Come Zigany / Komm Zigan
- Canzona e Csardas -

- set to Gipsy violin from Imre Kalman, Countess Mariza, 1st mov. No.7 -

137.1 piano (Harmonium, reed), deep violin
137.2 deep violin

String orchestra and other intro
see BBWV 139

- BBWV 137 - 6:06 -
- homework exercise -

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Neuss/Germany: Bruno Buike 2019
BBWV 137 Come Zigany / Komm Zigan – 6:06
- piano (Harmonium, reed), deep Gipsy violin -
BBWV 139 Come Zigany / Komm Zigan – 6:06
- string-orchestra – other intro – high Gipsy violin

memorabilia from since 1990 dying Hungarian Gipsy-music for rebirth

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   4.1 Come Zigany, piano-reduction score, Kalman 1924 (from IMSLP/Petrucci), p. 12 - 17
   4.2 Nada-Yoga, Wikipedia EN, p. 17-21

Everything specific on – my thesis of - relations between Hungarian Gipsy and Indian Raga
is dealt with in essay E23Music and essay E24Music, as detailed in top "2. Content of
Project", so to focus here on performance-ready music-files

Hindu Godess of Music, Saraswati (the "bakhti of Brahma) – playing Veena / Vina
1.1 Sources


1.1.2 youtube video: Come Zigany - E. Kalman: Gräfin Mariza, 1. Akt, no.7., Finale 1 - high violin – instrumental (without voice) - video title: André Rieu Komm Zigany 1995 - URL https://www.youtube.com/watch?v=ke9jvUnCeTw (The Andre Rieu type of „Vienna Salon Orchestra“ delivers IMPRESSIVE music on UPPER QUALITY LEVEL, which quite a lot of so-called „good fellow critics“ would not be able to sustain themselves ...)

1.1.3 youtube video: (I chose a new rising star from the next generation) Come Zigany (German text) - E. Kalman: Gräfin Mariza, 1. Akt, Nr. 7, Final 1 - rubato-intro cut in this video - deep violin and bariton (Nikolai Schukoff) Video title: GRAFIN MARIZA-KOMM, ZIGANY (TASSIL0) URL https://www.youtube.com/watch?v=01ZnCba2FGA

Further Infos: Dagmar Schellenberger (Grafin Mariza) Nikolai Schukoff (Graf Tassilo) Julia Bauer (Lisa) Marko Kathol (Baron Zsupan) Harald Serafin (Populescu) Rudolf Bibl (conductor) Giorgio Madia (choreograph) Seefestspiele Morbisch 2004

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1.2 Copyrights

1.2.1 We read the following „Copyright notice“ from ISMLP/Petrucci online music-library catalog-page deaking with „Gräfin Mariza“ (Countess Mariza and the „Come Zigany“ within):

a) „This work is likely not in the public domain in the US (due to first publication with the required notice after 1923, plus renewal or "restoration" under the GATT/TRIPS amendments), nor in the EU and those countries where the copyright term is life+70 years. However, it is in public domain in Canada (where IMSLP is hosted) and in other countries (China, Japan, S. Korea) where the copyright term is life+50 years."

b) “In the USA, This item is not in the public domain because it was renewed 28 years after first publication with a proper notice or it was "restored" to copyright status via a Notice of Intent to

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„Gräfin Mariza (Emmerich Kalman); catalog-page of IMSLP/Petrucci online music-library Katalogpage URL https://imslp.org/wiki/Gr%C3%A4fin_Mariza_(K%C3%A1lm%C3%A1n_%2C_Emmerich)
Enforce (NIE) under the provisions of the GATT/TRIPS amendments. It will enter the US public domain on January 1st, 2020.\textsuperscript{\(\text{\footnotesize 2}\)}

1.2.2 If I am allowed to add a personal remark here, I would like to emphasize, that not the copyrights and all the people from tax-, revenue- and fee-collecting, including their massive control-apparatus are MY main concern! MY personal main concern is, that I might not set up the today Patron Saint of Music, which actually is St. Cecilia of Trastevere, so that She might not repeat, what is said in old sources, that the antique Greek MUSES did, which was, that a „fallen artist“ falling short the HEAVENLY EXPECTATIONS and even DEMANDS, would LOOSE all his abilities and gifts for to further engage in the arts, sometimes even a SHORTENING OF LIFESPAN ADDED!

