

**GURU NANAK'S CONTRIBUTION  
TO INDIAN MUSIC**

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### **Introduction**

- Chapter I** Indian Music : A brief survey from Vedic Age to the Fourteenth Century A.D.
- Chapter II** Indian Music during the Age of Guru Nanak;  
i) Northern Tradition called Hindustani Music  
ii) Southern Tradition called Karnataka Music
- Chapter III** Contribution of Guru Nanak to Indian Music, specifically towards Raga of Indian Music.
- Chapter IV** Element of Raga or Traces of Raga in Guru Nanak Bani.
- Chapter V** Assignment of Headings for his Compositions
- Chapter VI** Combination of Maarose with Desi Sangeet, leading to the origin and evolution of Gurmat-Sangeet.
- Chapter VII** Gurmat Sangeet versus Indian Music
- Chapter VIII** Growth of Gurmat - Sangeet
- Chapter IX** Conclusion

### **APPENDICES :**

**Abstract**

**Glossary**

**Bibliography**

## INTRODUCTION

1

India has produced Peerless personalities in every walk of life. Sri Guru Nanak Dev is one such prominent personality of the medieval period of Indian history. He came during a dark period when Indians were being ruled over by the Muslim kings. That was a period of great social, political and spiritual crisis in the history of India. According to eminent scholar. Dr. Ajit Singh Paintal, "If we cast a glance at the conditions prevailing in the 15th century, we realise that it was an age of extreme disorder and commotion. The Muslims, who had been ruling the country for four to five centuries, considered themselves superior to their subjects.<sup>1</sup> Hindus and Muslims were bitterly opposed to each other and the masses were made to suffer heavily. Guru Nanak came as a saviour to the suffering humanity. He was loved and revered both by the Hindus and the Muslims alike, as is stated in the following proverb :

Guru Nanak Shah Faqir

Hindu Ka Guru, Mussalman Ka Pir<sup>2</sup>.

He was acclaimed as 'Pir-i-Hind' in the Muslim world abroad and his name still stands inscribed as Mazrat Rabi-i-Ma'id Baba Nanak Faqir Aulia on a memorial in Baghdad.<sup>2 A</sup>

1. Paintal, Dr. Ajit Singh, The Nature and Place of Music in Sikh Religion and its affinities with Hindustani Classical Music, Ph. B. Thesis, Delhi University, 1971. Page 2
2. Shan, Dr. Harnam Singh, Guru Nanak. The Man and His Mission, Chandigarh - 1974, p. 13.
- 2.A. See Ananda Acharya, Swami, Snow Birds, London - 1919, Canto XC, p. 182; Swaran Singh, S., The Divine Master, Lahore - 1927, pp. 154 and 157.

He was not only a great poet, but also a great musician who contributed immensely to Indian Music. He was a great social reformer as well as a spiritual thinker. He was of the considered view that if the thoughts enshrined in gurbani were conveyed through the medium of music, the impact on the minds of the listeners would be everlasting. He, therefore, composed his entire Bani basing it on various Ragas, which have the power to produce anand, the ecstasy. He harnessed music as a medium for the welfare and spiritual uplift of the society. From the three characteristics of fine arts i.e. Satyan, Shivan and Sundran, it is quite clear that the aim of Art - whether it is poetry, painting or music - should be the welfare of the society.<sup>3</sup> In this respect Guru Nanak's position is unique in history. But it is surprising that the musical aspect of the personality of Guru Nanak Dev and his Bani has received scant attention from the high priests of academic pursuit.

Much has been said and written about his life, poetry and philosophy. His Bani has also been fully discussed to describe its poetic value and its the great musical quality has been acknowledged as well as appreciated too. But it is a pity that until recently, very few has taken care to discuss music as the originating factor of Bani consequently Gurbani-Sangat has not got due attention and has not been assigned due significance so far.

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3. Quoted by Narula, Dr. Darshan Singh in Uhere Sansert Nibandh, Amritsar - 1984, P-19.

The main reason for this lack of interest in Gurbani Sangeet is that most of the scholars and the historians were not fully equipped with the knowledge of music and the Ragis and the musicians equipped with the practical knowledge of music were not scholars of literature. While discussing Guru Nanak's contribution to Indian Music, it seems necessary to define the term music. According to Sharang Dev, music, is comprised of three elements, i.e. singing, playing upon the instruments and dance.<sup>4</sup> Among these three components, singing has priority over the remaining two; the second i.e. playing upon the musical instruments comes under singing; while the third one i.e. physical dance is not permissible in Gurbani Sangeet. But about the dance of the inner mind, it is written in Gurbani :

Dance, O my mind before thy Guru<sup>5</sup>

and

To abide in celestial beatitude in his exhibiting  
his dalliance. Such a dancer is born not again<sup>6</sup>

Guru Nanak Dev added new dimensions to the Indian music to retrieve its lost glory. Music was synonymous with the court music. It had lost touch with the masses. It was dominated

4. Sharang Dev, Sangeet Ratnakar, (ed) by Shrivastava, H.C. Allahabad - 1970, p. 2.

5. Guru Arjan Dev Ji (ed.) Sri Guru Granth Sahib, Amritsar- 1604, Rag Gujri, Mahla 3, p. 506.

6. Ibid. , Rag Runkali, Mahla 3, p. 685.

by low standards of morality and was degenerating into sensuality. Gradually it came to be used for cheap entertainment purposes.

Guru Nanak Dev regained for it lost glory of the Vedic-Age by composing his hymns in different ragas and talas. He preached through the medium of music. At that time two traditions of music were in use. The first was Maarosee Sangeet while the second was known as Deesi - Sangeet, it was Maarosee Sangeet was beyond reach of common masses because it was bound in rigid rules and the Deesi - Sangeet commonly used at that time had become degenerated and was being used for obscene and purposes. Guru Jee made a singular contribution to its uplift. His message was addressed to the common people, so he adopted the middle path of combining Deesi Sangeet with Maarosee Sangeet. Guru Jee formulated a new tradition in music which is known as Gurbani Sangeet. He composed 976 hymns in thirty-seven ragas. In this way, he not only restored to music its old glory and respect which it had enjoyed in the Vedic - Age but also rejuvenated it. This is really Guru Nanak's unique contribution to Indian Music.

Before Guru Jee, a number of poets and saint-musicians like Surdas, Kabir, Tulsi Dass, Meeran and others had composed and sung their hymns in different ragas. But their singing was mainly personalised and individualistic. Swami Hari Dass, who spent most of his time in forests, composed 126 Padas in 12 different ragas. Out of his 126 Padas 18 are pervaded by

idealism while the remaining 110 Padas are imbued with Shingar - rasa.<sup>7</sup> He was indifferent towards the mundane matters pertaining to the common problems of the society and its welfare, Nor was he in contact with the common masses. But Guru Nanak's whole life was dedicated to the betterment of society. Babar's attack on India provoked Nanak's sensitive mind to say -

"So much beating was inflicted that people shrieked Didst Thou, O God, feel not compassion".<sup>8</sup>

It was only Guru Nanak Dev who dared raise his voice against the tyrants of the times -

"The dard-age is the scalpel, the kings are the butchers and righteousness has taken wings and flown".<sup>9</sup>

Guru Nanak Dev recognised the value and power of music. He used it as a medium for the welfare and spiritual upliftment of the society. With the help of the infinite power of music, Guru Jee became successful in transforming the policies and views of scholars and kings and metamorphosed the devil incarnates like Sajjan Thug, by singing

7. Tara Singh, Prof., Gurbani Sangeet Ate Bharti Sangeet Da Tulnatmic Adhyann, (paper) Pbi. University, Patiala-22 Nov. 1985, p. 10.

8. Guru Garanth Sahib, op. cit., Raga Aas, p. 360.

9. Ibid., Rag Majh, P. 145.



hymns as -

"Bronze is bright and shining, but by rubbing, its sable blackness appears"<sup>10</sup>.

Guru Jee evolved some new ragas like Tukhari and Majh and intermixed various ragas like Parbhati - Bibhas, Basant - Hindole to enhance their impact. These ragas are not found in the ancient and the medieval works on music. Guru Jee brought these ragas into practice. He introduced some new types of some prevailing ragas like (i) Gauri - Dakhni, (ii) Wadhans - Dakhni, (iii) Bilawal - Dakhni, (iv) Ramkali - Dakhni, (v) Maru - Dakhni and Parbhati - Dakhni.

At the time of Guru Nanak Dev Indian music had been divided into two traditions<sup>11</sup> First was the Northern Tradition of Music known as Hindustani Sangeet and second was Southern Tradition of Music known as Karnataka Sangeet. During his Ujassies (long travels) Guru Jee visited southern states of India. Some Scholars are of the view that Guru Jee composed his compositions (hymns) in the ragas of Karnataka traditions of music. That is why he wrote the "Dakhni" word while assigning headings to his compositions. But as a matter of fact in the books of Karnataka music of that time these ragas are found nowhere. Guru Jee sang in the ragas prevailing in Hindustani tradition of music and the word Dakhni means the South side of Northern India at that time.

10. Guru Garanth Sahib, op cit, Rag Suhi Mahala 1, p. 729.

11. Madan, Dr. Panna Lal, History of Music, Hoshiarpur-1970, p. 78.

If we make a careful study of the ragas of Hindustani music, we come to know that some ragas were sung with different styles and swaras in different parts of Northern India. The means of communication during that period were not as those of today. Hence the area of Northern India was very vast. Similarly the mode and style of singing a particular raga varied from place to place. Hence the word Dakhni denotes a particular style of singing a raga as it was sung in the southern part of Northern India at that time and not the Karnataka tradition of Indian music. Guru Nanak gave his message to the people in the language of their own region, but he used ragas of Hindustani music because of the fact that the music or the musical notes have a universal appeal whether they belong to Hindustani music or any other tradition of music. This served as a medium for integrating the nation as well.

In Indian music, every raga is capable of producing a particular rasa.<sup>12</sup> The saint-musicians of Bhakti Movement of the medieval age composed most of their compositions (hymns) in Shant-Rasa or Shringar-Rasa. Even today in music concerts, we generally hear the compositions producing these two rasas. But Guru Nanak Dev Jee made use of all the nine ragas in his hymns and lent them all a thinge of spiritualism. This again is a unique contribution of Guru Nanak Dev to Indian music. A detailed discussion of this aspect has been made in the Chapter Element of Rasa or Traces of Rasa in Guru Nanak Bani, of this thesis.

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12. Garg, Usha, in her article, Rasa Sarishti Nan Akar Aur Jan Ki Bhunika, in Nibandh Sangeet, op. cit., p. 272.

Maarosee-Sangeet was used for the worship of God prior to Guru Nanak Dev Jee. Deai Sangeet or Folk Music was used simply for entertainment. But Guru Jee composed most of his compositions in local ragas as Maajh, Tukhari, Tilang etc. Some compositions of Guru Jee are composed in ragas based on folk tunes as Ase-Di-Vaar. Other examples of folk music are also there in Guru Nanak's Bani as alahunia, Patti, Vaar, Aarti, Sohleh and Baranaha etc. Guru Jee used Deai Sangeet but within the limits of classical music. He brought some folk tunes of local ragas under the category of Indian classical ragas as Maajh, Tilang, Tukhari, Ase etc.

Raga-Ragini system for the classification of ragas was in vogue before the Age of Guru Nanak Dev. Mainly four or five types of this systems were in use.<sup>13</sup> But Guru Nanak Dev never adopted this system. He used the word raga only while giving headings to his compositions. The modern musicians consider Raga-Ragini system unscientific and the Ihaat system for classification of ragas is used h now a days for the classification of ragas, which was invented by Bhat Khandey and developed by Pt. Khare.<sup>14</sup>

Gurmat Sangeet or Gurbani Sangeet is a unique contribution by Guru Nanak Dev to the Indian Music. Gurmat Sangeet is a different tradition of Indian music which has its own original characteristics. According to Prof. Tara Singh Jee, "In the presence of the Guru and the congregation,

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13. Srivastva, Harish Chander, Rag Parshva, Allahabad - 1973 p. 209.

14. Chaitanya Deva, B, An Introduction to Indian Music, New Delhi - 1981, p. 101.

when Gurbani is sung in proper raga and taal in which due attention is given to rahas and the number of the stanzas, mentioned in the end of each stanza, it leads up to spiritual bliss". This is the definition of Gurnat-Sangeet.<sup>15</sup> It is different from Kirtan (devotional singing) too in some respects. But it is a matter of regret that neither have we delved deep to understand this glorious heritage of music nor have our musicians (Kirtankars) tried to maintain or even follow it.

The task undertaken by me has proved to be of utmost difficulty. First, talking about musical aspect of the Bani of Guru Nanak Dev, in itself demands such devotion and discipline of mind as is generally found wanting in common man like me. As is often said, to understand a great man, one has to have little element of that quality in oneself. Although I have tried my best to understand the inner impact of the Bani's music, yet I am aware of the fact that I have reached nowhere near perfection that Guru Nanak and his music is. All my efforts are a humble tribute to the name and glory of the Adi-GURU.

Secondly, the sources available for my research work are quite scant and meagre. Then there remain doubts even about the authenticity and reliability of these sources. It is a Herculean task to make the research work scientific and methodical under this state of affairs. Moreover, except very few like Dr. A.S. Paintal, Prof. Tara Singh etc., this

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15. Tara Singh, Prof. Gurbani Sangeet Ate Bharti Sangeet (paper) op. cit., p. 1.

topic does not seem to have been taken up and treated thoroughly by the scholars and musicians so far. But I have been able to accomplish this gigantic task mainly due to the enlightened guidance, inspiration and encouragement of <sup>my Supervisors</sup> Dr. Harnam Singh "Shan" and Late Prof. Tara Singh Jee. I am also very much indebted to them for rendering me their sound advice.

My sincere thanks are due to the number of Ragis, Rabbabis and the various Gurdwara authorities who readily gave me the privilege of getting required information either in conversation or by correspondence. They helped me a lot in getting the required material for my thesis. I am thankful to Dr. A.S. Paintal for allowing me to consult his thesis. "The Nature and Place of Music in Sikh Religion and its Affinity with Hindustani Music", New Delhi-1971. (First research work on Gurbani - Sangeet). I am very much indebted to my respected father Gyani Darshan Singh Jee for his inspiration and valuable guidance in the understanding of Gurbani and my uncle Sh. Kabil Singh Sehaj for giving me training in Indian classical music. I shall be failing in my duty if I do not thank Prof. Gulshan Kumar, Sh. Gurmeet Singh "Saran". , Sh. Harbhinder Sabharwal, Asstt. Lib., Central reference

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**CHAPTER I**  
**INDIAN MUSIC**

**(From the Vedic Period to the Fourteenth Century A.D.)**

**The Vedic Period**

Indian music was in vogue eight or nine thousand years before the birth of Christ and at the time of Indus Valley Civilisation (2500 B.C.-2000 B.C.)<sup>16</sup> It was at its Apex. This is evident from the statues found after digging the old ruins of Mohenjodaro and Harappa.

During the Vedic Age, people understood the depths of music. The following four Vedas were composed during that very Age :

- |                   |                   |
|-------------------|-------------------|
| i) Rig Veda.      | ii) Sam Veda.     |
| iii) Yajura Veda. | iv) Atharva Veda. |

All these are musical in their form. Sam Veda is entirely musical in its setting. Pt. Dalip Chander Bedi tells that during the Vedic period not only three viz. Udat, Anudat and Swarit but seven swaras were generally used for singing the Ved mantras contained therein.<sup>17</sup> During that glorious Age, all the three components of music i.e. singing, playing on musical instruments and dancing were also fully developed and practised accordingly.

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16. Madan, Dr. Panna Lal, History of Music, Hoshiarpur-1970 pp. 19-20.

17. Bedi, Pt. Dalip Chander, Sangeet Kala Vihar, New Delhi-1959 pp. 404-405.

It was generally considered that if tales were narrated through the medium of music, they would yield better effect on the minds of the audience, as do the martial songs on those of soldiers during the war time. Music was also used for the general welfare of mankind. It was a popular medium for worship leading to attainment of God. The musicians were given due respect in society. Primarily, Brahmans were the custodians of this fine art.

## 2. THE AGE OF RAMAYANA AND THE MAHABHARATA

The epics of Ramayana and Mahabharata were written during 500 B.C. to 500 A.D.<sup>18</sup> Both are poetic in their form.

Maharishi Balmiki, the author of the Ramayana, was expert in vocal music. The epic contains references to his teaching music to Luv and Kush, the sons of Lord Rama.<sup>19</sup> Thus the teacher-taught tradition in the teaching of music had begun by that time. Moreover, the emphasis of music had shifted from the individual to the congregation. On festive occasions, people sang in chorus. Music was also patronised by the State and the nobles (rajas and maharajas). Ravana was himself a great pundit (expert) in music.

Lord Krishna, called Banswala (a flute master), was the hero of the Mahabharata. During that period, Karan-Kari was losing its grip and its place was being taken by Gyan (Knowledge / learning) and Bhakti-Kirtan (devotional singing). Arjuna belonged to this Age. He was adept in

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18. Madan, History of Music, op. cit., p. 31

19. Ibid., P. 31.



veena-vedan. In this epic we find the use of swaras and references to Gandharvan alongwith the swara harmony in music.

### 3. THE PERIOD OF JAIN AND BUDDHA AGE

In India, Vedic civilisation and religion had been at their peak for about two thousand years. The Brahmins, who were scholars in Sanskrit and mainly they were the custodian of this art of classical music and they reserved it to their caste only.<sup>20</sup>

Lord Mahavira and Buddha showed light and founded Jainism and Buddhism respectively. Lord Mahavira was born before Lord Buddha. He formulated five laws for swara-Sadhana in music. The vocal music with the accompaniment of ladies underwent a great development during the period of the Buddha. People in general, clearly understood classical music. Theri-Gatha is a collection of meaningful songs,<sup>21</sup> sung by the Buddhist nuns.

In Jainism, music has got an important position in their certain festivals. In these festivals, the music of dance is of unique position. Jain Poets have used ragas and

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20. Khosla, Chander Kanta, Sanscet Garanth Ate Bharti Sanscet Da Itas, Chandigarh - 1982, p. 63.

21. Shripada, Bandy Padhyaya, The Music of India, Bombay - 1985, p. 63.

talas in their compositions.<sup>22</sup>

Natya Sastra is one of the oldest treatises on the art and science of music and acting. It is the base book of modern Indian music. This too, is the creation of this period. It is considered to have been written in about five thousand B.C.<sup>23</sup> The last six chapters i.e. from twentieth to thirtieth of this book are devoted to music. In these chapters we find detailed description of seven suras, twentytwo sharuties, two grams, fourteen moorchhanas, eighteen latis, lati-lakshans, lati-gayan and twentytwo kinds of talas.<sup>24</sup>

#### 4. THE AGE OF THE GUPTAS

Dattilon, a treatise on music, written by Dattil, the son of Bharat is considered to have been written during the reign of Chandra Gupta. He propagated all the theories given by his father except the definition of Moorchhanas which is not given in his book i.e. the Natya Shastra. The existence of Gandhar Gram only is found in his book which is contrary to the version of Natya Shastra.<sup>25</sup>

22. Narula, (Dr.) Darshan Singh, Sangeet Vichardhara,  
Maire - 1986, pp. 80-81.

23. Madan, History of Music, op. cit., p. 39.

24. Sharma, Prof. Bhagwat Sharan, Bhartya Sangeet Ka Itiha,  
Mathras - 1960, p. 27.

25. Srivastava, Harish Chander, Yadhya Shastra,  
Lucknow - 1955, p. 137.

After Chander Gupta, his son Samundara Gupta ascended to the throne. Music made a lot of progress in his period. Whenever he returned after conquering any land, music concerts were held to express joy and happiness. Sitar is considered to have been introduced during his period.<sup>26</sup> The Arabians also admired the Veena-vedan of Samundara Gupta. There is a book of poems written in 1749 by an Arabian writer bearing testimony to the fact that Samundara Gupta was a great veena player. This book is still available in the stocks of the famous library of Istanbul.<sup>27</sup>

Samundara Gupta himself wrote and composed many songs which were highly appreciated by the then famous veena player, Hari Sen. Ragas and ravinias were also practised in this period. Music was divided into two parts:

I. Classical Music.

II. Lok-Sangeet (Music of the masses).

This period gave birth to many types of folk songs and folk dances.

Chander Gupta Vikramaditya ruled during the period 375 A.D. - 380 A.D.<sup>28</sup> He was a patron of music and honoured the musicians. He got compiled various systems of music. He was a past - master in veena vedan.<sup>29</sup> By that time

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26. Ravi Shankar, Pt., Sitar Malika, Hathras (U.P.)-1958, p.1

27. As quoted by Khosla, Bharti Sangeet Da Itiha, op. cit., p. 71.

28. Khosla, Bharti Sangeet Da Itiha, op., cit., p. 73

29. Tara Singh, Prof., Vedan Kala, Patiala-1972, p.241.

India had developed contacts with many European countries. So Indian music reached countries like Italy, France, England and Hungary during his time. Kalidas was also enjoyed in his patronage. Majority of the learned persons in the field of music are of the view that Matang Muni too belonged to this age. He wrote a treatise on music named Brihaddeshi<sup>30</sup> which forms the basis of the present and past granthas (treatises) on music. He also introduced Kinri-veena.<sup>31</sup> The fixation of frets (pardas) on veena too is his invention.

Later on, he increased the number of frets from fourteen to eighteen. The word raga for the first time was used by him. Another treatise on music Nardya Shiksha composed by Narad also belongs to the same period. It deals with the swaras of Saan Veda. Both the meergar and desi traditions have been fully explained in this book. Narad discussed three grams, twentytwo moorchanas, seven gram-ragas in this book.

##### 5. THE AGE OF RAJPOOTS

During this age, India was divided into many small states. Most of the time of people was consumed in warfare and infighting among the Rajpoot kings. The musicians of this period kept the art of music to themselves and did not pass it on to others which proved detrimental to the advancement of music. The Geet Govind by Jaidev was written during this age. This work has a unique place both

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30. Tara Singh, Prof., Vedan Kala, Patiala, 1972, p. 241.

31. Ibid, p. 241.

in literature and music. Some paintings of Ragas and Raginis of this period are also available. Prithvi Raj Chauhan was himself a great veena player. The Muslim invasions on India had also started by this time and some of the Muslim rulers had got themselves entrenched on the Indian soil.

#### 6. THE MUSLIM PERIOD

The internal strifes among Hindu Rajput kings made it easier of the Muslim invaders to set up their rule over India. The result was that the soul of Indian culture and music was mutilated.

Allaudin Khilji ascended to the throne in 1295 and ruled up to 1316.<sup>32</sup> He was a man who took some serious interest in the development of music and during his period Indian music once again regained some of its lost glory. Thus by the time of Mohd. Shah Rangile, circumstances had become once again favourable for the progress of music. Amir Khusro, who was a famous Persian poet and musician, belonged to this Age. He was the first musician to introduce Khuli. He also invented Kauli and Irana. He was the founder of solo Sitar Vadan.<sup>33</sup> Gopal Nayak was also his contemporary.

We cannot ignore the contribution of Yadavas of the South to music. The famous Sangeet Gyanth Ratnakar is a product of this Age. Sharangdev was the author of this

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32. Khosla, Sharti Sangeet Da Itiha, op. cit., p. 78.

33. Ravi Shankar, Sitar Malika, op. cit., p.1.

book. Various aspects and terms of music are fully explained in this book. Ghias-ud-Din Tughlak ruled from 1320 A.D. to 1325 A.D.<sup>34</sup> He was the first king of the Tughlak dynasty. Mohd. Tughlak succeeded him. He was a lover of music but music did not make any progress during his regime. The impact of Muslim culture on Hindu culture was no doubt characterised by great developments.<sup>34A</sup>

The chapter sums up the history of music from the times of the Vedas to the fourteenth century A.D.

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34. Khosla, Bharti Sanscet Da Itiha, op. cit., p. 83.

34A. Paintal, Dr. Ajit Singh, The Nature and Place of Music -----, op. cit., p. 83

CHAPTER IIINDIAN MUSICDURING THE AGE OF GURU NANAK DEV

A perusal of the history of Indian music indicates that it is closely linked with the progress of human civilisation.<sup>35</sup> Right from the Vedic Age up to the period of Jainism and Buddhism, music has been considered to be a means of remembrance and realization of God. Hence all the four Vedas and old religious scriptures were endowed with great musical quality.<sup>36</sup> With the passage of time, however, changes came about regarding the concept and utility of music.

Originated in wild forests and mountain caves, Indian Music played a great role in temples and in the hermitages of sages and saints and flourished later in the courts of kings and emperors, succeeded in transforming the views of the scholars and policies of statesmen through its infinite power.<sup>37</sup>

It is said that music brought health to the diseased. But during this period the wordings and the meanings of the songs and the physical expressions, gestures and postures became lascivious, sensuous and instigated carnal passions.

35. Lalit Kishore Singh, Dhawan Aur Sangeet, New Delhi - 1977, p. 144.

36. Madan, History of Music, op. cit., p. 36.

37. Narula, Dr. Darshan Singh, Guru Nanak Sangeetigaya p. 3.

Hence the soul of Indian music had to bear a set back.

The birth of Guru Nanak Dev took place at that time when music was confined to the courts of kings and emperors.<sup>38</sup> It (classical music) had little touch with the masses. It was dominated by low standards of morality and was misused. It had lost its age-old glory and lofty traditions. But with the advent of the Bhakti movement, there came a sea-change in the character.<sup>39</sup> By the end of the eleventh century, the Hindustani and the Karnataka traditions of music had come to acquire their separate existences.

The basic book on Indian music Sangeet Ratnakar written by Sharang Dev, bears out the fact that these two systems of music had become two quite separate entities and the author of the book makes an attempt to synthesise the two.<sup>40</sup> This fact confirms all the more emphatically that at the time of Guru Nanak Dev, there were two systems of Indian music in vogue, namely, Northern music called the Hindustani Sangeet and Southern tradition of music called, the Karnataka Sangeet.

