongue, in the nose, and the other vibrating centers.

Resplendent here in the world as in the mind of Gods and in good Tyagaraja as well.

O mind, adore the seven lovely Goddesses who are the seven tones, resplendent!

—TYAGARAJA

Divine Singing

*Struck and unstruck, the
subtle secrets of sound.*

*The first secrets are of
tuning and pitch.*

*Silent sages ever meditate
in the unstruck.*

*Singing from centers at navel,
throat, and head*

*in the bass, middle,
and high octaves—*

*exalting the names of the
seven tones:*

SA RE GA MA
PA DHA NI ŚA.

*Struck and unstruck, the
subtle secrets of sound.*

—TRADITIONAL
CLASSICAL SONG

The line cutting across the circle represents the next most perfect relationship, SA to PA. Western musical theory calls this relationship the “perfect fifth.” In Sanskrit, the perfect fifth is PA, short for *pañchama* (which also means “fifth”). The lines in the raga diagrams connect tones anywhere on the circle that are related by a perfect fifth.

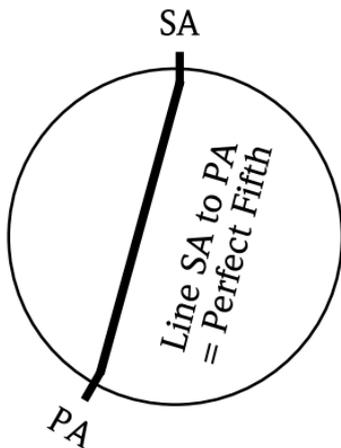


Figure 3: Preliminary Raga Diagram 2

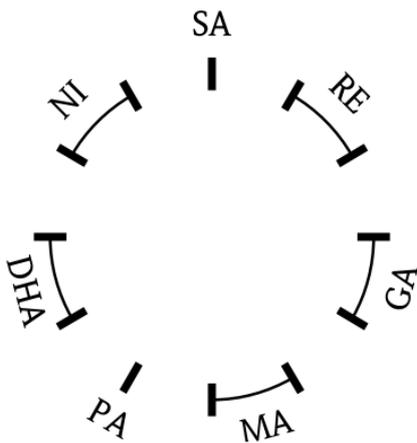


Figure 4: Preliminary Raga Diagram 3

Here is the distribution of the seven svasras of Indian music around the points of a clock diagram. Ascending musical tones can be visualized as a spiral moving clockwise up a scale. Each point in the spiral lines up with octaves above and below. In the clock diagram, we compress the spiral into a circle that illustrates the tonal relationships of each raga.

Each raga represents a specific relationship between the svasras, partially expressed by lines connecting certain svasras across the circle (see the next few diagrams, which reflect the patterns of the ragas sung in *Divine Singing*).

Yes, raga is all sorts of technicalities of scale, ascending and descending patterns, main melody tones, special phrasings, tone pairs, ornaments, etc.—but really, raga is that which the divine wants to offer through you once you have attuned yourself to these.

— CHAITANYA KABIR

Divine Singing

Raga Bhupali

Raga Bhupali is like a book containing the first and last word on perfect tonal architecture. We begin our raga study with it, and yet, no matter how long we sing it, its depth is never completely fathomed.

— CHAITANYA
KABIR

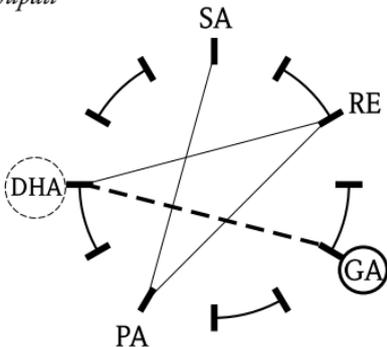


Figure 5: Diagram of Raga Bhupali

The perfect architecture and symmetry of the five-tone Raga Bhupali is depicted in the clock-face diagram shown here. Two of the tones, SA and PA, are sounding on the strings of the tambura continuously as we sing. SA and PA, PA and RE, RE and DHA, and DHA and GA respectively are connected by perfect fifth lines. These five tones represent a series of five fifths.

