



NAAMASANKEERTHANA CLASS

(by Achala Bhakthan)

Preliminary Arranements In The Class:

1. Keep a photo of Ganapathi, Saraswathi and Guru and do pooja on inaugural day.
2. After Nyvedhyam and karpooa Harathi ask children to offer flower at the alter with Gajaananam, Saraswathi Namasthubhyam, Gurur Brahma slokas and let them do prenam. This should be done in every class.
3. Keep one small photo of Radha Krishnan and any guru on all classes with garland, do Nyvedhyam and take Karpooa Harathi.
4. Keep a Sruti Box for making them sing to Sruti from beginning itself.
5. Start the class with 'RADHE KRISHNA said in chorus by all. Chant in chorus at beginning."Sahanaa Vavathu"
6. Chant RAAMA RAAMA atleast for two seconds by closing the eyes.
7. During the session follow the Syllabus given below.
8. Close the session with "Asathoma Satgamaya slokam" in chorus. "RADH KRISHNA"
9. Distribute prasadam or toffee in each class after the session.
10. Do not allow elders to participate but be only silent spectators. This is to evaluate the performance of each child clearly and bring to perfection.

Syllabus:

1. Deal with the vocabulary with what each word coming in Naamasankeerthanam refer to, that is:

NAME, KEERTHANAM, SANKEERTHANAM, NAAMAAVALI, BHAJANAM, BHAJAN, CONCENTRATION, ABSORPTION, MEDITATION, DHYANAM, SRUTI, THAALAM, LAYAM, BHAVA, BHAKTHI, PUNDAREEKAM
2. Explain similarity of SAA PAA SAA PAA SAA in carnatic music and equivalent PUNDAREEKAM in Bhajan and their purpose.i.e. to get to Sruti.
3. Start class with Raama Naama Japam for a few seconds, with closed eyes.

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4. Explain to them the origin of Raama Japam and the effect of doing Raama Japam.
5. Train them to tune up to sruti through Pundareekam and explain the purpose of Pundareekam as praising God and at the same time adjustment to Sruti. Before and after each song they should practice Pundareekams, as a rule.
5. Take up the first song HARI NAARAYANA. Or NAARAYANA HARI, JAIJAI RAAM KRISHNA HARI etc. which can be sung as invocatory song on different occasions.
6. Discuss the purpose of taking up the above as invocatory song .
7. Teach small Naamaavalis on each God starting from Ganapathy and explain meanings wherever possible.. In each class one or two Naamaavalis can be taken and repeat the theory of earlier class for three or four classes to ensure that the above theory goes into their mind.
8. Make one take the lead in each class in rotation and others sing in Chorus. This is to inculcate the Leadership principle and to bring discipline in handling.
9. The naamaavalis can be taken two in each class. In the next class the earlier ones can be repeated and new two naamaavalis can be taught and so on.
10. Explain about the OBJECTIVE, EFFECTS etc. of Naama Sankeerthanam, including its contribution towards the four YOGAS.
11. Take up the ORIGIN, GROWTH, PROPAGATION, PRACHARAM BY later Bhagawathas and present day Bhajanists.
12. Elaborate on GURUTHRAYA – the three Gurus and their contributions to Naamasankeerthanam movement.
13. Take up the padhdhathi krama in small doses in each class, as given below.
14. Give them the meaning of each padhdhathi and the purpose they serve.
15. Explain that the Raamanaama Japam, Pundareekams, Invocatory Songs are common to all padhdhathis.
16. Explain that each padhdhathi can be handled independently. However, Before doing Pooja Padhdhathi, it is customary to take up Thodaya Mangalam and Gurudhyanam.
17. Explain that Deepa Pradakshinam should be preceded by the earlier padhdhathis.