#### North Indian Tradition of Music.

The quality of Indian music started undergoing a

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38. Narula, Dr. Darshan Singh, Guru Nanak Sangeetigya, op.cit., Jalandhar-1978, p.73.
39. Khosla, Bhakti Sangeet Da Itiha, op., cit., p. 85.
40. Shanti Goverdhan, Sangeet Shastra, Allahabad-1975, p.122.



radical change after the arrival of the Muslims in India. Although the muslim musicians tried to understand the tradition of Hindustani music, yet their social and political moves did not allow them to learn Hindustani music from the Hindu musicians. Another factor responsible for it was that all the books on Hindustani music were written in Sanskrit and the knowledge of Sanskrit was limited only to the Pandits (Brahmins). As a result, they classified and started singing the Indian ragas according to their own style and tradition.<sup>41</sup> But inspite of all this, they could not change the soul of Indian music. If we look at the character of Hindustani music at the time of Guru Nanak Dev, we find its following characteristics :

1. SWARAS (Musical Notes and their Forms)

There were seven shudh (natural) Swaras and five vikrat (changed form of a note i.e. a swara\_saptak used during the period of Guru Nanak Dev. Total twelve swaras were used for singing.<sup>42</sup> A musical scale comprised twenty-two shruties and three musical scales (swara\_saptak) were in use. The first was Mandir\_saptak (half pitch), the second madhya\_saptak (natural pitch) and the third, taar\_saptak (high pitch). It is this new frame which forms the base of music today.

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41. Chaitanya Deva, B. An Introduction to Indian Music,  
op. cit., p.3.

42. Ibid., p.82.

## II. Raga Ragini System for Classification of the Ragas

Before and during the age of Guru Nanak Dev, the ragas were classified under raga-ragini system in Northern tradition of Indian music.<sup>43</sup> But Guru Nanak Dev never adopted it. He used the word raga only while giving headings to his compositions.<sup>44</sup> The modern musicians consider raga-ragini system unscientific and so did Guru Nanak Dev Jee in the fifteenth century.

In the medieval age, the following four types of raga-ragini systems were in use :-<sup>45</sup>

- i. Shivnat
- ii. Krishen or Kalli Nath Nat
- iii. Bharat Nat
- iv. Harumat Nat

In each of these four types, there were six main ragas and every main raga had five to six raginies and eight sons or daughters-in-law etc. Here the description of the main ragas and their raginies of each type is given below:

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43. Shrivastava, Harish Chander, Raga Parshya,

Allahabad - 1968, p. 210.

44. Tara Singh, Prof. Vedan Kala, Patiala-1972, p. 271.

45. Shrivastava, Raga Parshya, op. cit., p. 221.

1. SHIV MAI

(Six ragas and thirty-six Rasinias)

Main RagasRasinias

1. Siri Raga	i. Mall Siri	ii. Tirvanti
	iii. Gauri	iv. Kadari
	v. Madhu-malvi	vi. Pahari-Ka
ii. Basant	i. Deshi	ii. Durgiri
	iii. Varati	iv. Torika
	v. Lalita	vi. Mandoli
iii. Bhairav	i. Narvi	ii. Gujri
	iii. Rakhiri	iv. Bangali
	v. Sandhi	
iv. Panchim	i. Bibhee	ii. Bhupali
	iii. Karnati	iv. Madhansika
	v. Malvi	vi. Patmanjri
v. Brahmant or Net Narayan	i. Kamodi	ii. Kalyani
	iii. Amiri	iv. Natika
	v. Sarangi	vi. Net Manira
vi. Megh	i. Malhari	ii. Soorhi
	iii. Severi	iv. Kaushiki
	v. Gandhari	vi. Har Shingar

2. KRISHAN OR KALI NATH MAI<sup>46</sup>

(Six Ragas and thirty-six Rasinias)

46. i) Vir Singh, Dr. Gurnat Sanjay Nardava,

Amritsar - 1958, p. 13.

ii) Shrivastava, Raga Parishya, op.cit., p.221.

Main Ragas

i. Siri Raga

ii. Basant

iii. Bhairav

iv. Panchim

v. Nat-Narayan

vi. Megh

3. Bharat Nat(Six Ragas and Thirty Raginies)

i. Bhairav

Raginies

i. Gauri                      ii. Kolahal  
 iii. Dhavla                  iv. Varigga  
 v. Rudani Malkosh  
    vi. Dev-Gandhari

i. Anjali                    ii. Gunkali  
 iii. Patmanjri              iv. Gaugiri  
 v. Dhenki                   vi. Devraag

i. Bhairvi                   ii. Gujri  
 iii. Bilwali                iv. Bihag  
 v. Karnat                   vi. Kangra

i. Tirveni                   ii. Nasant-Retha  
 iii. Aliri                    iv. Katobh  
 v. Bairary                  vi. Aswari

i. Tirbenki                ii. Tilangi  
 iii. Purbi                   iv. Gandhari  
 v. Gama                    vi. Sindh-Malari

i. Bengali                  ii. Madhura  
 iii. Kamod                 iv. Dhanasari  
 v. Tirthi                    vi. Devali

i. Madhu -malvi          ii. Lalita  
 iii. Bairary                iv. Bhairavi  
 v. Bahli

Main RagasRaginiies

ii. Malkosh

i. Gauri

ii. Vidya-wati

iii. Tori

iv. Khambawati

v. Rakubh

iii. Hindol

i. Rankali

ii. Malvi

iii. Dewari

iv. Asawari

v. Koki

iv. Deepak

i. Kadari

ii. Gauri

iii. Rudrawati

iv. Kamod

v. Gujjri

v. Siri

i. Sedhavi or  
Sindhvi

ii. Kafi

iii. Thamuri

iv. Vachitra

v. Sohni

vi. Megh

i. Malari

ii. Seranga

iii. Deshi

iv. Rativalbha

v. Kanra

4. Manuman Mat(Six Ragas and thirty Raginies)

i. Bhairav

i. Madhmat

ii. Bhairvi

iii. Bengali

iv. Bratika

v. Saindhvi

ii. Kaushik or Malkosh

i. Tori

ii. Khambawati

iii. Gauri

iv. Gankari

v. Kukubh

iii. Hindole

i. Bolawali

ii. Rankari

iii. Desakhia

iv. Patmanjri

v. Lalita

Main RagasRaginiies

iv. Deepak

i. Kedary

ii. Kanrha

iii. Deshi

iv. Kamodi

v. Natika

v. Siri

i. Basanti

ii. Malvi

iii. Malsiri

iv. Dhanasiri

v. Asawari

vi. Megh

i. Malari

ii. Deshkari

iii. Bhopali

iv. Gujjri

v. Takka

III. Ragang System for classification of the Ragas

In the same period, the Rarang system also existed besides the Raga-Ragini system. Under this system thirty Ragas in total out of all the ragas in use, were such as were different from one another in rendering and the nature of swaras. The remaining Ragas were sung according to the style of these thirty ragas.<sup>47</sup> In this way there were thirty raga styles or raga-angas, for example Bhairav-Ang, Kalyan-Ang, Sarang-Ang etc. This system is prevalent even now-a-days at some places in India.

IV. Mail Raga - Classification of Ragas

During the medieval age, some scholars of music used to classify ragas under this system also. According to this classification, Mails were considered to produce ragas and raginies. There was no unanimity among the scholars regarding

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47 Shrivastava, Raag Parchya, op. cit., p. 224.

the number of these Mails. Lochan Pandit in his book Raga Trancini had described twelve Mails and seventy five ragas and raginies produced by these twelve Mails.<sup>48</sup> According to Rana Matya's Swara Mail Kalanidhi, there were twenty Mails.<sup>49</sup> In Karnataka Sangeet Padhiti, Mail raga classification is in use even in modern times. Viankitmukhi had considered their number to be seventytwo.<sup>50</sup>

### Lok-Sangeet or Desi Sangeet

Besides classical music, there was an other type of music in practice called Desi Sangeet or music of the masses. Its main object was to amuse the masses. In the fifteenth century, India was ruled by the Iodhi rulers. Amir Khusro, who was a great poet and musician, had introduced by this time Kawali, Tarana and Ghazal into Indian music.<sup>51</sup> Amir Khusro also gave a new turn to Indian Music by combining it with persian music.

The Bhakti Movement had also begun by this time. As a result of the Bhakti Movement, Kirtan (devotional singing) and Bhajan-singing were catching imagination of the people. The Bhajans (devotional songs) were sung in ragas and

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48. Quoted by Shrivastava in Raga Parchya, op. cit. p. 216.

49. Madan, Panna Lal Dr. Theory, Aesthetics and Scientific study of Music, Hoshiarpur-1970, p. 190.

50. Ibid., p. 190.

51. Garg, Lakshmi Narayan, Nibandh Sangeet, Mathras-1975, p. 559.

folk-tunes. By this time, folk literature had also fully developed in its different forms.

Prior to Guru Nanak Dev, Bhagat Kabir, Ravidas, Namdev and Surdas had already composed and sung their hymns based on different ragas.<sup>52</sup> Guru ji composed most of his shabads in local ragas as Maajh, Tukhari, Tilang and Ass. Some of his compositions are in ragas based on folk-tunes such as raga Ass or Maajh.<sup>53</sup> Examples of folk music are also there in Guru Nanak Bani as Alahunia, Patti, Paar, Aarti, Sahleh etc.

The Muslim rulers were least interested in classical music of India because they found Indian music related to spiritualism and the Muslim rulers were of the view that the aim of music was only to amuse. So the theoretical aspect of music did not get due attention.<sup>54</sup>

#### The Southern Tradition of Music (Karnataki-Sangeet-Padhiti)

Karnataka, Andhra and Mysore are the states where Southern tradition of music is in practice. By the end of the thirteenth century, it had completely separated itself from the Northern tradition of music. Evidence of the prevalence of

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52. Shrivastva, Harish Chander, Sangeet Nibandh Sangrah, Allahabad-1953, p. 44.

53. Taran Singh, Dr. Guru Nanak Chintan Te Kala, Jalandhar 1963, p.222.

54. Tara Singh, Prof. Yadan Kala, op. cit., p.248.



two independent traditions of music in India is available in Sharan Dev's book Sangeet-Ratankar, which is considered to have been written in the twelfth or thirteenth century A.D.<sup>55</sup> The author of this book himself tried to unite these systems of music. This book is also considered to be the base-book of Karnataki and Hindustani music. These two systems of music developed independently in the medieval age.

At the time of Guru Nansak Dev's birth, it was not so fully developed as it is in the present times. In the fourteenth century, Madhav Acharya started research on arts at Vijaya Nagar. In Karnataki music, he found only fifty Ragas. He classified these Ragas in fifteen Mails.<sup>56</sup> From that day up to now, this system is used for the classification of Ragas in Karnataka music. The number of Mails kept changing from time to time.

There are many similarities between these two systems of music. In both the systems, there are seven natural swaras and twenty-two shrutis in a musical scale and their titles are also the same.<sup>57</sup> Many Ragas are identical in both the traditions except their names. For example, Tori, Dhirshankara Bharan and Maya-Malangaur Ragas of the Southern tradition are the same

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55. As quoted by Dr. Panna Lal Madan in Sangeet Shaster Vigyan, Mubharpur-1970, p. 178.

56. Garg, Laxmi Narayan in his editorial to Karnatki Sangeet Ank, Mathras-1963, p.1.

57. Shanti Goverdhan, Sangeet Shaster Darpan, pp.cit. p. 122.

in nature and swaras as Bhairavi, Bilawal and Bhairav Ragas of Northern tradition respectively.<sup>58</sup> Thaat comprised, seven swaras in both the traditions. Even then there are many differences between these two systems. For example, there seventy two thaata in Southern music, while in Northern music there are only ten thaata. The nature of swaras in both the systems is also quite different as there is no flat (Komal) swara in Southern music. One swara can be of so many forms and the lowest form of a swara is called natural swara in Southern tradition of music.<sup>59</sup>

The Southern tradition of Indian Music has recognised two broad categories of musical forms; the open and the closed,<sup>60</sup> roughly equivalent to and reminiscent of the ancient anibaddha means not bound and nibaddha means set within a frame. Anibaddha music is not set within the bounds of a frame work like a song. It has no rhythmic structure or defined sectional arrangements.

The nibaddha, on the other hand means bound or set within a frame. The most important anibaddha sangeet is the alap.

#### 1. Kirti or Keertana

The most popular and the finest form is the Kirti, sometimes also called keertana. Its great popularity and wide

58. Madan, Sangeet Shaster Vinayan, op. cit., p.71.

59. Ibid, p. 72.

60. Shanti Govardhan, Sangeet Shaster Darpan, op. cit., p. 123.

acceptance is due to the inherent viability in melodic growth and rhythmic elasticity, as the text and music permit great freedom for creative improvisation,<sup>61</sup> Kriti means a creation that which is made Keertana is to sing. In a Keertana, which particularly refers to a devotional song, it is the poetic beauty of the song that predominates whereas in the Kriti, on the other hand, music is more important.

A Kriti has three sections : Pallavi, anupallavi and charana.<sup>62</sup> The word pallavi is perhaps derived from pallava "to blossom" for this section opens the composition like the sthai in khyal. It is the introductory part and the next word Anupallavi means "that which follows the pallavi". There may be one or more charans following the anupallavi. (charans means foot); and charna combines the qualities of both pallavi and anupallavi.<sup>63</sup>

## 2. Padam or Pad

What thumri and tappa are to Hindustani music, Padam and javali are to Karnataka music, though in construction they are entirely different.<sup>64</sup> Padam-javali are slower in tempo and graver in import. Further, it is usual to treat them as allegoric ; that is, the love-life sung in

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61. Chaitanya Deva, An Introduction to Indian Music, op. cit., P. 42.

62. Garg, (Ed.) Karnataka Sangeet Ank, op. cit., p.133.

63. Chaitanya Deva, An Introduction to Indian Music, op. cit., p. 44.

64. Ibid., pp. 44-45.

human terms really refers to the yearning of the human mind for the adored God head. Guru Jee composed Tippadas, Choupadas and Ashtodhan in some ragas.

### 3. Javali

Javaliies are also love-lyrics sung to suitable ragas. But they are not generally considered as allegoric. They are direct descriptions of human love, portrayed with fine understanding in text, music (which is faster in tempo than in a padam) and dance.<sup>65</sup>

### 4. Bindu

This is a type of romantic song in Tamil language. The songs of this type are very popular among the common people.<sup>66</sup>

### 5. Raga Malika

The swara combinations of different ragas sung in a particular rythm is called raga-malika. After singing the poetry based on a particular raga, its swara combinations are sung. Raga-malika in Southern music is the same as it is in Hindustani music.

### 6. Tillana

Tillana is the Karnatak counter part of the trana of North India.<sup>67</sup> while it has pallavi, anupallavi and

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65. Garg, Karnatak Sangeet Ank, op. cit., p. 138.

66. Shrivastava, Raga Parbhya, Vol.IV cit., p. 236.

67. Garg, Karnatak Sangeet Ank, op., cit., p. 143.

**SHARANA**, the libretto is usually of **lata** (lata memories) combined with **ganga** signatures and sometimes with a few meaningful words. **Tillana** is not generally of slow tempo. Besides being sung in the later part of a concert, it invariably is an item in the repertoire of a dancer.

### CHAPTER III

#### CONTRIBUTION OF GURU NANAK DEV JEE

#### SPECIFICALLY TOWARDS RAGAS OF INDIAN MUSIC

Following the traditional classification, the scholars of Gurbani Sangeet have, generally, accepted that nineteen ragas were used by Guru Nanak. But a close perusal of the ragas brings out other variations too. In the light of present research work under nineteen main ragas Guru Jee has certain other mixed ragas also. These mixed ragas have their independent existence in the Indian music.<sup>68</sup> Hence the total number of ragas used for Guru Nanak Dev Jee is thirtyseven.<sup>69</sup>

A perusal of Indian ragas reveals that in the Middle Ages, the ragas were classified as under:

i. Shudh Ragas:

Pure and unmixed single Ragas called Shudh ragas

ii. Chhayalag Ragas: I

In these forms of Ragas, there was a combination of two Ragas.

iii. Sankirn Ragas:

Sankirn Ragas have a combination of more than two Ragas. Besides the nineteen primary ragas, Guru Nanak Dev

68. Darshan Singh Dr. Gurbani Sangeet Bani, Malout-1985, P.11.

69. Tara Singh, Prof., Guru Granth Raag Ratnavali, op.cit., p.8.

used eighteen other ragas e.g. under the raga Gauri, the Guru used six other variations of this raga. These variations are, in fact, independent and identifiable ragas. These ragas are independent ragas which have got full recognition in Indian classical music.

Art of music has ever been changing in its presentation. A difference is discernible in notations of the ragas found in the works of those times and their modern forms. External forms of the arts do undergo changes but their basic principles and the spirit are eternal and changeless. All the ragas used by Guru Nanak are given, in detail, in this thesis. Some of these ragas are not much in vogue, but their value for the savants and the students of music is immense and the traditional ragis have done a lot to preserve these ragas.

A detailed description of these ragas is given below:-

### Sri Raga

In Gurmast Sangeet, priority has been given to Sri Raga. Guru Amar Dass (1479-1574) the third Sikh Guru, has expressed his views about it as under:-

'Sri Rag is the most blessed strain (of music),  
if (through it) one loves the Lord's Truth'.<sup>70</sup>

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70. Guru Arjan Dev (ed.), Sri Guru Granth Sahib, op.,cit., Raga Sri, p.83.

Bhai Gurdas has also expressed the similar feelings about Sri raga. He considers Sri Raga superior to other ragas in his Kabit no. 376.<sup>71</sup>

Even in Raga-Ragini Padhiti too, Sri raga is considered to be the main raga of Indian music. Pandit Onkar Nath Thakur is of the view that among six main ragas of the raga-ragini Padhiti, five originated from the five mouths of Lord Shankara but this sixth raga i.e. Sri raga originated from the Sri mouth of Parwati. That is why it is called Sri raga. But how far it is correct, it is very difficult to say. The modern scholars supporting Theat Padhiti which is in use now, have classified this raga under Purbi Theat. In this raga flat Re and Dha, sharp Ma and the remaining swaras in their natural form are used. Ga and Dha swaras are not used in aroh but all the seven swaras are used in an indirect way in avaroh. The main swara of this raga is Re i.e. Vadi Swara and the next to it is pa. (Sanvadi) It is a Sandhi-Parkash Raga generally sung in the evening.<sup>72</sup>

It is a raga of sober nature. It is considered to be one of the most ancient ragas of India. Stress is given on Re Pa Swara combination when the combinations of flat Re to Pa and from Pa to flat Re are used in this raga, soothing

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71. Kahan Singh, Bhai, (ed.), Gurmat Martand Part II, Bhai Gurdas: Kabit No.376, Amritsar-1962, p. 461.

72. B Paintal, Dr. A.S., Nature and Place of Music-----  
op.cit., p. 227.



effects are created and therein lies the beauty of this raga. This raga is best suited for the expression of deep emotions and Pathos.

Aroh:

Sa Re Ma Pa Ni Sa

Avaroh:

Sa Ni Dha Pa Ma Ga Re Sa

Guru Jee's this composition in Sri Raga :-

Raga Sri Raga Mahla Pehla 1 Ghar 1<sup>73</sup>

Moti Te Mandar Uareh-----

Majh Raga

In Indian music many ragas are based on regional folk-tunes. The scholars of music bound them in the rules of classical music and brought them in the category of ragas of Indian classical music. Guru Nanak Dev recited his Bani to the accompaniment of Rabab of Bhai Mardana in this raga. Later on, the second, the third and the fourth Gurus also composed their hymns in the same raga. No reference of this raga is found in the ancient books on music. It was Guru Nanak Dev who brought this raga in practice.

Some Sikh scholars are of the view that Raga Majh derives its origin from the region 'Manjhey' in the Punjab. Two varieties of this raga are available in some of the Shabad compositions available now - a - days. Both the forms of Ga and Ni are used in the first variety.<sup>74</sup>

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73. Sri Guru Granth Sahib, op. cit., Raga Sri, p. 14.

74. Gian Singh, Gurbani Sangeet, op. cit., pp. 5, 6.

	Sa	Re	Ga	Ma	Pa,	<sup>Go</sup> Ma	Re,	Ma	Pa
Dha	Ma	Pa,	Pa	Dha	Ni	Sa,	Sa	Ni	
Dha	Pa,	Dha	Ma	Ga	Re	Ma	Ma	Pa,	
Ma	Ga	Ma,	Re	Ga	Ma	Pa,	Ma	Re,	Sa,
Ni	Ni	Sa.							

In the second form natural Ga and both natural and Komal Ni are used.

As written in a granth of music, it is a Ragini of Megh,<sup>75</sup> while there is a reference of it to be the daughter-in-law of Megh. According to Budh - Parkash Darpan, this raga is mentioned among the nine ragas.<sup>75-A</sup> According to the "Rattan Sangeet Bhandar" it is a harmonious combination of Sarang, Dhanasari, Bilawal and Sorath.

In this raga both the gandhara (ga) and nishada (Na) are used and the remaining swaras are used in their natural form. In this raga the main swara (Vadi) is Re and next to it is Pa (Samvadi). The combination of Re and Pa is the very breath of this raga. The appropriate time for the singing of this raga is the third quarter hour of the day.<sup>76</sup>

#### Archi

Sa	Re	Ga	Ma	Pa	Dha,	Ma	Pa	Ni	Sa
----	----	----	----	----	------	----	----	----	----

75. "Raga Sagar"- M.S.S- Script Gurmukhi, Language Hindi written in the 18th Century Vikrami, p. 76.

75-A. Keshav Das, Kavi, Budh Prakash Darpan, - Script Pbi, Language Hindi Published in Samvat 1856 Vikrami, p-48.

76. Paintal, A.S., Dr., The Nature and Place of Music -----  
ep. cit., p. 227.

**AROH:**

Sa    NI    Pa    Dha    Ma    Ga    Re    Ga  
 Ma    Pa,    Dha    Ga    Re    Sa<sup>76-A</sup>

Guru Jee's Shabad composition in this raga:-

Raga Majh Ashtpadian Mahla 1 Ghar 1<sup>77</sup>

Satgur Parshad Shabad Rangaye Hukan Sabaye

**GAURI:**

Gauri is one of the most ancient ragas of Indian music. But at present it is sung in a different form than as it was sung in the olden times. Two varieties of this raga are generally sung. One variety is from Bhairava Thata and the second one from Purbi Thata. The Sikh Kirtankars sing it generally with the elements of Sri Raga. Hence they put it under Puravi Thata. Komal Re and Dha along with Tiwar Ma are used in this raga. Ga and Dha swaras are generally not used in AROH as well as AVROH. All the swaras are used in it. To distinguish it from Sri Raga, swara Dha is used where as Dha is omitted in the aroh of Sri raga. In Hindustani music, this type of raga Gauri is found. The Vadi swara of this raga is Re while Pa is the Sawadi swara of this raga. Early morning the right time for its singing as it is sung in the chowki of Asa-De-Var, early in the morning.

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76-A Prem Singh, Bhai, "Rattan Sangeet Bhandar"  
 (Gurmat Sangeet Part II, Pub. by Chief Khalsa Diwan,  
 Amritsar, 1958, P.27.

77. Sri Guru Granth Sahib, op., cit., Raga Majh, p. 109.

According to Indian classical music time theory it is generally sung in the evening. Main swara combination of this raga are as follows:-

	Pa,	Ma <sup>1</sup>	Ga	Ma <sup>1</sup>	Ma <sup>1</sup>	Pa,	Ma <sup>1</sup>	Ga,	Re	Ga,
Re	Sa,	Ma <sup>1</sup>	Dha,	NI	sa	Re	sa,	Re	NI	Dha
Pa,	Ma <sup>1</sup>	Ma <sup>1</sup>	Ga,	Ma <sup>1</sup>	Dha	Ma <sup>1</sup>	Ma <sup>1</sup>	Ga,	Ma <sup>1</sup>	Ga
Re,	Sa,	etc. <sup>78</sup>								

Guru Jee's Shabad composition in raga Gauri is as follows:-

Gauri Mahla Pahla 1<sup>79</sup>

Das Ghar Ghar Das Dare Jave-----

### GAURI CHETI

Raga Gauri has many variations. Gauri Cheti is one of them. It is known as Chaiti also. But it is not as a folk composition popular in Banaras. In this raga Ga and Pa are not used in the aroh. But all the seven swaras are used in avroh. Therefore the Jati of this raga is auday sampratan. Komal Re and Iivar Ma are used in this raga. The other swaras are used in their natural form. Its yadi swara is Ga and Dha is its Savadi swara.<sup>80</sup> The appropriate time for its singing is late in the evening i.e. the forth quarter of the day. Guru Jee's has composed some compositions in this raga as :-

Gauri Cheti Mahla 1<sup>80-A</sup> Anrit Kava Rahe Sukhali-----

78. Paintal, Dr. A.S., The Nature and Place of music-----  
op. cit., P.228.
79. Guru Granth Sahib, op.cit., Rag Gauri, P.151.
80. Paintal, Dr. A.S., The Nature and-----op.cit., P.229.
- 80A. Guru Granth Sahib, op.cit., Rag Gauri Cheti, p.154.

RAGA GAURI BAIRAGAN

Among the scholars of Gurmata Sangeet there is no unanimity regarding the form of this very un-common raga. In the earliest ancient books of music, this raga is not found any where. Some scholars says that it has been originated from Bhairav Thata. Pa and Ga swaras are not allowed to be used in this raga whereas Re and Dha are used in their flat (i.e. Komal) forms. Both the forms i.e. flat and natural of Ne and the remaining swaras in their natural form are used in this raga. The main swara (i.e. Vadi) of this raga is Re and the next to it is Dha which is called the Savadi swara. By the prohibition of Ga and Pa it is a raga of Audav-Audav Jati. It is generally sung in the early morning.<sup>81</sup>

But as a matter of fact, if we make a careful study we come to know that it is a raga of Sampuran Jati with Komal Re and Dha and Uttar Ma. The swaras, Ma and Re are Vadi and Savadi. It is sung in the after noon.<sup>82</sup>

Here is a composition of Guru Jee's in raga Gauri Bairagan.

