

Shrī Chitrāpur Math

Shirālī

Nitya ~ Niyama ©



नित्य - नियम

**In Memory of
Shri Heble Ramanand and Smt. Shanta Rao
by
Arun and Geeta Heble**

SHRĪ CHITRĀPUR MATH - Nitya Niyama - CDList with Tracks

Track	Vol 1	Time
1	Oṃkāra	0:00:38
2	Introduction - English	0:03:17
3	Introduction - Koṅkaṇī	0:03:42
4	Suprabhātam - 6:00 am	0:26:36
	Bherī - Nagārī	
	Maurī Vādyā	
	Dīpa Prajwalana	
	Bhavanīshankar Suprabhātam	
	Prātaḥ-Smaraṇam	
	Guru Paramparā Stotram	
	Sādhanā Pañchakam	
	Bhagavad Gītā 12th Chapter	
5	Jalābhīṣheka - Nirmālya Sevā	1:00:13
	Bherī - Nagārī, Shaṅkha, Khaḍāva-s	
	Nandi Shloka	
	Shri Bhavanishankar Dhyana Shloka	
	Manyu Sūkta	
	Shrivalli Bhuvaneshwari Shloka	
	Shri-Sūkta, Gaṇapati Atharvashīrṣha	
	Puruṣha Sūkta, Rudra	
	Guru Vandana Stotram	
	Dhūla Bheṭa	
6	Mahāpūja - 11:00 am	0:18:44
	Ghāṇṭa	
	Bherī - Nagārī	
	Maurī Vādyā	
	Shānti-Sūktam	
	Naivedya Mantra (Bhojana-Sūkta)	
	Mahā Maṅgalārati	

- Mantra Pushpāñjali**
Prasāda Vitarāṇa
- 7** **Guru Pādūkā Pūjanam** **0:13:46**
Guru Pādūkā Stotram
Parjñānāshram Trayodashī
Guru Bhajana Stotram
Tīrtha Vitarāṇa
Bhikṣhā Sevā
Hastodaka Mantra
- 8** **Bramhārpaṇam** **0:06:03**
Trisupaṇa
Bramhārpaṇam
Tīrtha Mantra
- 9** **Dīpa Namaskāra 7-30 pm** **0:06:05**
Bherī - Nagārī
Maurī Vādyā
Shaṅkha
Dīpa Namaskāra
- 10** **Shrī Shīva Pūjanam by Pūjya Swāmīji** **0:32:18**
- 11** **Mantra Pushpāñjali** **0:05:56**
Nalvedya Mantra
Ārati Mantra
Mantra Pushpāñjali
- 12** **Shaṅkara Nārāyaṇa Gīta - Rāgamālikā** **0:10:34**
- 13** **Aṣṭāvadhāna Sevā** **0:17:30**
Ṛgveda
Yajurveda
Sāmaveda
Atharvaveda
Vedānta Shāstra

Purāṇa- Shri Shaṅkara-Bhagavatpāda Stuti
Purāṇa - He Chandrachūḍa Madanāntakāri
Gadya Padya - Sarva Tīrthātmike
Sarva Mantrātmike

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| 14 | Ashtaka - Shrivallī Bhuvaneshwari | 0:08:12 |
| 15 | Ashtaka - Chandrashekhara | 0:07:49 |
| 16 | Saṅgīta - Shiva Para - Rāga Yaman
Darshana Deo Shaṅkara Mahādeva | 0:10:22 |
| 17 | Vādyā Sevā
Shaṅkha Vādyā
Veṇu Vādyā
Maurī Vādyā
Sarva Vādyā | 0:06:24 |
| 18 | Maṅgala Pada
Jaya-Jaya kāra-s | 0:05:28 |

Track Vol 2

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| 1 | Shaṅkara Nārāyaṇa Gīta - Rāga Yaman | 0:10:40 |
| 2 | Shri Devi Pūjanam by Pūjya Swamiji | 0:39:47 |
| 3 | Ashtaka - Namo Bhakta Sura | 0:04:30 |
| 4 | Saṅgīta - Shakti Para
Rāga Pūriya Dhanāshri - Jaya Jagadīshwari | 0:06:29 |
| 5 | Shaṅkara Nārāyaṇa Gīta - Rāga Bāgeshri | 0:10:40 |
| 6 | Shri Guru Pūjanam by Pūjya Swāmiji | 0:30:29 |
| 7 | Ashtaka - Sadguru Nātha Shri Guru Nātha | 0:05:10 |
| 8 | Saṅgīta - Guru Para - Rāga Bhūpālī
Guru Charana Atti Karuna | 0:07:22 |
| 9 | Ashtaka - Jaya Jayati Jaya Raghuvamsha | 0:04:32 |
| 10 | Ashtaka - Payī Siddha Pāduka Vāsudevā | 0:04:41 |
| 11 | Shaṅkara Nārāyaṇa Gīta - Rāga Shaṅkara | 0:10:36 |
| 12 | Ashtaka - Shri Ramachandra Krupālu | 0:05:59 |
| 13 | Maṅgala Pada | 0:04:58 |

**Brief elucidation of the significance of
some of the rituals followed in
Shrī Chitrāpur Math, Shirālī
(by: Shrī V Rājagopāl Bhaṭ)**

Dīpa prajwalana: Lighting the lamp marks the auspicious beginning of the day-long devotional services that are to follow.