Open brackets: We later will meet from the "Carnatic trinity" in music (of Southern India) the composer, performing artist and at the same time Sanskrit scholar Muthuswami Dikshitar, 1775 – 1835, born in (or very near) the town Thanjavur\textsuperscript{\(\text{\footnotesize 3}\)}/Tanjavur (Tanjore) – with its in music history important Brihadeeswarar-/Brihadisvara\textsuperscript{\(\text{\footnotesize 4}\)}-temple -, who is on record with the following strange statement:

"Muthuswami Dikshitar signierte seine Kompositionen mit dem Namen Guruguha.\textsuperscript{\(\text{\footnotesize 2}\)} Das Wort ist aus guru, „Lehrer“, und Guha zusammengesetzt, einem Beinamen des Gottes Subrahmanya\textsuperscript{\(\text{\footnotesize 5}\)} - (better known as "Skanda\textsuperscript{\(\text{\footnotesize 6}\)}", a son of Shiva, especially related to music): - "Dieser sei ihm, so Dikshitar, als Vision erschienen und habe ihn als Komponisten initiiert.\textsuperscript{\(\text{\footnotesize 3}\)}"

\textit{(This quotation reports the autobiographical CLAIM of Muthuswami Dikshitar, that he was INITIATED into music composing by the VISION of a Hindu-Deity with name "Subrahmanya" / (Skanda) ... Perhaps the world would be a better place, if this method introduced into today US-/European music-business AGAIN ...)

To this may be added, that consequently compositions especially in the field of reanimating old Ragas by Muthuswami Dikshitar were felt more "disclosures" or "appearances" than "humanmade constructions" only! This is a rather old saying in several arts, as for instance in sculpturing and carving, that "the figure" or sculpture IS ALREADY in the wood and the stone, so that the artist has only to "free" her. Which would translate in the field of music similar to the remark of a church-conductor, where we all got training/learning by doing far beyond just "getting lessons", who told me, that "the music

\begin{footnotes}
\item \(\text{\footnotesize 2}\) „Gräfin Mariza (Emmerich Kalman); catalog-page of IMSLP/Petrucci online music-library Katalogpage URL https://imslp.org/wiki/Gr%C3%A4fin_Mariza_(K%C3%A1lm%C3%A1n\%C5%BD)\textsuperscript{\(\text{\footnotesize 6}\)}
\item \(\text{\footnotesize 3}\) See "Thanjavur" in Wikipedia EN https://en.wikipedia.org/wiki/Thanjavur –
\item \(\text{\footnotesize 5}\) See "Skanda" (other name "Subrahmanya") in Wikipedia DE URL https://de.wikipedia.org/wiki/Skanda
\end{footnotes}
is WITHIN ALREADY" – somehow – and therefor must not be CONSTRUCTED nor
"searched" for, whether music perhaps might be "not existent", at least not "as such".
Close brackets!

We may additionally hint to the following: In his Operette „Zigeunerprimas“, which
accidentally came across to me somewhere in youtube, Emmerich Kalman himself, the
composer of the piece „Come Zigany“, elaborated upon here, laid into the mouth of one of
the actors a statement similar to, that in old times there was no WRITTEN Gipsy music and
everything to be learned from listening to elders. This holds especially true, if we take into
consideration my new thesis below, that the „really original Gipsy music“ is from India, as
the Gipsies themselves, and especially connected to Indian RAGA music, which became
known to lots of today Westerners through the great Sitar-master Ravi Shankar, with
which no less a violinist than Yehudi Menuhin had „improvisational sessions“. Such we are
not really surprised, if we find, that every Hungarian Gipsy-Primas has not only „his own
INTROS“, but would add IMPROVISONAL ELEMENTS „al gusto“, which in most cases
even would form with „improvisational elements“ added especially by (Hungarian)
„cymbalists“ a „somehow“ working „musical union“ nevertheless, even if today Westerners
hardly would BELIEVE this POSSIBLE at all!