GA and DHA are both circled and the line between them is dotted. GA is the main melody tone—the focus of melody. It can be held indefinitely, as in the first line of “Govinda Bolo Hari” (see below). DHA, the secondary melody tone, is nearly opposite to GA in the diagram. Thus, GA and DHA make up

the melodic foreground, while SA and PA provide the harmonic background. This contrasting focus between the tambura and the main melody tones is the central harmonic idea of Indian music.

Raga Attunement

Raga attunement is perhaps the most unique feature of Indian classical music. The Sanskrit word for it is *alaap*, which literally means “conversation.” Raga attunement can be understood as an improvised conversation between the singer and the divine. It expresses the musician’s creativity through the sacred sound inherent in the raga. After a raga has been properly introduced in the *alaap*, the song is begun.

GOVINDA BOLO HARI

**Govinda Bolo Hari, Gopala Bolo,
Radha Ramana Hari, Gopala Bolo**

Go-vin- da Bo- lo Ha- ri		Go- pa- la Bo - lo
GA GA – GA GA GA GA SA		RE RE – DHA SA – SA
Ra- dha Ra- ma- na Ha- ri		Go- pa- la Bo- lo
GA PA – PA PA PA PA PA		PA DHA- GA PA – PA

“Govinda Bolo Hari,” a song in Raga Bhupali, was first sung in Session 2. Here, we sing it again with the addition of the *svara* names.

Deeper Attunement

Deeper attunement, like the initial attunement, begins with the *svara* syllables. As the improvisation proceeds, however, these names are dropped in favor of a simple “aah” sound. This relaxes the left brain and reveals the raga’s deeper tonal perfection, opening the way for the singer to dissolve into the realm of pure sound.

Raga, the Passion of Melody

SESSION SIX

Raga Hansadhuni

Raga Hansadhuni is very similar to Raga Bhupali. Only one tone changes: NI replaces DHA. This introduces an asymmetrical pattern in which there are more tones in the upper right of the raga diagram. Only PA is in the lower left.

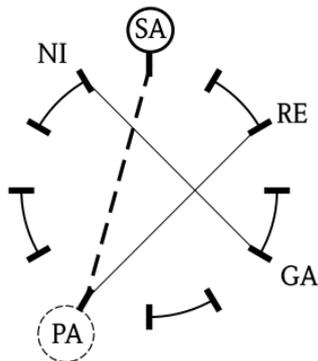


Figure 6: Diagram of Raga Hansadhuni

NI is right next to SA. In Western music, we call this a “leading tone,” because this one tone leads quickly to its neighbor. In this case, NI leads to SA. But here (and also in Raga Yaman, described in Session 8), one can hold NI longer,

Lord Ganesha has taken Raga Hansadhuni as his own, and now the raga displays the many facets of the first of the gods, the auspicious one, the lord of rhythm. Sessions of devotional music may begin with Hansadhuni, removing any obstacles. The simple open scale of Hansadhuni becomes the sound of auspiciousness and lends itself well to endless, intricate rhythmic improvisation.

—CHAITANYA KABIR

Divine Singing

bringing out the sweet dissonance of NI against the SA of the tambura. Note that the vowels of NI and RE, the two closest and hence more dissonant svaras to SA, are sharper, more closed vowels, while all other more consonant svaras are sung on the open vowel “aah.” In Raga Hansadhuni, SA is the main melody tone and PA is the secondary melody tone.

