

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

- Mantra Pushpāñjali**  
**Prasāda Vitarāṇa**
- 7** **Guru Pādukā Pūjanam** **0:13:46**  
**Guru Pādukā Stotram**  
**Parīṣṭānāshram Trayodashī**  
**Guru Bhajana Stotram**  
**Tīrtha Vitarāṇa**  
**Bhikṣhā Sevā**  
**Hastodaka Mantra**
- 8** **Bramhārpaṇam** **0:06:03**  
**Trisarpaṇa**  
**Bramhārpaṇam**  
**Tīrtha Mantra**
- 9** **Dīpa Namaskāra 7-30 pm** **0:06:05**  
**Bherī - Nagārī**  
**Maurī Vādya**  
**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**  
**R̥gveda**  
**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 Bhuvaneshwarī                                       | 0:08:12 |
| 15 | Ashtaka - Chandrashekhara   | 0:07:49 |
| 16 | Saṅgīta - Shiva Para - Rāga Yaman<br>Darshana Deo Shaṅkara Mahādeva     | 0:10:22 |
| 17 | Vādya Sevā<br>Shaṅkha Vādya<br>Veṇu Vādya<br>Maurī Vādya<br>Sarva Vādya | 0:06:24 |
| 18 | Maṅgala Pada<br>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 Devī Pūjanam by Pūjya Swamiji                                 | 0:39:47 |
| 3  | Ashtaka - Namo Bhakta Sura   | 0:04:30 |
| 4  | Saṅgīta - Shakti Para<br>Rāga Pūrīya Dhanāshri - Jaya Jagadīshwarī | 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<br>Guru Charana Ati Karuna      | 0:07:22 |
| 9  | Ashtaka - Jaya Jayati Jaya Raghuvamsha                             | 0:04:32 |
| 10 | Ashtaka - Payī Siddha Pādukā 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 tulsi 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 (*ru*) 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 Parijñānāshram 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 bhikṣhā 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 bhikṣhā.

**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 Namo Jñāna Dipāya* gives the meaning in detail).

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

**Pūjana-s:** These are performed by Parama Pūjya Swāmiji 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 Gaṇeśha, Shāradā, Kṛṣṇa, Lakṣmī, 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, Kṛṣṇa 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 (Ghāṇṭa) are included in this sevā.

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

**Phalamantrākṣhata:** The phala (usually coconut) received at the hands of the Sadguru along with the whole grains of rice (akṣhata) sanctified by mantra-s is a symbol of His enduring assurance of unfailing 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 Pādaprakṣhāṇa to Phalamantrākṣhata)*



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