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18. Give the exception that Dhyanam can be taken up directly without the previous padhdhathis, including Thodaya Mangalam.
19. Explain the meaning of Deepa Pradakshinam, particularly the slokams starting with Visrujja Lajjam Yodheethe etc. , Gopikaa Geetham, He Nruthyanthi Harer Purapradhidhinam etc.
20. Instruct that If time permits, Thodaya Mangalam can be taken up along with Dhyanam directly without the intermediary padhdhathis
21. Explain that Dolotsavam can be taken up in short or elaborately after Divyanaamam but it is not compulsory.
22. Explain the philosophical meaning and purpose of Dolotsavam. Elaborate that Pudukkottai Gopalakrishna Bhagawathar has expanded the original Dolotsavam of Saint. Thyagaraaja, by picking up songs from Pavvalumbu.
23. Explain that Kalyana Utsavams should be preceded by Unchavruthi on that day and all the above Padhdhathis the earlier day.
24. Explain the meaning of Muthukkuthal, Choornikai, Pravaram, Kankaa Dhaanam in Kalyanotsavams.
25. Explain that normally, in Raadha Kalyaanam there is no Nischithaamboolam, Maalai Maatral and Pachappidi functions, which can be performed in other Kalyaanams. Raadhaa Kalyaanam is symbolic of Jeeva Brahma Aikyam and Raadha and Maadhava are getting reunited after separation due to their avatar here. It is not an original Kalyaanam.
26. Casually mention that there is one more padhdhathi known as Vasantha Kelikkai and Pavvalumbu done on occasions after the Kalyanotsavams. As they are not regularly done, it is not taken up here.
28. Take up the Padhdhathi as per the Padhdhathi Krama explained Below. The suitable notes for each Padhdhathi is given in another link called Padhdhathi Krama, which can be printed and distributed to children. You can use the Pudukkottai Bhajana Sampradaaya Padhdhathi book from which mainly these are taken up.

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PADHDHATHI KRAMAM
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Common For All Parts

1) RAAMA NAAMA chanting 2) PUNDAREEKAMS 3) INVOCATION SONG

PART : I - THODAYA MANGALAM

4) Avatharika Slokams

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|--|--------------------------------------|
| a. Suklambharadharam Vishnum | b. Sree Kantho Mathulo Yasya |
| b. Bhagavannama Saamraajya Lakshmi | d. Naama Saamrajya roopaanaam |
| e. Prahlada Naarada Paraasara Pundaleeka | f. Harer Naamaiva Naamaiva Naamaaiva |
| g. Visrujja Lajjaam Yodheethe | h. Vishnorgaanancha Nruththancha |
| i. Kallakshepona Karthavyaha | j. Naaham Vasaami Vaikunte |
| k. Aalodya Sarva Saasthraani | l. Vaidheehee Sahitham |
| m. Kasthuri Thilakam Lalaada Palake | n. Sri Sesa saila Sunikethana Divya |
| o. Sama charana Sarojam | p. Budhir Bhalam Yasodhairyam |
| q. Dhoorikrutha Seethaarthi Prakatee Krutha | |
| r. Sree Seethalakshamana Bharatha Satrugna Hanumatsametha Sri Raamachandraya Parabrahmane Namaha | |
| s. Shree Raadha Rukmini Sathyabhama Sametha Sri Gopalakrishna Parabrahmane Namah | |
| t. Swasthirasthu – Lokaaha Samathah Sukhino Bhavanthu | |
| u. Harayer Namaha, Harayer Namaha, Harayer Namaha | |
| v. Pundareekam | |

5) Songs:

- | | |
|---|----------------------------------|
| a. Mooshika Vaahana | b. Jaya Jaanaki Ramana |
| b. Mandhaara Moole Madanaabhi Raamam | c. Saranu Saru Surendra Sannutha |
| d. Murahara Nagadhara Mukundha Maadhava | e. Devesa Gana Aaraadhitha |
| f. Maadhava Bhavathuthe Mangalam | |

6) Naamaavalis : Raama Govinda Raama Raama Kalyaanaraama
Govindha Maadhava Gopala Kesava
Dasaratha Nanadana Seetjaa Manohara
Raama Raaghava Raajeeva Lochana
Krishna Kesava Ambhuja Lochana
Hare Raama Gopaalam OR Govindham Bhajare

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PART II - GURU DHYANAM

1. **Guru Keerthanams:** Dakshinamurthy, Aadi Sankara, Bhodhendral, Sridhara Ayyaavaal, Maruthanallur Satguru Swamigal, Gnananada, Gopalakrishna Bhagawathar and any others including an Abhangam
- 2 **Ashtapathi**
3. **Tharangini** of Naaraayana Theerthar
4. **Dasargal Keerthanams** – Bhadrachala Ramadas, Purandaradas, Sadasiva Brahmenhdral, Gopalakrishna Bharati, Thyagaraaja, Kabeer, Meera etc