Gauri Bairagan Mhala <sup>83</sup>

Ren Gawai Sove Ke Divas Gavaya Khava

RAGA GAURI DEEPKI

It is a very ancient Raga. Some people call it

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81. Tara Singh, Prof. Guru Amar Dass, Bag. Ratanawali,  
op.cit., P.2.
82. Paintal, Dr. A.S. The Nature and Place of music-----  
op.cit.p. 230.
83. Guru Granth Sahib, op.cit., Raga Gauri Bairagan, p.156.

Raga Deepak there is a great controversies prevailing regarding its form as well as some interesting anecdotes are related to this raga. Some scholars of music put it under Purbi Thata. According to them, flat (Komal) Re and Dha, sharp Ma and the remaining swaras in their natural form are used in this raga. They say that it is sweet combination of Gauri and Deepki as its name shows. But this idea does not seems to be authentic.

In this raga Re is omitted in aroh and Ni in avroh Komal Re and Dha alongwith Tivra Ma are used in this raga. Some believe Sa and Pa as its Vadi and Samvadi swaras while the others say contrary to it. The appropriate time for its singing is the evening. Main swara combinations of this raga are as follows:-

Sa, Ga Pa Ga Re Sa, Ma Dha Pa, Ga Ma  
 Ga Re Sa, Ga Ma Pa, Dha Dha, Pa, Ma Pa Dha  
Ma Pa, Ma Ga, Pa Ma Ga, Ma Ga, Re Sa<sup>84</sup>

Guru Jee's composition in this raga :-

Sohila Raga Gauri Deepki Mahla 1<sup>85</sup>  
Jai Ghar Kesar Akhiai-----

### GAURI PURBI:

It is the generating raga of Purabi Thata. In this raga Komal Re and Dha together with natural and Tivra Ma's are used. Every body accepts the use of two Madhyam's but at the same time the use of both the Madhyam's is not like

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84. Paintal, Dr. A.S., The Nature and Place of music-----  
 op.cit., P.230.

85. Guru Granth Sahib, op.cit., Rag Gauri Deepki, p.12.

That of Raga Lalit. In aroh and avroh Tivar Ma is used whereas natural Ma is used only in aroh. Mostly the use of natural Ma is restricted, if at all it is to be done it is invariably placed between the two Gandhar's i.e. Ni, Sa Re Ga Ma Ga, etc. It is raga of Sempuran Jati. The Vadi swara of this raga is Ga & Ni is its Samvadi swara. Main swaras used are Sa, Ga, Pa, & Ni. Some say that it is a combination of Gauri and Purvi. It belongs to Purbi Thata. Both the forms of Ma and flat (Komal) Re and Dha are used in this raga. The remaining swaras are used in their natural form. The main swara in this raga is Re and the next to it is pa. All the seven swaras are used in an indirect form in Aroh and Avroh. So its jati is Vakar-Sempuran.<sup>86</sup>

But a perusal reveals that among the Sikh Kirtankars this form of this raga is most popular and found. Some compositions (Shabads) or Shabads-roots are available in the following swara combination. The right time for its singing is evening i.e. before sun-set.

The main swara combination of this raga according to the eminent scholar of music, Dr. A.S. Paintal, are as follows:-

Ni, Sa Re Ga, Ma<sup>1</sup>, Ga, Ma<sup>1</sup> Ga, Re Ga, Re Sa, Ni,  
Re Ni, Dha, Pa, Ma<sup>1</sup> Pa, Dha, Ni, Dha Pa, Dha Ni, Sa,  
 Ni Re Ga Ma Ga Re Sa

In North India both the varieties (i.e. Shuddh and Komal) of Dha are used in this Raga.<sup>87</sup>

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86. Tara Singh, Rag Ratnavali, op.cit., p.36.

87. Paintal, Dr. A.S., The Nature and Place of music-----  
 op.cit., p.230

Guru Jee's this composition in this raga.

Raga Gauri Furbi Chhant Mahla 1<sup>88</sup>

Mundh Randuhalria Jee Need Na Aawe

### RAGA ASA

It is a very popular raga of Punjab. In Gurmat Sangeet, It has acquired a unique position. Guru Jee's first of all appreciated the Sodar in this very raga. No reference of this raga is found in the ancient works on music. Perhaps for this reason, Dr. Charan Singh has attributed the creation of this raga to Guru Nanak Dev.<sup>89</sup>

Bhai Mardana used to do the Kirtan of Ass - Di - Vaar in this raga. After Bhai Mardana, his son, 'Sajjad' continued this tradition every morning during the period of Guru Angad Dev Jee.<sup>90</sup>

According to "Budh - Parkash - Darpan" raga Ass has been created by an admixture of the Ragas Sri and Maru.<sup>91</sup> Sikh Sacred Music describes this raga from the group of Sandhi - Parkash - Ragas which are earmarked for singing in pre-dawn period for maximum melodic effect.<sup>92</sup>

88. Guru Granth Sahib, op.cit., Rag Gauri Furbi, p.242.
89. Charan Singh, Dr., Gurmat Sangeet Par Hun Teek Mill Khoj, Amritsar-1958, p. 20.
90. Santokh Singh, Bhai, Gur Parkash Suraj, p. 18.
91. Keshav Dass, Kavi, Budh Parkash Darpan, op.cit., p.49.
92. Sikh Sacred Music, op. cit., p. 98.



Prof. Shankar Ganesh Vyas considers it to be a new raga. In reality, it is an old raga and it was popular among the Muslims too because the compositions by the sufi saints and Baba Farid in this raga were prevalent prior to Guru Jee. Even the jewels of the Bhakti Movement in India like Bhagat Namdev, Guru Ravidas, Dharna Bhagat, Bhagat Tirlochan and Sant Kabir have also used this raga.

Though there is no doubt regarding its prevalence before the advent of Guru Nanak. Yet it is not easy to give definite answers to the questions such as by whom and when it was initiated. But the fact remains that Guru Nanak Dev and Baba Farid have contributed a lot in providing the raga its classical form.

According to Bhai Kahan Singh, Guru Angad Dev set the tradition of rendering raga Ase (i.e. Ase - Di - Vaar) early in the morning in the presence of Guru Nanak Dev.<sup>93</sup> So we can safely conclude that this raga has been in practice in Gurmat Sangeet traditions since Guru Nanak Dev.

The musical form of this raga is based on Bilawal Thata. All the swaras of this raga are used in their natural (Shudh) forms. Komal Ni is often used as yiyadi swara in this raga as it is often used in most of the Ragas of Bilawal Thata.<sup>94</sup>

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93. Kahan Singh, Gur Shabad Ratanakar Mahan Kosh,  
op. cit., P. 69.

94. Piara Singh, Prof. , Gur Shabad Sangeet (Part I), p.16.

The main swara of this raga is Ma (Vadi) and the next to it in importance is Sa (Samvadi). According to some, in Aroh Ga and Ne swaras are not used but in Avroh, all the seven swaras are used.<sup>95</sup> Hence the jati of this raga is Audav - Sampurna. The main swara combinations.

Pa Dha Pa Ma Ga Re, Sa Re Ga Re Sa,  
 Ni Dha Sa, Sa Sa Re Ga Re Sa.  
 Ni Dha Pa, Pa Ni Dha Pa, Dha Ni Sa,  
 Re Ma Pa, Dha Pa Ma Ga, Re Ga Sa.<sup>96</sup>

Here is a composition of Guru Jee in this raga:-

Sodar Raga Ass Mahal Pahla <sup>97</sup>

Sat Gur Parsad So Dar Tera Kaha So Ghar Kaha-----

### RAGA GUJRI

It is a very popular raga which was sung even in ancient times. It is the most suitable for the songs of spiritual themes. It is a type of Tori and is considered to be derived from Tori Thata.<sup>98</sup> In this raga flat Re Ga and Dha, sharp Ma and natural Ne are used. Pa swara is not

95. Garg, (ed.) Lakshan Geet Ank (Sangeet),  
 Mathras - 1971, p. 181.

96. Paintal, Dr. A.S., The Nature and Place of Music-----  
 op.cit., p. 231.

97. Guru Granth Sahib, op. cit., Rag Ass, p.8

98. Srivastava, Harish Chander, Rag Parichaye, op.  
 cit., P. 39.

used in it. Six swaras are used in its Aroh and Avroh. For this reason its Jati is Shaday-Shaday. In view of a musicologists the main swara of this raga is Dha and the next to it is Re, while some others consider Ga flat as the Sanvadi swara. Second quarter of the day is the appropriate time for its singing. It is an Uttarangvadi raga due to the domination of Dha swara. While singing this raga, stress is given on Re, Ga, Dha and Sa by giving pause on these swaras. Some musicians start this raga by Ne, Re, Ga swara combination. Ne is generally ignored while coming to Sa, as  $\overset{1}{M\ddot{a}}$  Dha, Sa or  $\overset{1}{M\ddot{a}}$  Dha Sa. It is regarded by the scholars of music that Dha and Re are its Vadi and Sanvadi swaras respectively.<sup>99</sup> It is considered by some students of music that it is a ragini of Deepak, while the others consider it a Ragini of Bhairav or Malkauns.<sup>100</sup> But under independent raga heading it is quoted as raga Gajri in Guru Granth Sahib.

The main swaras of this raga are as follows:-

Aroh: Sa    Re    Ga     $\overset{1}{M\ddot{a}}$     Dha    Ne    Sa  
Avroh: Sa    Ne    Dha     $\overset{1}{M\ddot{a}}$     Ga    Re    Ga    Re    Sa

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99. Paintal, Dr. A.S., The Nature and Place of Music-----  
 op. cit., P. 229.

100. Garg, Prabhu Lal, Sangeet Sagar, Mathras - 1956,  
 p. 98.

Guru Nanak Dev Jee has composed many kims hymns (Shabads) in this raga. Here is an illustration:-

Raga Gujri Mahla 1 Chaupade Ghar 1<sup>101</sup>

Tera Naam Krichanrathia Je Man Ursa Hoe.

### RAGA BIHAGRA

Among the Ragas sung during night hours, Bihagra is a beautiful raga. According to some scholars this raga is a sweet combination of raga Bihag and Khamaj. Some musicians consider it a sub-raga of Bihag because the musical form of this raga is almost like that of Bihag. But the main swara combinations or the general flow of this raga differs from that of the Bihag.

In Bihag Ne Sa Ga Ma, Ga Ma Pa Ne Sa, Sa Ne Pa Ne Dha Pa swara combinations are used while in Khamaj raga, Ga Ma Pa Dha Ne Dha Pa swara combinations are used. Two types of this raga are in use. Both the forms of Ma are used in the first type while both the forms of Ne are used in the second type. Now-a-days flat (Komal) Ne is used with the Bilawal - Ang in this raga. The second type of raga Bihagra is more popular in Punjab. The details of this type are given below. This raga is supposed to have originated from Bilawal Thata. Both the forms of Ne and the remaining swaras are used in their natural (Shudh) form. Re

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101. Guru Granth Sahib, op.cit., Rag Gujri, p. 489.

is weak in Arph. All the seven swaras are used in Avroh. The main swara of this raga (Vadi) is Ma and next to it in importance is Sa (Savadi). The suitable time for its singing is the first Pahar of the night.<sup>102</sup> Ma swara has got a unique position in this raga and stress is given on this swara.

Arphi Sa, Ne Sa Ga Ma Pa Dha Ne Dha Pa  
Ga Ma Pa Ne Sa

Avrohi Sa Ne Dha Pa, Ne Dha Pa, Pa Ma Pa Ga  
Ma Ga Re Sa

Guru Jee has composed a Var in this raga called Bihaigre Ki Var in this raga.

Bihaigre Ki Var Salek Mhla 1<sup>103</sup>

Kali Andar Nanka Jinna De Autar.

### RAGA VADHANS

Raga Vadhans has got very important position in Gurmat Sangeet. It has maintained its popularity among the Gurmat Sangeet for centuries. Guru Jee used this raga for classical music, and for his compositions based on folk-songs

102. Paintal, Dr. A.S., The Nature and Place of Music-----  
op. cit., p. 232.

103. Guru Granth Sahib, op. cit., Rag Bihaigre,  
p. 556.

like Alahunia.

Some scholars of music say that it is the same raga known as Barhans which is in vogue in Indian classical music. But the raga Vadhans in vogue in Gurmat Sangeet is quite different from the raga which has different names like Vadhans, Barhans, Bahans, Barhansika, Path-hansika, Barhansak in the ancient music treatises.<sup>104</sup>

According to Shaloka 90 of Sangeet Darpan Barhansak means the sound of the swan.<sup>105</sup> In ancient treatise on music, "Raga Tarangini" we find description of raga Barhans in detail.

In the Sikh-Kirtan, the form of raga Vadhans is quite different from the raga Barhans sung in the Hindustani music because different versions of this raga came into practice due to the reason that in olden times this raga was sung in the different parts of the country with different styles. At present the way in which it is being sung in Punjab is quite different from those of prevalent in other parts of the country.

This is all due to the reason that the facilities of means of communication and the media were not like those of today at that time.

104. Paintal, Dr. A.S., The Nature and Place of Music-----  
op. cit., p. 240.

105. See Shaloka No.407 of Sangeet Parijat, Shloka No.90 of Sangeet Darpan. "Raga Tarangini" also describes raga Barhans in detail.

This raga is classified under Khamsaj Thatat. In the poervang, of this raga the ang of raga Des is very prominent. The swara combination like Pa Ni Sa Re, Re Ni Sa, Sa Re Ma Pa etc. is a proof to it. Swara combinations like Ma Pa Ni Sa in the uttarang are used oftenly. Flat Ni in the swara combination like Sa Ni Dha Pa Ma Ga Re Ga Ni Sa is used as in the case of Des Raga. The Angs of Raga Des, Sindhura and Kafi are of great importance in this raga.

As in uttarang some swara combinations of raga Sindhura are also used e.g. Re Ma Pa Dha Sa or Ma Pa Dha Sa etc. in Avroh. Flat Ga is also used some times as in this swara combination:

Ma Pa Ni Pa Ni Ni Sa Sa Re Ga Re Sa,  
Ni Dha Ni Pa etc.

This gives the touch of Kafi ang. All the seven swaras are used in Aroh and Avroh of this raga. Hence it is a raga of Sampuran Jati. Swara Ga and Dha are used in Aroh as:  
Sa Ga Ma Pa, Re Ga Ma Pa, Pa Dha Pa Ma Ga Ma  
Re Ga Ma Pa Pa Dha Pa Ma Ga Re Ga Sa Ni Sa.  
Both the forms of Ni are used in this raga like in all the other ragas of the Khamsaj Thatat. The Vadi swara and the Samyadi swara of this raga are Pa and Re respectively. Raga Barva of Kafi Thatat is also very near to this raga in form.

The main swara combinations of Raga Vadhana in Sikh - Kirtan are as follows:-

Pȧ Nī̇ Sa Re, Ga Sa Re Nī̇ Sa, Ma Mb  
 Ga, Sa Re Nī̇ Sa, Nī̇ Sa Re Sa, Sa  
 Ma Ga Re, Ma Ma Ga Re, Ga Re Re,  
 Nī̇ Sa.  
 Re Ga Ma Pa, Dha Ma Ga Re Ga Sa,  
 Re Nī̇ Sa, Pȧ Nī̇ Sa Re, Re Ga,  
 Sa Re Nī̇ Sa.<sup>106</sup>

Guru Jee's this composition in this raga:

Rag Vadhhans Mahla 1 Ghar 1<sup>107</sup>

Ani Anai Na Ambre Machhee Neer Na Hoo-----

### RAGA SORATH

According to the scholars of music, Sorath raga is derived from Khamaḥ Thata. Both the forms of Ne and all the other swaras are used in their natural form. Natural (Shudh) Ne is used in Aroh while flat Ne is used in Avroh.<sup>108</sup> The scholars have considered Ma as its Greha Swara (The swara from which a particular song is started) and Re as the Nisa Swara, (The swara by which a song ends or the last swara used in any composition).

106. Paintal, Dr. A.S., The Nature and Place of Music-----  
op.cit., p. 240.

107. Guru Granth Sahib, op. cit., Rag Bihagra, p. 557.

108. Prabhu Lal, Sangeet Sagar, op. cit., p. 124.



The use of Ga should be made in a secret way. Some musicians use flat Ga in this raga as Re Ga Sa Re Ma Pa Na but Shudh Ga should be used only in the way of Maend (a curved voice) while coming from Ma to Re.

Raga Des from Khamsj Thata has semblance with raga Sorath. With a simple glance over these two ragas, one can easily be confused. But there is a lot of difference between these two ragas as raga Des is a raga of Sampuran Jati in which Ga is distinctly used whereas in raga Sorath, the use of Ga is very weak and is often used in a Maend from Ma to Re. Secondly, the swara combination "Dha Ma Pa" is frequently used in raga Sorath, But this is not the case with raga Des.

According to late Sh. Vishnu Narayan Bhatkhande, a renounced musician scholar of the century Ga and Dha swaras are not allowed to be used in its Aroh.<sup>109</sup> Hence its Jati is Audav-Sampuran. It is a Purvangvadi raga that is why it is generally sung in the second Pahez of night. It is a raga of serious nature. The main swara (Vadi) of this raga is Re while Dha is its Savadi swara.<sup>110</sup>

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109. Bhatkhande, V.N., Laksham Gest Ank, Mathras-1971, p. op. cit., p. 167.

110. Paintal, Dr. A.S., The Nature and Place of Music----- op. cit., p. 242.

Main swara combinations of this raga are as follows:-

Sa Re Ma Ma Pa, Ne Sa Rê  
 Sî Ne Dha, Ma Pa Dha Ma Re, Ne Sa,  
 Sa, Ma Rê Ma Pa Dha Ma Re, Ne Sa

Here is an illustration from Guru Jee's Bani:-

Sorath Mahla 1 Ghar 1 Chaupede<sup>111</sup>

Sabhna Marna Aaya Vechoa Sabh Naah

### RAGA TILANG

It is a very simple and popular raga. The musicians have traced its origin to KhamaJ Thata. In its musical form, both the forms of Ne and the remaining swaras are used in their natural form. Natural (Shudh) Ne in Argh and flat Ne in Arroh are used. Re and Dha are not allowed to be used in this raga. Hence its Jati is Audav-Audav.<sup>112</sup> In Arroh there is a restricted use of the swara Re in this raga. Some times Re of Taar-Saptak is used by the musicians. But that is not proper. The appropriate time for the singing of this raga is second quarter of the night. Ga is its Vadi swara while Ni is Sanyadi swara.<sup>113</sup>

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111. Guru Granth Sahib, op. cit., Rag Sorath, p. 595.

112. Pathak, Jagdish Narayan, Raga Niranya, Allahabad-1969, p. 238.

113. Paintal, Dr. A.S., The Nature and Place of Music----- op.cit., P.245.

This swara combination of raga Tilang i.e. Ne Pa Ga Ma Ga is of utmost importance on the basis of which the main shape and the form of this raga is formulated.<sup>114</sup>

This raga is generally sung and played upon in Madhya and Taar - Saptak. Some musicians consider this raga of Shinger rasa. But fact it is the style and the efficiency of the singer that determine the rasa and nature of any raga. Every musician has his own approach and attitude towards a particular raga. Raga Khamaj is the nearest kin of raga Tilang in its content and form. But in raga Khamaj Re and Dha have their special place whereas Dha is not used at all in this raga and Re is used rarely and that too in the Taar-Saptak only. Hence Tilang differs completely from Khamaj. The appropriate time for the singing of raga Tilang is the second quarter of night.

According to M.A. Macauliffe, "The Tilang measure (Raga) is much sung by Baloches Hyans. In this measure, ordinarily contain several persian words."<sup>115</sup>

Aroh: Sa, Ga Ma Pa Ne Sa.

Avroh: Sa Ma Pa Ga Ma Ga, Sa

Main swara combinations: Ne Pa, Ga Ma Ga Sa

114. Nigam, Sangeet Kaumudi, op. cit., p. 246.

115. Macauliffe, M.A., 'The Sikh Religion'  
Vol. III, op. cit., p. 387.

Here is an illustration from Guru Jee's bani in this raga.

Tilang Mahla 1 Ghar 2.<sup>116</sup>

Bhap Tera Bhang Khalri Mera Chest

### RAGA DHANASARI

This raga used in Guru Nanak's Bani, is also one of the uncommon ragas of Indian music. It is an ancient and very melodious raga. It is sung in three ways. First with Kafi Thata, secondly with Bhairav Thata and thirdly with Pardeep-Ang.

First type of it is discussed here. The scholars of music consider its origin from Kafi Thata. In this raga flat (Komal) Ga and Ne and the remaining natural (Shudh) swaras are used. Re and Dha are not used in its Angh but all the seven swaras are used in its Ayrah. Hence its Jati is Auday-Sampran.<sup>117</sup> Pa and Sa are its Vadi and Savadi swaras respectively.<sup>118</sup> The appropriate time for its singing is the third Pahar of the day. Pa Ga swara combination is

116. Guru Granth Sahib, op. cit., Rag Tilang, p. 721.

117. Paintal, Dr. A.S., The Nature and Place of Music-----  
op,cit., P.243.

118. Bhatkhande, Lakshan-Geet Ank, op.cit., p. 184.

of utmost importance in this raga. Bhis-Palasi raga approximates it in its musical form. But in Dhanasary, Pa is Vadi and Sa is Samvadi, whereas Ma and Sa are Vadi and Samvadi swaras respectively of raga Bhis-Palasi. Due to this difference of Vadi swara both of these ragas differ from each other. Raga Dhani has also some semblance with raga Dhanasari. But in raga Dhani, Re and Dha is not used at all. Pa is the Nyas swara and the swara combination of Pa Ga is of great importance in this raga.<sup>119</sup>

Arah: Sa, Ne Sa Ga Ma Pa, Ne Sa

Arah: Sa Ne Dha Pa Ma Ga Pa Ga, Ma Ga Re Sa

Guru Jee's this composition in raga Dhanasari:-

Rag Dhanasari Mahla 1<sup>120</sup>

Gagan Mei Thal Rav Chand Deepak

### RAGA SUNI

It is less prevalent raga that is why the description of this raga has not been recorded in the ancient, medieval and the modern works of music. As it is not a popular raga scholarly musicians have varied views about this raga.

Among the books of medieval age, the reference of this raga

119. Paintal, Dr. A.S., The Nature and Place of Music- - - - -  
op.cit., p. 243.

120. Guru Granth Sahib, op. cit., Rag Dhanasary,  
p. 13.

is available only in the Sri Guru Granth Sahib. Hence this raga is also a unique contribution of Gurmat Sangeet to the Indian music. Some discerning scholars of music are of the view that this is the same raga known as Suha of the Hindustani music. According to Bhai Kahan Singh's Mahan-Kosh, Suhi is a ragini which is known as Suha also.<sup>121</sup> Its origin is from Kafi Thata and its Jati is shaday. Dha is not allowed to be used in this raga. Flat (Komal) Ga and Ne alongwith other natural (Shudh) swaras are used in this raga. Its Vadi swara is Ma and Savadi is Sa. The appropriate time for its singing is early in the morning.

After giving the description of this raga. Bhai Sahib has given its Aroh and Avroh as follows:-

Aroh: Sa Re Ga Ma Pa Ng Sa  
Avroh: Sa Ng Pa Ma Pa, Ga Re Sa

In this respect, Kahan Singh's version is the same raga as is known as raga Suha in the present time.

But as a matter of fact, this raga which is in vogue in Sikh-Kirtan now a days has a lot of difference than the

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121. Kahan Singh, Bhai, Mahan Kosh, op. cit.,

Raga Suha of the Hindustani music. Suhi is a raga of Auday Jati and all the swaras are used in their natural form. In this way it can be classified under Bilawal Thata. Komal Ne is used in Azroh as it is done generally in the varieties of Thata Bilawal. Its Vadi swara is Pa and Sa as Sawadi. The appropriate time for its singing is the second quarter of the day.

Aroh:- Sa Re Ga Ma Pa, Ni Dha Ni Sa

Azroh:- Sa Ni Dha Ni Dha Pa Ma Ga Re Sa.

According to another view, Raga Suha has been derived from Kafi Thast. Swaras Ga and Ni are used in Komal form and Dha is not used neither in Aroh nor Azroh since it is a raga of Shaday-Jati.

Aroh:- Ni Sa, Ga Ma, Pa Ni Ma Pa, Sa

Azroh:- Sa Ni Pa, Ma Pa, Ga Ma Re, Sa.

In some of the grantha of music, the authors have assigned different names to both Suhi and Suha Rages e.g. Suhavi, Suha, Suhais, Suhav, Suha, Suhi, Suhu, Sohe, Sohu etc.<sup>122</sup>

Some scholars of music are of the view that raga Suhi is the Ragini of Bhairav Raga as described in some incient

122. Refer to the Grantha:- a) Raga Sagar (MSS) (b) Sakal Shastra Nirupana (MSS) c) Radha Gobind Sargost Sar d) Bansari Ragmala; e) Raga Tarangani f) Raga Manjri g) Budh Parkash Darpan (MSS)

books of music.<sup>123</sup>

According to another view, both Soha and Suhi are the daughters-in-law of Bhairava.<sup>124</sup> The authors of the Granth "Budh Parkash Darpan" consider Suhi or Soha have been produced by the admixture of ragas Bilawal and Bageshwari.<sup>125</sup> According to Raga Sagar, Suhi is among the eight raginies of Bhairava and is generated from the combination of Bhairava and Soha. It is a raga of Sampuran Jati in which both the forms of Ni are used.<sup>126</sup>

This variety of Suhi is in practice since the last many centuries. Even Shankar Dev and his contemporary poets in Assam used this raga during the 15th and the 16th centuries.<sup>127</sup> The swara elaboration of this raga is as follows:-

So Ga Ga Ma, Ni Dha Pa, Ma Ga Re Ga,  
Ma Ga Re Sa, Re Ga Ma Pa, Ga Ma Pa, Ma  
Ga Re Sa, Re Ga Ma Ga, Re Sa.

