

MANTRA AMERICANA II LYRICS

TAM PRANAMAMI

Tam Pranamami welcomes you to the album with a dreamy embrace. Mitchel Forman's accordion swells and Greg Leisz' dobro and pedal steel swoon. Sweet vocal harmonies both soothe and excite.

In this song, dancing and singing are celebrated as the golden path to experience a consciousness that transcends the body. The lyrics invoke Shri Chaitanya, also known as Gaura Hari, an historic figure who took chanting out of the temples and into the streets, igniting the Bhakti movement that began the transmission of yoga to everyone.

Ujjvala varana gaura vara deham
Vilasita niravadhi bhava videham
Tri bhuvana pavana kripayah lesam
Tam pranamami ca sri saci tanayam

Tam pranamami ca sri saci tanayam
Tam pranamami ca sri saci tanayam

Gaura hari hari hari, gaura hari hari hari, gaura hari hari hari, gaura hari
Krishna chaitanya, krishna chaitanya, krishna chaitanya, shri mahaprabhu

Vigalita nayana kamala jala dharam
Bhushana nava rasa bhava vikaram
Gati atimanthara nritya vilasam
Tam pranamami ca sri saci tanayam

Tam pranamami ca sri saci tanayam
Tam pranamami ca sri saci tanayam

Gaura hari hari hari, gaura hari hari hari, gaura hari hari hari, gaura hari
Krishna chaitanya, krishna chaitanya, krishna chaitanya, shri mahaprabhu

Śrī krishna caitanya prabhu doyā koro more
Tomā binā ke doyālu jagat samśāre

Bhusana bhuraja alaka valitam
Kampita bimbadhara vara ruciram
Malayaja viracita ujjvala tilakam
Tam pranamami ca sri saci tanayam

Tam pranamami ca sri saci tanayam
Tam pranamami ca sri saci tanayam

Gaura hari hari hari, gaura hari hari hari, gaura hari hari hari, gaura hari
Krishna chaitanya, krishna chaitanya, krishna chaitanya, shri mahaprabhu

SHRI RAMACHANDRA

Shri Ramachandra speaks to the classic Indian tale of the Ramayana, understood as a parable of the journey of everyone's heart. Propelled by electric guitar from James Harrah and dobro from Greg Leisz, and lifted by Mitchel Forman's accordion, a choir featuring the voices of both Dave and Madi's families soars.

Ram is a king, the sun, the light, taking the form of every child. Although the palace we are born to is within us, our love is stolen by the demons of desire and attachment. We are exiled from our kingdom, wandering in a forest of anger and doubt, unable to find our way back home. Ram's journey to rescue his love, Sita, aided by the monkey god Hanuman, is a testament that humility and service are the most reliable guides.

Shri ram chandra kripalu bhaju mana
Harana bhavabhaya darunam
Navakañjalocana kañjamukha
Karakañja padakañjāruṇam

Shri ram jai jai shri ram
Shri ram jai jai shri ram
Sita ram, raja ram, raghu ram, mere ram
Surya ram, chandra ram, pyara ram, mere ram

Paṭapītamānahu taḍita ruciśuci
Naumijanakasutāvaram
Raghunanda ānandakanda
Kośalachandra daśarathanandanam

Shri ram jai jai shri ram
Shri ram jai jai shri ram
Sita ram, raja ram, raghu ram, mere ram
Surya ram, chandra ram, pyara ram, mere ram

Jai jai jai hanuman, jai hanuman
Sita ram, sita ram
Jai jai jai jai hanuman, jai hanuman
Sita ram, sita ram
Sita ram

Śiramukuṭakuṇḍala tilakacāru
Udāru'aṅgavibhūṣaṇam
Mamahṛdayakañjanivāsakuru
Kāmādikhaladalagañajanam

Shri ram jai jai shri ram
Shri ram jai jai shri ram
Sita ram, raja ram, raghu ram, mere ram
Surya ram, chandra ram, pyara ram, mere ram

RAMANI RAMANA

Ramani Ramana is arguably the most fun and audacious track of the album, an Indian wedding band meeting a New Orleans front line. James Harrah's electric guitar offers up some gritty distortion and drive, as tabla and mridangam dance in playful rhythmic interplay. A horn section of Corbin Jones on tenor sax and Aaron Janik on trumpet keeps the Mantra Americana party lively.