PART III - POOJOPACHAARAM

- a. Aayaahi Maadhava Maadhava
- b. Baaro Muraare Baalaka Sowre
- c. Saranaa Gatha Vatsala
- d. Yehidhaathaa Bhokthum Gopaala Yehidhaathaa
- e. Kasthrighana Saaravaaragharu
- f. Mandhaaraambhuja Maalathi
- g. Kanchadha Bhavanutha
- h. Manigana Bhooshana
- i. Saalyaannam Madhukrutha
- j. Thenelu Sonelu Thengaaya
- k. Naarikela Bhala Thambra
- l. Swetha Naagavallidhala
- m. Bhangaaru Joopula Bhaamaa Pathikini
- n. Sobane Sobaname
- o. Kattiya vachanangal Veda paaraayanam
- p. Manthra Pushpam
- q. Agnimeele Purohitham
- r. Swasthi Vaachakam
- s. Prarthana Slokams
- t. Upachaara Keethanam

PART IV - DHYAANAM

Take up one sloka, one Keethana and one Naamaavali in this order:

- | | | | |
|----------------|----------------|-----------------------------------|-----------|
| a. Ganapathi | b. Saraswathi. | c. Guru (If Gurudhyanam not done) | |
| d. Murugan | e. Ayyappan | f. Sivan | g. Ambaal |
| h. Raaman | i. Krishnan | j. Venkatesa | j. Vittal |
| k. . Anjaneyan | l. Mangalam. | | |

Note: In a time constraint situation, only Naamaavalis can be taken up.

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PART V - DEEPA PRADAKSHINAM

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| 1, Deepa Poojai | 2. Aasrutha Mandhaara etc. slokams |
| 3 Sree Raamaa Sree Raamaa | 4. Raama Badra Raa Raa Sri |
| 5.. Raajagopaalam Bhaje | 6. Bhega Baaro Bhega Bhaaro |
| 7.. Deva Bandaa Namma | 8. Ambe Gowri Mayyaa |
| 9. Visrujja Lajjaam et.c slokams | 10. Dhanya Dhanya Ho Pradakshina |
| 10.. Paahi Paahi Gajaananaa | 12. Krishna Raama Govindaa |
| 13. Bhadradri vaasar krithis 14 | 14. Vijayagopalar Tharamgams |
| 15 Naaraayana Theerthar Tharangams | 16. Badrachala Raamadaasar Kruthis |
| 17. Purandaradaasar Kruthis | 18. Thyagaraaja Kruthis |
| 19. Kabeerdaas | 20. Meeraabai |
| 21. Gopikaa Geetham | 22. Raasakreeda/Raasa Leela |
| 23. Kolaattam | 24. Kummi |
| 25. Siddarkal Keerthanams | 26. Abhangam |
| 27. Siva si va bhava bhava saranam | 28. Ksheera Saagaraantha (Panduranga) |
| 29. Hari paadga Theerthamu | 30. Kimthaathavedhaagama (slokams) |
| 31. He Nruthyanthi (Daasarenu slokam) | 32. Gajaananaa Paahi Parvathi Baala He |
| 33.. Deepa Samaarohanam | |
| (Krushnaraama Mukundha Maadhava and Lalitha Lavanga Latha) | |
| 34.. Dehi Mangalam Vaidhehi Mangalam | |

NOTE: There are some variations in the above order of performance and songs in some padhdhathis like Madathu Padhdhathi, Thirivida Maruthoor Padhdhathi, Thanjaavor Padhdhathi, Thirunelveli Padhdhathi, Pudukkottai Padhdhathi, Gnananada Padhdhathi, Sri Krishnapremi Padhdhathi etc. The above order is given mainly based on Pudukkottai Padhdhathi. People from South insist that all the 14 Badragiri songs must be taken up for singing without fail. Also they do not take up Ksheera Saagarantha song. Some Bhagawathaas insist that all the stanzas of all the songs should be sung. This is very difficult, particularly in a time constraint situation. Such slight variations are common and should not disturb our performance. We have to follow one definite padhdhathi. However, even in such definite padhdhathi, we have to curtail certain songs or stanzas in songs but should not miss the order or the keerthans of all Dasargal/Gurus. We may shorten the stanzas and number of songs but should not miss any kruthi of Gurus/Dasargal. Gopika Geetham should be sung in full without omitting any stanza, since it is a continuous description of the Raasa Leela.

This padhdhathi is generally spoken of as Divyanaama Sankeerthanam. I have titled it rightly as Deepa Pradakshinam, since all the seven padhdhathis together is Divya Naama Sankeerthanam, of which Deepa Pradakshinam is one.