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123. Raga Sagar, (MSS), 18th. Century Vikrami, p. 28

124. Budh Parkash Darpan, op. cit., 1896, p. 52.

125. Ibid., p. 16.

126. Raga Sagar, op. cit., p. 30.

127. Quoted from Journal of Music Academy, Madras, Vol.,  
XXX, 1959.





Sa Ni Dha Ni Sa, Re Ga Ma Ga Ma  
 Ga Re Ni Sa, Re Ga Ma Ga, Ni Sa, Ga Ma  
 Pa, Re Ga Ma Pa, Dha Ma Ga Re Sa Ni Sa<sup>128</sup>

Guru Jee has composed many Shabads in this raga as:

Suhi Mahla 1 Ghar 6<sup>129</sup>

Ujjal Keha Chilkana Ghotam Kalri Mas

### RAGA BILAWAL

Raga Bilawal is an ancient raga. The description of this raga in all the medieval and the modern books on music is an indication to its popularity. This raga originated from Bilawal Thata. All the Shudh (Natural) swaras are used in this raga. The Shudh-Saptak of Hindustani or Northern music of India is also the swaras of raga Bilawal. The appropriate time for its singing is early in the morning. Its Vadi swara is Dha and Sawvadi swara is Ga. There is no unanimity among the scholars of music regarding its Jati. Some musicians consider it a raga

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128. Paintal, Dr. A.S., The Nature and Place of Music-----  
 op. cit., P. 246.

129. Guru Granth Sahib, op. cit., Raga Suhi,  
 p. 728.

of Sampuran-Jati while the others are of the view that it is a raga of Shadv-Vakar-Sampuran Jati. Generally Ma is not used in its Argh while all the seven swaras are used in an indirect way in the Avroh of this raga. In some books of music of medieval age it is regarded as the Ragini of Hindole while in some other books it is considered the son of Bhairav. But in Sri Guru Granth sahib, the base book of Gurmat - Sangeet, this raga is found written as Raga Bilawal.

Some people call it Kalyan of the morning when the ascending notes Ga and Ni are used in a Vakra manner, i.e. Pa Ga Ma Re Sa and Ma Pa Dha Ni <sup>Ma</sup> Sa etc. and the Komal Ni is used in the descent, then it is called Alhaiya Bilawal.<sup>130</sup>

Guru Jee's this composition in Raga Bilawal.

Raga Bilawal Mhla 1 Chaupade Ghar 1<sup>131</sup>

Tu Sultan Kaha Hao Meye Teri Kathan Vada

### RAGA RAMKALI

Ramkali is an ancient and popular raga. It is one

130. Paintal, A.S., The Nature and Place of Music-----  
op. cit., p. 249.

131. Guru Granth Sahib, op. cit., Rag Bilawal, p. 795.

of the important ragas sung in the early morning. There are many varieties of this raga in vogue. The scholars of music have classified it in the Theta Bhairav. In one variety, both the forms of Ma and Ni, Komal Re and Dha and the remaining swaras are used in their natural form.<sup>132</sup> Re is generally not used in its Aroh while in Avroh all the seven swaras are used. In this way it is a raga of Shaday-Sampuran. The appropriate time for its singing is the early morning. Its Vadi swara is Dha and Samyadhi swara is Re. Stress is given on Ma and Pa swaras. The general nature of Rankali appears just like Bhairav because Re and Dha in Rankali are used with Bhairav-ang. But Rankali is different to Bhairav in nature and rasa. Stress is given on Ma in Bhairav but Pa is the most stressed swara of Rankali.

According to another type, swara Ma and Ni are not used in Aroh. Hence it becomes a raga of Audav - Sampuran - Jati. As in Bhairav, Komal Re and Dha are used in this raga.

The type of raga Rankali which is in vogue these days, both the forms of Ma and Ni i.e. Shudh and Tivra Ma and

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132. Thakur, Ved Mani Singh, in his article in Lakshan Gost Ank, Mathras-1971, p. 52.

and Shudh and Komal Ni along with Komal Re and Dha are used in this raga. Komal Ni and Tivar Ma are used in a particular manner. e.g.

$\overset{1}{\text{Ma}}$  Pa Dha Ni Dha Pa, Ga Ma Re Sa is considered to be the most important swara combination of this raga.

There is no unanimity among the scholars of music regarding its Vadi swara. According to some Dha is its Vadi swara while others consider Pa. But there is unanimity regarding its Samyadi swara. All accept Re as its Samyadi swara. The appropriate time for the singing of this raga is morning. It is the most popular raga in Gurmat-Sangeet or Sikh Kirtan. That is why it has become a rule to sing this raga at the end of each Kirtan sitting.

According to Dr. A.S. Paintal, "the Ramkali of heptatonic order, and the one having both the Madhyams and the Nishadas are mostly sung in the Sikh Kirtan."<sup>133</sup> The main swara combinations of this raga are as follows:

Sa Ga, Ma Pa, Dha Pa, Ga Ma Pa, Ga  $\overset{\#}{\text{Ma}}$   
Ga, Re Sa.

Sa Dha Sa, Ga Re Sa, Pa Ga, Ma Pa,  
Ga Ma Ga Re, Sa, Dha Pa,  $\overset{1}{\text{Ma}}$  Pa Ga Ma Pa,  
Ga Ma R Ga, Re Sa.

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133. Paintal, Dr. A.S., The Nature and Place of Music -----  
op. cit., p. 251.

Ga Ga, Ma Pa, Pa Dha, Pa, Ma<sup>1</sup> Pa Dha Na Dha  
 Pa, Ga, Ma Pa Ga Ma Ga, Re Sa.

Guru Nanak Dev Jee has composed many Shabads in this raga. Here is an illustration to it.

Rankali Mahla Pehla 1 Ghar 1 Chaupade<sup>134</sup>

Koi Parta Sahsa Kirta Koi Pare Purana

#### RAGA-MARU

It is also an ancient and popular raga, still preserved by the Sikh-Kirtan. According to the scholars of music, raga Maru is the same which is known as Marva today. A famous scholar of South, Pandit Appa Shastri, in his book Chander Kayam has mentioned this raga in a Shalek:<sup>135</sup> Some of the medieval age granths on music also give details of this raga.

The author of Raga Tarangini considers it under the Janya Raga of both the Karnat and the Kodara Theat.<sup>136</sup> According to Raga Manjari raga Maru is placed under the Janya Raga of Gauri Theat.<sup>137</sup>

134. Guru Granth Sahib, op. cit., Rag Rankali, p. 876.

135. Shastri, Pt. Appa, Chander Kayam, Mathras-1959, p. 182.

136. Quoted from Sangeet Shastrank - Sangeet, Mathras, January-February, 1943, p. 99.

137. Ibid., p. 101.

Hridya Kautukam places it under the raginies of raga Kadara. According to some other granths of music and Sikh scholars, it is the same as raga Marva.<sup>138</sup>

According to Bhai Kahan Singh's Mahan Kosh, raga Maru comprises of flat (Komal) Re, sharp Ma, and natural (Shudh) Ga and Na. Its Vedi swara is Ga while Dha is its Samvadi swara. It is specially sung at the times of war or death and generally it is sung in the third paahar of the day.<sup>139</sup>

Thus, we can conclude that Maru and Marva is the one and the same raga because the present Marva raga has also the same features.<sup>140</sup>

There are three types of raga Maru in vogue:-

The first type of Maru is considered to have originated from Marva Mail or Thata. Pandit Ahobal in his book Sangeet Parijat has also classified it under Marva Thata.<sup>141</sup> Hence in its musical form Sa, flat Re, sharp Ma and the remaining swaras are used in their natural

138. A. Charan Singh, Dr., 'Bani Beours, op. cit., pp-69, 70.

139. B. Prem Singh, Ragi, Rattan Sangeet Bhandar op.cit., p. 75.  
Kahan Singh, Mahan Kosh, op. cit., p. 724.

140. Goswami, G.N. in his article, Marva Thata Rag Ke Ithasic Pushetbhumui in Marva Thata Ank,  
Nathras - 1959, pp. 10-11.

141. Goswami, G.N., in his article, Marva Thata Rag Ke Ithasic Pushetbhumui in Marva Thata Ank,  
Nathras-1959, p.11.

form. Pa is not used in this type of Maru. Its Jati is Shaday-shaday. Some musicians ignore Sa in its aroh and consider its jati as Audav-Shaday.

Aroh: Ne Re Ga  $\overset{1}{\text{Ma}}$  Dha Ne Re  
Avroh: Sa Re Ne Dha  $\overset{1}{\text{Ma}}$  Ga Re Sa

This type of Maru is in use. Some musicians consider Dha and Re as its Vadi and Samvadi swaras respectively while some others consider Ga as its Vadi swara. But if we give stress on Ga by taking it as its Vadi swara, then it will come very near to Puria raga in form. There is a unanimity among the musicians regarding the importance given to the swaras i.e. in the first half of the Saptak, Re is the main stressed swara while in the second half Dha swara is stressed. Hence, to say Dha its Vadi and Re its Samvadi seems to be correct.

The second type of Maru is supposed to have originated from Bilawal Thata. All the Shudh swaras are used in this raga. Ga and Ne are its Vadi and Samvadi swaras respectively. Re and Dha swaras are not used in its Aroh. In this way its Jati is Audav-Sampuran. This type of Maru is very near to Maru-Bihag but in Maru-Bihag both the forms of Ma are used but in this type only one form of Ma is used.

Aroh: Sa Ma, Ma Ga, Ga Ma Pa Ne Sa.

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Avroh: Sa Ne Dha Pa, Dha Ma, Pa Ga,  
Ma Ga Sa Re Sa.

Main Combinations: Sa Re Sa Ne Sa Ma Ma Ga Ne  
Pa Dha Ma Pa Ga Sa Re Sa.

The third and the most accepted form of raga Maru is of Shadv-Sampuran-Jati. Re is not used in Aroh, while all the seven swaras are used in Avroh. Its Vadi and Samvadi swaras are Ga and Ne respectively. The swara combination of Bihag Bihag Ang are often used in this raga.

For example: Ga Ma Pa, Ni Ni Sa and  
Re Sa, Ni Pa, Ga Ma Pa, Ga Ma Ga,  
Re Sa etc.

In Avroh swara Dha is rarely used, but flat Ni is clearly used in Avroh-e.g.

Ga Ma Pa Ni Sa, Ni Dha Pa, Ma Ga,  
Ma Dha Pa.

Shudh Ma is used both in Aroh and Avroh while Tivra Ma is used in Avroh only. The use of Komal Re is sometimes done in Avroh as Vivadi swara as

Ga Ga Ma Pa Dha Ni Sa, Re Ni Sa Ni  
Dha Pa etc. In Sikh religion this raga is generally

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sung at the death occasions, while third quarter of the day is the appropriate time for its singing.

Rabbabis were very expert in the singing of this raga.

According to Mr. M.A. Macauliffe, this raga was often sung in

the battle fields.<sup>142</sup> Its Aroh and Avroh are as follows:-

Aroh- Ni Sa, Ga Ma Pa, Dha, Ni Sa

Avroh:- Sa Ni Dha Pa Ma<sup>1</sup> Pa, Ma Ga, Re Sa.<sup>143</sup>

Guru Nanak Dev Jee's this composition in raga Maru:

Raga Maru Mahla 1 Ghar 1 Chaupade<sup>144</sup>

Sajan Tere Charan Ki Hoe Raha Sad Dhur

### RAGA TUKHARI

Raga Tukhari is one of the rare ragas of Indian music. It has not been mentioned in any of the ancient books of music nor has it been sung or played upon by any famous musician of any school. Guru Nanak Dev was its creator.

We find this raga only in Sri Guru Granth Sahib among

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142. Macauliffe, M.A., The Sikh Religion, Vol.III, op.cit., p.443.

143. Paintal, Dr. A.S., The Nature and Place of Music, ----- op.cit., p.254.

144. Guru Granth Sahib, op. cit., Rag Maru, p. 989.

all the books of music of olden times. It is a controversial raga in Gurmat Sangeet. That is why more than one versions of this raga are in practice due to the lack of any concrete evidence. Hence there remains doubt about the authenticity whether it is the same raga as prevailed during the times of Guru Nanak Dev or a changed form of this raga. There is no unanimity among the scholars of music regarding its form.

According to the Atharva Veda, Tukhar is the name given to the North Eastern regions of the Himalayas.<sup>145</sup> Word Tushar or Tukhas is also used for ice or snow.<sup>146 A</sup> Chinese traveller has also referred to it in his ~~own~~ memoirs of travels. In the Ramayana and Mahabharata epics the horses of this area have been highly lauded. The inhabitants of Tukhar area is also known as Tukhari. When the Adi Guru Nanak Dev Jee, visited that area, he composed Bara-Maha in the swaras in which the inhabitants of this area sang. The Guru named it as raga Tukhari.

In other words, we can say that raga Tukhari is based upon a folk tune of the above mentioned area. Even today,

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145. Sethi, Giani Mohinder Singh, Harmonium Tabla Guide, Pathankot-1980, p. 43.

146-A. Taran Singh, Dr. , Chintan Te Kala, op.cit.,p.237.

we hear some folk songs of Kashmir in the swaras of raga Tukhari. This raga is used for the expression of feelings of grief, detachment and coldness. Due to the non-availability of any written proof., there are varied opinions about this raga among the musicians. There are many types of Tukhari in use.

According to the first type, Tukhari is originated from ~~East~~ Todi of Khamaj Thata. A careful study of the prevalent form of Tukhari reveals the fact that neither are the swaras of Todi and Khamaj are used in this raga nor can it be classified under any of the ten thatas of Hindustani music. According to Ragang - Padhiti of Hindustani music, it can be called a raga of Multani-Ang.

The musical form of this raga, comprised both the forms of Ma and Ne, Komal Ga and the remaining swaras in their natural (Shudh) form. Its Vadi and Sanyadi swaras are pa and Sa respectively. It is sung in the fourth Pahar of the day. Re is not used in its aroh and Dha is used as: Pa Dha Ne Dha Pa in the second half of the swara septak. But while coming to Sa, Dha is generally omitted. In this way its jati is considered Audav-Sampuran. It is sung and played upon in all the three septaks. Raga Madhuwanti is in semblance

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with this raga. But in Madhuvanti sharp Ma and Natural Ne are used whereas both the forms of Ma and Ne are used in Tukhari. The description of this raga is as follows:

Aroh: Sa, Ne Sa Ga Ma Pa Ga Sa Re Sa.

Avroh: Sa, Ne Dha Pa, Ma<sup>1</sup> Pa Ga, Sa Re Sa.

Second Type of Tukhari: This type of Tukhari does not come under any of the present ten thatas. In its musical form both the forms of Ga and Ma are used. Shudh Ga is used in aroh and Komal Ga is used in Avroh. Sharp Ma is used with Pa only. Its jati is Vakar-Sampuran.

According to Bhai Kahan Singh, its Vadi swara is Re and Samvadi is pa. In this way, it is a Purvang-Vadi-raga. The ragas of this type are sung in the afternoon. But the proper time for its singing according to Bhai Kahan Singh Ji is the early hours of the day.<sup>146</sup>

Ragas Gaur Sarang, Kalyan Chayanat and Malgunji are in semblance with this type of Tukhari.

Aroh: Sa Re, Ga Ma Pa, Ma Pa Dha Ne Sa.

Avroh: Sa Ne Dha Pa, Ma<sup>1</sup> Pa, Ma Pa Ma<sup>1</sup> Ga Ma

Ma Ga Ma Ga Re Sa

146. Kahan Singh, Bhai, Mahan Kosh, op. cit.,

P. 446.

Third Type of Tukhari:- This type is classified under Purbi Thata. In it Komal Re and Dha, sharp Ma and the remaining swaras are used in their natural form. Pa is not used at all in this raga. It is a raga of Shadav-Shadav jati.

Bhai Kahan Singh considered sharp Ma as its Vadi and sa as its Samvadi Swara. But in Indian music neither has there been in the past nor is there at present, any such raga whose Vadi swara is sharp Ma.

Dr. Charan Singh author of Bani Beora describes Tukhari as sampuran raga which is sung generally in the morning. It is a harmonious combination of ragas Bhairava, Raskali and Todi. Some scholars call it Dhunkhar also with its Nyas and Greh swara as Re.<sup>147</sup>

In the view of Bhai Prem Singh, Komal Re and Dha, both the forms of Gandhar and Madhyam are used. Its Vadi and Samvadi swaras are Re and Pa respectively.<sup>147-A</sup> Lord Macauliffe describes raga Tukhari similar to raga Bhairava in which Komal Re and Dha are used.

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147. Charan Singh, Dr., Bani Beora, op. cit., p. 70.

147-A. Prem Singh, Bhai, Rattan Sangeet Bhandar, op. cit., p. 77.

These days very few Ragis sing this raga but they sing this raga but they sing it in a different way. The real form of this rare raga can be known only from a Shabad composition preserved by the Ragis. I received one such composition from Dr. Ajit Singh Paintal which is very melodious and an authentic one also.

According to this composition, Tukhari is a raga of Shadav-Sampuran-Jati. Both the forms of Ga, Dha and Ni are used in this raga. In Aroh, Dha is not used. According to the present Thata system, it may be placed under Asawari Thata. Some times Shudh Ga and Dha are used such as:

Pa Ma Ga Re Sa, Re Ga Ma. Shudh Dha is used like, Pa Dha Pa Ma Ga Ma. In Aroh, Shudh Ni and in Avroh Komal Dha and Ni are used. Generally Komal Ga is used in Aroh but their uses are limited in Aroh. In the Avroh only Komal Ga is used.

The Vadi and Samvadi swaras are Re and Pa respectively. The appropriate time for its singing is the morning i.e. between 7 and 9 A.M.

Its Aroh and Avroh are as follows:

Aroh: Sa Re Ma Pa Ni Dha Pa, Ne Pa Ni Sa

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Avrohi- Sa Ni Dha Pa, Ma Pa Ga, Re Sa <sup>148</sup>

Main Swara Combinations:-

Sa Re, Sa, Ni Sa, Ga Re Sa, Ma Re  
Ma Pa Ga, Re Ma Pa Ga Re, Sa Ni Sa.

Guru Jee's this composition in raga Tukhari (Bara Maha):

Tukhari Chhant Mahla 1 Bara Maha <sup>149</sup>

Tu Sun Kirat Karanna Pureb Kamaya

RAGA BHAIRO

Bhairo is an ancient, popular and a very melodious raga of Indian music. The word Bhairo is the corrupt form of Bhairava. The protagonists of Thata system consider this raga as the creator raga of Bhairav-thata.

According to all the medieval schools of Hindustani music, this is one of the six major Ragas. In ancient times, Bhairava Raga was a <sup>150</sup> Audav Jati. Re and Pa were not used in it at all.

According to some scholars, "It appears that the pentatonic mode of the original Raga has been transformed by the modern musicians into the full mode-- - ---- --

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148. Paintal, Dr. A.S., The Nature and Place of Music - - ----  
op.cit., p. 256.
149. Guru Granth Sahib, op.cit., Rag Tukhari, p.1107.
150. Paintal, Dr. A.S., The Nature and Place of Music - - ----  
op.cit., p. 259.

The ancient sublime and majestic Raga was converted into a light and elegant raga.<sup>151</sup>

Re and Dha are used in their flatter form alongwith all other natural (Shudh) swaras. Dha and Re are its Vadi and Samvadi swaras respectively. All the seven swaras are used in Aroh and Avroh. Hence its Jati is Sampuran-Sampuran.<sup>151-A</sup> Some musicians omit Re and Pa in its Aroh and consider it a raga of Audav-Sampuran jati.

The appropriate time for its singing is the early morning i.e. from 4 A.M. to 7 A.M.<sup>152</sup>

The whole of its charm lies in two swaras i.e. Re and Dha. While coming to swara Re from Ma, Ga is just touched by the way of meend and then the Re is used in a swinging form. Re and Dha swaras are used in a swinging way which is the main beauty of this raga. The stress in the form of pause is given on Sa, Re, Ma and Dha.

Re is often omitted in its Aroh. It is an Uttarang-Vadi raga which is well sung in all the three Septaks.

Aroh: Sa Re Ga Ma Pa Dha Ne Sa.

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151. Bose, Narinder Kumar, Melodic Types of Hindustan, op. cit., pp. 606, 607.

152-A. Mishra, Shambhass, in his article in Laksham Geet Ank, op. cit., p. 75.

152. Bhatkhande, Karnik Pustik Malika, Hathras-1964, p. 217.



Avrohi- Sa Ne Dha, Pa Ma Ga Re Sa.

Main combinations: Ga Ma Dha Ma Dha Pa,  
Ga Ma Re Re Sa

Guru Nanak Dev Jee and other Gurus have composed the Shabads in this Raga. Here is an illustration to it:

Raga Bhairo Mahla 1 Ghar 1 Chaupade<sup>152-A</sup>

Tuñ Te Bahar Kichhu Na Ho

### RAGA BASANT

It is also a very popular and ancient raga. This raga is found in the books of music of all the ages.

There are varied opinions among the scholars of music about the form of this raga.

Two types of raga Basant are in use. One type of Basant is of Shaday Jati in which swara Pa is not used at all. Both the forms of Ma i.e. Shudh and Tivar, along with Komal Re and Shudh Dha are used in it. The second type of Basant is of Sampuran Jati in which Komal Re and Dha along with both the forms of Ma are used.<sup>153</sup>

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<sup>152-A</sup> Guru Granth Sahib, op. cit., Rag Bhairo, p.1125.

<sup>153</sup>. Paintal, Dr. A.S., The Nature and Place of Music - - - -  
op.cit., p. 260.

In the Sikh-Kirtan, the first type of Basant is more popular. In this type, Sa and Ma swaras are Vadi and Samvadi respectively. It is sung with Marva-Ang.

Most of the old Shabad compositions are found of this type. There are so many shabads compiled in Adi Guru Granth Sahib, under the heading of Raga Basant describing about season and nature in a very beautiful way. In addition to Guru Nanak Dev Jee, other Gurus have also composed shabads in this raga. According to Gurmat Sangeet, raga Basant can be sung during the two months of the spring season. It can be sung at any time during this two months period.

But according to time theory of Indian classical music, during other seasons, it is sung after mid night or in the third period of the night. Raga Basant in the Marva Ang can be elaborated in the following way:

Sa, Sa, Ni̇ Dhȧ Ni̇ Sa Re, Ga Ma<sup>1</sup> Ni̇ Ni̇ Dha,  
 Ma Ga Ma Ga, Re Sa. Re Sa, Sa Re Ni̇ Sa,  
 Ma Ma, Ma Ga Re Ga Ma<sup>1</sup> Dha, Ma<sup>1</sup> Ma<sup>1</sup> Ga Re Sa.  
 Re Sa Ma, Ma Ma Ga, Ma<sup>1</sup> Ma<sup>1</sup> Ga, Ma<sup>1</sup> Dha,  
 Ma<sup>1</sup> Dha, Sa, Sa Ni̇ Re Sa, Re Sa Ni̇ Dha,  
 Ma<sup>1</sup> Dha, Ma<sup>1</sup> Ga, Ga Ga Re Sa.

Here in an illustration from Guru Jee's Bani in raga Basant.

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Raga Basant Mahla 1 Ghar 1 Chaupade Dutke<sup>154</sup>

Maha Mah Mumukhi Charava Sada Basant

RAGA SARANG

It is an ancient raga and has been popular in all the ages because it is a very easy and melodious raga. The people of all regions of India are impressed with it in some of the other way. The tunes of many folk songs of many States are based on the swaras of this raga. The scholars of music consider its origin from Kafi-Mail or thata.<sup>155</sup> Many types of Sarang have come into existence by the assimilation of some other ragas with it as Gond-Sarang, Jaldhar-Sarang, Madhans-Sarang, Mian-ki-Sarang, Shudh-Sarang and Sament-Sarang. Ne Pa Ma Re is the main swara combination of this raga. Both the forms of Ne alongwith other Shudh swaras are used in this raga. Ga and Dha are not used in this raga.

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154. Guru Garanth Sahib, op. cit., Rag Basant,

P. 1168.

155. Nawab Ali Khan, Raja, in his article in Laksham Gest, op. cit., p. 99.

Sadh Ne is used in its Aroh while Komal Ne is used in Avroh. Re and Pa are its Vadi and Samvadi swaras<sup>156</sup> respectively.

In Sikh Kirtan, raga sarang denotes the Varinda - Vani - Sarang. It is a raga of five swaras. Hence its Jati is Audav-Audav. It is sung in the afternoon. It is a Purvang-Vadi raga being Re its Vadi swara. Some musicians call it Bindrabani-Sarang also. From simple and easy tunes of folk-songs to the Dharupadas and Khayals of classical music, this raga is well suited and generally used. Some protagonists of Raga-Ragini-Padhiti consider it the son of raga Megh while some others the son of Sri Raga.<sup>157</sup> But in the tradition of Gurmat Sangeet it has been mentioned as Raga Sarang only.

Aroh: Ne Sa, Re Ma Pa Ne Sȧ

Avroh: Sȧ Na, Pa, Ma Re Sa

Main Swara combinations: Ne Sa Re, Ma Re Pa Ma

Re Sa

156.A) Paintal, Dr. A.S., The Nature and place of Music-----  
op.cit., P.262.

B) Tara Singh, Prof., Rag Ratnavali, op.cit., p.100.

157. Charan Singh, Dr., Gurmat Sangeet---,  
op.cit., P.15.

Raga Sarang Chaupade Mahla 1 Ghar 1<sup>158</sup>

Apne Thakur Ke Hao Cheri -- -----

### RAGA MALHAR

It is a very popular raga of Indian music. In Indian music, there are a few ragas as have gained such a popularity among the masses that they have become immortal, e.g. these ragas have acquired the status of being a part of folk - lore. We have no authentic and reliable authority to prove how it was sung and which combination of the swaras were used for its singing in olden days. An article written by Hriday Narain Dev, denotes this raga as Shudh Malhar.<sup>159</sup> His description about this raga, as given below helps us to understand its generic aspect:

Aroh: Sa Re Pa, Ma Pa Ne Ne Sȧ

Avroh: Sȧ Ne Pa Ne Pa Ma Ma Re Sa

The Pandits of music are of the view that this type of Malhar is more popular among the people. Raja Surinder Mohan Tagore in his book Sangeetsar-Sangreh has given description of this raga as :

158: Guru Granth Sahib, op.cit., Rag Sarang, p. 1197.