GAM GANAPATAYE

ŚA -	ŚA	ŚA	ŚA	ŚA	ŚA -		PA	NI -	NI	ŚA - -	
Gam	Ga -	na -	pa -	ta -	ye		Na -	mo	Na-	mah	

PA -	PA	PA	PA	PA	PA -		GA	RE -	GA	PA - - -	
Gam	Ga-	na-	pa-	ta-	ye		Na-	mo	Na	mah	

SARE	GA	RE	SA	SA	SA -		PA	NI -	NI	SA - - -	
Gam	Ga-	na-	pa-	ta-	ye		Na-	mo	Na	mah	

Gam: “seed” sound for Ganesha

Ganapataye: Ganesha

namo namah: we bow down

Raga Hansadhuni is much beloved of Lord Ganesha. “Gam Ganapataye” is sung with the svara syllables of Raga Hansadhuni. We learn this (and other new songs that are in ragas) with svara names first, then proceed to text. Singing in svara syllables gives us a “map” of the melody.

Divine Singing

Raga Shiva Ranjani

*The one who learns
to tread the spiritual
path must become as an
empty cup in order that
the wine of music and
harmony may be poured
down into his heart.*

—HAZRAT INAYAT
KHAN

*Raga of the heartstrings
of Shiva—Shiva
Ranjani—is the goddess
whose beauty brings
Shiva back from his
meditation trance. And
she uses sweet move-
ments around the ga,
the third tone of the
scale, to entrance him
yet again.*

—CHAITANYA KABIR

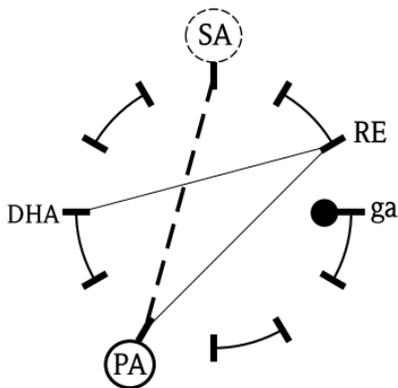


Figure 7: Diagram of Raga Shiva Ranjani

Raga Shiva Ranjani is a raga of Shiva, the god who first taught music to humankind. It also differs from Raga Bhupali in just one tone. The GA of Bhupali is lowered a half-tone and becomes “ga” in Raga Shiva Ranjani. (Upper-case letters indicate major tones; lower-case letters indicate minor tones.) In Shiva Ranjani, ga becomes minor, introducing color and asymmetry. RE stays the same, but instead of functioning as an ornamented tone anchored by GA (as in Bhupali), it now serves to anchor an ornamented ga (which, in this case, is an upper leading tone to RE). GA in Bhupali has a perfect fifth

line to DHA, but in Shiva Ranjani, ga has only a dot, signifying that it is not related to any other tone in this scale by a perfect fifth.

Shiva Ranjani is a natural raga for love songs—both devotional and popular Indian film songs. In Shiva Ranjani, ga and its relationship to RE, PA, and DHA create an emotional “pull” on the heart. The dramatic change from Bhupali to Shiva Ranjani comes about merely by moving one svara a half-tone lower (GA to ga).

In Raga Shiva Ranjani, PA is the main melody tone and SA is the secondary melody tone.

PREMA DIVANE

**Prema Divane Je Bhave,
Hari Sambhala Taba Leha**

PĀ	DĤA	SA-	RE	ga	-	ga		-	RE	SA	-	DĤA	SA-	-		
Pre-	ma	Di	-va-	ne		Je		Bha	ye							
SA	RE	-	ga	PA	-	PA	-	-	PA	DHA	PA	ga	-	RE	-	
Ha-	ri		Sambha-	la		Ta-		ba	Le-	ha						

prema: love / *divane*: mad, intoxicated

je bhaye: that experiences / *Hari*: Lord who has stolen our hearts

sambhala: takes care / *taba leha*: then he must

“*Those in love gone mad, now the Lord takes care.*” or:

“*The Lord himself must look after those too intoxicated with his love.*”

“Prema Divane” is sung with the svara syllables of Raga Shiva Ranjani. It consists of the first line of a song from Sahajo, the “spontaneous” singer of truth who lived in Rajasthan at the same time as Mira. She seemed to suggest to Kabir, “These words should be sung in Raga Shiva Ranjani.”