1.2.3 Especially enlightening with regard to "copyrights" may be the case of Mr. Wolfgang
Amadeus Mozart, who went and really DID it – and aged 14 wrote down from LISTENING
ONLY and from memory a COPY of Allegri' s composition "Miserere", which is Psalm 50
(or in Protestant counting: Psalm 51) from the Old Testament in Bible, which music but was
STATE SECRET restricted to use by the Papal Sixtine Chapel Choir only. Tell you what:
Some people call this a "wonder", whereas I remember from my own sucessless formal
music education and training, that we were able in a course called "LISTENING training"
to at least approach SIMILAR – even if quite simpler - tasks ...
So, if LISTENING SKILLS are open to EVERYBODY: WHAT THEN, who is the
copyright-holder? Perhaps GOD – or the Greek MUSES??
At least we are NOT CONVINCED really if reading:
"Writing down ‘Miserere’ by Italian composer Gregorio Allegri, was punishable by
excommunication, but 14 year old Mozart committed it to memory…”
From which quotation it is only a small step to the next source where we read in the title:

seems to have reached the biblical age of 99 years!
8 See rather ather exhaustive: Hochradner. Thomas: (Univerza za glasbo in dramske umetnosti
Mozarteum University of Music and Dramatic Arts Mozarteum): Einem Wunder auf der Spur: Die
Mozarts und das Miserere von Gregorio Allegri (title Slovenian: Na sledi čudežu: Mozarta in
Misesere Gregorija Allegrija), with Slovenian and English abstract, printed in: MUZIKOLOŠKI
ZBORNIK • MUSICOLOGICAL ANNUAL LI/2, 2015 (Lubljana?), p. 41-55; onlin pdf DOI:
10.4312/mz.51.1.41-55 (UDK 78.07Mozzart;78.07Allegri) URL https://revije.ff.uni-
lj.si/MuzikoloskiZbornik/article/download/3490/3193/ - see: Pehl, Andreas (Redaktion: Küllmer,
Eva): WDR 3 Werkbetrachtung: "Miserere" von Gregorio Allegri, 09.08.2017 WDR 3 URL
https://www1.wdr.de/radio/wdr3/musik/wdr3-werkbetrachtungen/miserere100.html -
Angelini, Andrea (composer, conductor): Mozart’s illegal copy of Allegri’s Miserere, Blog-entry
02.03.2013 URL http://www.andrea-angelini.eu/mozart-miserere/
"The Day Mozart Stole Music From the Vatican" – so that we may learn here: It is not only the question WHAT IS or MIGHT BE something EXACTLY, but what the so-called (scientific) press and the STATE CYBERNETICS AND CONTROLS are MAKING of it ... just serving an questionable audience searching for sensations whatever only ... to which quite a lot of musicians and other artists have fallen victim as well!

1.2.4 Who likes SARCASMIC phrasing the words, perhaps would hint to the following: It might not be that accidentally, that we have in TODAY Germany 1,000 registered COMPOSERS and around 80,000 writers only (the writers normally in great percentage only delivering ONE SINGLE written/printed piece of work), because the STATE CYBERNETICS AND CONTROLS OF CULTURE – in which, as was recently disclosed in the news, were engaged CIA and KGB as well!! - is not only CANALIZING, but in lots of cases STRANGULATING, what in the times of the OLD GODS – especially in India and China - was FREE to ALL MANKIND, which were IDEAS and INSPIRATION. (Do we remember any longer the saying in the WEST of the Reagan-Era during the end-phase of the Communist Sovjet-System, promoting that "IDEAS and the EXCHANGE of IDEAS should be FREE" ... especially if CLAIMING a development into the directions of some more "democratic" type? Perhaps with exception of the today engineer: The today engineer might not feel especially inclined, to share ideas, as for instance via PATENT-procedures, because afterwards they would need protection, that their patents may not be STOLEN! Who has laughed over there!)