159: Madan, History of Music, op.cit., p. 114.

Na, Sa Re Ma, Ma Ma Ma, Re Re Pa Ma Pa Pa  
 Sa Sa Dha Pa, Ma Ma Ma, Pa Ma Re Sa.<sup>160</sup>

Further, he starts its antre like this -

Ma Pa Pa Dha Sa Sa, Sa, Sa Re Sa Sa  
 Re Ma Ma Ma Re Sa, Sa Sa Dha Pa Ma Pa  
 Dha Sa Dha Pa, Ma Ma Re Sa.

The teachers of classical music of the medieval age and the Sikh Ragis (musicians-cum-singers) have practised this type of raga Malhar in abundance. It is a Ragang-Raga. Many types of Malhar have come into being by its assimilation with many other ragas like mian - malhar, Megh-Malhar, Surdasi-Malhar, Gaur-Malhar, Raudasi-Malhar etc.

It is a seasonal raga. During rainy season it can be sung at any time. The terminology of the Guru's poetry is so much rich in symbolism that we find an accurate picture of the given time and place just as-

without water, the sparrow hawk cried<sup>161</sup>

O Beloved, O my beloved and wails and laments.

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160. Quoted by Bhatkhandey, Karnik Pustik Malika,  
 op. cit., p. 21.

161. Guru Granth Sahib, op. cit., Rag Malhar, p.1273.

Some scholars belonging to the Gwalior school of music, particularly Pt. Krishna Rao and Pt. Vinayak Rai Patwardhan, take Mian-Maihar as Maihar. But the truth is contrary to it because these both ragas are quite different ragas.

Among the Sikh musicians (Kirtan-Kara). This raga is known as Shudh Maihar. Two types of this raga are in vogue. The first type is supposed to have originated from Bilawal Thata. Ga and Ne are not used in this raga. Its Jati is Auday-Auday. All the Shudh swaras are used in this raga. Ma and Sa are its Vadi and Sanyadi swaras respectively. Sa Re Ma in the first part of the septak and Ma Pa Dha Sa Dha Pa in the second half are very important swara combinations in this raga. The combination of Re Pa is very pleasing in this raga. Ragas Durga and Jaldhar Kedar are in resemblance with this raga because Ga and Ne are also not used in both of these ragas. But more stress is given on the Ma swara in raga Maihar as compared to raga Durga. Re Ma Re Pa swara combination is the main attraction of this raga. Ma Re swaras are used in the way of meend (curved voice). The songs with serious theme are well sung in this raga.

Arohi: Sa Re Ma Re Pa, Ma Pa Dha Sa

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Avroh:  $\dot{S}\acute{a}$  Dha Pa Ma, Re Sa.

The other type, which is regarded as Shudh Malhar is generally practised in the Sikh-Kirtan. Some old compositions (Shabad-rects) are available in this form. It is a seasonal raga which is generally sung in rainy season. According to the present system of classification of ragas it can be classified under Khamaj Thata. Its jeti is Audav - Sampuran. Ga and Ni swaras are not used in Aroh. Some musicians omit Ga and Ni both ways. The main swara combinations of this raga are:

Ma Re, Re Pa or Ma Re Pa. Its Vadi and Samvadi swaras are Ma and Sa respectively. Both the forms of Ni are used in this raga. In avroh, Dha and Ga are used in a Vakra style as:

$\dot{S}\acute{a}$  Dha Ni Pa and Ma, Ga Ma Re Sa.

This raga has semblance with Gaur Malhar of Khamaj Thata. But the swara combinations like Re Ga Re Ma Ga Re Sa of Gaur Malhar is not used in Malhar. The aroh and avroh are as follows:-

Aroh: Sa Re Ma Pa Dha  $\dot{S}\acute{a}$

Avroh:  $\dot{S}\acute{a}$  Dha Ni Pa, Ma Ga Ma Re Sa

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**Main Swara combination:-**

Re Ga Ma Pa, Ga Ma Re Sa, Re Ni  
 Sa, Ma Re Pa, Pa, Ma Pa, Ga Ma Re Sa.<sup>162</sup>

Guru Nanak Dev Jee has composed many Shabads in this raga.

Here is an illustration to it:

Raga Malhar Chaupade Mahla 1 Ghar 1<sup>163</sup>

Khana Peena Hasana Sauna Vissar Gaya Hai Marna-----

**RAGA PRABHATI**

Raga Prabhati is supposed to be one of those ragas which have not ever been much in vogue. It is a sweet and melodious raga among the ragas sung in the early morning. Though it has been the amalgamation of some ragas even then it has its unique individuality. It comprised three ragas i.e. Bhairav, Raskali, & Lalit.<sup>164</sup> Its very name denotes its singing time, i.e. Prabhat - the dawn. Since it is sung in slow tempo, it is distinct from Raga Kalingra. It is by itself distinct from Raskali and Gunkali since both the forms of Madhyams along with all the swaras of Bhairav are used.<sup>165</sup>

162. Paintal, Dr. A.S., The Nature and Place of Music-----  
 op.cit., p.263.
163. Guru Granth Sahib, op. cit., Rag Malhar, P.1234.
164. Tara Singh, Rag Ratnavali, op. cit., p.iii.
165. Paintal, Dr. A.S., The Nature and place of Music-----  
 op.cit., p.266.

The moderns have considered it to be a raga of Bhairav-Ihata. Both the forms of Ma, flat (Komal) Re and Dha and the remaining swaras in their natural (Shudh) form are used in this raga. Ma and Sa are its Vadi and Savadi swaras respectively. All the seven swaras are used in its Aroh and Avroh. Hence, its lati is Sampuran-Sampuran. Shudh Ma is the main swara of this raga. Stress is given on Ma by giving a pause on it. Sharp Ma is used with Lalit-Ang in this raga as: Sa Re Ga Ma <sup>1</sup>Ma Ma.

It is sung in all the three Saptaks. An appropriate time for its singing is the early morning and is the best suited raga for devotional songs. <sup>166</sup> The use of Re and Dha swaras is the same in this raga as those of Bhairav.

Guru Jee's this composition in raga Parbhati:

Parbhati Mahla 1 <sup>166-A</sup>

Tera Naam Rattan Karan Chanan----

#### RAGA PARBHATI BIBHAS

As it is clear from its name, this raga is the

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166. Tara Singh, Prof., Guru Granth Raag Ratnawali,  
op.cit., p.122.

166-A. Guru Granth Sahib, op.cit., Rag Parbhati, p.1327.

combination of two ragas i.e. Parbhati and Bibhas. It is also an ancient raga like the raga Parbhati.

It is rarely found in any other work of music except Sri Guru Granth Sahib, Parbhati and Bibhas as independent ragas are in use no doubt. Before knowing about Parbhati Bibhas, which is an harmonious admixture of raga Raga Parbhati and Bibhas, we must know the form of raga Bibhas. In Bibhas, all the Shudh swaras are used.

In argh, Ma and Ni swaras are not used and in avargh Ma is omitted. In Bhatkhande's works three types of Bibhas, based on Komal Re and Dha i.e. Bhairav Thata, Komal Re, Dha and Tivra Ma i.e. Purvī Thata; and Komal Re and Tivra Ma under Marva Thata.<sup>167</sup> These forms of Bibhas are not popular in Sikh - Kirten.

According to famous musician, Dr. A.S. Paintal, "Bibhas is a very popular ancient raga, which is not sung in the Punjab but throughout India and particularly in Bengal where it is used in folk-songs like Baul - Kirten etc."<sup>168</sup>

Dha and Ga are its Vadi and Sanyadi swaras. Only in some, compositions of Shabads, swara Ni is used otherwise not

167. Refer to Karnik Pustik Malika, Vol. IV & V as quoted from the thesis of Dr. A.S. Paintal i.e. The Nature and Place of Music----- . op.cit., P. 267

168. Paintal, Dr. A.S., The Nature and Place of Music----- op.cit., p. 267

used in this raga.

The musicians consider this raga to have originated from Bhairav-Mal or thata. In raga Parbhati Bibhas, all the swaras of raga Parbhati are used in this raga but by combining the melodious swara combination Pa Ga Re Sa of raga Bibhas, this raga i.e. Parbhati-Bibhas came into its being. Both the forms of Ma, flat (Komal) Re and Dha and the remaining swaras in their natural (Shudh) form are used. The appropriate time for its singing is before the sun-rise. Ma and Sa are its Vadi and Savadi swaras respectively.

All the seven swaras are used in an indirect way in its Aroh and Avroh. Hence its jeti is Vakar-Sampuran. It is a raga of Bhakti-Rasa as it is sung in the early morning. Its Aroh and Avroh are as follows:

Aroh: Sa, Re Ga Ma, <sup>1</sup>Ma Ma Ga, Pa Ga Re Sa,  
 Ga Ma Pa, Ga Ma Dha Ne Sa  
 -----  
 Avroh: Sa Ne Dha Pa, <sup>1</sup>Ma Ma Ga, Pa Ga Re Sa<sup>169</sup>

Guru Jee's this composition in the raga Parbhati Bibhas:

Raga Parbhati Bibhas Mahla 1 Chaupade Ghar 1<sup>170</sup>

169. According to an old Shabad composition in raga Parbhati Bibhas heard from Bhai Dilbag Singh, Gulbag Singh, in a meeting with them at their residence dated 25.2.1989.

170. Guru Granth Sahib, op.cit., P. 1327.

CHAPTER IV

ELEMENT OR TRACES OF RASA IN GURU NANAK BANI

Guru Nanak was a great poet and master-musician. A careful study of his entire bani indicates that there is a uniformity between the meaning of his hymns and the nature and raga of the raga used for composing the hymn.

It is proof of his proficiency in the art of music. Before something is said about the use of ragas in Guru Nanak Dev's bani, it is necessary to define rasa and its kinds. There are different definitions of rasa. According to grammar of Sanskrit, rasa is that which can be tested.<sup>171</sup>

According to Bharat's Natya Shastra, the base book of Indian music, rasa is a converted or changed form of Sathai-Bhava which comprised Bhava, Anubhava and Sanchari-Bhava.<sup>172</sup>

The word raga is generally translated as emotion, relish etc. The Indian theory of emotions has usually been associated with art (specially literary) appreciation in the well-known theory of rasa, mainly based on what is termed, sometimes, as the Hindu psychology.

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171. As quoted by Jaggi, Gursharan Kaur, Bharti Kavya Shaster, Delhi-1981, p. 124.

172. Bharat Muni, Natya Shaster (Ed. by Devinder Nath Sharma), Patna-1962, Chapter 6, p. 15.

The following form the constituents of emotional action in Indian psychology:

Vibhavas (The determinants). They are the causes of emotional responses. In modern terminology we may call them the stimuli or releasers. Vibhavas themselves are of two categories-

1. Alambana- the person or object (or the idea of these) which acts as the stimulus.
2. Uddeśana - the situation which is the context for such behaviour.<sup>173</sup>

Anubhavas (The consequents). These form the responsive reactions. Obviously, with the Indian theory of emotion being closely linked to dramaturgy, this usually refers to overt expression.

Sattvabhavas (involuntary responses). They are also the bodily signs of emotion, in which are included both external and internal responses to vibhavas.

Bhavas By this is meant the states of mind which are usually referred to as emotions. Bhavas are considered to be of two kinds-

- i. Sthayi Bhavas are the permanent emotions and
- ii. Sanchari Bhavas are the transient emotions.

The essential difference between the sthayi and the sanchari bhavas seems to be that the former are more lasting

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173. Chaitanya Deva, An Introduction to Indian Music,  
op. cit., p. 73.

and common to all human beings, and the latter more fleeting and characterized by the personal idiosyncrasy of the individual.

In simple words, in our daily life we pass through different states of mind and experience various types of feelings. These feelings remain in our conscious mind for some time and then disappear. These feelings are temporary in nature and called sancharibhavas. The reasons of these feelings are called vibhavas. When a feeling comes to our mind, as a result of that, there comes certain changes in our body; for example with the feeling of horror, we start trembling. This is called anubhava. When these feelings remain in our unconscious mind for a long time, these are converted into permanent feelings sthayi bhavas which further result in the evolution of Rasa.<sup>174</sup>

Though Rasa itself is identified with emotion, in most of the current literature, it is both emotional behaviour and more; it is an awareness of the totality of the emotional situation. It is a detached observance of such a condition of mind and body. The experience of Rasa is absolute and is known only by empathy . . . that is to say, by entering into and by feeling the permanent motif. While finally, Rasa is a contemplative state of mind; a bliss produced in the minds of the listeners by hearing poetry, vocal music or playing of

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174. Paranjape, P.S., Bharat Ke Ras Kalpana (Sangeet)

Hathras-1960, p. 14.

musical instruments which takes them away from the worldly worries. There are said to be nine rasas corresponding to nine emotional conditions : Shringara (erotic), hasya (Humorous), Karuna (Pathetic), Roudra (furious), veer (valorous), bhayanaka (fearful), beebhatsa (odious), adbhuta (wonderous) and shant (peaceful).

From ancient days, attempts have been made to relate these specific rasas to music. Bharata said, for instance, that the ethos of a raji depended on the dominant note in it : Madhyama - humorous, Panchama-erotic, shadja - valorous, Rishabha - furious and so on.<sup>175</sup> Sharangadeva (13th century) says that shadja and risabha should be used for veer (valorous), dhaivat for beebhatsa (odious) and bhayanak (fearful), gandhar and nishad for karuna (pathetic) Pancham and madhyam for hasya (humorous.)<sup>176</sup>

But the modern musicians are of the view that rasa cannot be produced by a single note only but with a combination of some swaras, taal and rhythm used for that rasa.

Guru Nanak Dev has very successfully used the bhava and raga-rasa in his compositions. There is complete harmony and co-ordination between his poetry and nature and rasa of the

175. Bharat, Natya Shaster, op. cit., Chapter VI, P. 2-4.

176. Quoted by Chaitanya Deva, Indian Music, op. cit., p.73.



Raga, used for his poetry. Guru Jee composed his hymns at different places and under different situations of life. He met and talked to different people in different moods and temperaments. Due to this very reason, all the nine rasas are present in his poetry. As already stated, the scholars have considered nine rasas and there are nine sthayi bhavas related to them.

<u>Rasas</u>	<u>Sthayi Bhava</u>	<u>Sanskrit version</u>
1. <u>Shant Raga</u>	Calmness.	निर्मल, उम
2. <u>Karuna Raga</u>	Grief.	दुःख
3. <u>Shringar Raga</u>	Romance	रति
4. <u>Raudar Raga</u>	Anger	क्रोध
5. <u>Bibhatas Raga</u>	Repulsion	व्युत्था
6. <u>Bhianak Raga</u>	Horror.	भय
7. <u>Vir Raga</u>	Encouragement	उत्साह
8. <u>Adbhut Raga</u>	Wonder	आश्चर्य
9. <u>Haas Raga</u>	Laughter	हास

1. Shant Rasas According to the musicologists, kenal (flat) swaras are generally used for producing bhakti and Karun Raga and natural and sharp swaras for vir Raga. According to the time theory of Indian music, the ragas sung in the early morning are of bhakti and shant Raga. For example raga Bhairav.<sup>177</sup> Sandhi - Parkash Rasas in which flat Ra and

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177. Pyare Lal, Shastri Sangeet Ke Parkuh Shailian,  
op. cit., p. 17.

Dha are practised, supposed to be capable of producing shant raga according to the Indian music granths. Here is an illustrative couplet in raga Bhairav which is a part of Guru Nanak Dev's hans-

"without Thee, O Lord, nothing can be done creating the creatures. Thou seest and understandest them all. What should I say? I can say not even bit. whatsoever is all that is in Thine will."<sup>178</sup>

Another hymn of the Guru expresses the same:

"Says the Lord, "whosoever day and night abides with the Guru, whose tongue is imbued with my love, who knows not another but recognises only my Name and who within himself realises me"<sup>179</sup>

## 2. Karun Raga

According to the Indian classics of music the ragas in which flat Re and Dha are used and which are sung in the evening are the ragas in which Karun Raga is the major essence. The tinge of sharp Madhyan in these ragas marks the presence of seriousness and grief element. These ragas are sung in the evening.

Siri raga is a raga of serious nature, in which flat Re and Dha and sharp Madhyan is used. Its apt time for

178. Guru Granth Sahib, op. cit., raga Bhairav, p. 1125.

179. Guru Granth Sahib, op. cit., raga Bhairav, p. 1126.

singing is evening. Here is a composition of Guru Nanak Dev ji in Siri raga, the inner meaning of which stands completely in harmony with the raga of the raga used:  
 "The virtuous wife repeats the virtues of her Spouse and the virtuous one repents".<sup>180</sup>

A similar composition of Guru Nanak in raga Tukhari is Raga Maha, in which the departed soul of a woman stands aloof from her husband (God) and seeks His company. The swaras of this raga have a serious th tinge:

"In Assu, come O my Beloved. Thy wife is repaining to death".<sup>181</sup>

### 3. Shingar Raga

Vishnu Narayan Bhatkhande was a great musician of the century who gave to the Northern tradition of Indian music its present shape. In his book, Hindustani Sangeet Padhity, he considers those ragas of shingar raga in which sharp forms of Ra and Dha are used, while classifying the ragas under different ragas.<sup>182</sup> According to this, the raga suha or Suhi falls under this category. According to Dr. Taran Singh, Suhi is a ragini of happiness.<sup>183</sup> Here is a hymn of Guru Nanak Dev expressing the feelings of joy and happiness composed in raga Suhi:

"Friends have come into my home. The True Lord has made me meet their union".<sup>184</sup>

180. Guru Granth Sahib, raga Siri, p. 17.

181. Ibid, raga Tukhari, p. 1108.

182. Bhatkhande, V.N., Hindustani Sangeet Padhity, Hathrus-1964, p.20.

183. Taran Singh, Dr., Chintan Is Kala, op. cit., p. 262.

184. Guru Granth Sahib, op.cit., raga Suhi, p. 764.

Raga Bilawal also falls under this category. This shabad in Bilawal is also of the same rasa

"Sublime and bedewed with glee becomest the night and beauteous the day when her Bridegroom renders wakeful the bridge, asleep in her own home".<sup>185</sup>

According to the aesthetics of Indian music ragas as Bhairavi, Bahar, Basant, Kafi, Tilang, Sahi etc. should be used to produce shringar rasa. Dr. Panna Lal says<sup>186</sup> while selecting the words for his compositions, the Guru kept in mind the nature of the raga also. For example, raga Tilang is used for nuptial compositions generally. We find imagery and allusions of marriage ceremonies in the Guru Jee's compositions in raga Tilang as:

"Bringing the marriage party of sin, Babar has hastened from Kabul and demands perforce the gift of wealth etc. O Lalo".<sup>187</sup>

Guru Jee's another composition of shringar rasa in raga Tilang:

"Put the salve needles of God's fear into thine eyes and make the decoration of the Lord's love".<sup>188</sup>

4. Raudar Rasa: As stated earlier, certain combinations of swaras can be used for producing a particular rasa. Komal (flat) swaras are generally used for expressing delicate feelings

185. Panna Lal, Dr. Theory, Aesthetics and Scientific Study of Music, Jalandhar-1970, p. 122.

186. Guru Granth Sahib, op. cit., Raga Bilawal, p. 644.

187. Ibid., op. cit., raga Tilang, p. 722.

188. Ibid., raga Tilang, p. 722.

and natural swaras for the ragas of Veer and Raudar Rasas. Raga Shankra, Shudh Nat and Durga fall under this category. Shudh (Natural) swaras are used in these ragas whereas Madhyam and Pancham swaras are of ut-most importance in these ragas.<sup>189</sup> Raga Ass is also a this type of raga. It is based upon a folk tune of the Punjab and remained very popular in the area.<sup>190</sup> The Punjab is a land of brave and courageous people. Many a battle has been fought on this land. This raga is in tune with the atmosphere of the Punjab and is fit for the expression of Veer and Raudar rasas. Here is a composition in raga Ass expressing raudar rasa:  
 "If a mighty man smites another might man, then the mind feels not anger. Pause. If a powerful tiger falling on a herd, kill it, then its Master should show manliness".<sup>191</sup>

### 5. Beebhatas Raga:

Beebhatas Raga produces in our mind the feeling of repulsion. According to a famous scholar of music, Prof. Piare Lal, there is no particular set raga for the evolution of this raga, as the aim of music is confined only to the aim of the praise of the Almighty and re-creation of the society. This raga can only be produced by using some combinations of certain swaras.<sup>192</sup>

Some shlokas of Guru Nanak producing this raga have

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189. Piare Lal, Sirmal, Shastri, Sangeet Kee Parmukh Shailien Duara Ras Sanchar (Sangeet), Mathras-Aug. 1959, p.14.

190. Tara Singh Prof., Guru Amar Dass Raga Ratnavali, Chandigarh-1978, p. 46.

191. Guru Granth Sahib, op. cit., raga Ass, p. 360.

192. Piare Lal, Prof., Shastri Sangeet-Ras Sanchar, op. cit., p.14.

been composed in Raga Majh. Raga Majh is based upon a folk tune of the land called Maajha between the beas and the Sutlej Rivers. We find the reflection of some ragas as Desi, Sarang, Kafi and Tilak Kamod in this Raga. Following is the couplet expressing the feeling of beebhatas raga in raga Majh-

"They have their heads plucked, drink dirty water and repeatedly beg and eat other's leavings. They spread out ordure, with their mouths, suck its odours and dread to look at water".<sup>193</sup>

Similarly, there is another couplet expressing similar feelings:

"If clothes be stained with blood, the garment gets polluted. Who suck the blood of human beings; how can their mind be pure?"<sup>194</sup>

#### 6. Bhayank Raga:

Like beebhatas Raga, there is no particular raga for producing this Raga, yet combination of some ragas like Malari, Maarva and Gauri are supposed to be suitable for the fulfilment of this purpose. Some music saints have identified flat Dhaiyat as symbolic of this Raga. Bharat says in Natya Shastra.<sup>195</sup>

193. Guru Granth Sahib, op. cit., raga Majh, p. 149.

194. Ibid, p. 140.

195. As quoted by Pranjape, P.S. in his article, Bharat Ki Ras Kalpana in Sangeet, May, 1960, p. 17.

In raga Gauri, Guru Nanak has provided us with a proper expression of the raga:

"Place God's fear in thy heart, and let thy home be in His dread. Thy fear of Death, then, shall be frightened away".<sup>196</sup>

Another composition in Gauri Gaurari is note worthing in this raga:

"Lord's fear is very great and very heavy".<sup>197</sup>

#### 7. Veer Raga:

Raga Aas is a famous folklore of the Punjab. This is a land which still stands to be a symbol of such a gate through which the Turks, Tamoores, Moughals etc., met with the resistance of the brave Punjabis. In these socio-economic conditions, this land had remained a battle-field for a long time and produced songs of bravery which were known as Vaars. These Vaars were sung by the Dhadisa, to arouse and inspire the people to meet the challenges of the invaders. Mostly these Vaars were sung in raga Aas. Guru Nanak also composed a Vaar in raga Aas known as Aas-Di-Vaar. From the point of view of mine, raga Aas comprised of natural swaras and Shadai Madhyam and Pancham swaras in this raga are of great importance. The importance of these swaras in this raga expressed Veer Raga.<sup>198</sup> This couplet of the Guru expresses the feeling of Veer raga:

196. Guru Granth Sahib, op. cit., raga Gauri, p. 151.

197. Ibid., Raga Gauri Gaurary, p. 151.

198. Tara Singh, Prof. Guru Amar Dass Raga Ratanavali, op. cit., p. 46.

"Having created the air, the Lord supported the whole earth and bound water and fire into system. Ten-headed bling Rawan had his heads cut off what greatness was obtained by slaying him?"<sup>199</sup>

Here is another couplet in the same raga expressing same feelings:

"This mind is the King and the hero of battles. By meditating on the Name, through the Guru, this soul becomes fearless."<sup>200</sup>

#### 8. Adbhut Basa:

According to the most eminent Indian classical musicians, the ragas like Basant, Kaunsi Kanhra, Sarpada etc., are supposed to be suitable for producing this rasa. Basant raga in Nanak's Bani well illustrates to this truth.

"The vegetation flowers, though within it is fire and the ocean is bound as if in a huddle".<sup>201</sup>

Another couplet in raga Basant may be quoted in this context:

"Even though man knows Thee not, still he ought to utter Thy Name, O Lord, what can poor Nanak do?"<sup>202</sup>

#### 9. Haas Pasa:

In Guru Nanak Dev's Bani covers the Haas Raga has also not been left out. He has given expression to it while criticising the given conditions of the society the prevalent law of the land and the barbarous rulers.

199. Guru Granth Sahib, op. cit., raga Aas, p.,350.

200. Guru Granth Sahib, op. cit., p. 415.

201. Ibid., raga Basant Handole, p. 1171.

202. Ibid, Raga Basant, p. 1168.



As there is no particular raga found anywhere in India classical music, only by taking resort to the combination of certain swaras, we can produce this raga. Guru Nanak has satirized certain rough and age old by-gone rituals of the society. There we find the tinge of critical penetration of the Guru's insight. We feel ourselves immersed in this raga while reciting the following compositions:

"The disciples play the music and the preceptors dance. They move their feet and roll their heads. Dust flies, flies and falls on their head's hair. Beholding them the people laugh and go home".<sup>203</sup>

The dexterity of Guru Jee's success lies in the combination of delicate feelings of poetry with the rasas of the ragas in such a skilful manner that it moved the soul of the listeners. The selection of the words in their expression in every raga is quite meticulous. There is complete harmony in the theme of the shabads and the raga of the raga used for that shabad. The similies of the imagery used in his compositions also suit the nature of the rasas, as in a shabad in raga Maihar, the theme and imagery of the shabad harmonize perfectly with the raga used for it and the rasa evoked by it. :

Raga Maihar: "without water, the sparrow hawk cries,  
"O Beloved, O my beloved and wails and laments.

