

## AEYAYA BALANO SAKKAD

Music by M.B. Sreenivasan (1925-1988), Words by Smt. Chandra Bhat

Arranged for 2-part choir by John Higgins

Konkani language, official language of the Indian State of Goa.

## TRANSLATION AND PRONUNCIATION GUIDE

[aɪ-ja-ja ba-la-no sa-kad<sup>i</sup> su-di tʃa-ri aɪ kuŋk<sup>i</sup>]  
Aeyaya balano sakkad soodee charee ayk koonk.

[aɪ-ja-ja ba-la-no sa-kad<sup>i</sup> su-di tʃa-ri aɪ kuŋk<sup>i</sup>]  
Aeyaya balano sakkad soodee charee ayk koonk.

[saŋ-ka-ta tum ka dʒi-va-na ni-ti dʒi-va-na ni-ti]  
Sankata toom kah jeevana neetee, jeevana neetee,

[saŋ-ka-ta tum ka dʒi-va-na ni-ti ]  
Sankata toom kah jeevana neetee,

[sa-fal dʒa-va tʃak tʃol-tʃi ri-ti]  
Sahfal javah chak cholchee reetee,

[sa-fal dʒa-va tʃak tʃol-tʃi ri-ti]  
Sahfal javah chak cholchee reetee

Aeyaya balano sakkad soodee charee ayk koonk.  
Aeyaya balano sakkad soodee charee ayk koonk.

Sankata toom kah jeevana neetee, jeevana neetee,  
Sankata toom kah jeevana neetee,  
Sahfal javah chak cholchee reetee,

Sahfal javah chak cholchee reetee

Literal translation: Come, children, listen to the secrets of life. Childhood is a gift to us, when we can learn all that is taught.

Lyrics to this arrangement are written phonetically so that native English speakers will understand how to pronounce them. The original Indian text in its proper spelling is not included.

## BACKGROUND

This song was written by Smt. Chandra Bhat (lyrics) and M.B. Sreenivasan (music). The arrangement is by John Higgins. This song is to celebrate Diwali, or "The Festival of Lights." It is held on the night of the full moon of late October or early November. In northern India, people set up a row of lamps outside their home to remember the brave and legendary King Rama. For Indians living in the south, it is a time to invite Laxmi, the goddess of wealth and beauty, to visit their homes. <sup>1</sup>

M. B. Sreenivasan studied Carnatic, Hindustani and Western music. He composed extensively films, particularly for the Tamil and Malaysian film industries and founded and directed the Madras Youth Choir.<sup>2</sup>

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<sup>1</sup> Higgins, John, arr. "Aeyaya Balano Sakkad". Music Express, 2000, p. 2.

<sup>2</sup> Orkut MBS Community. "A Tribute to M. B. Sreenivasan". 2009. Web. <http://www.mbsreenivasan.com/index.php?pg=biography> [Accessed 23 May 2018].

This melody is based on the Mixolydian scale. You can think of this scale as the arrangement of half and whole steps on the piano when you go from g to g on all white keys. Another way to think of this is to think of a traditional do re mi scale, with "ti" a half-step lower than usual (or a lowered 7<sup>th</sup> scale degree).

## RECORDINGS

Kokopelli Choirs, Shumayela, directed by Kimberley Denis, May 2013: <https://youtu.be/O6nhfBZrvEQ>

## SCORE ANALYSIS OF AEYAYA BALANO SAKKAD

Meter: Duple

Scale: In Western terms, Mixolydian

This song is built on three different themes, each of which is a two-measure musical phrase.

The overall structure can be viewed as:

Intro AAB'BCCAAB'BCCAA

Intro	A Section	B Section	C Section
<p>Ms. 1-5</p> <p>Tonal Center is F, music built on Bb mixolydian scale, but harmonies are non-Western, and do not function with any sort of tonic-dominant relationship;</p> <p>This section introduces the A theme</p>	<p>Ms. 6-13</p> <p>AA</p> <p>Theme A: four measure theme, but each pair of measures is essentially the same; Theme A is sung twice, the first time in unison, the second with an F drone.</p>	<p>Ms. 14-18</p> <p>B'B</p> <p>Theme B: 2 measure theme in two part harmony; the first statement of this theme is elongated by repeating the second measure of the theme; the second statement is just the two measures.</p>	<p>Ms. 19-22</p> <p>CC</p> <p>Theme C: 2 measure theme in unison, sung twice</p>
<p>A Section</p>	<p>Repeat from Ms. 14-31 (from B' through second C)</p>	<p>A Section</p>	
<p>Ms. 24-31</p> <p>AA</p> <p>Theme A sung twice, both times with F drone in lower voice.</p>		<p>AA</p> <p>Theme A sung twice with F drone.</p>	