They from the STATE CYBERNETICS AND CONTROLS even went as far, as to NEARLY give up, what in former decennia was the quite common and widespread regular SCHOOL TEACHING IN MUSIC. So if we find, that in Germany of today children in great percentage have NO MUSIC-EDUCATION ON A REGULAR BASIS within defined curriculas, this means – at least in some quarters of analysis! - to CRIPPLE THE SOULS OF THE NEXT GENERATION, which some oldfashioned folks indeed would qualify as CRIME AGAINST even the OLD Gods, not to mention here, that the successors of the old Gods like Jesus Christ, Buddha and Confuzius (Master Kong) for instance perhaps would be even MORE opposite against the TODAY WORLD-BUSINESS in music! From these observations it should be nearly self evident, that we really should NOT follow the STATE CYBERNETICS AND CONTROLS with all those terrible „copyright problems“ and „business concerns“, TOO MUCH – because here, where I live - near Duesseldorf/Germany -, are only VERY FEW people left MAKING MUSIC FOR THEMSELVES and meeting with ENSEMBLES to make music for themselves, not only to CONSUME music and PAY for music!

Strange idea: They from state cybernetics and controls really have managed to ELIMINATE MAKING MUSIC from everyday-life in Germany outside Bavaria – id est in only 70 years after the end of the Second World War – which perhaps would not have been possible, if not after 1945 approx. 30% of every statistical vintage-year ("Jahrgang") decided, to stay unmarried.

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2. Content of Project

BBWV 137.1 piano, deep violin (with expanded / changed deep intro)
BBWV 137.2 deep violin (with indications to fingering and bowing)

BBWV 139.1 high violin, string-orchestra, other „intro“ (with double stops) – general score/conducteur
BBWV 139.2 solo violin / Gipsy Primas (with indications to bowing and fingering)
BBWV 139.3 violin I
BBWV 139.4 violin II
BBWV 139.5 viola
BBWV 139.6 cello
BBWV 139.7 contrabass

E23Music – (Dedication-Essay:) Music – Military – Moksha (Hindu-„Liberation“ from rebirth)

E24Music – (Preface-Essay:) On Hungarian Gipsy music and her relation to Indian Raga (corner stones of new thesis)

( single voices: 4 violins I, 4 violins II, 2 viola, 2 cello, 1 contrabass – if this reduced to small "Gipsy-banda", there are needed the following: Primas-violin, 3-4 violins, 1 viola, 1 cello, 1 contrabass – and some intelligent players with "music in the blood", who can make some necessary adaptions for themselves ... which means: probably no folks from TODAY Northern Germany!)

For both – the high violin and the deep violin version – exist somewhere elaborated orchestra settings, the deep-violin version normally in use with bariton or soprano solo-singing of the Kalman original, the high-violin- version used in Andre Rieu video as purly instrumental version with dance-choreography of some sort attached, such indicating from other side the original use on stage in theater.

Otherwise it easily is detected, that I restricted orchestra to PURELY "strings", no clarinette, no cymbal, no other coloring instruments. This "string-minimalism" especially was observed, to make PERFORMANCES EASIER with regard to APPARATUS and COSTS, especially in the TODAY situation of CULTURAL DECLINE (and banalization) in Germany: In Germany it is today DIFFICULT, to bring together MUSIC ENSEMBLES whatever – with the exception of the mountain-regions of Bavaria perhaps.
3. On settings

3.1 I had to solve 2 main problems: a) to adopt „rubato“-notes to the normal measures-scheme, b) to give hints to a proper fingering on the violin – and, so to say, „to make the chose work“, for instance in minimizing the overload of information given in the piano-reduction from the orchestra-conductor-score by Kalman himself, as for instance in splitting piano-score into single string-instruments. (So please: If Cello and Contrabass SEEM to be very often PARALELL, this is the reason, why cello and contrabasso in 19th century very often were written in ONE staff-row. But I decided, to write 2 staffs for each, because the Contrabass is written ONE OCTAVE higher, than sounding, which is the reason WHY, it SEEMS, that Cb is identical with cello often!)

To give an impression, what was behind my trial for arrangement I add a copy of the INTRO (for deep violin) of my printed Kalman-piano-reduction from 1924. For certain reasons (explained later), which are related to my new thesis, that Gipsy-music is from Indian RAGA music, I took from this Kalman-print intro the ACCORDS ONLY, mainly LONG accords in a „bordun-similar“ FUNCTION, which would become clearer, if compared with INDIAN HARMONIUM (or otherwise „Shruti box“ in harmonium technique) – or, if someone prefers, with the "background-borduns" on the Sitar (and the Sitar-similar Rudra Veena) and/or the type of "devotional – more popular and more casual – Bhajan-singing".
For all those „copyright concerners“: I CHANGED a lot and SKIPED a lot from the hints to orchestra in the piano-reduction in LISTENING to Kalman and to Andre Rieu. But the RESULT now is not a COPYRIGHT INFRINGEMENT, but something NEW and DIFFERENT and LIVING – and because I am NOT concerned regarding BUSINESS, everybody may take it and ENJOY for FREE – you see, just to please the OLD GODS, especially those from India, the old home of the people, we today call „Gipsies“, which however in their own language from Central India, which is related to SANSKRIT (!), call themselves „Roma“ (and Sinti).