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203. Guru Granth Sahib, op. cit., raga Asa, p. 465.

The roaring cloud rains in ten directions,  
 but without the raindrop its thirst departs not".<sup>204</sup>

Raga Basant. The season of spring hath come, flower thou, O man  
 Yes, they, who are imbued with God, utter  
 His Name with joy".<sup>205</sup>

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204. Guru Granth Sahib, op. cit., Rag Malhar, p. 1273.

205. Ibid., Rag Basant, p. 1168.

ASSIGNMENT OF HEADINGS FOR HIS COMPOSITIONS

The headings given by Guru Nanak Dev Jee to his compositions are quite revealing in the sense that these contain much information about the form of the composition centxin and the raga, the tala etc., in which it should be sung. If we make careful study of the headings assigned to his compositions, we find the following things. First of all the name of the raga in which the text is composed is given as Rag Ase, etc., secondly, after the name of the raga, we find the word Mahla. The term suggests the name of the Guru, who composed that particular shabad. For example Mahla Pehla means that the Shabad has been composed by the first Guru i.e. Guru Nanak Dev.

At various places the word Ghar is included in the headings of some of his hymns. Ghar means the tala which should be used while singing that composition. Guru Jee has used upto ten Ghara in his compositions. Thus the introductory heading invariably affixed to every composition makes it very easy to understand its nature and form. Some compositions of Guru Nanak Dev are instructed to be sung in a particular Dhuni (Tune). Guru Jee has composed three Yaara of such type. The type of the poetry as Chaupade, Chhant, Yaar, Ashtpadian etc., are also included in the headings. These are the various poetic forms of his compositions in which Guru Jee has

composed his hymns. In the headings of some of the compositions. Mool Mantra is also stated, which sometime proceeds and sometimes succeeds the heading.

The scheme in which this information is given is as follows:-

#### 1. Name of the Raga

In Guru Jee's compositions, first of all the name of the Raga is mentioned in which the Shabad is composed. Guru Jee has composed his Bani in thirtyseven Ragas.<sup>206</sup> Some of these Ragas were already prevalent in Indian musical domain and others were innovated and introduced by Guru Jee himself e.g. Raga Thukhari is an original contribution of Guru Nanak Dev Jee. These Ragas are fully as discussed in detail in Chapter III of this thesis.

#### Use of word Dakhni in the headings of some compositions

Guru Nanak Dev Jee in his tours visited whole of India & some other countries also. He delivered his message in the local musical form and language. At that time Indian Music was divided in to two traditions i.e. Northern Tradition of Indian Music called Hindustani Music and the other was Southern Tradition of Music called Karnataki Music. There are six Ragas with which word Dakhni is written while assigning heading to that compositions. Some Scholars of Gurmat Sangest are of the view that these Ragas

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206. Tara Singh, in his paper Gurbani Sangest, op.cit., p.10.

belong to Karnataka Music. These ragas are:-

- i) Madhans Dakhani
- ii) Ramkali Dakhani
- iii) Maru Dakhani
- iv) Gauri Dakhani
- v) Bilawal Dakhani
- vi) Prabhati Dakhani

If we make a careful study of the Granths of Karnataka Music of that time, the names of these ragas are found nowhere in those Granths of Karnataka music. No doubt at present, some ragas of North Indian music are popular in Southern part of India and the names of some ragas are available in their present books of music. Some ragas of Karnataka music are sung in Northern India also. As a matter of fact at the time of Guru Nanak Dev, the area of Punjab as well as of Northern India was very vast. The means of communication were not like those of today. That is why the language and the mode of singing a particular raga differed from place to place. Due to this very reason we find many types of the same raga in use.

Hence the word Dakhani denotes Southern part of North India and not the Southern Tradition of Indian music i.e. Karnataka music. In other words, we can say, that the word Dakhani means singing a raga in the style popular in Southern part (Dakhani) of Punjab or Northern India.

2. Mahla Pehla (Bani of Guru Nanak Dev).

Every composition before which Mahla Pehla is mentioned means that the hymn is composed by Guru Nanak Dev Jee; the first Guru. The other Gurus have also used the word "Nanak" in their compositions but it is only the number of Mahla from which we can know about the Guru who made that composition.

3. Dhuni or Dhun.

Prior to Guru Nanak Dev Jee, nine Yaars had already been composed in Punjabi language.<sup>207</sup>

These were:

- i. Malik Murid Tatha Chanderhara Sohla Ki Vaar
- ii. Tunde Asraje Di Vaar.
- iii. Sikandar Ibrahim Di Vaar.
- iv. Lalla Behlana Di Vaar.
- v. Jeedhey Veeray Di Parvani Di Vaar.
- vi. Rane Kailasha Tutha Mal Deo Ke Vaar.
- vii. Rai Mehra Hasne Di Vaar.
- viii. Moose Di Vaar.
- ix. Rai Kamal Din Mauj Din Vaar.

Only some parts of these Yaars are available. But most of them are sung only in the form of Dhunnies (Tunes). As already mentioned, Guru Nanak Dev Jee has composed three Yaars i.e. Vaar Mahi Ki, Vaar Aa, and Vaar Malher Ki.

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207. Kohli, Guru Nanak Jeevan Darshan, op.cit.,p.311.

Var Majh Ki, has been included in Sri Guru Granth Sahib at page 137. This Vaar is instructed to be sung to the tune of the Vaar of Malik Murid and Chanderhara Sohia. Malik Murid and Chanderhara Sohia were two chieftains, who were always fighting against each other. This Vaar was an expression of their battles and strifes. This Vaar was sung by the Dhadias.<sup>208</sup> A specimen example derived from the scriptures goes as under:-

ਗੁਰੂ ਜੀ ਭੋਲੇ ਖੋਲੇ ਖੋਲੇ ਖੋਲੇ ਖੋਲੇ 208

Guru Jee has composed his Vaar in the same metric form-

ਗੁਰੂ ਜੀ ਭੋਲੇ ਖੋਲੇ ਖੋਲੇ ਖੋਲੇ ਖੋਲੇ 209

The second Vaar by Guru Nanak Dev Jee is Vaar Asaj which has been composed on the tune of Tunde Asraia Ki Dhuni. Asraj was the son of Sarang who was injured and then thrown into a deep well by his step-brothers, Sardool Rai and Multan Khan. Asraj was somehow saved and later on he became the heir of an issueless kind. After occupying the throne, he fought against his step-brothers and when he won, the battle, a Vaar commemorating his success was composed which is as follows:-

ਗੁਰੂ ਜੀ ਭੋਲੇ ਖੋਲੇ ਖੋਲੇ ਖੋਲੇ ਖੋਲੇ 210

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208. Teja Singh, Prof., Shabdarth, Sri Guru Granth Sahib, Vol. I, Amritsar-1960, p. 137.

209. Guru Granth Sahib, op.cit., Reg Majh, p.137.

210. Vol.II, Amritsar-1960, p. 462. Shabdarth, Sri Guru Granth Sahib, op.cit.

Guru Jee's Ass Di Vaar is also in the same metric form:

ਬਲਿਠਾ ਹੀ ਗੁਰੂ ਕਾ ਘੋੜੇ ਵਿਗੁਰਾਈ ਜਦ ਕਾ ਰ <sup>211</sup>

The third Vaar composed by Guru Nanak Dev Jee's is Maihar Ki Vaar which is instructed to be sung on the tune of Rano Kailash and Mai Deo Ki Dhuni. Both of them were brave kings of Jammu and Kashmir. The Mughal Emperor Jahangir played a mischief and made them fight against each other just to weaken their positions. Though Mai Deo won the battle, yet he embraced his defeated brother and spared his territory. A Vaar expressing his bravery and greatness was composed, which later on became a traditional folk-tune. The Vaar reads as follows:-

ਪਰਤ ਭਾਯ ਪਰਤ ਪਰਾਣ ਸਿਰ ਟੋਰ ਟੋਰ  
ਠੇ ਮੇਂ ਠੀ ਠੀ ਠੀ ਠੀ ਠੀ ਜਦ ਟੋਰ <sup>212</sup>

Guru Nanak Dev Jee also composed his Maihar Ki Vaar to this tune:

ਗੁਰੂ ਮਿਠਾਏ ਜਦ ਕਸੀਏ ਜਿਉ ਗੁਰੇ ਸਰਾਇ ਸੀ ਕਾ ਰ

From all this, it is proved beyond doubt that Guru Nanak Dev Jee made use of folk-music and folk-tunes in his hans, but in a way which expressed his devotion and love for God. Some scholars are also of the view that the

211. Guru Granth Sahib, op.cit., Rag Ass, p. 462.

212. Teja Singh, Prof., Shabdarth Sri Guru Granth Sahib, Vol. IV, Amritsar-1970, p. 1278.

213. Guru Granth Sahib, op. cit., Rag Ass, p. 1278.



instructions to sing these Vaars on the above mentioned dhunnies were given by Guru Arjan Dev Ji, while editing Guru Granth Sahib. But it seems more realistic that these headings were assigned by Guru Nanak Dev Jee. Because such evidences are present in Sikh History that no one changed even a word in the compositions of any Guru.

#### 4. Peetic Form

In Guru Jee's compositions, we find the name of the peetic form of the composition alongwith the name of the Mahla, the raga, and ghar. For example:

ੴ ਸਤਿ ਨਾਮੁ ਕਰਤਾ ॥ ੧ ॥ ਸਤਿ ਨਾਮੁ ਕਰਤਾ ॥ ੧ ॥ ੨੧੪

The name of the peetic form sometimes precedes ghar, and sometime it is mentioned after it. Guru Jee has written his bani in the following peetic forms as Shalokas, Pede, Dupede, Tipeede, Chapeede, Panipeede, Chhepeede and Vara, Patti, Alahunis, Aarti, Suchalii and Kuchalii, Thitti, Onker, Sidh-Geshat, Sahie and Bara-Maha etc.

#### 5. Ghar

The word ghar is found in the headings of some of compositions. Guru Nanak Dev has used upto ten ghars but in the bani of Guru Arjan Dev Jee, which is also included in Adi Sri Guru Granth Sahib, upto seventeen ghars have been used. Bhai Kahan Singh has taken the meaning

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of ghar as tala in his Maha-Kosh.<sup>215</sup> Famous musician H. C. Bali also takes ghar for tala.<sup>216</sup>

According to Hindustani music, the word ghar means that swara from which the singing of a particular composition is started.<sup>217</sup> Just as ragas are sung today, Jati Gayan was in practice in the old times. In the age of Bharat also jati gayan was popular and in all eighteen jatis were in use. There could be more than one ans swara in a jati. The main swaras of jati were called Ans Swaras. In all sixtythree ans swaras were accepted and in this way the number of Graha Swaras were also sixtythree.<sup>218</sup>

According to the southern tradition of music singing of a composition and the rythm may not start at the same time. Generally the rythm follows the singing. The difference of time between the start of singing and start of rythm is called greham ( ).<sup>219</sup>

The word ghar used by Guru Jee means tala. Guru Jee was a great musician and Bhai Mardana, his companion was a great rabab player. Guru Jee recited his bani in ragas. Janan Sakhi and other religious books written on GURMAT reveal that one or the other rythm player was always

215. Kahan Singh, Maha Kosh, op. cit., p. 441.

216. Bali, H.C. Sangeet Parkash, Chandigarh-1980, p.74.

217. Madan, Theory, Aesthetics of Music, op. cit., p.4.

218. Srivastava, Rag Parichya, Vol. IV, op.cit., p.206.

219. Garg, (ed.) Karnatik Sangeet Ank, op.cit. p.75.

with him in all his Udasias. For example, Bhai Bala Jee accompanied Guru Jee in his first Udasi.<sup>220</sup>

As has already been explained that Guru Jee made use of different ragas for the expression of different types of emotions. The same is the case with his use of talas. In Indian music rythm and talas have the potential to express emotions. In Indian musical compositions, slow rythm songs express serious emotions, whereas fast rythm reveals inner ecstasy. Guru Jee has made use of upto ten ghars in his hani. In Hindustani music a composition in Ek Tala is generally sung in slow tempo and the compositions of serious nature are generally sung in this very tala. In this tala the metric form of the compositions are lengthy.

According to Dr. Taran Singh, such ragas i.e. Siri, Maajh, Gujri, Ass Sorath are of the nature of creating detachment.<sup>221</sup> All these ragas are of serious nature. Given below are some of the compositions in ghar pahla composed in the above quoted ragas:

1. ਖੁਦੈ ਖੁਦੈ ਹੋਂ ਤੇ ਵੇਦਾ ਿਉ ਵੇ ਿਕੁ ਸੁਖ ਮੰਦਾ ਵਰਤਾ ਿਸ<sup>222</sup>
2. ਸਰ ਵੇਦਾ ਵੇ ਸੁਖ ਮਿ ਸਰ ਵੇ ਸਰੀ ਵਰਤ ਮੁਖਿ ਸੁਖ ਵੇ<sup>223</sup>
3. ਸਿਰ ਵੇਦਾ ਵੇਦਾ ਸਿ ਖਰ ਵੇਦਾ ਿਕੁ ਵਹਿ ਸਰ ਸਰ ਵੇ<sup>224</sup>
4. ਵੇਦਾ ਵੇ ਮ ਵਰੀ ਵਰ ਵੇ ਵੇ ਵੇ ਮ ਵੇ ਸੁਖ ਵੇ ਵੇ ਵੇ<sup>225</sup>

220. Jewahar Singh Kirpal Singh (ed.) Janam Sakhi, op. cit., p.1.

221. Taran Singh, Chintan Te Kala, op. cit., p. 242.

222. Guru Granth Sahib, op. cit., Rag Sri, p.74.

223. Ibid., Rag Maajh, p. 109.

224. Ibid., Rag Ass, p. 342.

225. Ibid., Rag Gujri, p. 489.

There seems to be a complete uniformity to a certain extent about the metric form in all the shabads which are composed by Guru Jee in ghar three. Even today the compositions which are prevalent and usually sung in Teen Tala are exactly in uniformity with the compositions of Guru Nanak Dev Jee, composed in ghar three.

Here is a Shabad in ghar three of Guru Nanak Dev Jee composed in raga Asa:

ੴ ੴ ਸ੍ਰੀ ਗੁਰੂ ਗ੍ਰੰਥ ਸਾਹਿਬੁ ॥ ਮਾਠੀ ੴ ਸ੍ਰੀ ਗੁਰੂ ॥ ੨੨੬

Here is an other example of the same type of composition:

ੴ ਗੁਰੂ ਗ੍ਰੰਥ ਸਾਹਿਬੁ ॥ ਮਾਠੀ ੴ ਸ੍ਰੀ ਗੁਰੂ ॥ ੨੨੭

The following are some other examples in ghar three:

1. ਭਾਨੁ ਭਾਉ ਸਿ ਭਾਉ ਭਾਉ ਸਿ ਭਾਉ ॥ ੨੨੮

2. ਸਿ ਭਾਉ ਸਿ ਭਾਉ ॥ ੨੨੯

3. ਸਿ ਭਾਉ ਸਿ ਭਾਉ ॥ ੨੩੦

The increasing order of the number of ghars means the talas of the fast tempo or rythm and often these shabads are of short metric forms. Guru Jee has used raga Suhi and Asa for the compositions made in six to ten gharas. These two ragas are considered to be the ragas expressing the feelings of happiness and pleasure.<sup>231</sup>

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226. Guru Granth Sahib, Rag Asa, p. 417.

227. Ibid., Rag Asa, p. 438.

228. Ibid., Rag Dhanasari, p. 662.

229. Ibid., Rag Sri, P. 71.

230. Ibid., Rag Tilang, p. 721.

231. Taran Singh, Chintan Te Kala, op. cit., p.233.

The following composition in ghar ten in Raga Suhi:

ੴ ਤਕ ਜਨਮ ਸੁਖਿ ਸੁਖਮੁ ੴ ॥੨੩੨॥

Another example in Raga Suhi ghar six:

ਸੁਖ ਸੁਖਿ ਸੁਖਮੁ ੴ ॥੨੩੩॥

In rag Asa Kafi:

ਸੁਖਿ ਸੁਖਿ ਸੁਖਮੁ ੴ ॥੨੩੪॥

Another example in Raga Suhi ghar nine:

ਸੁਖਿ ਸੁਖਿ ਸੁਖਮੁ ੴ ॥੨੩੫॥

Though during Guru Jee's period there was no any notation system prevailing in music, with the help of which we could make any categorical conclusion. But the deep study of Guru Nanak Dev Jee's bani, gives us enough evidence supporting the fact that he certainly used the word ghar for tala. Even these days in Indian music, talas are known by numbers i.e. Ek tala, teen tala, ghar tala. Some traditional Kirtankara still use ghar tala (Dheva) for rupak tala. Hence the tradition of denoting talas in numbers was in practice in past. From all this it can be concluded easily the word ghar denotes the name of the tala and not the number of matras nor the parts of a tala (Vibhag).

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232. Guru Granth Sahib, op. cit., Rag Suhi, p. 751.

233. Ibid., Rag Suhi, p. 729.

234. Ibid., Rag Asa Kafi, p. 418.

235. Ibid., Rag Suhi, p. 751.

## CHAPTER VI

### COMBINATION OF MAARGEE WITH DESI SANGEET LEADING TO THE ORIGIN AND EVOLUTION OF GURMAT SANGEET.

Before saying something about Guru Jee's contribution towards the combination of Maargee and Desi Sangeet, it is necessary to define the aforesaid terms. Both these are the difference modes of Indian music. Maargee Sangeet is also known as Gandharva Sangeet and Desi Sangeet as Gaan<sup>236</sup>. A melodious composition is called Gaan and it is of two types, known as Gandharava and Gaan<sup>237</sup>.

#### Maargee Sangeet

In ancient times, the sages and saints perceived that music possessed the immense innate power of strengthening the mind through concentration of will-force and they used it for meditation and worship of God. They were of the view that the sound Om is Naad Brahma. After determining the aims and objects of music, the students of music bound it to hard and fast rules. Bharat Muni called this rule bound music as Maargee of Marg Sangeet<sup>238</sup>, which is considered a means for the realisation and attainment of God. A musical sound, pleasing to the ears is called naad by the musicians. The Indian music owes its being to the same Naad, but our sages and saint musicians discovered such elements in this naad as lend a blissful happiness to the

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236. As quoted by Nigam, P.S., in Sangeet Kaumudi, Lucknow-1963 p.117.

237. Ibid., p. 115.

238. Govardhan, Shanti, Sangeet Shester Darpan, Allahabad-1975, p. 1.

mind and so they called it Anhad naad.<sup>239</sup> Anhad Naad appeals to the inner self of man and it is the basis of Margose Sangeet. Guru Nanak Dev has mentioned anhad naad in his hymns at various places e.g. "The blissful music of the Guru's word spontaneously plays for him, who has obtained the Immaculate Lord."<sup>240</sup> In another composition of Guru Ji :

"Day and night, the Divine music resounds within him, who, by Guru's grace knows the wondrous state of the Deathless Lord".<sup>241</sup>

The eminent scholars have used Margose and Gandharva as synonyms and likewise Devi and Gaan denotes same thing. Pt. Kalli Nath has also referred to the same fact.<sup>242</sup>

Gandharva Sangeet is the sangeet which is helpful in our spiritual upliftment and which is sung by Gandharvas i.e. the inhabitants of Heaven. The same margose sangeet was used by Shakti Muni for the worship of Lord Shiva.<sup>243</sup> Guru Nanak Dev has expressed similar view in his bani:

"The gods, adepts, gods slaves, heavenly singers,

239. Lalit Kishore Singh, Dhwani Aur Sangeet, op.cit., p.13.

240. Guru Arjan Dev (ed.), Sri Guru Garanth Sahib, op.cit. p. 1042.

241. Ibid., p. 904.

242. Quoted by Nigam, in Sangeet Kaumudiy, op.cit., p.117.

243. Govardhan, Sangeet Shaster Darshan, op.cit., p.1.

silent sages and Saints sing manifold praises of Thine O Lord".<sup>244</sup> Sharang Dev in his book Sangeet Ratankar has defined the Gandharva sangeet as :

"This tradition of music is very old and the Gandharvas i.e. singers of heaven us-ed it. Certainly, it is helpful to the spiritual upliftment and its aim is attainment of God."<sup>245</sup>

In Maargee sangeet religion is related to music. There is no denying the fact that there existed a close relationship between religion and music in all the ancient cultures of the world. The cultures of Egypt, Babylon, Syria, Greece and India bear testimony to this fact.<sup>246</sup> In almost all the cultures of the world, the origin of music can be traced to spiritual leanings and pursuits of human mind. India has been quite fortunate that because of the devotion and hard work of her sages and saints, we find the ancient songs of religious strain or Maargee sangeet still in our ancient treatise Rig Veda. The recitation of the shalokas of Rig Veda is like that of recitation of poetry, but the singing or Sama Veda is

244. Guru Gaxanth Sahib. op. cit., p.-249.

245. Nigam, Sangeet Kaumudi op. cit., p. 115.

246. Pranjape, S.S., Bhakti Sangeet Ka Uloom Aur Vikas.  
Bhakti Sangeet Ank, Hathras - 1970, p.1.



based on alaps and classical music.<sup>247</sup> Almost all the scholars agree that the Vedas are the ancient and perpetual fountain-head of Indian culture and spiritual knowledge in the form of manuscripts. The origin, growth and development of classical music is closely connected with and is in fact, dependent on the performance of Vedic rituals to the accompaniment of the chanting of hymns.<sup>248</sup>

Besides the singing of shalokas in the Vedas in maargee sangeet, other religious and spiritual compositions were also sung. It is very difficult to give proof that religious devotees of that age (i.e. Vedic era from 4000 to 2500 B.C.) used to sing and what the form or content of these musical compositions had been, as it was mostly in oral form. Moreover, the notation system in music was not in vogue at that time. It is thought that the devotional, musical and spiritual compositions were available in written form only after the Vedic Age.

Gurbani sangeet bears resemblance to Maargee Sangeet, but it does not adhere to rules and regulations as strictly as the latter. The main purpose of Gurbani sangeet is to develop music within the limits of

247. Devangan, Tulsī Ram, Hamara Bhakti Sangeet, an article in Bhakti Sangeet Ank, Mathras- 1970, p. 9.

248. Vidyarthi, Dr. Davinder Singh, in his paper, Eunjab Vich Dharmik Sangeet Di Paramora, Pbi. Uni., Patiala, Nov. 22, 1965.

classical music. As in Maargee sangeet, in Gurbani sangeet also the purpose of music is the attainment of spiritual upliftment. Music is regarded not as an end in itself but as a means to the attainment of a higher end i.e. the spiritual upliftment and welfare of humanity. Some of the couplets from Gurbani hint to this point-

"Ragas and musical sounds are peerless no doubt but above all there is something which is to be known and that can be only with His blessings".<sup>249</sup>

#### Desi Sangeet or Gaan:

When the musicians realised that music, besides the attainment of God had the potentiality of entertaining people, another form of music came into being, called Desi Sangeet. Now music came to be divided into two forms i.e. classical and desi. The aim of the first form was the worship and attainment of God and that of the second came to be the entertainment of the masses. Therefore, the second form of music underwent a periodical change because of the change in the taste and traditions of the people. It was given a regional colour later on. It was set free from the rigid rules of classical music.

Maargee sangeet was dominated by spiritual thought, whereas Desi Sangeet was dominated by smaras. Desi music based on simple tunes, lucid language and simple poetry

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249. Guru Garanth Sahib, Salok Mahla 4 (Salok Varen Ton Wadhik) P. 1423.

reflected the deep thoughts of common people. The following couplet taken from Sharang Dev's Sangeet Ratankar, which is considered to be an authoritative work on Indian music, explains that music, which is composed by the musicians in Desi Ragas and the purpose of which is to entertain the common people is termed as Gaan or Desi Sangeet.<sup>250</sup> When the purpose is simply to entertain people, the periodical change in form and nature of music is inevitable.

#### Combination of Desi and Marosee Sangeet

The aim of Marosee Sangeet is to help man attain concentration of mind and realization of God. That is why this type of music is bound in certain hard certain hard and fast rules. No musician is permitted to sing it according to his own stylistic whims. The subject matter is concerned with the worship of God.<sup>251</sup>

The Guru composed the whole of his hani in ragas and sung it himself in the form of Kirtan at various places. In Bhakti Movement, besides meditation, Kirtan too was a means of God realization. Most of the hymns of Guru Nanak Dev can therefore be sung in one or the other ragas. In the Guru Ji's hani, selection of the raga for a particular composition is of paramount significance. In Indian music

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250. Nigam, Sangeet Kaumudi, op. cit., p. 116.

251. Madan, Dr. Panna Lal, Theory, Aesthetics and Scientific Study of music, Jalandhar-1970, p.9.

every Raga has its own Rasa.<sup>252</sup> The Guru had a sharp and penetrating insight into the depths, nuances and subtleties of Indian music. In his Shabada, we find a harmonious combination of subject-matter, Raga and Rasa. As discussed in the chapter :- Element or Traces of Rasa in Guru Nanak Bani, the choice of words and imagery made by the Guru in his Shabada for the expression of his thoughts, is according to the time, nature and season of the Raga. Every Raga can assimilate a particular type of metaphor. The Ragas expressing the feelings of joy and happiness have their own similes and the Ragas with sad tone use the similes befitting them. Guru Jee has also used different Tala alongwith Ragas for the expression of emotions. He has used the word Ghar for Tala.<sup>253</sup> The music of the Vedic Age is a historical proof of the fact that the aim of music at that time was the worship of God, and other duties for spiritual elevation and salvation. This was called maargee sangest. Thus the music of Guru Nanak was in accordance with the Vedic traditions and cultural heritage of India. Stress has been laid on the introspective sound (Anhad Nhad). The Guru highly commended this Anhad Nhad in the Bani, for example:-

"The name has no form or outline. It resounds spontaneously".<sup>254</sup> God has no form but He presents Himself in the

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252. Garg, Nibandh Sangest, op. cit., p.223.