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PART VI - DOLOTSAVAM

This is a padhdhathi which can be taken up every day at night as this is concerned with Sayana Rasam to Lord and Lordess. Originally, Saint. Thyagaraajaa has composed this padhdhathi, which has been elaborated by Pudukkottai Sri Gopala Krishna Bhagawathaswamy (fondly known as Appa in Bhajan circles), by adding some of the songs from the Pavvalumbu padhdhathi, as they are found by him to be connected with Sayanarasam and for enjoying it everyday. There is nothing wrong in performing this full padhdhathi or the original padhdhathi. Praakaara Rakshanam and many other songs are from Pavvalumbu. Normally, this is taken up after Deepa Pradakshina Padhdhathi by many Bhagawathaas. It is not a must to take up this after Deepa Pradakshinam, but it depends on the time and the intention of Bhagawathaas and the audience. Sri Appa has been performing abhinayam for the entire padhdhathi for self-satisfaction and enjoyment. The songs & the meaning are most fitted for abhinayam.

- i. Hecharika Raa Raa Raa He Raama Chandraa
- ii. Aarakimpave Paal Aarakimpave
- iii. Vidamu Seyave Nannu Vida Naatakave
- iv. Sadaa Yenna Hrudayathalli Vaasamaado Sri Hare
- v. Seethaa Kalyaana Vaibhavame
- vi. Sri Raamaa Jaya Raamaa
- vii. Nakumomu Kalavaani
- viii. Raa Raa Raajakumaaraa
- ix. Padhyams
- x. Poolachendlaadene Sri Raamudu
- xi. Oonjal Songs & Laali Songs
- xii. Neelaghana Neela Jo Jo (Thaalaattu)
- xiii. Jo Jo Jo Jo Re Aanandhaghana Jo Jo Jo Jo Re
- xiv. Yenthaletu Vaibhavanbu
- xv. Kaasu Konnadathu Ko Nee
- xvi. Poolapaanpu Paini Paaga
- xvii. Jaya Mangalam (Jyothi Harathi)
- xviii. Praarthana Slokams (Vandhe Sownaka Gowthamaadhi Vinudham)
- xix. Praarthana Gandhyam (Jorratha)
- xx. Thrushti Thaaku Maayyar (Thirai Samarppanam)
- xxi. 21st Ashtapathi (Manjuthara Kunchadhala)
- xxii. Andhakkoyam Neelakalebhara
- xxiii. Sachchiththa Saayee Bhujagendra Saayi (slokams)
- xxiv. Samayameme Swamy Samayameme
- xxv. Venchayyarayya Mee Vidithindlaku
- xxvi. Charthur Praakaara Rakshnam Songs and Uthara Slokams
- xxvii. Prabhodhanam slokams and songs
- xxviii. Poorayya Mamakaamam & Kshemam Kuru Gopaalaa (Prarthanai)
- xxix. Poorna Mangalam
- xxx. Nithyotsavo Bhavathyshaam etc. Slokams & Pundareekams

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PART VII - KALYAANOTSAVAMS :

Kalyaana padhdhathi is an extension of the padhdhathis upto Deepapradakshinam. This is done normally in the morning after Unchavruthi, which is a daily routine for a real Bhagawatha. Though it is not part of Kalyana Padhdhathi, as the Bhagawathar has to perform his daily Unchavruthi and with a view to make others participate through their offering during Unchavruthi, this is kept as a pre-padhdhathi before Kalyanam. There are Raadha Kalyanam, Seethaa Kalyanam, Rukmni Kalyanam, Meenaakshi Kalyanam etc. More are added by the present day Bhagawathaas, like Valli Kalyanam, Dharma Sastha Kalyanam, Ganapathy Kalyanam etc. In Kalyana Padhdhathis, the important events are Kotnotsavam, Choornikai, Pravaram, Kanyakaadhaanam, Mangalaashtakam, Maangalya Dhaaranam, Nalangu. There are additions like Nischithaamboolam, Mappillai Azhaippu, Maalai Maatral, Pachchappidi Sutral, Abhyanga Snaanam, Othiyidal etc. These are added for making it more like our kalyaanams and with a view to give participation to many and particularly ladies. Praacheena Padhdhathis give importance only to what is stated first. Even Madhathu Padhdhathis do not perform Kanyakaa Dhaanam, Mangalya Dhaaranam etc/. Yet other padhdhathis are not taking up Kotnotsavam in Raadhaa Kalyanam but in other Kalyaanams. Thus, There are differences in padhdhathis followed but the basic principle is Jeeva Brahma Aikyam, i.e. the culmination of human evolution, particularly spiritual evolution. We have to keep in mind this objective and perform as we are taught. Follow one Padhdhathi and be satisfied with it.

