

Sahaja Newsletter

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JANUARY 29th '93

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NEWS FROM SOUTH AUSTRALIA

Country programs, MANNUM

Mannum is a pretty town situated on the Murray River, approximately one hour drive from Adelaide, where many seekers settled in the eighties.

Thanks to Dianne Dellow in Melbourne making contact with her sister in law in Mannum, Michael and Christine excitedly ventured down to Mannum to conduct a public program arranged by the locals, including the venue. The attendance was encouraging with 11 adults and 8 children and all adults were very enthusiastic for further information. Another meeting was held the following morning.

News has spread about Sahaja Yoga and Realisation and we have been asked to conduct a weekly Sahaja meeting every Wednesday night in Mannum. With word of mouth advertising going through the little town of 2000, more people are now interested.

Our collective desire to spread Sahaja Yoga in South Australia continues.

JAI SHRI MATAJI

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THE PERFORMANCE OF AN INDIAN RAGA

Frank Langley

The musical tradition of India goes back many centuries. The first extant treatise on it dates to at least the 5th century AD, if not much earlier. When the Muslim invaders established themselves in northern India in the 12th century AD they spoke admiringly and respectfully of its music as one of the glories of Indian culture. They subsequently exerted an enormous influence on that tradition, so that for the last 400 years there have been distinct Northern (Hindustani) and Southern (Karnatak) types of Indian music. Nevertheless both types have a lot in common. The two basic elements are melody and rhythm. Harmony, progressions of chords and counterpoint have never appealed to the Indian ear. The fundamental bases, then, are the *raga*, *tala* and the drone.

There is no adequate brief description of the *raga*. It is a series of notes (which is neither a scale nor a mode) which has an ascending and descending movement, including microtones and stresses

on particular notes. It may have 5, 6, 7 or more notes, but not necessarily the same number in the ascent as in the descent. The ascent-descent is further complicated by the use of accidentals and crooked motion. If one were to speak in terms of scales, then whereas in Western music we are familiar with the major, minor and melodic minor scales, *ragas* have 20 forms, of which half are commonly used. Any lengthy description of *raga* would also consider the time of day when it is performed, and its mood. There are several hundred *ragas*, but only about 50 are commonly heard.

While a *raga* provides the language, or framework, which organises and governs melody, so *tala*, maintained by the *tabla* (drums) does the same for rhythm. A *tala* can be described as having a number of beats. The commonest Hindustani *talas* have 6, 7, 8, 10, 12, 14 or 16 beats, of which the last is the most common and is called *tintal*. The beats in a *tala* are grouped and stressed in a characteristic way, but the most important emphasis is always on the first beat, called *sam*, which is also the last beat of the *tala*, demonstrating its essentially cyclic nature. This is a gross oversimplification of *tala*, of course. *Tintal*, for instance, is divided into four groups of four beats: $4 + 4 + 4 + 4$. The first, second and fourth groups could be said to be stressed, and the third relatively unstressed. *Sam*, although it is the most important emphasis, is not necessarily played with exaggerated stress every time it comes round: its very absence, indeed, can make the point. This crude description of *tala* does not convey the subtleties of execution, no more than words describing a *raga* convey its subtleties of mood.

Alap. In a typical performance of Hindustani classical music, the *raga* is first developed alone by the solo melody instrument (*sitar*, *sarod*, or *sarangi*), and this can take up to half the performance. There are usually three sections following invariable sequence, from very slow to quite fast: *alap*, *jor* and *jhala*. *Alap* is the longest and most important: a slow, serious and extended exposition of

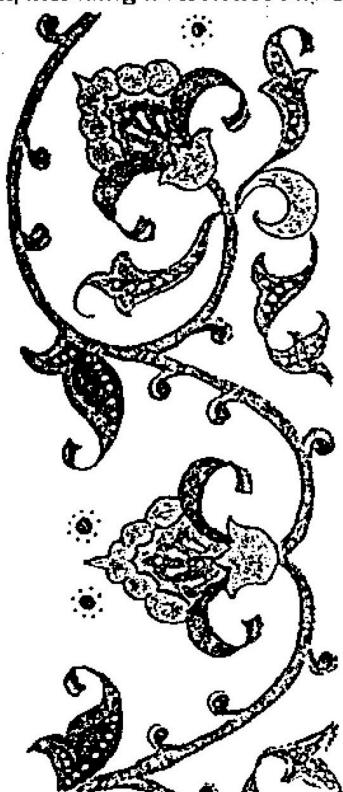
the *raga* without rhythmic accompaniment, unmetered, and reflecting, in fact, vocal style, usually following a gradually ascending pattern from the lowest note of the *raga*.