We may even say: What I deliver here is the old-way-approach, that the players themselves wrote their settings, to get something ready for PLAYING!

I do skip here the second intro for high-violin-version, which was „inspired“ by listening to Andre Rieu und Carmen Monarcha (Brazil) and even is more apart from the Kalman original and not only so because of double stops added by me and the placement within another octave.
3.2 My printed source of 1924 from IMSLP/Petrucci online-library is a so-called piano-reduction containing lots of hints to the orchestra-conductor, which I simplified or even skipped – but not EVERYTHING indicating in the scores of my versions within a dedicated "changings report" – because we simply are not in the business of "historical-critical edition" here.

It perhaps must be added for CRITICS of such "piano-reduction" in use in the "upper and educated middle class" for the "saturated bourgeois salon and housemusic", say until 1935 or so, which is in the generation of our parents: Whatever those critics tell, we TODAY would only HARDLY find ANYBODY, who would be MUSICALLY FIT enough to PERFORM and PRODUCE those "piano-scores" for the "dilettants" whatever! I somewhere in internet only once met someone from former Russian Ukrainia, who really did it and wrote "piano-reduction" from opera-score FOR HIMSELF: We were not told, whether he was such occupied, that he might have been able, to obey to his marital duties any longer!

We close here as follows: If we have piano-reductions, it would be a special field of training, to play them. And if we have no piano-reductions, SOMEONE – usually the conductor himself or the REPETITOR of the theater/opera-house – would play an EXTRACT of basic harmonics directly from a general score, which again would need special training restricted to the few only!
3.3 The piano-handling of the 1924-score gives – at first glance - every impression of "Vienna coffee-bar-sound of early 20th century“, which of course has nothing to do with "original-Gipsy“-music, with but the exception, that some of the HARMONICS very well might be taken from Hungarian Gipsy bandas, whereas a real copying of Hungarian banda-sound and harmonics perhaps might be outside the reach of born Westerners, because it has PRESERVED TOO MUCH OF INDIAN RAGA music, where we have NO EUROPEAN-type handling of HARMONICS and "(string) ensemble-playing"!
At least: I myself are NOT able to copy the Hungarian Gipsy-banda sound and do know NO BETTER approximation to that, than Imre Kalman – and few others of his time - produced!
Otherwise there may be people – especially the PURISTS and DOGMATICS! - feeling alienated somewhat by the little bit „massive use“ of octaves in basso of the left hand of the piano-setting, which I did not change, because the experienced player may change it al gusto for himself! But before someone might overdo the skipping, I may firmly hint to my own inability, to find better HARMONICS than Imre Kalman, which, we may say, are little bit „tricky“ behind the smooth piano-setting’s surface.

3.4 ALL „8va“ notations are MY changings from the original piano-reduction, because I otherwise would have had difficulties with the SPACING of „staff-systems“ in my software. But at the end of "2. Arioso" few measures before starting the "refrain / da capo" I choosed from the Kalman-print the option for "octavation" for the string-orchestra version, where we have a HIGH solo-violin setting, so that this changing is not MY idea "as such", but taken from the indications to OPTIONS in the 1924-score already.

3.5 I added remarks for use of „cymbalom/harp“ and by splitting of long-duration-notes indicated the time, which may be used for „cymbal-effects“ al gusto. I however shied away from notating „cymbalom“ for myself, simply because the „cymbalom“ - and especially the cymbalom since 19th century – is NOT a „real“ Gipsy-instrument, to which is to be added, that it is not an easy task, to imitate „cymbalom“-effects on the piano – especially if you are not born Gipsy, like myself! So MY personal best guess was, to simply SKIP any "cymbalom-trial" here!