253. Kahan Singh, Bhai, Mahan Kosh, Patiala-1960, p.441.

254. Guru Garanth Sahib, op. cit., Rag Asa, p. 351.

shape of Anhad Naad. It is the music of the soul which inspires us to rise above the corporal frame. "By perfectly (controlling) or (filling) the nine doors, one is accomplished arriving at the tenth gate. There in the tenth gate resounds the music of the imperishable Lord".<sup>255</sup> From the above cited, it is clear that Guru Nanak's hani is quite close to the maargee sangest.

The second aspect of Guru Jee's hani is the use of Devi Sangest made by him, to bring about social reform. As a result, his hani though spiritual in content, served chiefly the above-mentioned purpose. Now the fulfilment of this purpose required the use of such music as could be easily comprehended and understood by the common man. So when the Guru visited different places during his Udassies, he preached through the language of the people and sang his hymns in their style.<sup>256</sup> He also owned and absorbed the music of different provinces in his various compositions. He composed some of his hymns in the ragas based on folk-tunes, for example, Aas-Di-Vaag. He used some regional ragas as Maejh, Tilang, Aas also. A number of instances of the use of folk-songs can be found in his hani as Alahunia, Chhand, Varan, Pade, Bara-maha etc. From this, one can conclude that the style of singing of Guru Nanak Dev was

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255. Ibid., Rag Rangkali, op. cit., p. 943.

256. i. Tara Singh, Prof., Gurbani Sangest Ate Bharti Sangest De Binatmic Adhvan, Patiala, Nov. 85, p. 10.

ii. Taran Singh, Dr., Chintan Te Kala, Jalandhar-1969, p. 249.

very simple and a common man could understand it very well. His compositions represented the routine life of common people and the songs sung at festive times.

Neither Guru Nanak's hans was entirely like Maarog Sangeet which was bound in rigid rules nor did he brought his hymns to the level of Desi sangeet, the main aim of which was only to amuse the common people. He formulated a new tradition in music, which is known as Gurbani Sangeet. It was a fine blend of Maarog and Desi Sangeet. During this period, the music was misused, hence the musicians were given no respect in the society. It was used for the cheap entertainment of the kings and emperors. At this time, the Guru used this Desi Sangeet as a means for the remembrance of God and the welfare of the society, but he used it within the rules and standards of classical music. The difference between Gurbani Sangeet and Desi Sangeet is mainly in their objectives. The aim of Desi Sangeet is only to amuse common people whereas the remembrance of God and the spiritual upliftment is the object of Gurbani Sangeet.<sup>257</sup>

A poem expressing devotional spirit is called Bhajan and when Bhajans are sung in rags and tala producing a blissful state of mind, we call it Kirtan.<sup>258</sup> According

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257. Tara Singh, Prof., Gurbani Sangeet, op. cit., p.3.

258. Garg, (ed.) Bhakti Sangeet Ank, op. cit. P. ( )

to another view, to sing hymns of great saints to the accompaniment of music, is called Kirtan.<sup>259</sup> The real Kirtan is related to our innerself. In the Sikh religion, Kirtan and Sangat (congregation) have been given great importance. The Guru himself remembered the Almighty through the medium of Kirtan. In Sri Guru Granth Sahib, we find that there are a number of such ragas as are sung in the early hours of the day e.g. Ass, Bhairav, Parbhati and Rankali.

There is ample evidence that the Guru in his old age after having settled at Kartarpur used to sing Ass - Di - Vaak early in the morning every day.<sup>260</sup> Guru Nanak's another contribution to Indian music is that he started the tradition of holding Kirtans based on classical standards of music. Even before him, a number of Sufi poets and saint-musicians like Surdas, Kabir and Tulsai Dass had composed their hymns and sung them as well.<sup>261</sup> But their singing was mainly individualistic. Guru Angad Dev Jee, Guru Amar Dass Jee and Gur Arjan Dev Jee continued the tradition of Kirtan set up by Guru Nanak Dev.<sup>262</sup> In short Guru Nanak contributed to this aspect of Indian music. In fact his unique contribution lay in using Kirtan as a medium for personal

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259. Kahan Singh, Gur Shabad Ratankar, op. cit., P. 137.

260. Kartar Singh, Prof., Sankhep Jivaneer Guru Nanak Dev, Ludhiana-1969, p. 197.

261. Taran Singh, Dr., Chintan Te Kala, op. cit., p.12.

262. Tara Singh, Prof., Vadan Kala, op. cit., p. 274.

salvation as well as for the moral and spiritual upliftment of society.

### Bhakti Sangeet, Kirtan and Gurbani Sangeet

Intense love for God and complete surrender and dedication to His will, is called Bhakti and a song expressing such a devotional spirit is called Bhajan. There are no limitations of chhand and gura on devotional songs.<sup>263</sup> But even then when these devotional songs are presented in raga, and tala, they send the listeners into raptures. Generally the hymns of great saints are used for Kirtan but compositions of other poets expressing devotional spirit can also be used.

Gurbani Sangeet is not the same as the Kirtan tradition of Indian music. The basis of Gurbani Sangeet is to be found in Indian music but it has its own peculiarities and characteristics. In the presence of the Guru and congregation, when devotional songs taken from Gurbani are sung in proper ragas and talas to the accompaniment of musical instruments, giving proper attention to Bahar and Pada-anks of the Shabada (mentioned at the end of each stanza of the Shabad) we call it Gurbani Sangeet.<sup>264</sup> And this Gurbani Sangeet helps the congregation establish a

263. Garg, Bhakti Sangeet Ank, op. cit., p. 2.

264. Tara Singh, Gurbani Sangeet Ate Bharti Sangeet,-----  
op. cit., p.1.



link with God, the Akal - Purush by passing through the stage of Sahaj Avastha (wise passiveness attained as a result of Naam-Simran).

Guru Nanak is the founder of Gurbani Sangeet. During the course of his Udassies, he came in contact with a number of organisations and people. Through his meetings with them, he analysed and synthesised the culture of that age. He brought about a revolutionary change in Indian literature, music and art and used them for the spiritual upliftment and welfare of society.<sup>265</sup> Thus Gurbani Sangeet is a multi faced phenomenon. Its aim is not only adoration and worship of God, but also upliftment of mankind.

To indicate the significance of Kirtan in Sikhism, suffice it to say that only by Kirtan can man attain to Brahma.<sup>265A</sup>

Under the socio-economic conditions prevailing at the time of Guru Nanak, Maross Sangeet was beyond the reach of common masses, because it was bound in rigid rules and Deshi Sangeet, commonly used at that time had

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265. Taran Singh, Prof., Guru Nanak Chintan Te Kala,  
Op. cit., P. 270.

265 A. Paintal, Dr. Ajit Singh, The Nature and Place of Music in Sikh Religion and its Affining with Hindustani Classical Music, Ph.D. Thesis, 1971, Op. cit., P. 47.

degenerated and was being used for obscene and cheap purposes. The Guru made a great contribution to the upliftment of Desi - Sangeet by combining it with Maargee Sangeet.

Guru Nanak Dev wanted to convey his message to the common people and so he adopted a middle path. He brought about substantial development in Desi Sangeet by combining it with Maargee Sangeet. He used Desi Sangeet in accordance with the standards and criteria of Indian Classical music. In this way, he secured for music its old glory and respect, which it had enjoyed in the Vedic age, by originating Gurmat - Sangeet tradition.

## CHAPTER VII

### (GUJARATI SANGEET VERSUS INDIAN MUSIC)

Music is an universal art. The swaras, tala and rhythm of music are features, accepted at international level but their practical use differs from country to country according to the diverse nature and varied interests and traditions of the people of the region. Music comprises two components. First is swara and the second is tala. In brief we can say that music is such a fine art as a musician employs to express the intense feelings through the medium of swara and tala.

#### Indian Music

In ancient times, music was known as Gandharva Kala which later assumed the name of Sangeet. The word Gandharva used for the singing of Ramayana by Lav and Kush is also found in Balmiki's Ramayana which is used for singing and playing upon musical instruments.<sup>266</sup> Bharat Muni also used the word Gandharva for singing and playing the instruments.<sup>267</sup> The word Sangeet is today used for the same purposes.

In Nardya-Shiksha, Gandharva is defined as follows:-

"In word Gandharva, the word Ga stands for Gay or

266. Devangan, Tulsi Ram, in his article Hamara Shakti Sangeet in Shakti Sangeet Ank, op. cit., P.10.

267. Quoted by Devangan, Tulsi Ram, Hamara Shakti Sangeet, op. cit., p. 10.

singing, Dha for playing upon the musical instruments and Va for musical instruments.<sup>268</sup> Even today when singing, playing upon the instruments and dance items are presented in any programme, that programme is called Music and Dance programme. From this, it is quite clear that the word music generally means playing upon the musical instruments as well as singing.

According to Sharang Dev's Sangeet Ratanker, the base book of Indian music (as already stated) the modern definition of Indian music from the point of view of the classical music, is as follows:-

"Music consists of three arts i.e. singing, playing upon the musical instruments and dancing."<sup>269</sup> The definitions of Indian music found in other books of music like Sangeet Darpan, Sangeet Makrand, or Sangeet Parijat written afterwards are similar to the Sharang Dev's definition.

The basis of Indian music is sound (Naad). According to the Bharti Sangeet Kosh, Naad (sound) and God have similar characteristics which cannot be described in words.<sup>270</sup> That is why, Raj Yogi Maharaj Bhartrihari, in his book Vakya-padi has recognised Naad

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268. Quoted by Devangan, Bhakti Sangeet Ank, op. cit., P. 10.

269. Garg, Sangeet Sagar, op. cit., p.3.

270. Madan, Sangeet Shaster Vigyan, op. cit., p. 123.

as Brahma.<sup>271</sup>

In Gurbani, Shabad is used for naad. According to Guru Amar Dass Ji, the beginning and the end of the whole universe is due to naad.<sup>272</sup>

While describing the immense power and purview of music, Dr. Seman says that we can express ourselves better in a single musical note than writing an essay.<sup>273</sup> According to Guru Nanak Dev, the musician (dhadi) has the capacity to describe God though God cannot be described in words.<sup>274</sup> Music is a multifaceted fine art. But, in brief, it can be said that the mystery of Indian music lies hidden in twentytwo shrutis of seven swaras and the ten sounds (Varana) of taal.

Although the origin of music is related to the origin of human civilisation, yet it developed under the rituals of the society. It is a proved fact that there had always been a deep relationship between Indian music and the remembrance of God.

India has produced so many saint-musicians who took music as a medium for the worship and attainment of God instead of taking it merely as a fine art. They made it an indispensable and integral part of their lives. These saint-musicians would sing in such a blissful state

271. Quoted by Gard (ed.) Nibandh Sanscet, op.cit., p.123.

272. Guru Garanth Sahib, op.cit., Mahla 3, Rag Majh, p.117.

273. Ashton R., Music: East and West, New Delhi-1966 p.4.

274. Guru Garanth Sahib, op.cit., p.149.

of mind that their minds would get attuned to God. Meera, Surdas, Chaitanya were among them. Indian music is literature oriented. While singing the padas of Meera, Surdas and Tulsī, people are so deeply affected that they become indifferent to the worldly affairs.

Compositions imbued with devotional feelings (bhakti Kayas) are called Bhajans. These devotional songs of bhakti theme are free from the bindings of Chhand and swara. Bhajans are sung in raga and tala individually or in congregation. It is called Kirtan.<sup>275</sup> Generally, the compositions of saints are used for Kirtan but the songs and verses of scholars are also sung and used for Kirtan. According to another view, the recitation or singing of the name and the qualities of God in a spirit of dedication and devotion to God through the medium of swaras and talas is called Kirtan. During such kirtan the ecstatic devotees start dancing while musical instruments like Kirtal, Mirdana, Pakhaj etc., are being played.

Among the various forms of poetry, only the (lyric) geet form is used for Kirtan. All the songs sung are devotional in nature though they may be of any rasa or bhava. All the saint-musicians adopted the tradition of Kirtan. The saint-poets and musicians like Tulsidas, Surdas, Meera and many others

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275. Garg (ed.) Bhakti Sangeet Ank, op.cit., p.( )

contributed a lot in this respect. Kirtan is mainly of four types.<sup>276</sup>

- i) Yatra Kirtan
- ii) Ashatyan Kirtan
- iii) Viahar Kirtan
- iv) Bhajan Kirtan

### Gurbani or Gurnat Sangeet

Gurnat Sangeet is a different type of music. The basis of Gurnat Sangeet is Indian music. But it has its special characteristics too which enabled it to have its distinct position in Indian music.

According to Prof. Tara Singh, as already stated, Gurbani Sangeet is the melodious kirtan of Gurbani, in prescribed raga and tala, with the accompaniment of musical instruments and in the presence of the Guru and the congregation in which due attention is given to Rahaz and the number of stanzas written at the end of each shabad.<sup>277</sup> This type of Kirtan leads listeners to an ecstatic state of mind in which they become oblivious of their worldly existence and its fever and fret. The state thus produced is called Sabei - Avastha.

Guru Nanak Dev is the propounder of Gurnat

276. Sharma, Shri Narayan Dutt, Dr., in his article Bhakti Ka Amodh Sadhan - Sankirtan in Kalvan, Gorakhpur- Feb. 1986, p. 501.

277. Tara Singh, Gurbani Sangeet, op. cit., p. 1.

Sangeet. He endowed music with a spiritual and devotional touch. He brought Kirtan within the purview of classical music. No human being is indifferent to the effect of music. Music in fact, has the power to move even animals and plants, the modern research has proved.

Guru Nanak Dev took pride in being known as a musician (Dhadi). In Gurbani we find the word Dhadi at many places which the Guru used for himself:

"Me, the bard out of work, the Lord has applied to His service. In the very beginning, He gave me the order to sing His praises night and day"<sup>278</sup> In his beni Guru Nanak Dev used suitable ragas for the expression of different emotions. There is a close relationship between the content of the hymn and the raga of the raga used for that hymn. The Guru used Sri, Gauri, Rakhali and Bhairava ragas for the expression of the emotions of sobriety, grief and mental contentment, whereas Bilawal, Suhri, Bihagra, Basant and Malhar Ragas are used for the expression of feelings of joy and happiness. Gurbani Sangeet has its semblance with the ancient Margee Sangeet of Indian music. Its aim was to develop the Indian music, while using it only for spiritual ends.

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278. Guru Granth Sahib, op. cit., Rag Majh, p. 150.



In Gurbani there are many instances to prove that music is not an end in itself but is a means to a higher and nobler end, that is, the remembrance and attainment of God.<sup>279</sup>

#### Gurbani Sangeet Versus Indian Music

In Gurbani Sangeet only those hymns are used for Kirtan which are included in Shri Guru Granth Sahib whereas in Indian Music the compositions of other writers in addition to the hymns of saints can also be sung in Kirtan.

The main difference between Gurbani Sangeet and Indian music is in their aims and objectives. Worship, remembrance of God and welfare of humanity is the only object of Gurbani Sangeet but Indian music has generally been used for entertainment as well except during the period of Bhakti movement and the Vedic Age, when it was used for the worship and attainment of God.

The diction used for Gurbani Sangeet is related to spiritualism whereas in the literature of Indian music, most of the compositions are of Shinger Raga. Music was used to flatter and to please the kings and emperors sometimes. Even today music is employed by some purveyors of musical arts as a means of mundane

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279. Guru Granth Sahib, op. cit., Mahla 4, Salok Varan ten Wadhik, p. 1423.

furtherance. There is no place for music for its own sake in Gurbani Sangeet. Music is considered not an aim in itself but a medium for the expression of finer feelings pervading in the Gurbani. In brief, Indian music is swara-dominated whereas Shabad is the dominating factor in Gurbani. That is why no importance is given to Tanaa, Ganak, Lay Karvan, Maend, Sargama etc. in Gurbani Sangeet.

In Gurbani Sangeet, out of three components of music i.e. singing, playing the instruments and dancing, singing is given priority over the other two. Playing the instruments is secondary to singing and physical dance is not allowed in Gurbani Sangeet. But about the dance of the inner mind it is written as follows:

"Dance, O my mind before thy Guru"<sup>280</sup> To abide  
 in celestial beatitude in his exhibiting his dalliance.  
 Such a dancer is born not again."<sup>281</sup>

In Gurbani Sangeet, the first and the most important musical instrument is Rabab. After that Guru Amar Dass invented Siranda and used it as an accompaniment to Kirtan. Now-a-days some kirtankara have started using Dilruba, Sitar, Veelin and Harmonium in Kirtan. For rhythm Mirdang Pakhawaj and Tabla are used. There is no place for sole vadan (playing the instruments) in Gurbani Sangeet whereas in Indian

280. Guru Granth Sahib, op. cit., Mahla-3, Rag Gujri, p. 506.

281. Ibid., Mahla-5, Rag Rankali, p. 885.

musical tradition, it has a unique position.

Four sittings (Chaunkis) every day for the remembrance of God are in practice in Gurmat Sangeet tradition. These are, Ass-Di-Var Di Chaunki, Bilawal Di Chaunki, Sodar-Di-Chaunki and Kirtan-Sahie Di Chaunki. This tradition has been in vogue in Shri Darbar Sahib Amritsar since the time of Guru Arjun Dev. But in Indian music, there is no such system prevailing at any religious centre in India.

In Gurbani Sangeet special attention is given to Rahao. The line of a Shabad with Rahao word is taken as Sathai for the singing of Shabad, because the central idea of that hymn is expressed in that very line. As Gurbani sangeet is shabad dominant, so it is sung according to the above mentioned technique. While singing Gurbani, proper attention is given to the number of stanzas written at the end of each shabad because there is one complete Antra in one number. After singing one stanza the Sathai is repeated. In Gurmat Sangeet there can be more than one sathai in one shabad. But in Indian music there is only one sathai in one composition. This is a technical difference between Gurmat Sangeet and Indian music.

In Gurmat Sangeet the kirtankars are not appreciated by way of clapping or by saying Wahi Wah! as it is generally done in the concerts of Indian music. Gurmat sangeet is for the worship of God and

not for entertainment of the audience.

According to the time theory of Indian music, there is a fixed time for the singing of each raga. We often see exceptions to it in the concerts of Indian music but in Gurbani Sangeet this theory is strictly followed e.g. Bihagra Raga is sung only in the second Pahar of the night. Guru Arjun Dev composed a shabad in this raga, the wording of which is quite in tune with the raga of this raga :

Vadh Sukh Ranary Priya Prem Lage<sup>282</sup>

The meaning of this is:

"O peace-giving night, grow long as I have come to enshrine love with my beloved".

There is another example in Rag Ass as it is also sung in the third pahar of night. This composition of Guru Jee in this raga picturises the scene of night-

Bhinni Ranary Chanak Tare,

Jageh Sant Jana Mere Ram Pyare<sup>283</sup>

(In the dewy night the stars glitter the saintly persons, the beloveds of my Lord remain awake).

Raga Tukhari, Majh and some types of Gauri as Gauri Deepki, Gauri Guarary, etc. are used for the first time in Gurbani Sangeet. These ragas are not

282. Guru Granth Sahib, op. cit., Mahla 5, Rag Bihagra, p. 544.

283. Ibid., Rag Ass, p. 459.

found in any ancient book of Indian music before the birth of Guru Nanak Dev Jee. Hence it is a unique contribution of Gurbani Sangeet, originated by Guru Nanak Dev to Indian music.

Partial is a unique singing style in Gurmat sangeet. By Partial we means the change of tala in a shabad. In this type of composition we use different talas for different stanzas of a shabad. This style of singing is found no where in Indian music except Gurmat Sangeet.

In Indian music there is no any other religious book found anywhere except Guru Granth Sahib, which is, written and edited on the basis of ragas. From all this, it is quite clear that Gurbani sangeet has not only preserved the main qualities of Margee Sangeet in it but has also given a new lease of life to the Indian music. It brought about a radical change in the field of music. In brief we can say that it is different from Indian music and is a harmonious combination of Margee, Desi, Northern and Southern traditions of Indian music.

**CHAPTER VIII****(Growth of Gurmata Sangeet)**

Guru Nanak was the founder of Gurmata Sangeet tradition. He revived the original Vedic and spiritual aspects of Indian music. By bringing together the Desi and the Maargee traditions, he brought into existence a new tradition. He started the Kiratan tradition in which the Gurbani was recited on the basis of ragas and the time theory of Indian music. Participation of the audience in the singing assumed a lively choric tradition. During his Uttaris (travels) Guru Nanak preached through the medium of music. In the later years, he settled at Kartarpur and did kiratan in the morning and the evening, hours, thus establishing the first Gurbani Kiratan Centre there. Later Gurus continued to follow the tradition preserving its fundamentals. Bhai Mardana was one of the Chief proponents of Guru Nanak's music tradition.

**Bhai Mardana:**

Bhai Mardana (1499-1534 AD) was the closest follower of Guru Nanak Dev Jee. He remained with the Guru for a very long period. Their attachment with each other was mutual and based on faith. They were united under the force of spiritual, intellectual and the aesthetic sense. Bhai Mardana was born in 1499 as stated by Bhai Kahan Singh in his Mahan Kosh.<sup>284</sup> He left

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284. Kahan Singh, Mahan Kosh, op. cit., p. 714.

for his heavenly abode in 1534 at the ripe age of seventyfive. It means, Mardana was older than Guru Nanak Dev by ten years. In his Janam Sakhi, Manohar Dass Meharban has traced Talwandi as the birth place of Bhai Mardana. According to the Janam Sakhi of Bhai Bala also, Mardana has been quoted as an inhabitant of Talwandi.<sup>285</sup> The depiction of Bhai Mardana in the Janam Sakhis as a hungry, thirsty, coward, greedy and a tired fellow - traveller of Guru Nanak is quite absurd. Being a Muslim musician in the age of Muslim domination, his company with a Hindu Saint is a daring example of his boldness and bravery. He remained Guru Jee's ardent rababi throughout the period in which Muslim Shariat had never allowed singing or the Raagdari. Mardana accompanied Guru Nanak Dev at Muslim spiritual concerts with rabab. When Guru Jee used to sing Shabads, a realm of peace and calmness was created. One may wonder how the Muslim authorities and officialdom could tolerate this act of Mardana.

Mardana was really fearless, daring and Guru Jee's obedient follower. He attained great perfection and maturity in music. He had a high sense of music and was through and through skilled in his art. Two shalokas of Bhai Mardana in the raga Bihagara have also been included in Sri Guru Granth Sahib. Bhai Mardana was an esteemed and eminent Sangeet Acharya of Sikh Sangeet traditions

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285. Kirpal Singh Jawahar Singh (ed.) Janam Sakhi Bhai Bala, op. cit., p. 57.

set forth by the first great Guru. Even after his death, his son named Sajjaad kept the flame of music burning in the service of music in Guru Nanak Dev's congregations at Talwandi. Bhai Mardana's second son named Rajada performed similar service at Kartarpur. He remained there till his death.

Guru Angad Dev Jee (1504-1552 A.D.)

An authority on music and a patron of musicians, lived at Khdoor Sahib. In his attendance, he had two master-musicians, Satta and Balwanda, through whose efforts, the Guru's abode became the second Centre of Gurbani based on the fundamentals of tradition instiated by Guru Nanak Dev. Bhai Deepa, Bhai Poala and Bhai Narain Dass were the master Kirtankar of this period.

Guru Amar Dass (1479-1574 A.D.)

Residing at Goindwal, Guru Amar Dass was also a lover of music. He invented a stringed instrument called Siranda and composed his entire bani in Ragas.<sup>286</sup> Thus the place became a prominent centre for Gurbani preaching. Bhai Pandha, Bhai Uggarsain, Nagauri Mai (Belonged to Dalia) and Bhai Buddha Jee, Katha Nangal also belong to the same period.

Guru Arjun Dev Jee (1563-1606 A.D.)

He was a great musician. Till his days, the Kirtankars

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286. Tara Singh, Prof., Vadan Kala op. cit., p. 276.



were from the Mirasi or Doon castes, to which Satta and Balwanda also belonged. These singers were called rabbabis or Mardaneke. Bhai Jhandu, Mukranda, & Kidara are some other names <sup>287</sup> worth mentioning. For some reasons, Satta and Balwanda ceased to do Kirtan. The Guru trained ragis from the congregation to take their place, thus starting the tradition of Sikh-ragis. There came into the being of two classes of Kirtan-karas: the rabbabis and the Sikh-Kirtankars. Bhai Gurdas Bhalla - (Maternal Uncle of Guru Arjun Dev Jee) and the editor of the Holy Granth, was the first Sikh Kirtankar. He began reciting Gurbani at the Harimandir Sahib, Amritsar, the Sikh sacrosanct-supreme in the Holy City.

#### Guru Hargobind Sahib (1595-1644 A.D.)

He was connoisseur of music, had Bhai Babak, Bhai Chhabila, Bhai Abdulla, Bhai Banwali and Paras Ram in his attendance to recite Ass-Di Vaar and extol the heroes in through Vaars. The Guru set a centre of Gurbani at Kiratpur, where he spent his last days of life. Dhadi Tradition also came in vogue during his time. He initiated the tradition of reciting poems imbued with heroic fervour, from the highest seat of temporal power of the Sikh religion, Sri Akal Takhat.

#### Guru Gobind Singh (1666-1706)

Guru Gobind Singh enjoys a prominent place in the Gurmat Sangeet tradition. Despite his being busy with numerous battles, he devoted his time and energies to music

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287. Paintal, Ajit Singh, The place of music in Sikh religion-----  
op.cit.,P.

and literary activities. He had a large number of poets and musicians in his court. He himself was a literature-patron par excellence and a connoisseur of music. Anandpur Sahib was the centre of his activities, which consequently developed into a centre for Gurbani propagation. Guru Gobind Singh was the last Sikh Guru in mortal form. The later Sikhs had to face heavy odds at most of the times, yet the practice of Gurbani recitation at all the major religious centres i.e. Takhats and Darbar Sahib, Amritsar, continues till today.