Radha and Ramana are indivisible and always together, electromagnetic forces in a universe of love. Radha takes the name Ramani, representing how polarities can flip, feminine assuming the guise of masculinity, all pairs of opposites and energies becoming the other in a cosmic dance of endless transformation. Vrindavan, known as the childhood home of the god Krishna, represents innocence and play as our natural state of consciousness.

Shri shri radha, jai shri radha
Shri shri radha, jai shri radha shri shri radha

Ramani radha ramani radha

Shri shri radha ramana, ramani radha, ramani radha, ramani radha ramana

Hare krishna hare krishna
Krishna krishna hare hare
Hare rāma hare rāma
Rāma rāma hare hare

Radha raman, radha raman, radha raman, radha raman

Ramani ramani ramani ramani ramani ramani ramana
Radha ramanaji radha ramana, radha ramanaji radha ramana

NANDA KUMAR

There is something so funky about the interplay of Mitchel Forman's piano and Hammond B3 organ on Nanda Kumar, and the gospel feel of the vocal quartet and the handclaps. Aaron Janik on trumpet and Corbin Jones on tenor sax flavor the track with spunk, mischief and audacity.

Krishna represents the divine in human form. The name Murari refers to how Krishna slays a demon by pinpointing its fearful essence, turning the power of evil against itself. Deflection can accomplish more than aggression, with far less effort. Love conquers not by force, but through persuasion.

Nanda-kumār āṛ nanda-kumār
Eso nanda-kumār āṛ nanda-kumār
Habe prema-pradīpe āratī tomar
Prema-pradīpe āratī tomār

Jīvana maraṇa tava pūja nivedan
Jīvana maraṇa tava pūja nivedan
Sundara he mana-hāri

Nanda-kumār āṛ nanda-kumār
Eso nanda-kumār āṛ nanda-kumār
Habe prema-pradīpe āratī tomar
Prema-pradīpe āratī tomar
Nayana jamunā jhare anibār
Nayana jamunā jhare anibār
Tomāra virahe giridhāri

Mama mana mandire raha niśi-din
Krishna murāri śrī krishna murāri
Mama mana mandire raha niśi-din
Krishna murāri śrī krishna murāri

Nanda-kumār āṛ nanda-kumār
Eso nanda-kumār āṛ nanda-kumār
Habe prema-pradīpe āratī tomar
Prema-pradīpe āratī tomar

Bandana ghane tava bajuka jivan
Bandana ghane tava baju ka jivan
Krishna murari giridhāri

Nanda-kumār āṛ nanda-kumār
Eso nanda-kumār āṛ nanda-kumār
Habe prema-pradīpe āratī tomar
Prema-pradīpe āratī tomar

Giridhari giridhari, giridhari giridhari
Nanda-kumar, nanda-kumar
Tumi nio he nio citta-nandan

RADHE GOVINDA

The core riff of Radha Govinda is a simple and powerful 1-4-1 / 4-5-1 chord progression played on the piano, resolving into a variation on the classic 6-2-5-1 cadence underlying so much popular Western music. It fits perfectly with the melody, but Indian classical music doesn't really do chords, preferring melodic ornament against a held or implied drone, and unisons over harmonies.

The music theories are actually always a little bit at war, like many couples, but when Radha and Govinda realize they are within each other, there are outbreaks of peace and celebration, and it all works. Two thirds of the way through there is a change up from 4/4 time to 6/8 that throws the melody into a backflip and – with the help of some smooth pedal steel from cowboy Dean Parks – rides the waltz all the way to the rodeo.