Divine Attunement

SESSION SEVEN

Raga Malkauns

In this raga, we add the tone “ma” for the first time. RE and PA are omitted.

Note that Malkauns has the same five-pointed-star figure as Bhupali, but rotated. Scales that have the same figures in this way are called “modes” of each other. Each mode starts with SA but at a different point on the star figure.

*What Raga Bhupali
is outwardly, Raga
Malkauns is inwardly.
Its perfect architecture
turns ever deeper into us,
uncovering layers of
ourselves we have not
yet been introduced to.
Infinity in five tones.
A perfect raga for
midnight meditation.*

—CHAITANYA KABIR

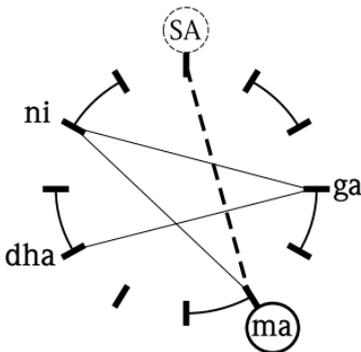


Figure 8: Diagram of Raga Malkauns

All tones in Raga Malkauns are in the minor scale. This raga expresses the deep solemnity of midnight.

In Raga Malkauns, ma is the main melody tone and SA is the secondary melody tone.

Scale of Raga Malkauns in Three Tempos

The ascending scale of SA ga ma dha ni ŚA is sung in slow, medium, and fast tempos.

DURGE MAHARANI DEVI

magama	ga – SA SA SA–	dḥa ni	SA– ma– ma ga
Du-	ur-ge Ma-ha–	ra– a–	ni De– vi
dhamadha	ma– – dha ni dha	ma ga	SA – SA ga ma –

Durga: Warrior Goddess astride a tiger

Maharani: Great Queen

Devi: Goddess

“O Durga, great Goddess Queen,

Only you can help me out of this mess you and I have created.”

This song is sung with the svara syllables of Raga Malkauns. It is the first line of a classical song to Durga, Warrior Goddess and Mother of the universe. When I taught it to my friends, we got “stuck” chanting this first line as a complete devotional song!

Group attunement

In this session, we sing a spontaneous group attunement to Raga Malkauns. This is not a classical attunement, which would be sung solo with more specific phrasings. Rather, it is an attunement to the feel of the five tones of the raga we have been singing throughout this session. Feel how Raga Malkauns is surrounding you and is ready to flow through you. Begin by following the call and response on the tape; then allow your heart to sing whatever comes to it.

Innocence and Longing

SESSION EIGHT

SUDHOSI BUDHOSI NIRANJANOSI

Sudhosi Budhosi Niranjanosi

Sansar Maya Parivarjatosi

Sansar Svavadan Tyaja Moha Nidram

Na Janma Mrityu Twahi Sat Swarupen

You are forever pure; you are forever true

And the dream of this world can never touch you

So give up your attachment and give up your confusion

And fly in your space, that's beyond all illusion.

This ancient Sanskrit lullaby has been set to music by Western devotees of Swami Shyam of Kulu, India.

DARASA BINA

GA RE ṢA NI DHA- ṢA NI | RE- PA-MA-DHAPAMAPARE – SA –

Da- ra- sa Bi- na Ta-ra- | se Sa- khi Nai – na

darasa: seeing (like *darshan*) / *bina*: without

tarase: suffer, freak out / *sakhi*: girlfriend

naina: the eyes

*“O friend, without seeing him my eyes suffer terribly,
(Since the day my Krishna left, I have no peace of mind).”*

“Darasa Bina” is the first line of a song of Mira (see Session 2), who is suffering the depths of longing for her Krishna.

Raga Yaman

“Darasa Bina” is sung in Raga Yaman (in sessions 8 through 10, the focus is on the path of divine singing, so raga information is presented after we learn the song).