Bherī Maurī Vādana: Bherī is the large drum while Maurī is a wind instrument. Both are played thrice - at dawn, before midday pūjā and just before the night pūjā. At dawn, their sound is like a wake-up call to devotees to attend the suprabhātam.

Suprabhātam: Apparently intended to awaken the Lord, it is really to awaken us to the Divine Presence within us. It not only poetically invokes Lord Bhavānīshankar, but also invokes the sacred names of all our Sadguru-s who adore Him. Suprabhātam is followed by recitation of other sacred texts to keep up a mood of devotion during the quiet moments of early morning.

Jalābhisheka: Jalābhisheka takes place daily in the morning at all the shrines in the Math. Before the abhisheka with water (*Jala*), the flowers and leaves of tulsī and bilwa offered on the previous day are removed and fresh ones are offered. This is nirmālya sevā. When Parama Pūjya Swāmiji is at Shirālī, jalābhisheka is mostly performed by Him. Various sacred sūkta-s are chanted, appropriate to each shrine, during jalābhisheka.

Dhūlabheṭa: Our first *darshana* of God and the Guru even in a soiled condition (before bath) is called Dhūlabheṭa. Here, dhūla stands not so much for the physical dust, but to our soiled condition within.

Rudra: Shiva dissolves away (*drāvayati*) our sorrow (*rut*) and hence His name Rudra. The Rudra mantra-s consist of two sections called namaka and chamaka.

Shānti Sūkta: Invocation of Vedic deities like Mitra, Varuṇa etc. for peace and wellbeing goes by this name. It is from Rg Veda.

Naivedya Mantra: These mantra-s from Rg Veda hail God as a liberal donor (*bheja*). With these chants, we pray for His blessings for one and all.

Ārati Mantra: This mantra from Rg Veda invokes Goddess Shri (Lakshmi) and prays for Her blessings and benediction.

Mantra Pushpāñjali: After waving ārati, these flowers in the form of mantra-s are offered. (*Our Math publication with this name gives the meanings and may be read to know more*).

Guru Pādukā Pūjana: The sacred Pādukā-s of our Parama Guru are worshipped while, in the background, hymns like Pariñānāshram Trayodashī, Guru Pādukā Stotra and Guru Bhajana Stotra are recited invoking the blessings of the Guru.

Tīrtha Mantra: In the bhojana-shālā this mantra from the Rg Veda is chanted, followed by tīrtha and only then can we partake of food. The purport of the mantra is: When we sing about God, hailing His glory, we receive His flow of Grace that purifies us, our homes and even our cattle.

Hastodaka Mantra: Offering bhikshā to a Sanyāsī is equated with a sacrifice and the mantra calls upon 33 Gods - 11 each inhabiting the earth, air and the sky - to come and witness the sacrifice bhikshā.

Dīpa Namaskāra: Our Sadguru-s are like lamps of knowledge and wisdom. At dusk, we gratefully remember the entire galaxy of our

Sadguru-s making up our Guru-paramparā. (Our Math publication entitled *Om Namō Jñāna Dipāya* gives the meaning in detail).

Puruṣha Sūkta: During the night pūjā, abhiṣheka in the main shrine is accompanied with the recitation of the sacred Puruṣha Sūkta. This hymn is found in all the four Veda-s with minor variations and details how creation came about from the primeval person (Puruṣha), God.

Pūjana-s: These are performed by Parama Pūjya Swāmīji to instruct the laity how to worship. Shiva Pūjana is on Monday, Devī Pūjana on Tuesday and Friday and Guru Pūjana on Thursday.

Shaṅkara Nārāyaṇa Gīta: A beautiful musical invocation of Gaṇeṣha, Shāradā, Kṛṣhṇa, Lakṣhmī, Shiva and Pārvatī as well as all the Sadguru-s adorning our Guru - paramparā. The title says it all: God is one, call Him Shaṅkara or Nārāyaṇa as you please. We have a Math publication with this title.

Ashtāvadhāna Sevā: We invite Lord's kind attention (Avadhāna) to eight (Ashta) presentations like Vedic chanting and Purāṇic chants, Gadya-Padya (partly prose, partly poetry) and other such sevā-s. Implicit in these presentations is the unspoken prayer that God may be pleased to inspire us to enrich our future presentations with more novelty and creativity.

Ashtaka-s: Musical compositions supposedly consisting of eight stanzas, but rarely so in practice. Ashtaka-s invoking Shiva are sung on Mondays, Devī on Tuesdays and Fridays, Kṛṣhṇa on Wednesdays, Guru on Thursdays and Rāma on Saturdays

Shaṅkha, Veṇu, Maurī, Sarva-Vādyā: Wind instruments were the earliest to appear on our musical scene. Shaṅkha is the most primitive natural wind instrument. Then came the flute (Veṇu) and

later the Maurī. Sarva-Vādyā sevā is a sheer celebration of sound with all the instruments playing in unison. Even the gong and bells (*Ghāṅṭa*) are included in this sevā.

Maṅgalapada: Like the customary Bhairavī at the end of a music concert, the *Ashtāvadhāna Sevā* is rounded off with the Maṅgalapada praying for auspiciousness all around.

Phalamantrākshata: The phala (usually coconut) received at the hands of the Sadguru along with the whole grains of rice (akshata) sanctified by mantra-s is a symbol of His enduring assurance of unflinching spiritual succour.

Prasāda Vitarāṇa: The day long devotional services come to a close with distribution of prasāda, symbolic of Divine Grace.

(Recommended for reading: Our Math publication, From Pādaprakshālana to Phalamantrākshata)



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