3.6 With regard to „Csardas“-chapter is given the strong advice, to start in relativly slow motion, so to have enough opportunity for any „accelerando“-effects. This was observed and LEARNED from the Andre-Rieu / Carmen Monarcha video above in chapter "sources". (If the instrumentalist is doing TOO fast, the singer will get breathless ...)

3.7 With regard to indications for expression, tempo, bowing and fingering please keep in mind that these are SUGESTIONS only and that they may be CHANGED by EVERYBODY according to PERSONAL STYLE and NEEDS.
But what the Westeuropean NON-Gipsy player may find in the end worthwhile, might be considered the problem, to make the violin SOUND and SING. I may from my experience only add: Whatever violin someone may play, TRY the 432-hz normal-a, which is on tuning-forks on the market elsewhere. THERE MIGHT BE A RELATION BETWEEN
THE MEASURES, the old violin masters applied and the 432-hz-frequency from NATURE, INCREASING the RESONANCES even of a poor violin (of the classical Italian type of Stradivari, Guaneri, Guadigini, Amati and so on) – we may assume at least!
I may say at least: IF NOT TAKING the a=440 hz as FIXED "technical" NORM – which it historically was never! - some may find it worthwhile, to experiment with a practise in RAGA music, which is, that at the outset of a Raga the main musician would "seek HIS personal tone of reference", which, as is told from experience, normally should be somewhere between "gis and g" ... so that perhaps the "G-centrism" on the violin may not seem that accidental any longer ... (I have forgotten, what is the Indian terminus technicus for this ...) To put the words more distinctly: the "G-centrism" in violin music and the "tendency for G/Gis-basic tone in Ragas may be checked, whether this might be a hint to a NATURAL CONSTANT of some sort, which PERHAPS would form a LINK between the FREQUENCY-BANDS of multiples of SCHUMANN-frequency-series¹¹ - known since around 1953 or so - of this planet and the frequency-band in use in human music and suitable for perception by the human ear.

3.8 So to avoid imposing my personal decisions and compromises on the user, I even went as far as to add COPIES from the piano-setting of 1924, so that everybody can make up his own mind – and may implement changings accordingly.

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Hindu God of Music: Subramanya, son of Shiva

4. Documents

4.1 Come Zigany, piano score, Kalman 1924 (from IMSLP/Petrucci)
Auch ich war einmal ein feines, Gär-tell-bes-ka-vier.
Auch ich war einmal ein reicher, Reis-ter-of-fi-zier.

Hab' mir die süßen Geigen
Hab' mich ganz un-ter-tät-gest

Wie oft hab' ich den süßen

W. K. 1941.
vielleicht spielt morgen ganz genau dasselbe Lied, die Zigeunerlied, anders wo zum Wein, wenn ihr, ge-spielt habt die Salzsprunznar men und euren Herz.gefangen seelig und beruhigt.

(dürfte das Theaterorchester mit der Zigeunerkapelle ein.)

Komm Zigeuny, komm Zigeuny, spiel mir ins Ohr, komm Zigeuny, Sazas fe-le

zeig heut, was du kannst.

O, komm, o, komm Zigeuny.

Komm Zigeuny, spiel mir was vor, spiel bis mein Herz vor Freude

Text ad lib. Vielleicht spielt man hier die Zigeunerlied ganz genau dasselbe Lied, anderswo zum Wein. (Klarina)

Bei der zweiten Strophe ungenannte Texte; ad libitum.)

W. F. 1844.
4.2 Document: Nada-Yoga, Wikipedia EN
URL https://en.wikipedia.org/wiki/N%C4%81da_yoga

ATTENTION: /Uwaga: It is advised, that especially in everything connected with "NADA, Nada-Yoga, Nada-Brahma" and related subjects such as "sound-healing", "Tibetean sound bowls", Kundalini, Tantra, Nirvana, Samadhi etc. pp. should be applied SOBER TECHNIQUES OF SCIENTIFIC ANALYSIS, such to avoid CHARLATANS criminals and even "dangers for one's health", demanding normally a PROVEN "spiritual authority" – NORMALLY DIFFICULT TO BE FOUND! - to cope with! !
This article needs additional citations for verification. ... - truncated - ...