Normally Kalyanam is preceded by Poorna Ashtapathi, Sampradaaya Bhajan with Deepa Pradakshinam and Dolotsavam the previous day. Next day Unchavruthi followed by Kalyana Ashtapathi and Kalyanam. Also there is a custom to perform Sangraha Deepa Pradakshinam on the Kalyanam day after Unchavruthi and before Ashtapathi. **As I follow the Pudukkottai Padhdhathi, I give all the parts followed therein.**

Previous day:

Preferably with Poorna Ashtapathi, Sampradaaya Bhajan, Deepa Pradakshinam and Dolotsavam,. Ashtapathi may be taken up and ended with 19th one. The 20th during Sampradaaya Bhajan in the evening, 21st during Dolotsavam and 22, 23 & 24 just before start of Kalyanam, after Guru Keerthanam. For Seethaakalyanam, Raamaashtapathi, for Meenaakshi Kalyanam Sivashtapathi, for Valli Kalyanam Murgan Ashtapathi etc. are also in vogue. If they are not known, atleast the Jayadeva Ashtapathi can be taken up. In any case, it is believed that Poorna Ashtapathi before Kalyanam is more Shreyas.

If Nischithaamboolam is to be done, it is advisable to do it the previous day before Deepapradakshinam, or the next day before starting. Though Nischithaamboolam is not in other padhdhathis, Pudukkottai Padhdhathi follows it. It is not a must. But when we follow one padhdhathi, it is necessary to follow it fully. Whatever padhdhathi is taken up, we should follow the rule in that padhdhathi.

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PART VII - KALYAANOTSAVAMS (Contd.....)

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Kalyaanam day:

Vigneswara Poojai, Vasantha Maadhava Kalasa Poojai, Poorna Kalyaana Sankalpam
Unchavruthi

Nischithaambookam, if not done previous day and if required.

Sangraha thodaya Mangalam, Guru Keerthanam

Ashtapathi after the preliminary slokams – 22,23, and 24 unless Poorna Ashtapathi is
completed fully in previous day. Else only Kalyaana Ashtapathi (22nd).

Gowri Kalyaanam Song

Mappillai Azhaippu, Maalai Maatruthal, Pachappidi Suthuthal etc. if required.

Kalyaana Azhaippu – Allo Nere Dillo Song

Muththukkuththal and Muthu Samarppanam (Kotnotsavam) – three times each..

Musala Narthanam with Ashtapathi No.3 and Haarathi

Abhyanga Snaanam Song and Snaanam Manthram

Othiyidal Manthram, Alankaaram Song if required.

Choornikai, Pravaram, Kanyakaa Dhaanam and Paani Grahanam

Mangalaashtakam, Maangalya Dhaaranam

Nalangu, Bhakthopachaaram songs, Abhangam, Aanjaneyan, Konanki

Poorna Mangalam, Pundareekams

NOTE: 1. Unchavruthi is a daily affair and it is not a separate part, and it contains the 1st, 2nd and 4th parts. Thus, it is not considered as a separate Part. Normally Kalyanam starts only after Unchavruthi, which is the daily ritual to be performed by a Bhagawathar. Also on such special occasions, it is felt that the public should get involved and get an opportunity to contribute. Hence this is usually preceding all Kalyanams.,

2. The above is the full paddhathi. However, initially, it will be difficult for students to follow all. As our aim now is to prepare them for Naama sankeerthanam, let us take PART I and then switch over to PART IV directly. This is because each part is independent and separate. We can take up other parts, which are little difficult once they are familiar with these two parts. Also this will help them to give public performances, which last normally for 1 to 3 hours only.

3. Here again, PART I can be curtailed by avoiding certain items to save time and by teaching only the Pallavi and 1st, middle and last charanams of the Thodaya Mangalam songs. Similarly in PART IV we should concentrate only on Naamaavalis and not go in for slokam and keerthanai initially. We can add others slowly when they are familiarised with the paddhdhathees.

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