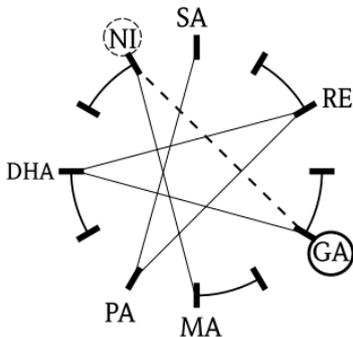


Figure 9: Diagram of Raga Yaman

Raga Yaman is similar to Raga Bhupali, but adds NI and a new tone, MA, that has a sweet dissonance. As in Raga Bhupali, GA is the main melody tone—but in Yaman, NI is the secondary melody tone.

Yaman is the queen of the ragas for the evening. It consists of a seven-tone scale that is “more major than major.” In Western music, this scale is called the Lydian or F mode.

Music is the closest, the best way to God—that is, if one knows which music and how to use it. Music was the whole life of all the greatest prophets of India. From the miniature music which we understand, they expanded themselves to the whole universe of music.

—HAZRAT INAYAT KHAN

The Supreme Lord of the universe shows the nectar of love on everyone.

When the smallness of our heart fades,

He, the destroyer of sorrow, will lift us up and embrace us.

—AMMACHI

Divine Singing

Birthing Divine Voice

SESSION NINE

AMBA BHAVANI

Amba Bhavani Jaya Jagadambe

Amba Bhavani Jaya Jagadambe

Amba: Mother

Bhavani: Creator of all these myriad feelings

jaya: victory

Jagadambe: the universal mothering in the hearts of all

“Glory to the Mother of all, Mother of this vast ocean of outer and inner worlds.”

We sing to the mother of creativity in our hearts.

MA SARASWATI

Ma Saraswati

Hridaya Gagana May Gyana Bhara Day

Kalaa Swaamini Jaga Taara Day

SA 2 3 4 5 PA - dha | PA - PA 2 3 4 5 6 |

Ma Sa - ra- | swa - ti |

ga ga ma ma dha dha ni - | SA - re ni dha PA-- |

Hri-day- a- Ga- ga- na May | Gya- na Bha ra Day |

ma ma - ma ga PA ma - | ga ga ma ga re - SA- |

Ka- laa Swaa- mi- ni | Ja- ga Taa ra Day |

Ma Saraswati: Mother Goddess Saraswati / *hridaya*: heart
gagana may: in the sky / *gyana*: wisdom / *bhara day*: fill
kalaa: arts / *Swaamini*: Mistress / *jaga*: universe
taara day: carry across

*“O Mother Saraswati, who lives in the sky of our hearts,
 fill us with your wisdom.
 Perfector of all the arts, carry us across your world.”*

These few lines, from a song in praise of Ma Saraswati — goddess of wisdom, music, and poetry—are sung in Raga Bhairavi.

Raga Bhairavi

The infinitely creative and fertile Mother Goddess has many forms. Bhairavi is one of her names. Bhairavi is traditionally the last raga performed—for after her, what more could you sing?

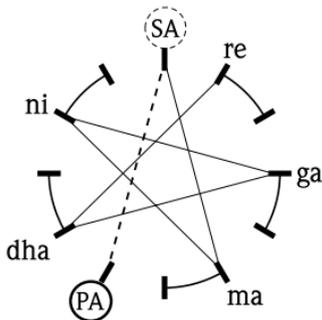


Figure 10: Diagram of Raga Bhairavi

Why are you not listening to the inner music which is constantly arising? You are made of it! It is not something foreign to you. It does not come from the outside. It is the music of your very existence, of your being; it is the music of your inner harmony. It is the music of your inner rhythm. Why don't you listen to the inner rhythm of your being? Where is it you go on rushing, searching for this inner rhythm?