Nāda yoga (नादयोग) is an ancient Indian metaphysical system. It is equally a philosophical system, a medicine, and a form of yoga. The system's theoretical and practical aspects are based on the premise that the entire cosmos and all that exists in the cosmos, including human beings, consists of sound vibrations, called nāda. This concept holds that it is the sound energy in motion rather than of matter and particles which form the building blocks of the cosmos.

Nāda yoga is also a reverential way to approach and respond to sound. In this context, sound [and] music carry a spiritual weight more meaningful, respectively, than what sensory properties normally provide. Sound and music are considered to play a potential medium/intermediary role to achieve a deeper unity with both the outer and inner cosmos.

Nāda yoga's use of sound vibrations and resonances are also used to pursue palliative effects on various problematic psychological and spiritual conditions. It is also employed to raise the level of awareness of the postulated energy centers called chakra.

Music has been used by most Indian saints as an important and powerful tool in the quest for the achievement of nirvana; notable names to be mentioned here include Kanakadasa, Thyagaraja, Kabir, Meerabai, Namdeo, Purandaradasa and Tukaram.

Contents

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• 3 Secondary literature
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• 4 See also
• 5 Notes
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Description

The Nāda yoga system divides music into two categories: internal music, anahata, and external music, ahata. While the external music is conveyed to consciousness via sensory organs in the form of the ears, in which mechanical energy is converted to electrochemical energy and then transformed in the brain to sensations of sound, it is the anahata chakra, which is considered responsible for the reception of the internal music, but not in the way of a normal sensory organ.

The anahata concept refers to one's own personal sound vibrations, which are thought to be so closely associated with one's self and the Self that a person can not share their anahata with another human being. In other words, this inner sound is sacred and once reached will open the practitioner's chakras, which ultimately will unite the body to the divine/cosmos.

With continued sounds, a focused mind and controlled breath, the individual can, according to Nāda yoga, "listen in on" their own anahata, their own "inner sound", which can take up to nine different forms. Such a process of inner awareness and sensitivity leads to increased self-recollectedness and finally to awakening.

To concentrate on this inner sound as a support for meditation is very helpful to tame the mind, and when it has been clearly recognized, used for self-recollectedness in outer life as well. Eventually, it can be experienced as penetrating all matter and indeed vibrates eternally throughout the Creation.

In Nāda yoga, one of the main breathing sounds is ahaṁ, where each part of the word (a ha ṃ) is focused on and spoken individually. The echoes produced by each of these spoken letters is a time where the yogi
should immerse herself and rest. Now, because of imbalances within the human body, Nāda yoga begins by removing the ailments and impurities by "awakening the fire in the body (jāṭhara)" (Timalsina 212) with the use of a sound resembling that of a bee. It is important to note that when the yogi/yogini is forming sounds, their mind should not wander off to other entities.

One group to incorporate yoga, Nāda yoga specifically, and the practice of sound into the spiritual transformation is the Josmanĩ. The Josmanĩ are identified as a Sant tradition, and they are a blend of Śrī Vaishnava Bhakti tradition with the Nāth Yoga tradition. Yoga is used in "personal and social transformation" (Timalsina 202). The Josmani's spiritual quest interlinks the practice of Kuṇḍali and Nāda Yoga.[1]

In the West, detailed indications and advice have been given by Edward Salim Michael in his book: the Law of attention, Nada Yoga and the way of inner vigilance. Ajahn Sumedho, from the Thai Forest Tradition also teaches the practice of this inner sound.

The condition known in western medicine as tinnitus is considered in Ayurvedic medicine to possibly be caused by spiritual awakening to the anahata. [2]

Primary literature

**Nada Bindu Upanishad**

**Shurangama Sutra**

The Śūraṅgama Sūtra, often spelled Shurangama Sutra or Surangama Sutra in English, is a Mahayana sutra and one of the main texts used in the Chán school in Chinese Buddhism. In the Surangama Sutra, Avalokitesvara says that he attained enlightenment through concentration on the subtle inner sound. The Buddha then praises Avalokitesvara and says that this is the supreme way to go.

"How sweetly mysterious is the Transcendental Sound of Avalokiteshvara! It is the pure Brahman Sound. It is the subdued murmur of the seadite setting inward. Its mysterious Sound brings liberation and peace to all sentient beings who in their distress are calling for aid; it brings a sense of permanency to those who are truly seeking the attainment of Nirvana's Peace . . ."