Bhai Sham Singh was the first Raagi appointed to do Kirtan (devotional singing accompanied with musical instruments) at Harimandir Sahib, Amritsar. His accompaniment was a stringed musical instrument (Siraada). He served there for a long period of seventytwo years. His successor Baba Deep Singh followed in his foot steps. Bhai Uttam Singh, an uncle of Bhai Sunder Singh, continued the tradition. Bhai Uttam Singh trained Pandit Daleep Chander Bedi who is at present a renowned scholar of music.

The traditional Kirtankars used stringed instruments. A few other names worth mentioning are Bhai Sher Singh Gujranwala, Bhai Samund Singh Nankana Sahib Male, Bhai Hira Singh, Chunamandiwale, Bhai Sudh Singh, Pardhan Singh, Bhai Jawaal Singh Thathe Tibbowale. In the present days, Shagan Lal of Pakistan (a son of Bhai Lal d. 1962 A.D.) is among the followers of this tradition initiated by Bhai Mardana or Rababi tradition of Kirtankars.

The eminent scholar of music Dr. A.S. Paintal says about Bhai Mardana that he was a master musician of that period. According to him, "The Guru, Guru Nanak, with his rare musical proficiency, was instrumental in the development of this modest talent, which blossomed forth in to high skill. The Guru had a special regard for Mardana,"<sup>288</sup>

With the passage of time, Kirtankars came under the sway of film music. Missionary traditions gave way to professionalism and rag base began to dwindle. Bhai Surjan Singh, a follower of Bhai Sain Ditta, initiated this line of Kirtankars. At present following Kirtankars are contributing to the cause of Gurmat Sangeet or Gurubani Sangeet. The names worth mentioning are Bhai Avtar Singh Gurcharan Singh (S/o Bhai Jewala Singh Jee), Bhai Santa Singh Chamak, Prof. Darshan Singh, Bhai Bakheehish Singh, Late Bhai Davinder Singh, Bhai Kirpal Singh and Dalbag Singh Gulbag Singh.

Among classical music singers, who has an advance classical music learning, the noted Sikh-musicians who besides singing the various forms of Hindustani music are also performing Shabad Kirtan in Hindustani music concerts and Sikh congregation, the names of Dr. Ajit Singh Paintal, Singh Bandhu and S. Mohinder Singh are worth mentioning. As a matter of fact these people are

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288. Paintal, Ajit Singh, The Nature and place of Music-----  
op.cit., p. 350.

working for the real cause of Gurmat Sannest.

DHADI TRADITION:

From the times of Guru Nanak till the times of Guru Arjan Dev, Kirtan was a very powerful medium for the propagation of religious and divine ideas in Sikh religion. The martyrdom of Guru Arjan Dev gave a sudden turn to the Sikh history. The Sixth Guru, Shri Hargobind Sahib to play the dual role of a saint and a soldier. In consonance with this decision, he initiated the tradition of reciting poems imbued with heroic fervour, from the highest seat of temporal power of the Sikh religion, Sri Akal Takhat. These poems of valour (Vaars) exhorted the adherents to remain faithful and devout and be ever ready to face the oppressions and aggressors.

In Rajasthan, the reciters of the tales of valour in verse had two categories; Bhatt and Dhadi. The former recited poems extolling their patrons. They did not use any musical instrument, whereas the latter used a musical instrument called Gharba. The instrument played a significant role in arousing the feelings of heroism and bravery.

In the Sikhs, the Kirtan was accompanied with musical instruments. Hence the Dhadi began to influence the recitation of Kirtan. It increased its mass appeal. Mir Abdullah and Natha were two prominent Dhadi belonging to the Village Sur Surgh wala near Lahore. They used to sing Vaars from the Holy Granth in the

tune of nine ancient Vaars. Of the two, Mir Natha sang the Vaars till the days of Guru Teg Bahadur and Guru Gobind Singh. Mir Chhabila and Mushki were two other Dhadis who accompanied the Tenth Guru.

During the period of Guru Hargobind and Guru Gobind Singh and upto Maharaja Ranjit Singh, the Sikhs had fought many a battle against the Mughals and the English. The Dhadis sang of the deeds of heroism, devotion and valour to arouse the passions of the Sikh masses to prepare them to face heavy odds on the battlefield. Chandu Di Nuh Da Vairan (Lamentation of Chandu's Daughter-in-Law) and Mata Sulakhni are among the popular Vaars of the Akali Movement period.

In the modern times the tradition is being kept alive and active by Sehan Singh Sital., a prominent writer, Daya Singh Dilber, Harain Singh Bedi, Ram Singh Chabawal, Giani Jaswant Singh Tean and a few others. From the above it can therefore be concluded that the Kirtan tradition has a systematic nurturing. Even today the Kirtan, done by the ragis is primarily based on classical musical norms.

Music is an art ever in flux. Changes in social norms and modes do bring about a change in the presentation of the art but the inherent qualities that the modern Gurmat Sangeet whether the Gurbani Kirtan or the Dhadi tradition, owes its origin to the Gurmat Sangeet as initiated by Guru Nanak Dev.

## CHAPTER IX

### CONCLUSION

From the above discussion, one can easily conclude that Guru Nanak Dev Jee was a great saint musician who composed his hymns according to the rules and norms of Indian classical music. He was a prominent personality in the field of devotional music particularly.

He came during the age of extreme social, political and spiritual disorder. He enshrined his thoughts in the form of Shabads and then conveyed them through the medium of music. Thus he based his entire band on various ragas which have the power to produce anand, the ecstasy. He Harnessed music as a medium for the welfare and spiritual uplift of the society.

He was among the jewels of Bhakti movement in the medieval period, who contributed a lot to the Indian music. Guru Jee evolved a different tradition of Indian music called Gurmat Sangeet by combining Maargee and Desi sangeet. No doubt Gurbani Sangeet bears resemblance to Maargee sangeet but it does not adhere to rules and regulations as strictly as the latter. Guru Jee owned and absorbed the music of different provinces in his various compositions based on folk tunes as Ass, Maajh, Tilang etc. At the same time a number of instances of

the use of folk-songs can be found in his bani as Aahunia, Chhand, Vaaran, Pado, Bara Maha etc. Thus he made use of desi sangeet also but under the limits of Indian classical music. The Guru made a great contribution to the upliftment of Desi-sangeet. In this way he secured for music its old glory and respect, which it had enjoyed in the Vedic age, by originating Gurmat - Sangeet tradition.

Though the Raga and Rasa theory in Indian music is losing its importance, yet keeping in view the period of Guru Nanak Dev Jee, a careful study of his entire bani indicates that there is a uniformity between the meaning of his hymns and the nature and rasa of the raga used for composing that hymn. This is fully discussed in the chapter, "Element or Traces of Rasa in Guru Nanak Bani".

The dexterity of Guru Nanak Dev Jee's success lies in the combination of delicate feelings of poetry with the rassa of the ragas in such a skilful manner that it moved soul of the listeners. The selection of the words in their expression in every raga is quite meticulous. There is complete harmony in the theme of the shabads and the rasa of the raga used for that shabad. The similes of the imagery used in his compositions also suit the nature of the ragas.

Guru Nanak was the founder of Gurmat Sangeet tradition. He revived the original Vedic and spiritual aspects of Indian music. He brought into existence a new tradition. He started the Kirtan tradition in which the Gurbani was recited on the basis of ragas and the time theory of Indian music. Participation of the audience in the singing assumed a lively choric tradition.

Generally music is the part and parcel of all the religions of the world but specifically it has great significance in the Hindu religion. Here it is regarded as a mean of emancipation vis-a-vis Yoga.

Some of the ancient Hindu poets like Surdas, Kabir, Meera etc., who were musicians also, prepared hymns and also sang them, in accordance with the rules of raga of the music. But the history of music is very much disappointing in the medieval era.

The Sikh religion innovated a new kind of devotional music, by putting special emphasis on its religious aspect, thus keeping it farther from its secular context. Guru Nanak Dev Jee knew its significance, so he adopted it.

Various kinds of music like folk music, light music,



classical music and devotional music developed at the same time. But devotional music occupied a prominent place in the sphere of music. Guru Nanak Dev Jee's can also be called a great musician - poet because he composed his hans in ragas. As Dr. Paintal says, "One who has the talent to compose poetry in new Ragas and Talas, whose compositions contain the flavour of musical notes which are meant to be sung and who is a poet at heart and a musician with imagination, can be regarded as a true musician - poet?"

Guru Nanak Dev showed his deepest regard for the art of music by using most of the prevailing ragas of the time in his hans. Thus Guru's devotional music adopted the style of traditional classical music as is evident in the Shabad compositions available to us.

Gurmat Sangeet (Sikh Kirtan) is a separate branch of the classical music because it has its concern with the purity of the notes of the Ragas and the talas. And Guru's compositions were set to various Ragas of the Indian classical music and were intended to be sung in those

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Paintal, Dr. A.S., The Nature and Place of Music-----  
op. cit., Page 381.

ragas to which they were set because he was proficient in music as well as poetry.

Guru Jee intermingled new ragas, for example Asa and Tukhari, to the Maargee - Sangeet thus evolving a new tradition of music called Gurnat Sangeet. The later Gurus introduced the use of Rabab, Sarinda, Tarus, Pakhaway, Mridanga etc.

Guru Jee preserved the Hindu faith and Hindu culture. Had Guru Nanak Dev not based Sikh Kirtan on the ragas, music would have remained a taboo. So the contribution of Guru Nanak Dev to Indian music cannot be denied.

5. ਠਾਕੁਰ ਦੇ ਮਨ ਕੁਝ ਕੰਮ ਕਰੇ ।
6. ਉੱਥੇ ਕੋਈ ਖਾਣੀ ਨਹੀਂ ਦਿਖਾਈ । ਸਭ ਕੁਝ ਖਾਣੀ ਦਿਖਾ ਕੇ ਤਾਂ ਵੀ ।
7. ਇਹ ਠੀਕ ਠੀਕ ਹੀ ਜਾਣ ਮਨ ਕਰੇ ।
8. ਏਨੀ ਮਾਰ ਪਈ ਕੁਝ ਤੋੜੇ ਤੋੜੀ ਕੁਝ ਨਾ ਕੀਤਾ ।
9. ਕੁਝ ਕੁਝ ਹੀ ਚੀਜ਼ਾਂ ਠੀਕ
10. ਕੁਝ ਕੁਝ ਚਿੰਨ੍ਹਾਂ ਕੋਈ ਨਾ ਕੀਤੀ ਮੈਂ
70. ਠਾਕੁਰ ਦਿਖਾ ਕੇ ਠਾਕੁਰ ਦੇ ਸੋਚੇ ਪਰੇ ਪਿਆਰ
71. ਠਾਕੁਰ ਜੋ ਸਿਰੀ ਠਾਕੁਰ ਪਾ ਕੇ ਖਾਣੀ ਠੀਕ
171. ਕਾਠੀ ਦੇ ਦਿੱਤੇ ਕੀ
172. ਦਿਖਾ ਕੇ ਠਾਕੁਰ ਦਿਖਾ ਕੇ ਠਾਕੁਰ ਦਿਖਾ ਕੇ ਠਾਕੁਰ
178. ਕੁਝ ਤੇ ਠਾਕੁਰ ਦਿਖਾ ਕੇ ਠਾਕੁਰ ।  
 ਕੁਝ ਕੁਝ ਕੋਈ ਜਾਣੀ ਨਹੀਂ ਸੀ  
 ਦਿਖਾ ਕੇ ਕੋਈ ਕੁਝ ਕੋਈ ਨਾ ਜਾਣੀ  
 ਜੋ ਕੁਝ ਕੋਈ ਜਾਣੀ ਨਹੀਂ ਜਾਣੀ ।
179. ਕੁਝ ਕੋਈ ਜਾਣੀ ਕੋਈ ਦਿਖਾ ਕੇ ਠਾਕੁਰ ਠਾਕੁਰ ਕੋਈ ਠਾਕੁਰ  
 ਕੁਝ ਨਾ ਜਾਣੀ ਜਾਣੀ ਪਿਆਰ ਜਾਣੀ ਕੋਈ ਜਾਣੀ ਪਿਆਰ
180. ਕੁਝ ਕੋਈ ਕੁਝ ਕੋਈ ਕੁਝ ਕੋਈ ਕੁਝ  
 ਜੋ ਕੋਈ ਕੋਈ ਕੋਈ ਕੋਈ ਕੋਈ ਕੋਈ
181. ਕੁਝ ਕੋਈ ਪਿਆਰ ਜਾਣੀ ਕੁਝ ਕੋਈ  
 ਜੋ ਕੋਈ ਕੋਈ ਕੋਈ ਕੋਈ ਕੋਈ ਕੋਈ
184. ਕੁਝ ਕੋਈ ਜਾਣੀ ਕੋਈ ਜਾਣੀ ਕੋਈ ਜਾਣੀ  
 ਕੁਝ ਕੋਈ ਕੋਈ ਕੋਈ ਕੋਈ ਕੋਈ ਕੋਈ
185. ਕੁਝ ਕੋਈ ਕੋਈ ਕੋਈ ਕੋਈ ਕੋਈ ਕੋਈ  
 ਕੁਝ ਕੋਈ ਕੋਈ ਕੋਈ ਕੋਈ ਕੋਈ ਕੋਈ  
 ਕੋਈ ਕੋਈ ਕੋਈ ਕੋਈ ਕੋਈ ਕੋਈ ਕੋਈ  
 ਕੋਈ ਕੋਈ ਕੋਈ ਕੋਈ ਕੋਈ ਕੋਈ ਕੋਈ

- 187 ਖਾ ਪ ਦੀ ਜਿੰਨ ਨੇ ਕਾ ਬਲੁ ਯਾ ਇਕ  
ਜਿਹੀ ਜਿੰਨੇ ਚਾਣ ਕੇ ਠਾ ਠੇ
- 188 ਤੇ ਕੀਕਾ ਚੌਥ ਸਠਾਈਕਾ ਠੇਈ ਠਾ ਕ  
ਕਾ ਕਰ ਸੀਕਾਰ
- 191 ਜੇ ਸਠਾ ਸਠਾ ਕਉ ਮਾਰੇ ਤਾ ਮਨ ਯੋਸ ਨਾ ਚੋਈ  
ਸਠਾ ਸੀਧੁ ਮਾਰੇ ਪੰ ਵਠੇ ਖਾਮੇ ਸਾ ਧੁਕਾਈ
- 193 ਸਿਰ ਚੋਠਾਇ ਪੀ ਖੀਠ ਮਠਾ ਠੀ ਕੁਠਾ ਸਿਰ ਸਿਰ ਖਾ ਚੀ  
ਠੇਠ ਕਚੀਠ ਖੀਠ ਠੀਠ ਠਾ ਸਾ ਪਾ ਠੀ ਚੇਖ ਸਠਾ ਚੀ
- 194 ਜੇ ਕਉ ਕਉ ਕਪੀ ਜਾ ਮਾ ਚੌਠਿ ਪਈ ਕੁ  
ਜੇ ਕਉ ਪੀ ਖੀਠ ਮਾ ਕਾ ਤਿਠ ਕਉ ਠਿਗਲ ਚੀ ਕ
- 196 ਚੌਠਿ ਕਉ ਖੀਠ ਕਉ ਚੌਠਿ ਕਉ ਜਾਇ ਜੇ ਕਰ ਕੇਠਾ ਜਿਠ ਚੌਠਿ ਕਉ ਜਾਇ  
ਕੁਠਿ ਕਉ ਕੁਠੀ ਠਾ ਚੀ ਜਾਇ ਜੇ ਕਿਠ ਕਰਤੇ ਸਠ ਠੇਈ ਕਜਾਇ  
ਕਰੀ ਕੇ ਜੇ ਕਉ ਚੇਈ ਕੁਠੁ ਚੌਠਿ ਚੌਠਿ ਕਰਣਾ ਮਨ ਕਾ ਸੇਕੁ
- 197 ਕਉ ਕਉ ਠਾ ਕਾ ਕਾ ਕਉ ਮਨਮੰਤ ਚਾ ਕੁਠੀ ਕੋਠੇ ਕੋਠੁ  
ਸਿਰ ਖੀਠ ਕੁਠੀ ਕੇ ਸਠੀ ਕੇ ਤਾ ਕੁ ਠਕੀ ਕਰਮੀ ਕੁਰ ਕੀਕਾ ਕੁ
- 199 ਖਾ ਕੁਠੁ ਕੁਠਾ ਇ ਧਰੀ ਸਠ ਧਰਤੀ ਸਠ ਖਠੀ ਕਾ ਕੀਧੁ ਕੀਕਾ  
ਕੀਠੀ ਕੀਕਾਰ ਕ੍ਰਿ ਕਟਾ ਇਕਾ ਚਾ ਕਉ ਮਾਰਿ ਕ੍ਰਿਕਾ ਕਾ ਠਾਇਕਾ
- 200 ਇਹ ਮਨੁ ਕਾਜਾ ਸੁਰ ਸਿਰਕਾ ਮਿ  
ਇਹ ਮਨੁ ਠਿਗਲੁ ਕੁਰਕੁਮਿ ਠਾ ਮ
- 201 ਤੀਰਠਿ ਖਠਿਠ ਬਠਾ ਸਪੰਤ ਮਉਠੀ  
ਜਾ ਕਰ ਚੀਠੇ ਖਾਇਕਾ
- 202 ਖਠਾ ਕਰ ਠਾ ਮ ਕਾ ਠੀ ਕੇ ਠਾ ਕਕ ਕੇਠਾ ਕਾ ਕ੍ਰਿਕਾ ਕਰੀ  
ਸਠ ਕੇਕ ਸਠਾ ਕੇ ਕੇਕੀ ਸਿਰ ਨਾ ਕਕ ਕੇਕਾ ਪਾ ਕ ਚੀ  
ਕੀਠਾ ਕੀ ਜਾ ਚ ਜੇਠੇ ਠੇਠੇ ਠਾ ਕ ਚ
- 203 ਕਾ ਇਠ ਕੇਠੇ ਕਕਠ ਕੁਰ ਖੀਠ ਕਠਾ ਇਠ ਕੇਕਠ ਸਿਰ  
ਕ੍ਰਿ ਕ੍ਰਿ ਕਾ ਕਾ ਕਾ ਠੇ ਪਾ ਕੇ ਕੀਠੇ ਕੇਕ ਚੀ ਖਰ ਜਾ ਕੇ  
ਕੇਕੀ ਕਾ ਕਾ ਕਰ ਮੁਕੇ ਤਾ ਠ ਖੀਠ ਪਕਾ ਕੇ ਧਰਤੀ ਠਾ ਠ

- 204 ਚਾਕੁ ਜਲ ਚਿਤੁ ਪ੍ਰਿਭੁ ਟੇਰੇ  
ਬਿਲਖ ਕਰੇ ਬਿਲਕਾਈ
- 205 ਮਾਠਾ ਮਾਠ ਮੁਆ ਰਖੀ  
ਬਹਿਖਾ ਸਦਾ ਬੀਰ  
ਪਰਗੁ ਚਿਤ ਸਮਾ ਨਿ  
ਜਿ ਇਸਦਾ ਸਦਾ ਰੋਜੀਦ
- 240 ਮੁੰਨ ਖੰਦ ਖਟਾਠੁ ਵਾਜੇ ਸੁਰ ਸਬੰਦ  
ਠਿਕਾਠੁ ਪਾਇਖਾ
- 241 ਖਟਰਦ ਬਠਦ ਖਾ ਚਿਤ ਰਾਤੀ  
ਖਟਰਦ ਕੀ ਕਤ ਸੁਰਮੁਖ ਜਾਤੀ
- 244 ਸੁਰ ਸਿਖ ਕਣ ਰੰਪਕ ਮੁੰਨਸਨ ਕੁਣ ਖੰਨਕ ਠਕਰੀ ਠਾਇਖਾ
- 250 ਰਾਗ ਠਾਠ ਸੁਰ ਸੁਰ ਚੰ ਕੀਮਤ ਕਹੀ ਠਾ ਜਾਇ  
ਜਾ ਰੇ ਠਾਠੇ ਠਾਠਾ ਠੇਠੀ ਸੁਕਮ ਠ ਬੁਠਿਖਾ ਜਾਇ
- 254 ਤਿਸ ਸੁਪ ਠਾ ਠੇਖ ਖਟਾਰਦ ਖਾਜੇ  
ਖਟਰ ਠਿਕੀਨ ਠੀਖ
- 255 ਠੇਖ ਸੁਰਦ ਠਾਠੇ ਪੁਰੇ ਤਰਿਠ ਖਟਾਰਦ  
ਸੁਰ ਠਾਠਾ ਠਾ ਠਿ ਸੁਰੇ
- 272 ਉਰਪਤਿ ਪਰਗੁ ਸਬੰਦੇ ਰੇਰੇ  
ਸਬੰਦੇ ਠੀ ਤਰਿਠ ਉਪਤਿ ਰੇਰੇ ॥
- 274 ਵਾਠੀ ਕਰੀ ਖਟੁ ਸਬੰਦ ਸਦਾ ਰਿਖਾ
- 276 ਬਉ ਵਾਠੀ ਕੇਰਾ ਕੁ ਠਾਠੇ ਠਾਇਖਾ ॥
- 279 ਸਠਠਾ ਰਾਤਾ ਰਿਠ ਜੇ ਠਟਾ ਠਾਈ ਜਿਕੁ ਵਸਿਖਾ ਮੰਨਖਾਇਖ  
ਰਾਠੁ ਠਾਠੁ ਸੁਰ ਸੁਰ ਚੰ ਕੀਮਤੀ ਕਹੀ ਠ ਜਾਇ ।

- 236 . नाथं नानं । नाम तु देवी त्वावन्तस्वम  
 237 . रंभः स्वरत्नोर्णो गीत मित्वाभिधीयते  
 नाथं नाथिभित्त्वस्व मेदःशुद्धी रितम्  
 242 . नाथं नानं । नाम तु देवीस्वमन्तस्वम  
 245 . अनादि तंशुदायं वदुर्मर्त्यः तंस्तुज्ज्वी  
 निर्वृत भेषती हेतुस्वदुर्गायं वदुर्गुणा  
 250 . वस्तु वा श्रेयकारेण रीयते तादृशान्निवस्तम् ।  
 देवी रानादिशुद्धीवत तदुमान वनरजम् ॥  
 258 . भेति भेि विदुः श्रुतापेतितास्त्रवाधनम्  
 धेति वायस्व तंभ नान्कयस्व विरोधनिमित्त ॥  
 269 . गीतं वायं तथा नृतं वयं तंभीत दुक्ष्यो  
 271 . अनादिनिर्वर्णं श्रुत्वा वदन्वावदहरम् ।  
 विवर्तते अर्थादेन श्रुतिरवा वनातीयतेः ॥

GLOSSARY.

<b>Avroh</b>	- Descent.
<b>Alankara</b>	- Different combinations of notes that beautified a tune.
<b>Alap</b>	- Analysis of a melody.
<b>Antra</b>	- The second half of a tune.
<b>Anuvadi</b>	- A note next in importance to the predominant note in a melody. Assonant.
<b>Aroha</b>	- Ascent.
<b>Asthayee</b>	- The main part of a tune.
<b>Bhajans</b>	- Devotional songs.
<b>Dhaivat--(Dha)</b>	- The sixth note of the octave 'A'.
<b>Ek-tal</b>	- Measurement of tune containing twelve meters, six parts each of two units.
<b>Gandhar--(Ga)</b>	- The third note of the octave 'B'.
<b>Jati</b>	- Ancient and mediavel name of a tune.
<b>Khayal</b>	- A kind of song mainly classical, now in use.
<b>Komal</b>	- A flat note.
<b>Madhayama--(Ma)</b>	- The fourth note of the octave. 'F'
<b>Mandar</b>	- The lower voice register.
<b>Naad</b>	- Sound.
<b>Nishada--(Ni)</b>	- The seventh note of the octave, 'B'
<b>Odava</b>	- A tune that contains only five notes of the octave.
<b>Padhiti</b>	- System.

<b>Pancham - (Pa)</b>	- The fifth note of the octave, 'G'
<b>Purbanga</b>	- The first treta-chord of the octave.
<b>Purb-raga</b>	- Tunes that are usually sung between midday and midnight.
<b>Raga</b>	- Melody, a melodious tune comprised of set notes.
<b>Rishava-(Re)</b>	- The second note of the octave, 'D'.
<b>Sarvadi</b>	- The predominant note in a melody, Consonance.
<b>Sampurana</b>	- A melody that contained all the seven notes of the octave.
<b>Sampurana</b>	- A melody that contained all the seven notes of the octave.
<b>Sanchari</b>	- The third part of a song specially of Dhrupads.
<b>ShadaJ (Sa)</b>	- The first note of the octave 'C'.
<b>Sandhi Parkaan</b>	- Tunes that are sung in the morning and evening twilight.
<b>Sangeet</b>	- The three fold art of music, vocal, instrumental and dancing.
<b>Saptak</b>	- An octave.
<b>Sarangam</b>	- A son in solfa syllabus.
<b>Shruti</b>	- Microtonal intervals of sound.
<b>Sitar</b>	- A seven-wired stringed instrument.
<b>Shudh</b>	- Sharp or diatonic notes. (Natural).
<b>Swara</b>	- Notes.



<b>Tabla</b>	- An Indian right hand drum.
<b>Tala</b>	- Measurement of time.
<b>Tivra</b>	- A sharp note specially used for 'M', Sharp Ma.
<b>Tri-tal or teental</b>	- Measurement of time containing sixteen units with four parts, each part consisting of four meters.
<b>Uttarang</b>	- Tunes that are sung between midday and midnight.
<b>Vadi</b>	- The principal note in a melody (Sonant)
<b>Vikrta</b>	- Flat noted.
<b>Vivadi</b>	- A dissonant note.

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