—OSHO

Divine Singing

*Sing the glories of God...
Such songs will awaken
the mind.*

—AMMACHI

*O Saraswati, you are the
source of music and expert
at playing the vina.*

*The masters of music
worship you and you fulfill
their desires. Tansen says,
"O Goddess of speech and
learning, bless me so that
my music becomes melodi-
ous, rhythmic, colorful and
expressive and so that I can
sing with a pure heart."*

—MIYAN TANSEN

Bhairavi's seven-tone scale, "more minor than minor," is known as the Phrygian or E mode in Western music. PA is the main melody tone and SA is the secondary melody tone.

The scale of Raga Bhairavi is SA re ga ma PA dha ni ŚA.

Focused practice is important in any deep study of music. The following exercise will help you to continue learning to sing with svara names. This three-tone exercise is presented on the program in medium, faster, and slow tempos.

SA re ga ŚA ni dha
re ga ma ni dha PA
ga ma PA dha PA ma
ma PA dha PA ma ga
PA dha ni ma ga re
dha ni ŚA ga re SA



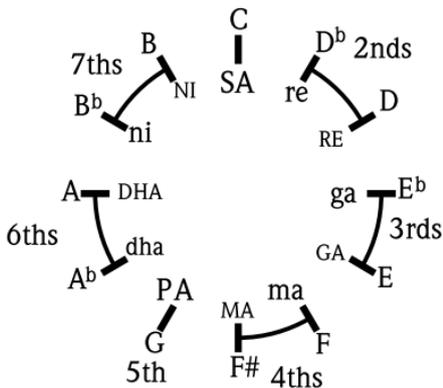


Figure 11: Final Preliminary Raga Diagram 4

Here, we see all the possible svaras labeled around a circle. SA is C in this training, but SA can be set at any pitch. Compare this diagram with those of Raga Bhairavi and Raga Yaman. Note how Bhairavi has the lower of each svara pair—re, ga, ma, dha, and ni—while Yaman has the higher of each svara pair—RE, GA, MA, DHA, and NI. Both contain SA and PA, and between them, these two ragas contain all twelve tones.

We tried reasoning our way to him; it didn't work; but the moment we gave up, no obstacle remained. He introduced himself to us out of kindness; how else could we have known him? Reason took us as far as the door; but it was his presence that let us in.

—HAKIM SANAI

Simplicity
SESSION TEN

RAM RAM, ALLAH ALLAH

Ram Ram, Allah Allah

An improvisation with two of the greatest divine sounds, *Ram* and *Allah*.

BE NOBODY

Be Nobody, Be Divine

The biggest song Kabir ever composed!

HEART IS

Heart is its own light

Bounds broken, I am a shoreless ocean

ma -- ga - PA | ma ga ma - ga re SA re |

Heart is its | own light |

PA -- PAdha PA dha ni | PA PA ni dha PA ma ga ma |

Bounds bro- ken | I am a shoreless o- cean |

Sung in Raga Bhairavi, "Heart Is" is the first part of a traditional classical song, reset to couplets translated from the Urdu.

Music is a way towards meditation, and the most beautiful way. Meditation is the art of hearing the soundless sound, the art of hearing the music of silence.... When you are utterly silent, not a single thought passes your mind, there is not even a ripple of any feeling in your heart; then you start for the first time hearing silence. And silence has a music of its own. It is very much alive, it is tremendously alive.

—OSHO

Devotional Song Celebration

SESSION ELEVEN

Session 11 is pure song. We move beyond verbal teachings to immerse ourselves in singing. This is an invitation to sing your heart open. All the songs in these sessions are accompanied by tabla drumming and the six-string tambura.

GAM GANAPATAYE

(9:50 minutes; taught in Session 6)

Begins with vocal attunement in Raga Hansadhuni (call and response). Accompanied by the *dotar*—a simple two-stringed instrument.