Jor and *jhala*. The next section, *jor*, is characterised by a regular pulse, slow to begin with but becoming faster until it moves imperceptibly into the fastest and most energetic section, *jhala*, which has less to do with melodic development than creating an exciting climax.

Gat. There may then be a pause in the performance to re-tune the stringed instrument, or the performance may continue with an abrupt change to a clear rhythmic figure from the melody soloist inviting the *tabla* player to join. The drums from now on maintain the particular *tal*, or time-cycle as described above, in the artists' performance of pre-composed melodies known as *gats*. After the initial playing of a *gat* melody (which is usually only one *tala* cycle long) the players quickly proceed to improvisation. Often there is interplay between melody soloist and drummer. They alternate, for instance, between the roles of soloist and timekeeper: either the drummer plays the *tala* while the melody instrument improvises, or the melody soloist plays the unembellished *gat* while the drummer takes the spotlight. Musicians may also engage in an exchange which is a challenge to imitation: the melody soloist will play series of phrases, challenging the drummer to reproduce them rhythmically. The *gat* is played with increasing complexity and intensity and ends with a *jhala*.

Unfailingly, however, the performance returns to 'the timeless womb of the *Sa'*, the first note of the *raga*, whence it emerged. Melody and drone emerge into the one sound, and the strings of the *taumbura* which have provided a ceaseless drone throughout, are the last sound to be heard.

The *alap-jor-jhala-gat* sequence of an instrumental performance is the best-known to Western audiences, and it may take any period of time to perform, from 15 minutes (which would merely be a demonstration) to an hour.



NATIONAL SEMINAR & SHIVARTRI PUJA 1993

Interstate people for transport to Puja or accommodation while staying in Sydney.
Please contact Juan Vega at Croydon Ashram or leave message. Phone.(02) 745 2393.

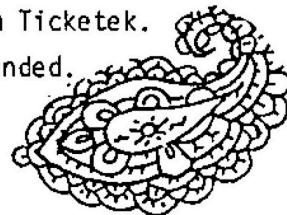
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MUSIC FROM STH. INDIA.

On Sat 6/2/93 at 7.30pm :::: Probably the most famous exponent of South Indian music, the great violinist Dr. Subramaniam will be performing in the John Clancy auditorium at N.S.W. University. Tickets \$22 \$18 con. from Ticketek.

Highly (SMILEY) Recommended.

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PROGRAMMES.

Programmes commence this Monday 1st Feb. 8pm at: 18 Jersey St. Mt. Colah.

Contact: Joe Saloman Phn. 476. 2206.

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ROOM AVAILABLE.

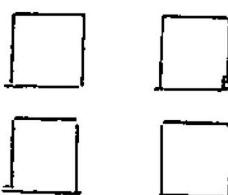
Room available at Homebush. Suit couple or single. Contact Russell or Sue
Phn. (02) 744 0410.

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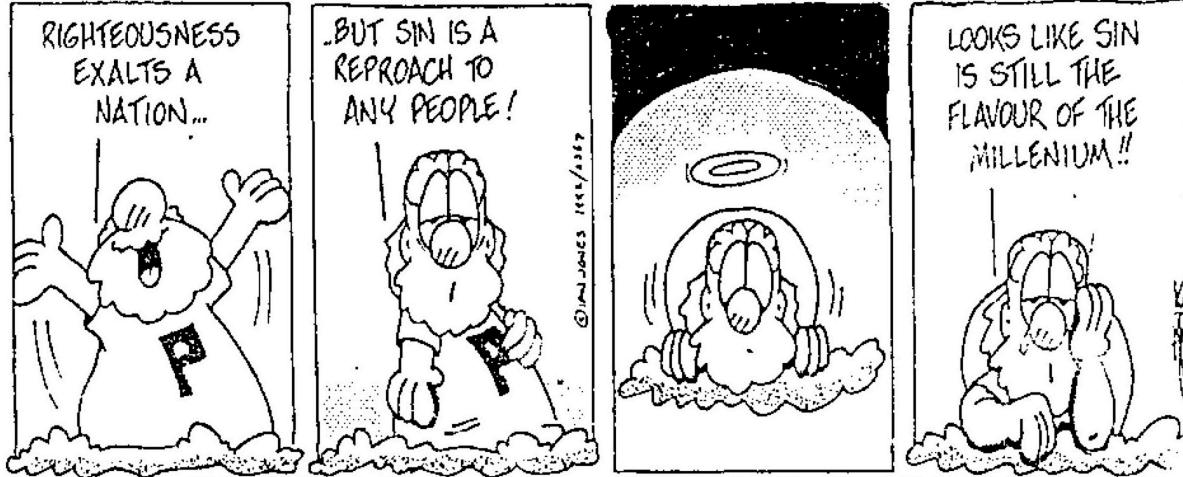
HANDY TIPS No.1