"All the Brothers in this Great Assembly, and you too, Ananda, should reverse your outward perception of hearing and listen inwardly for the perfectly unified and intrinsic sound of your own Mind-Essence, for as soon as you have attained perfect accommodation, you will have attained to Supreme Enlightenment."

Secondary literature

**Mantrayana**

1. Jamgon Kongtrul (1813–1899) provides an important paradigm of salience for the esoteric Dzogchen doctrine of "sound, light and rays" (Wylie: sgra 'od zer gsum) and the 'mantra' of the Mantrayana tradition in particular, Kongtrul, et al. (2005: p. 431) identifies the “primordial sound” (nāda) and its semantic field:

The primordial indestructible great vital essence (gdod ma'i mi shigs pa'i thig le chen po), which is the root or ground of all of cyclic life [samsara] and perfect peace [nirvana], is known as primordial (gdod ma) because it has no beginning or end; as indestructible (mi shigs pa) because it is indivisible; as vital essence (thig le) because it pervades the various appearances; and as great (chen po) because there is nothing that it does not encompass. There are countless synonyms for the primordial indestructible great vital essence, such as "great seal" (phyag rgya chen po, mahāmudrā), "great bliss" (bde ba chen po, mahāsukha), "primordial sound" (nāda), "all-pervading vajra of space" (mkha' khyab nam mkha'i rdo rje), "ordinary awareness" (tha mal shes pa), "pristine awareness channel" (ye shes kyi rtsa), "pristine awareness wind" (ye she kyi rlung), "invincible ham" (gzhom med kyi ham), "invincible vital essence" (gzhom med kyi thig le), "essence of enlightenment" (sugatagarbha), and "transcendent wisdom" (she rab phar phyin, prajñā-pāramitā) (CPR, f. 29a3-b2).[3]

This quotation comes from the famed Sheja Dzö or 'The Treasury of Knowledge' (Tibetan: ཤེས་བ་མཛོད, Wylie: shes bya mdzod)[4] a voluminous work, encyclopedic in breadth, by Jamgon Kongtrul.
2. The Mahasiddha Vinapa (The Musician) achieved mahamudra through contemplation of the unborn, unstruck sound:
With perseverance and devotion
I mastered the vina's errant chords;
but then practicing the unborn, unstruck sound
I, Vinapa, lost my self.

...his mastery of the "unborn, unstruck sound" made audible by eradication of concepts, judgements, comparisons and criticism that obscure cognition of the pure sound of the instrument, is accomplishment of the fulfilment process. The unstruck sound is the sound of silence and is the auditory equivalent of phenomenal emptiness. It is absolute sound; it is the potential sound of everything composed and waiting to be composed. Lost in this non-sound, the sense of self becomes infinitely diffused in emptiness.

These quotes are from p. 91 and p. 93 respectively of "Masters of Mahamudra: Songs and Histories of the Eighty-four Buddhist Siddhas" by Keith Dowman, Publisher: State University of New York Press (ISBN 978-0-88706-160-8)

See also
- Pranava
- Logos
- Shabda
- Kirtan
- Aether theories
- Tinnitus

Notes

References


• Goddard, Dwight (1938). *The Surangama Sutra - from "A Buddhist Bible"*. E. P. Dutton & Co. ISBN.


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end of file
137.1 Come Zigany - piano, deep violin


Piano reed Harm.

61

67

73
go to Measure 27

3. Csardas

80

accel.

\( \text{accel.} \quad \text{\( d = 105 \)} \)

Da capo dal Segno

1. Cymbalom harm

2 measures octavated

rit.

\( \text{rit.} \quad \text{\( d = 100 \)} \)

ben misurato

\( \text{ben misurato} \)
137.2 Come Zigany / Komm Zigan
from Countess Mariza, 1st. mov., no.7, Finale 1
- deep violin - 6:06 -

Emmerich Kalman
Imre Kalmán 1924
arr. Bruno Antonio Buike - 2019

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Neuss: Bruno Buike 2019 - BBWV
137.2 Come Zigany - deep violin
3.Csardas

Da capo dal Segno

(2?)

Spirito

Presto