Gam Ganapataye Namoh Namah

DURGE DURGE

(7:50 minutes; taught in Session 4)

**Durge Durge Durge Jai Jai Ma
Jagadambe Jai Jai Ma**

RADHE KRISHNA GOVINDA

(6:50 minutes; taught in Session 4)

Accompanied by *dotar* strumming.

**Radhe Krishna Govinda, Gopala Radhe Madhava
Govinda Radhe Madhava, Gopala Radhe Keshava**

*The art of music is infinite,
yet complete in itself.*

*A learner should carefully
understand its rules and
always remember Om.*

*First he should master the
seven tones—the backbone
of music. Then he should
study the chapters of musical
scripture on: tone, melody,
rhythm, dance, music theory,
composition, and instru-
ments. Many experts, both
gods and men, tried to master
all of its intricacy, but nobody
could succeed. Tansen
proclaims: this art is limitless.*

—MIYAN TANSEN

DURGE MAHARANI DEVI

(12:30 minutes; taught in Session 7)

Begins with an attunement on bamboo flute in Raga Malkauns and ends with improvisations. You are invited to sing with the flute, too. During the improvisation, you can choose, each moment, between the song and letting your own voice create.

Durge Maharani Devi

OM IS THE ESSENCE

(12:45 minutes; taught in Session 2)

This song begins with an attunement on bamboo flute in Raga Bhupali.

Come children, leave all your sorrow,

Find the truth that is dwelling within you.

Om is the essence of all you are searching for,

Om is your own true nature. Oo-om, Oo-om.

CHAMUNDAYE

(7:15 minutes; taught in Session 1)

Sung with improvisations and accompanied by dotar strumming.

Chamundaye, Kali Ma

*A rare moment it
was, when I took
a lesson from the
manuscript of love:
The book of intellect
was placed on the
shelf and remains
there ever since.*

—SIRAJ OF SURAT

AMBA BHAVANI

(6:10 minutes; taught in Session 9)

Amba Bhavani Jaya Jagadambe

RAM RAM, ALLAH ALLAH

(10:50 minutes; taught in Session 10)

This improvisation begins with vocal attunement in Raga Bhairavi and concludes with group improvisation including other words: *Sita Ram, Jay Ram, La-Illaha-Il-Allah*, etc.

Ram Ram, Allah Allah

Mother, I cannot see your face nor hear your voice, cannot feel your love surrounding me, the warmth of your lap, the soft folds of your sari. No, Mother, I am lost, eternally lost in You, a firefly burning in the heart of the sun. How ordinary, how simple, this union. How easy to be Nobody! My name, my birth, my destiny, forgotten. All I know is Ma! Ma! Ma! Only in the mirror of your children, Mother, can I see your face.

—ALAKANANDA DEVI

Attaining treasures of love, there's not much fear of thieves,

Those that steal from you on this path are most beneficent.

—COUPLET FROM
THE URDU

RESOURCES

Quotes from Amritanandamayi (Ammachi) are from the ongoing compilation of her songs, which appear in Western notation in five volumes. Quotes from Osho are primarily translations from the Hindi by Chaitanya Kabir, © Osho International Foundation, Maharashtra, India. Quotes from Hazrat Inayat Khan are mostly from *Mysticism of Sound and Music: The Sufi Teaching of Hazrat Inayat Khan* (Shambhala Publications, Inc., 1996). Quote from “The Leap of the Dervish” is from Lex Hixon’s *Atom from the Sun of Knowledge* (Pir Press, 1993). Quote on Ramanuja is from S.S. Raghavachar’s “The Spiritual Vision of Ramanuja” in *Hindu Spirituality I: Vedas Through Vedanta*, edited by Krishna Sivaraman (Crossroad Publishing Co., 1980). Tyagaraja songs are based on translations by William J. Jackson in *Tyagaraja: Life and Lyrics* (Oxford University Press, 1991). Quote from Sunita Dhar is from *Senia Gharana: Its Contribution to Indian Classical Music* (Reliance Publishing House, 1989).