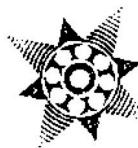
Do you have trouble counting 16 "Allah-hu-akbars?"....Well, here's handy tip
(picked up from Derek Lee on India Tour)

IMAGINE 4 SQUARES,...NOW PUT AN "ALLAH-HU-AKBAR" ON EACH
CORNER OF EACH SQUARE. 4times 4 = 16...No COUNTING
NECESSARY AND IT IS EASY TO IMAGINE 4.SQUARES...
GIVE IT A TRY, YOU'LL BE SURPRISED HOW SIMPLE IT IS!!!!



PEARLY GATES





Excerpts from "My Heart Soars"

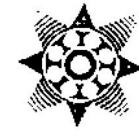
*Written by Chief Dan George, Chief of the Co-Salish Tribe
Vancouver, Canada*

MY HEART SOARS

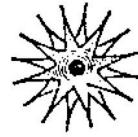
*The beauty of the trees,
the softness of the air,
the fragrance of the grass,
speaks to me.*



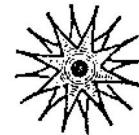
*The summit of the mountain,
the thunder of the sky,
the rhythm of the sea,
speaks to me.*



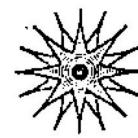
*The faintness of the stars,
the freshness of the morning,
the dew drop on the flower,
speaks to me.*



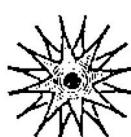
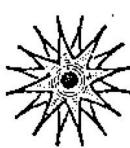
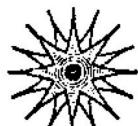
*The strength of fire,
the taste of salmon,
the trail of the sun,
And the life that never goes away,
They speak to me.*



And my heart soars.



- Chief Dan George



JAI SHRI MATAJI !!!

Dear Sahaja Yogis !

This has become ready just in time before Chinese Lunar New Year (Jan 23), so that we are still able to wish You a Happy and Joyful New Year !!!

* Shri Mataji's first address to the Yogis in Ganapatipule on Dec 22.

At that time some had given up hope to see Shri Mataji anytime soon, when already at 7h15 p.m. She arrived during Ajit Khadkade's concert. During his 3 hour concert he offered newly composed bhajans to Shri Mataji. Afterwards Shri Mataji gave Her long desired first address to the Sahaja Yogis on tour. In Her speech Shri Mataji emphasised that She was well and said how much She had felt our love and thought not to be able to speak today. "They say I was sick" - with a big smile. She was interrupted several times by applause - we tried to express the obvious - our love.

On Ayodhya She explained that it was actually Ram Jayanti - Shri Ramas' birthplace and criticised the earlier court ruling that preceded the violence. (of course that does not mean She supports the way the Hindus acted later, at that time they wanted to build a temple beside the mosque, which was turned down by the court). Muslims should change their attitude, but it was wrong to aggress them. They were kept aloof and now the poorest of the poor. Hindus have progressed but become too westernised in the process. "If you see a very modern woman on a Honda, she is sure to be a Brahmin woman. The only solution for all the problems is Sahaja Yoga. Sahaja lifestyle has to be implemented.

She remarked that sending us on tour 'alone' was a success, and warned us specially to fall on ego again.