Radhe radhe madana mohana
Gopinatha radhe
Radhe radhe syama sundara sundara radhe

Radhe radhe govinda gopala radhe
Radhe radhe govinda giridhari radhe

Varhsane valle ki jai jai jai jai,
Varshane valle ki jai jai jai jai
Vrishabhanu nandini ki jai jai jai-jai-jai
Vrishabhanu nandini ki jai jai jai-jai-jai

Radhe govinda, radhe govinda
Radhe govinda, radhe govinda
Radhe govinda radhe, radhe govinda radhe
Radhe govinda radhe, radhe radhe govinda radhe

Radhe radhe madana mohana
Gopinatha radhe
Radhe radhe syama sundara sundara radhe

Radhe radhe govinda gopala radhe
Radhe radhe govinda giridhari radhe

Varhsane valle ki jai jai jai jai,
Varshane valle ki jai jai jai jai
Vrishabhanu nandini ki jai jai jai-jai-jai
Vrishabhanu nandini ki jai jai jai-jai-jai

Radhe govinda, radhe govinda
Radhe govinda, radhe govinda
Radhe govinda radhe, radhe govinda radhe
Radhe govinda radhe, radhe radhe govinda radhe

Radhe radhe madana mohana
Gopinatha radhe
Radhe radhe syama sundara sundara radhe
Radhe radhe govinda gopala radhe
Radhe radhe govinda giridhari radhe
Radhe radhe govinda gopala radhe
Radhe radhe govinda sri kishori radhe

Varhsane valle ki jai jai jai jai,
Varshane valle ki jai jai jai jai
Radhe govinda radhe govinda

Varhsane valle ki jai jai jai jai,
Varshane valle ki jai jai jai jai
Radhe govinda radhe govinda
Radhe govinda radhe govinda
Radhe govinda

JAYA RADHE

Jaya Radhe brings the record to a close with an easy shuffle, on a country road with Dave Stringer's strolling harmonica, through the gentle twisting and turning of Greg Leisz' dobro. A mandolin flutters with a whimsical, carefree feeling in the dappled light. Life feels without worry, unbounded, suspended in time.

Radhe and Krishna are the eternal lover and beloved, understood to be inside each other. The world and the perceiver of the world are also understood as being one. In the bliss of ecstatic union, who are you and where are you, when you disappear into that music, into that moment? Does the question even matter anymore? Any identity, and all identities, are fleeting. Life is a ramble into the sunset, humming a song.

Jaya radhe, jaya krishna, jaya vrindavan dhama
Jaya radhe, jaya krishna, jaya vrindavan dhama
Sri govinda, gopinatha, madana-mohan
Jaya radhe, jaya krishna, jaya vrindavan dhama
Mora ei abhilāṣa, vilāsa kuñje dio vāsa
Mora ei abhilāṣa, vilāsa kuñje dio vāsa
Nayana heribo sadā yugala-rūpa-rāśi
Namoh namaha tulasi, namoh namaha

Jaya radhe, jaya krishna, jaya vrindavan dhama
Jaya radhe, jaya krishna, jaya vrindavan dhama
Sri govinda, gopinatha, madana-mohan
Jaya radhe, jaya krishna, jaya vrindavan dhama

Ei nivedana dhara, sakhīra anugata koro
Ei nivedana dhara, sakhīra anugata koro
Sevā-adhikāra diye koro nīja dāsī
Namoh namaha tulasi, namoh namaha

Tapta-kanchana-gaurangi
Radhe vrndavanesvari
Srivrsabhanu-sute devi
Pranamami hari-priye

Dīna kṛṣṇa-dāse koy, ei yena mora hoy
Dīna kṛṣṇa-dāse koy, ei yena mora hoy
Śrī-rādhā-govinda-preme sadā yena bhāsi
Namoh namaha tulasi, namoh namaha

Jaya radhe, jaya krishna, jaya vrindavan dhama
Jaya radhe, jaya krishna, jaya vrindavan dhama
Sri govinda, gopinatha, madana-mohan
Jaya radhe, jaya krishna, jaya vrindavan dhama
Jaya radhe, jaya krishna, jaya vrindavan dhama