For information about the Dances of Universal Peace, search www.dancesofuniversalpeace.org.

For information about Amritanandamaya (Ammachi) and her music, books, and video, search www.ammachi.org and www.theammashop.org.

*Tying dancing bells
to her feet, Mira
enters the dance.*

*People say Mira's gone
mad, Father says she's
destroyed the family.*

*I know only I have
surrendered to my
Krishna-Narayan...
effortlessly.*

*The king sends the
cup of poison, Mira
drinks it... playfully.*

*Tying dancing bells to
her feet, Mira enters
the dance.*

—MIRA

For information about Osho books, audio, and video, search www.osho.com.

Translations of poems and songs from Mira, the fifteenth-century Indian poet Kabir Das, the Urdu, and traditional classical songs, are by Chaitanya Kabir.

Thanks to Alakananda Devi for permission to print her poem “Lost.”

“Chamundaye” appears on the following Ammachi tapes:

Amritanjali 13 [AA13]

1990 US Tour [AU90]

Bhajanamritam 1 [AB01]

“Omkara Divya Porule 2” [“Om is the Essence”] appears on the following Ammachi tapes:

English Bhajans, Santa Fe Satsang 2 [AEB2]

Amritanjali 12 [AA12]

“Durge Durge” appears on the following Ammachi tapes:

1987 US Tour [AU87]

Bhajanamritam 2 [AB02]

“Gam Ganapathaye” appears on the Ammachi tape

Amritanjali 33 [AA33]

“Amba Bhavani” appears on the following Ammachi tapes:

Amritanjali 13 [AA13]

1990 US Tour [AU90]

*Narrow is the path
of love, there too
can never pass.*

*When I was, God was
not; now he is, I'm not.*

—KABIR DAS

*The intrinsic nature
of love, of devotion,
defies description.*

—NARADA

*O ye who bend down
in mosque and temple,
have you never thought?*

*This very living is
worship, should you
remain conscious.*

—COUPLET FROM
THE URDU

Complete svāra notation of “Darasa Bina” can be found in Ali Akbar Khan’s *The Classical Music of North India, Volume One: The First Year’s Study* (East Bay Books, 1991).

THE MUSICIANS

Singers

Habiba Kabir
Mikl Brawner
Alakananda Devi
Sadananda

Tambura

Linda Crenshaw

Dotar

Sadananda

Tabla

Jeffrey Rodgers

For information on intensive personal instruction with Kabir [come to Boulder and stay a few days!] and also Kabir's various activities in Boulder and Denver (lessons; classes; performances with his students, the Nada Brahma Singers; bamboo flute and Hindi lessons), and to purchase tamburas and other Indian instruments, contact Kabir at:

2635 Mapleton Avenue, #55

Boulder, CO 80304

Phone: (303) 443-8029

Email: hckabir@earthnet.net

To enroll in Kabir's course at Naropa University, please contact Admissions at www.naropa.edu.

For more information or a free catalog of wisdom teachings for the inner life, please contact:

Sounds True

P.O. Box 8010

Boulder, CO 80306-8010

Phone: (800) 333-9185

Web site: www.soundstrue.com

— *Notes* —

— *Notes* —



CHAITANYA KABIR

... is a unique scholar and devotee whose work bridges mind and heart. He has studied, taught, performed, and composed Indian music in the United States and India for over 35 years. After receiving his bachelor's degree in anthropology from the University of Washington and a master's degree in ethnomusicology from the University of Hawaii, Kabir studied intensively in India: music with Shri M.K. Bhaskaran and meditation with Osho. He has translated numerous sacred devotional songs from the original Hindi, Urdu, and Braj Bhasha. Presently Kabir teaches music classes and private lessons in Boulder and Denver, Colorado, and music courses at Naropa University. He is expanding his investigations into the harmonic structure of ragas.



SOUNDS TRUE

PO BOX 8010 / BOULDER, CO / 80306
WWW.SOUNDSTRUE.COM

F0051W