In his reply on behalf of all of us, uncle Stephan repeated again, that though Shri Mataji was not present with us in Her body She was always with us and in one program he had seen Her walking on the stage and taking Her seat. After bearing us in Her womb and hatching us and feeding us and feeding us it was now time She pushes us to the edge of the nest to urge us to fly. He said many of us have learnt flying through this. (During our Puja in Yamuna Nagar She was sleeping, that means in Her subtle form).

(After new year Gregoire stressed we should take total confidence in ourselves as message from the tour, apparently he found the view from the edge of a bird's nest too frightening for many.)

* Story uncle Stephan:

Uncle Stephan told us on 3 occasions stories that were apparently absolutely spontaneous and really fantastic. Hopefully the tapes are soon available. In Vashi he told the story of a butterfly who becomes a messenger of the 'Spirit of the valley' to prevent the neem tree from dying whose parts were in conflict with each other. In Ganapatipule he told us about Shri Jesus' birth from the view of an eye witness, a shepherd. From the very beginning, when he went to the side of the stage to change a little on his appearance (betrayed by the sunlight which made us see through the curtain) everyone was captivated - from the children to the eldest of us. In Vashi he took the auspicious minutes before midnight to tell us the story when Shri Mataji visited him in his small house and he found all the dresses in his wardrobe were out of date. Shri Mataji enjoyed that story a lot and said he was the wisest of us and made him another world leader.

* Shri Ganga

Many of us have dreamed of bathing in the waters of Ganga and had never seen the river before. When we arrived in Rishikesh, the locals did not want to let us pass in spite of permits, on ground our buses were too big. One by one finally we were let through. Yogis who could sit patiently hours together were becoming impatient, the loving pull of Shri Ganga who was anxious to receive us in Her purifying waters was already felt. The emerald green shining up from the gorge was the first we saw from the river. We were climbing down on a steep path to the banks of the river that were covered with pure white sand which was shimmering due to some silvery metal inside. We were restraining our joyous impulse to immediately jump inside and paid our respects in our heart and entered in a respectful and dignified manner. Beside being pure the water was breathtakingly cold, much more than the river Yamuna. A sense of satisfaction pervaded everyone when we drove to the evening program in Haridwar.

* Music programs

A real evolution has taken place in our understanding of Indian Classical music. When Debu Chaudhuri was giving performances in our first stay in Ganapatipule he was accompanied by a second rhythmic instrument beside the tabla - the rhythmic snoring of up to 50 % of the Yogis. Some would not even survive the tuning of the instruments. Now, when Shri Mataji talks about the divine nature of this music it is truly felt by all of us. Apart from artists well known to us we had this time extraordinary performances of artist we had never heard. One was a female violin player (Dr. Pratap) who showed calmness and devotion where others of much less perfection would be full of ego. When in earlier days Babamamas 'Wawa's' were necessary to show people where to clap, it was even felt as a disturbance at such divine play. During most of these top performances Shri Mataji had a microphone under Her feet...

In Kalwa, a top Santoor player (Amjad Ali Khan) came with his family to - as he said 'Receive blessings for the children. Without blessings it is not possible to be devoted to music and attend school at the same time'. Shri Mataji melted him and his family completely by explaining to him that his 2 sons were saints, born realized. Before that they had given us a really heavenly performance. Just to shed more light on this really humble and meek artist: His performance was not only recorded and filmed by the Sahaja Yogis, but also by a professional team under a well known director. They had built up an immense array of monitors and recorders.

* Comments on Physically 'working out'.

The Kundalini Herself in us is a microscopic representation of the Force of the whole Universe. If She would come on us with all Her power at once, we would cease to exist the very second this happens, burnt to nothing like if being in the centre of an explosion of a hydrogen bomb. Only a small fraction of this cosmic power rises to the Sahasrara through our damaged chakras to connect us with the whole. When we make our pilgrimage to India, the country that represents the Kundalini in another form, our individual Kundalini rises with more force, we are exposed to a higher dose (also because our attention is better in tune with the Divine and we leave many personal problems at home); we clear quicker, but we have little physical side effects that should not surprise us. On earlier tours it happened that up to 80 % of all the westerners were having diarrhoea of an intensity that is almost unknown on our recent tours. Swadhishana - Nabhi - Void are the first chakras that are cleansed when the Kundalini is rising. This is manifesting through our autonomous system through diarrhoea (for instance, there are many different reactions possible, depending on the particular condition of our chakras).

Shri Mataji once said that in Her position of the Adi Shakti She has to face certain conditions. When She is clearing our system She often has diarrhoea Herself. This is because She has taken us in Her body. Anything that happens to us ultimately works out in Her body.

When we interact with our environment we can sometimes experience similar reactions - using Shri Mataji's powers without being conscious of them. I remember an incident that happened on a flight to Taipei a little more than 2 years ago. The plane was half empty, so the steward who was apparently fond of children found time to play with my daughter Anjani, at that time 1 1/2 years old. After some time I did not pay attention until I had a terrible pain in my stomach for a few seconds followed by very cool vibrations. When I was looking at the steward, he had a familiar glint in his eyes. Apparently he had received Selfrealization while playing with the child and unknowingly my chakras were involved too.

This year our heart and vishuddhi were due to a collective improvement. Almost everyone was affected by some kind of respiratory infection, coughing, sneezing... Not seeing Shri Mataji for a long time on tour was certainly part of that. Shri Mataji has always worked out our catches in Her body, but this was the first time we did not have Her darshan from the very beginning of the tour, which was certainly part of the clearing process that was so much focused on our heart this time.

* Indian Generals

Some Yogis were invited for dinner with the commander of the military academy of India, a 3 star general and his deputy, a 1 star general. The son of the 3 star general is taken care of by Yogis in the USA, which was the reason for this unusual treat. Uncle Gregoire was telling the story twice, so I want to relate a little from that: After dinner, the Yogis came straight to the point and were talking about Sahaja Yoga and Self Realization. The 1 star general was a Sikh, so he was told to ask 'Shri Mataji - are You Guru Nanak?' He was immediately feeling the cool breeze on his head and on the hands. The 3 star general was asked if he had a family deity. He replied Shri Durga. When he asked 'Shri Mataji - are You Shri Durga?' he was standing in front of the fire place (on the top they had placed the picture of Shri Mataji). He received cool vibrations from the fire, and was so impressed that tears started flowing. Old and new Yogis embraced each other heartily. When Gregoire told the story the first time, we were all sitting in the buses about to depart. Just at the moment when he related how they hugged each other, the general came in a helicopter to wave us goodbye. Divine choreography - Aesthetics of Love.

* Bjelorussian Sahaj experiments

1. Toxic Waste

In Minsk, Bjelorussia, Sahaja Yogis conducted amazing experiments. They were conceived by an architect who is not even a scientist! In a furniture factory they reduced the level of toxic waste (mostly formaldehyde) through vibrating it in front of the picture of Shri Mataji Nirmala Devi. In front of all the directors they had also to predict the levels of reduction of toxicity before they were actually measured and recognise treated products on vibrations! The directors all came to the programs afterwards... (It was difficult to convince the directors to even allow them to try as they would think these are mad people).

2. Radioactivity

In Whiterussia they are quite near Chernobyl so they had high levels of radioactivity which polluted forestberries and mushrooms. Though radioactivity levels are still far too high to consume these safely, people take them already because of the food shortage. Under the supervision of the local Food administration (comparably to the US FDA and the austrian 'Marktamt') they got sealed and numbered food probes to treat them with vibrations. Low levels of radioactivity could be neutralized by vibrating them 1 day in front of the picture of Shri Mataji Nirmala Devi, high levels took 7 days. Radioactivity in food could be effectively reduced with vibrations.

In the light of that finding, amazing the other finding: If earth was vibrated, it absorbed the radioactivity from around and got much higher radiation levels. The same was found with vibrated water, it also absorbed the radiation.

3. Bacteria

To test the effect of vibrations on Bacteria, levels were measured in the olympic swimming pool of Minsk before and after application of 1 1/2 l vibrated water (left over night). The levels were reduced to 1/10!

In all these experiments they were not taking water vibrated by Shri Mataji personally but used only Her picture. These studies have been conducted to convince the local apparatus and not western science magazines. Even if they write reports, it still means if we want to convince scientists in the West we have to conduct studies ourselves to be taken serious. Shri Mataji has been quoted to have said that the West can only be convinced through science. They courage of our Russian brothers should really inspire us to go out ourselves and do what has been done already but seems impossible to ordinary people.

-> Another lesson from the tour : Russians are flying already!

MUCH LOVE AND A HAPPY NEW YEAR !!! Harihara

